Stereo views have always been an important part of our collecting/dealing in photographic; we enjoy buying fine views, owning them viewing them, and then parting with them. Below you will find a sampling of some of the material we try to have constantly on hand. Send a long SASE for our current list, and let us know what you have for sale or trade. We are always interested in fine early material, as well as Connecticut views for our own collection.

SW-1. Pedro Pino, Governor of the Zunis, New Mexico. T.H.O'Sullivan, Photographer. View #44 in O'Sullivan's Indian Series of the Wheeler Expedition of 1873. VG-EX. $45.00.
SW-2. Tarport, Pa. Large card, excellent street scene showing drug store, oil well supplies, etc., with wagons and people. Frank Robbins Bradford Oil Region series. EX. $25.
SW-5. Fine downtown street scene in Indianapolis, Inc. by Ingraham & Claflin. Clearly visible is a large building with the sign, "Hibben, Kennedy & Co., Dry Goods and Notions." Believe it or not, this is a photographic view. The Hibben is the Hibben of Heatherington and Hibben who manufactured cameras. This is a most unusual view; one light stain on one panel. Must go to a devoted detective camera collector. $40.00.
SW-6. Alexander Gardner, "Across the Continent on the Union Pacific Railway, Eastern Division." View of the Elevator, St. Louis. Fine shot across river to buildings; houseboat type thing in foreground. Miniscule foxing on top of panel, else VG-EX. Rare. $45.00.
SW-8. F. Jay Haynes. Single large mount card of the First National Bank Block, Fargo, Dakota Territory. Super view of building, with many people posed outside. Other businesses in addition to bank. VG condition, and scarce territorial view. $20.00.
SW-10. ----, another, #8, "Ku-Ra-Tu." The same young Indian girl stands straight and tall against a rock. Light fading, else VG. $40.00.
SW-12. George N. Barnard, Charleston, S.C. View of the East Battery; street scene. Parked against the curb is a small hand-pull covered wagon/van clearly labeled "Barnard's Photographic Gallery." VG-EX condition. $35.00.
SW-14. Langenheim. Paper view of Girard College, Philadelphia. This view carries both the paper label on reverse saying, "Langenheim's American Stereoscopic Views," and also carries the embossed label, "Langenheim" on the front of the card. Soiled and faded, but a rare example of Langenheim's work. $45.00.
SW-15. West Point Views. Negative by Brady, N.Y. Published by Anthony. #5774, Looking North Trophy Point. VG condition, showing expanse of trees, cannon and stacks of cannon balls. $20.00.

CLASSIC PHOTOGRAPHIC APPARATUS

JOHN S. CRAIG
P. O. BOX 161 • SIMSBURY, CONNECTICUT 06070 • PHONE (203) 658-5782
To the readers of
Stereo World
Fremont, NH

As you are probably aware, laser holography is a three-dimensional imaging technique which was awarded a Nobel Prize in 1971. In September of that year, Fortune Magazine referred to holography as "... the greatest photographic invention since the invention of photography itself."

We at Holex have been producing holograms and holographic viewers for the last four and a half years. Our "Fantasee" viewer was the first mass-production, non-laser viewing system available. The system comes with three classical transmission holograms, still used by the educational community to demonstrate this exciting photographic reality. The Fantasee sells for $99.50 and comes complete with informative literature and three holograms.

Each unit is serialized for chronological placement. We are presently at serial number 1763. Since today's Fantasee is tomorrow's daguerrotype, we would like to make as many units available to collectors as possible. We would, therefore, like to make this special offer available to members of the National Stereoscopic Association:

If you purchase the Fantasee viewer and indicate your membership in the National Stereoscopic Association on your order, we will include all 21 conventional transmission holograms presently being produced with the unit. This represents a savings of about $100 under the price, if purchased separately.

The Fantasee and accompanying holograms, though still in constant use, will be replaced by new technology already available, within the next 12 to 24 months. This is worthy of note.

This offer will end September 30, 1976. To order the Fantasee Holographic Viewing System and 21 holograms, send your check or money order for $99.50 to the address above, and indicate your membership with the order. Your satisfaction is guaranteed or we will refund the entire purchase price upon return of the unit and holograms.

Holographically yours,

Herbert L. Goldberg
Vice President

"creating a new reality"
By John Waldsmith

The flow of mail to my address in the last couple of months has been tremendous, causing me to fall behind in answering questions and requests. Please be patient and I will be getting to your request soon, if I have not already answered. I am very pleased at this kind of response and only wish I had more hours every week to devote to this publication and the N.S.A. Also, I am glad to hear that you are enjoying the STEREO WORLD and our new "look".

As you may have noticed, this is our Bicentennial issue. We have featured a variety of articles pertaining to the Centennial of 1876, plus other features about activities on the "Fourth". I am sure Professor King (See page 12) would have been amazed if I could have told him in 1875 that 101 years later there would be a landing on Mars. It is interesting that both events involve the use of stereography. This also is the first of several planned "theme" issues. Our September - October issue will feature Chicago in stereo and will be available to non-members at the September Show. The November - December issue will feature the great snow blockade of 1881 in Minnesota. The January - February issue will feature the career of John P. Soule. The March-April issue will be an ambitious and exciting look at San Francisco in stereo. The May-June issue will feature the career of B.W. Kilburn. Also coming are articles about making your own vintage 1865 stereo camera, an issue devoted to views of the American Indians, an interview with William C. Darrah, an article on Hypo stereo as a follow-up to our features on hyper stereo, plus much, much more. It is really an exciting job I have and I appreciate the enthusiastic support we have received in putting the STEREO WORLD in the league of major photographic publications.

We received several letters from enthusiasts who were concerned with the word "stereoptican" being used in an advertisement in the last issue. This is an unfortunate use of a word which really has no connection with stereo photography or stereo views. It has been so over-used by antique dealers, columnists and publishers, that it has come into common usage. The advertisement arrived just a few days before we went to press and was prepared in negative form which made it impossible to change.

Also, I have received several letters from advertisers who do not understand the advertising deadlines. The publication date is the first day of the odd-numbered months. For example, the publication date for this issue was July 1. The classified advertising deadline for this issue was June 10. The next publication date is September 1, with a deadline date of August 11. We request that all ads be sent to me here in Columbus. Ads sent to New Hampshire will need to be forwarded and may be delayed and not appear as requested.

Please take note that full page advertisements for the special Chicago issue (September-October) will cost $35. Deadline for a full page in that issue will be August 11. We will be going to press on the 12th in order that all members may receive this special issue before the September 11 opening of the show. The November-December issue will go back to the regular $25 a page rate.

Elsewhere in this issue, please note that the deadline for the competition at the Chicago show has been changed to August 15. We are beginning to receive entries and look forward to your participation. The rules and limitations which have been implemented make it possible for any member with nearly any size collection or interest able to enter and possibly receive an award.

I hope you will enjoy this Bicentennial issue of STEREO WORLD. My personal thanks to those members who were pressed into service to supply articles and views for this issue. Have a great summer and I look forward to seeing you in Chicago on September 11 and 12.
THE COVER: For our Bicentennial issue we chose to enlarge half of the Centennial Photographic Co.'s No. 2025, "Colossal Hand and Torch 'Liberty'". The view shown in full stereo above is one of the versions of this subject. Our thanks to Paul Wing for supplying the cover photograph from a view in the late Philip Batchelder collection. (Above, John Waldsmith Collection). Turn the page for T. J. McMahon's article on the Centennial Exhibition of 1876.
The Great Centennial Exhibition of 1876

By T. J. McMahon

The celebration of our nation's first century provided many memorable occasions for the camera to capture with all the details of American inventiveness and determination for greatness.

This is especially true of the Centennial Exhibition held at Fairmount Park, Philadelphia from May 10, to November 10, 1876. The Centennial Exhibition in itself is worth more than the brief mention here. Planned to be a showcase of the arts, manufactures, and products of the soil and mine, the Exhibition was a well-planned, well executed show which served as a prototype for future world fairs. Transportation, lodging of visitors, and concessions were provided for in the planning, and security was efficiently handled by the Centennial Guard, an all-volunteer force.

Fairmount Park was being expanded when the Centennial drew near, and its chief architect, H.J. Schwarzmann, also became the chief engineer and principal planner of the Exhibition. To see an actual world's fair firsthand, Schwarzmann went to Vienna, Austria in 1873. There he found a wonderful exposition with fine buildings and great exhibits, but one which lacked certain conveniences such as mass transportation. To remedy travel to and through the Centennial Exhibition, Schwarzmann arranged for two major railroads to connect directly with the Centennial grounds, as well as the building of a narrow-gauge "belt line" through the fair itself. Also a short monorail was a part of the Exhibition's rapid transit.

Five major buildings consisting of the Main Exhibition Hall, Machinery Hall, Memorial Hall, Agricultural Hall, and Horticultural Hall in themselves, housed the vast bulk of the exhibits. About 175 other structures ranging in size from large block long hotels of several stories to pop corn stands dotted the landscape of Fairmount Park.

Several of these were the "states" buildings, not usually for promotion of the state's products as in later fairs, but merely a place for that state's residents to gather and register while at the Exhibition.

Somewhat typical of many large operations, record keeping both prior to, as well as after the Centennial Exhibition closed, leaves researchers somewhat in doubt as to the method the Centennial's organizers used when arranging for concessions at the fair. From rolling chair rentals to cigar stands, almost every visible type of service was controlled by monopoly. Not the least of which was the concession of the Centennial Photographic Company (which I will refer to subsequently as CPC.)

Earliest mention of a photographic establishment at the 1876 Centennial Exhibition appears in the files of the Director-General which are now filed in Philadelphia's City Hall as part of its archives. Wilford B. Patterson wrote a letter to Edward L. Wilson at 124 North 7th. Street, Philadelphia dated March 18, 1875. This letter of Patterson's was a reply to a letter Wilson wrote two days earlier, in which he (Wilson) suggested the establishment of a "Bureau of Photography" for the Exhibition. The reply indicated that Wilson's request was referred to the Committee on Concessions.

Another letter from Patterson, dated June 29, 1875, was concerning Wilson's proposal for a separate building for the "Bureau of Photography" which was then being referred to the Centennial board of Finance. In this letter, Wilson is now addressed as "Secretary to the Photographic Association". Wilson was later addressed as Superintendent of the Photographic Building.

The Bureau of Photography became the Centennial Photographic Company, which was headed by Wilson who by the opening of the Centennial had joined forces with W. Irving Adams. Other names used by Wilson and Adams included the National...
Photographic Co.

The building occupied by the CPC was a one story frame type with a wide balcony around it. It was conveniently located on the east side of Belmont Avenue, just north of the grand plaza near Judges' Hall. One of the numerous structures designed by Schwarzmann, the CPC studio was 150' x 35' in size containing one room for the exhibition of photographs, and three rooms for photo manufacture.

The CPC had the exclusive right of making photographs of the buildings and exhibits which were then sold here and at various points in other buildings and within the grounds. This studio of the CPC was the only place where visitors could have their picture taken while at the Exhibition.

In the earlier weeks of the Exhibition the reception room and studio of the CPC building presented "a most unique and interesting sight." Everyone who held free passes, including exhibitors, was required to be photographed, which in turn the photo was pasted on their passes. The international flavor of the subjects who ranged from Tunisians to Japanese, to Africans and Arabs and Europeans was captured by the cameras under one roof, an American first.

The franchise given to the CPC required patrons of the Centennial Exhibition to check-in their cameras at the entrance as cameras were not allowed on the grounds, nor in the buildings. This measure enforced to protect the CPC from outside competition. Besides the exclusive rights to photograph the grounds and the buildings of the Centennial, the company also had the sole gallery for the picture taking of portraits ranging from high dignitaries to the patrons themselves.

The prime work of the CPC was to preserve a pictorial record of various details of the Exhibition, as well as supplying the needs of scientific, artistic, and educational interests who desired to buy photographs or stereographs of the great fair.

The stereographs produced by the CPC are perhaps the best source for pictorial material of the Exhibition preserved today. Guides and other illustrated books on the Centennial mostly are composed of wood cuts and engravings, rather than photos. (Apparently, it was only after 1890 that photo booklets and illustrative photographs were made in large numbers). William C. Darrah mentions that more than 4,000 different views were published by the CPC. (Darrah, STEREO VIEWS, p. 157) A catalog issued by the CPC is also a guide to what photographs were issued as stereographs which ranged from scenic views of the grounds, to interiors of the exhibition halls, and the many special occasions, such as "states" days. Statuary, fountains, and other artistic works account for a large number of views, and are the easiest to obtain today. States buildings, smaller structures, and action scenes (such as opening day) are more difficult to come by. About 200 views were issued showing the construction of the fair.

The "exclusive privileges" of the CPC were upheld by Director-General Goshorn against competition on at least one occasion which we find record of. The incident was caused when a request by "orientals" to set-up booths and tables at the Photographic Building was denied by Goshorn, who informed Wilson, that the orientals "were constantly making such requests." Speaking of Wilson, he requested and was granted permission for a "transparencies" exhibition for Sat. Sept. 28, 1876, which incidently was Pennsylvania Day. After 1876, it appears that Wilson became "successor" to the former CPC indicating Adams withdrew from its affairs. Subsequently to the closing of the Exhibition, the catalog of the CPC was overprinted with the cryptic remark: "Stereoscopic Views Reduced to $2 per dozen."*

Despite some detailed investigation, it is impossible to explain how other views were sold for .50 each.

*I am not sure but think CPC views were sold for .50 each.

"Main Building, East End", No. 1728 by CPC. This shows the tracks of the West End Railroad which went around the grounds. (T.J. McMahon Collection).
photographers such as James Cremer were able to obtain or permitted to make original negatives of the fair with the "exclusive privileges" of the CPC in effect. Mr. Darrah makes note of three publishers who used original negatives, and four who used copy negatives. One of the latter series is entitled "New Excelsior" and has views of some merit although not of the quality of either the CPC or Cremer's views.

Cremer, whose address was 18 S. Eight Street, Philadelphia, was a contemporary of Anthony. At the time of the Exhibition he also published views of the Philadelphia Zoological Gardens, which were also located in Fairmount Park. It is interesting to note that although Cremer's label claimed he was awarded a "Centennial medal" for the metallic adjustable graphoscope of which he was patentee, the record of awards as compiled by James D. McCabe, the most respected historian of the Exhibition, fails to mention Cremer or his award.
Interestingly, no mention is made of any awards of major significance awarded to stereoscopes or stereoscopic exhibits. Here mention should be made of the Photographic Annex which was located east of Memorial Hall. Not to be confused with the CPC Building, the Photographic Annex, or Photographic Hall contained the collection of fine photographs from the United States, Great Britain, Germany, Austria, France, Italy, Russia, Canada, Denmark, Sweden, and Mexico. Scenic views predominated the display, of which the American West Coast was especially fine. Also included, were exhibits of photographic apparatus, materials, and magic lanterns. Again, no particular mention of stereoscopic views or devices was made by McCabe.

The awards in this category, Group XXVII, which included the exhibits of Memorial Hall, its Annex, and Photographic Hall contained the photographers' entries. McCabe listed the American Photo-Lithographic Company as recipient of a medal for their heliographs (photo engravings) while W. Kurtz of New York also was awarded a medal for his photographs.

For three days at the Exhibition, the Photographers' National Association met in Judges' Hall during their visit to the fair on Aug. 15, 16, and 17. Judges' Hall was secured by Wilson from Goshorn for this convention. Apparently little is known of its proceedings.

Miscellaneous photographs of the Centennial Exhibition include some taken for the Centennial Board of Finance by some unknown photographer; (possibly Wilson), and some unauthorized photos made from outside the grounds. George's Hill and an observation tower by the reservoir were choice spots to take such views, although they show little visible activity within the grounds indicating that either they were taken prior to the official opening, or on a Sunday when the Exhibition was always closed.


**REVIEW**

By John Waldsmith

Collecting Photographica by George Gilbert is an interesting glimpse into the world of collecting photographic items. Mr. Gilbert has limited his study to the images and equipment of the first hundred years of photography. For just over 300 pages the reader is guided through a massive collection combining items from the collections of several noted specialists who are featured in a chapter he calls "Meeting the Collectors". He gives a large amount of space in the book to stereo cameras and stereography. Other areas discussed and illustrated are collecting images, box cameras, folding cameras, detective and later novelty cameras, single-lens reflex cameras, 35-mm, cinematography, darkroom apparatus, magic lanterns, albums, viewers, and photographic novelties.

Most valuable to new collectors is the section on starting a collection and the "how tos" of finding collectibles, dating and care and methods of maintaining equipment. For the advanced collectors there are several appendices which include a chronology of photographic history, a brief history of Eastman and Kodak camera, Brownie and Bullet cameras, plus other collectibles such as the Major Cirkut, Ciro, Crown, Graphic and Graflex cameras.

There is enough reference material gathered together in this one volume to make the $19.95 price a good buy for any serious collector. By special arrangement with the publisher (Hawthorn Books, Inc.) the N.S.A. will offer the book to members for $17. plus 50¢ shipping/postage. Make checks payable to National Stereoscopic Assn. and send orders to Rt. 1 Box 426A, Fremont, N.H. 03044.

**CORRECTION**

We failed to note in the last issue that William Welling's Collector's Guide to 19th Century Photographs is also available in paperback for $7.95.
The Flight of the

BUFFALO

By Cliff Krainik

Starting at seven o'clock in the morning and continuing late into the afternoon, the rubberized cloth balloon sucked in some 100,000 cubic feet of street gas. The seventy foot BUFFALO swayed back and forth, urgently tugging on its anchored netting demanding to be set free. At four o'clock in the afternoon Professor King, accompanied by five members of the press and a local photographer, Mr. D.H.N. Hatfield, boarded the handcrafted wicker basket. A brass band began to play “The Grand Ascension March”, a tune especially composed for the occasion. A photographer from the firm of Johnson and Mentzel quickly positioned his stereo wet plate camera and recorded at least four different views of the balloon. An ear shattering salvo was fired by the Cleveland Artillery; then another, and still another. The excess ballast sandbags were dropped overboard, “Hands Off”, shouted King, and slowly the massive craft began its heavenly climb.

Robert Pierce, a reporter for the Plain Dealer who went up with King, wrote, “the view below was magnificent beyond description.” For Samuel King the view was no less awesome, if not quite as novel. King had started his career as a balloonist in Philadelphia in 1851. On October 13th, 1860 he piloted the balloon “QUEEN OF THE AIR” in which James Black obtained the first aerial photographs in America. 2 In fact, King maintained more than a casual interest in photography, having owned and operated a studio in Boston during the mid-1860’s. King’s illustrious career included over 450 ascensions. None would be more dramatic than the BUFFALO’s flight.

Effortlessly the BUFFALO rose to a height of 1,000 feet in five minutes. The wind carried the ship south-easterly passing directly over Shaker Village and beyond Chagrin Falls. For a short distance a smoke snorting locomotive raced below the balloon. By eight o’clock in the evening, having travelled over forty miles, King decided to descend for the day. Gently he glided the BUFFALO over treetops and fences and landed on Judge Burchard’s farm near Windham Station. After securely anchoring the

1 “Professor” was an honorary title given to the daring men of flight during the 19th Century.

balloon, a large tent was pitched and a roaring fire of fence rails was built. Appropriately, the adventurers named their resting place “Camp Burchard”.

The next morning a large number of locals gathered to see the balloon off. Before leaving, Mr. Hatfield produced a number of fine stereoviews of the camp. It was determined that if the flight were to be of any further duration only three members of the party could go on; King chose Taylor of the Daily Graphic and Hatfield. By ten o’clock the BUFFALO was sailing over Pennsylvania. Far below, Pittsburgh and Lake Cayoga quickly slipped by. The lightened balloon reached a height of over 5,000 feet. Through the field glass a forest of towering derricks suddenly appeared announcing the ship’s arrival into the Oil Region. The pleasant observation was short lived. A distant muttering of a storm cloud jolted the attention of the three aeronauts. Taylor described the approach of the menacing cloud:

“As it came on it grew fat with momentary ascensions of vapor ... we strove to rise above it, and sacrificed ballast freely, for we knew that once in its shadow our trip would end soon ... It’s cold shadow touched us like the hand of death; the aneroid gave evidence of a swift falling ... At about this juncture Mr. Hatfield obtained two fine negatives of the cloud, which are without doubt the most elevated pictures ever made in America.”

The BUFFALO raced the storm cloud for seventy miles, but to no avail. Swiftly moving walls of rain and darting electric shafts blocked all avenue of escape. The giant balloon began its final descent. A grapnel tossed overboard luckily caught a limb of an ancient hemlock. The hapless crew of the BUFFALO were amazed to see a score of woodsmen, despite the drenching rain, miraculously appear from out of nowhere. Within ten minutes, forty strong hands grazed an area clear enough for the balloon to be hauled down to safety.

“The storm continued to rage; roofs were wrecked and roads were washed out. The three men, now inside and happy to be alive, warmed-themselves by the fire and recounted for their host the adventures of the past few days. For many years to come the residents of Hebron township, Porter County, Pennsylvania would refer to the July 4th, 1875 holiday as the time the BUFFALO landed in the trees!"
At precisely 6:40 p.m. (PDT) on July 4, 1976, the National Aeronautics and Space Administration's (NASA) Viking mission will land on the surface of Mars. Within 25 seconds after the spacecraft lands, a high resolution photograph of the lander footpad and immediate area of the landing site will be taken by Viking's stereo camera.

Within an hour after landing, scientists hope to begin receiving the first black and white photos on Earth beamed from the Orbiter. Approximately 12 hours after landing, the first photographs ever taken from the surface of Mars will be shown to the world.

Additional high resolution black and white photographs also will be taken the day after landing and continue throughout the mission. These investigations will be coupled with a series of instrument measurements tests on the device that will conduct the inorganic chemical analysis of Martian soil, as part of the search for life experimentation phase scheduled for eight days after landing.

The special stereo camera was built for the Viking lander camera system by Itek Corporation of Lexington, Mass. The photography experiments are being coordinated by Thomas Mutch of the Department of Geological Sciences at Brown University.

Photographs will be made in black and white, color, infrared and stereoscopic forms. The photographs will identify for Viking scientists Martian surface areas for soil sampling and aid in the geologic, meteorologic, magnetic properties and physical properties studies of the soil.
Sarver's Mammoth Grape Vine

By John Waldsmith

Possibly one of the most unusual exhibits at the Centennial Exposition in Philadelphia was Sarver's Mammoth Grape Vine. Sarver claimed that this was the largest Grape Vine in the World. Located at the Mammoth Grape Vine Resort at Montecito, California, near Santa Barbara, it was prepared in sections for exhibition. The series of stereo views were taken by W. N. Tuttle of Santa Barbara and sold for many years at Sarver's resort. The exact number of views taken is not known but there exist many versions of the views illustrated here.

The Mammoth Grape Vine formerly had annually produced 5 to 6 tons of grapes "of most excellent quality of the Mission variety, the bunches of which weighed from one to five pounds each." In 1876, there was also a "young" Mammoth grape vine which was still producing and Sarver claimed it was the second largest grape vine in the world. These two vines each covered an area of about 10,000 square feet. The diameter of the Old one, three feet from the ground, was 14 inches; of the Young one, same height, 16 inches.

The Mammoth vine was said to be 100 years old (in 1876); to have been the riding switch of a young Spanish lady presented her by her lover. She planted, reared, and watched over it to the day of her death in 1865, at the advanced age of 110 years.

The views are from the collections of Harriet Hayes and Gordon Hoffman.
The Centennial Oil Wells
By John Waldsmith

Illustrated here are two of the most interesting 1876 Centennial views ever produced. They depict the “Centennial Oil Wells” and were published by J.M. Place of St. Petersburg, Clarion County, Penna. The backs of the two views are imprinted with a lengthy description of the oil industry from the ancient cities of Ninevah and Babylon up to the discovery of oil in Pennsylvania in 1859 by Col. Drake.

The “Centennial Oil Wells” were brought to Philadelphia and erected just outside of the Centennial Grounds by three enterprising oil operators, A.S. Allshouse, Thomas O’Donnell and Eli Logue. In February of 1876 they had constructed two “rigs” which were exact counterparts of the thousands to be seen scattered over the hills and valleys of Venango, Clarion, Armstrong, Butler and other Western Counties of the State of Pennsylvania. They also moved to the Centennial the original Drake Well.

At the bottom of this page is the view of the Drake Well with a booth at its base for the sale of these stereo views. It is hoped that the reproductions will show the two men with pedestal Holmes-type viewer ready to show and sell views to visitors to the “Centennial Oil Wells.” Our thanks to Dick and Pam Oestreicher for permitting us to use these two views from their collection.
Ottawa Celebrates the Fourth

By John Waldsmith

It is surprising how few views exist of the July 4, 1876, Centennial celebration which were taken other than in Philadelphia. One of these rare series was published by W. E. Bowman, the noted portrait and landscape photographer of Ottawa, Ill. He published a series of twelve views in his "Decoration Series" all of which were taken on the Fourth of July, 1876. Two of the views in this interesting series are shown here. In addition, he took four views of "Thirty-nine girls on wagon representing States" and two views of the "Engine House, Steamers, Firemen and Niblo's Band." Unfortunately these views are not in my collection nor have I been able to locate them. The titles are all listed on the backs of the views and the remaining six views are of street scenes.

"La Salle Street, north, showing Leland & Raab's, O. Trask's, Russell & Son's, etc.", by W. E. Bowman, July 4, 1876. (John Waldsmith Collection).

"La Salle Street, north, showing First National Bank, Scott, Bros. & Co.'s., Heenan & Co.'s, and Osman & Hapeman's," By W. E. Bowman, July 4, 1876. (John Waldsmith Collection).
A Photographic History of Early Kansas

(EDITOR'S NOTE: This is the fourth part of an article which was published in the Kansas Historical Quarterly, Feb. 1934 and May 1937. We reprint the article by special permission of the Kansas Historical Society.)

By Robert Taft

In the first place, it is evident that Gardner did not confine himself to his trip along the main line of the Union Pacific, E.D., alone. Side trips to Leavenworth and the country between Leavenworth and Lawrence (Nos. 48 to 71); to Lecompton (Nos. 76 to 81); as well as the excursions from Fort Harker (Nos. 129 to 138), are the most noticeable of these.

In addition it is quite evident that Gardner viewed the country with the eyes of an easterner. His titles suggest this many times for the broad sweep of prairie and plain evidently impressed him. For example, "View embracing twelve miles of prairie," etc. (No. 61), and the comment "The extreme distance is five miles off" (No. 122) show this quite clearly.

The animals of the country, prairie dogs especially attracted his attention, for he made a number of attempts to photograph them at Abilene (Nos. 116 to 119); the unusual geologic and archaeologic features near Fort Harker (Nos. 129 to 138) were also of interest.

To the student of the cattle trade (No. 115) "Loading Cattle at MacCoy's Stockyard, Abilene," should be of interest; to the student of railroads many are of interest. Number 32, for example, shows an engine and coal car of the Leavenworth, Lawrence, and Galveston R.R., with a group of men. A close examination of the coal car (better, "wood" car) shows that "Ottawa" is printed in large letters. Apparently it was so called in honor of the town of Ottawa, as this road between Lawrence and Ottawa was opened to travel January 1, 1868.

Of photographic significance we have numbers 28, 59½, and 104½, all of which, in addition to other points of interest, show Gardner's dark room. Gardner, of course, employed the wet process for making his negatives. Consequently, along with all other photographers of this period, he carried his dark room with him, as it was necessary to prepare the plates immediately before use, to expose them while still wet (hence the name "wet process") and to develop them before they became dry — quite a different story from our modern procedure. Exposures were also much longer than are required for modern photographic materials, 5 to 30 seconds probably being required for his wet plates. The slow speed of the negatives is apparent in the movement of figures during the course of exposure in quite a number of the prints.

One further observation of these photographs must suffice. A comparison of the photographs of the main streets of Leavenworth, Lawrence and Topeka (Nos. 53, 34, and 86) show visually, as is already well known, the relative development and size of these towns. The population data given below supplement this visual information.

Date Leavenworth Lawrence Topeka
1860 .... 7,429 1,645 759
1870 .... 17,873 8,320 5,790
1880 .... 16,546 8,510 15,452
1890 .... 19,768 9,997 31,007

It would be extremely interesting and instructive if there were available photographs of such Kansas localities as the Gardner series taken at more or less regular intervals. Such photographs show not only the structural and social development of the towns of the state, but also depict in unmistakable manner the growth of physical features. For instance, the writer possesses a series of four photographs (taken from approximately the same location) over a span of sixty-five years, which show in a most remarkable manner the growth of trees in Lawrence. The first of these is a view of the town of Lawrence taken by Gardner in 1868 (No. 36) and shows the town as practically treeless.

The second of the series, taken by W.H. Lamon of Lawrence, some ten or twelve years later shows young trees well started. The third (photographer unknown) taken about 1890 shows the further growth of the trees and the last taken in the summer of 1933 from the same locality shows little but a sea of leaves and branches.

In my judgment it would be extremely worthwhile to seek out other photographs showing similar developments. There are other photographs of the period with which I have been dealing probably existent. For example, Dr. William A. Bell and Maj. A.H. Calhoun, of Washington, made a series of photographs along the Union Pacific through Kansas in 1867, Robert Benecke of St. Louis was over the same ground, taking a number of 8x10 views in 1874; W.H. Lamon, of Lawrence, photographed extensively over the eastern part of the state in the sixties, seventies and eighties; probably the most widely known of the early Kansas photographers was Capt. J. Lee Knight, of Topeka, who apparently ranged over the entire state, and even west into Colorado, taking a large number of views during the early seventies.

In the last place, the suggestion might be made that even though we have an incomplete photographic record of the state at present, it would be possible to assemble representative Kansas views in several hundred photographs at periods of, say, ten years, thus preserving in authentic and facsimile fashion evidence of changes in the state. Such photographs, for example, the greatest comparative value and, when taken from the same location, should be dated, the subject inscribed, and catalogued.

Q AND A

"Gordon Keys in the Nov.-Dec. 75 issue was asking for information on some small glass views. I have two glass views measuring 45 x 107mm (4½") x 1-3/4". One is black and white and the other is reddish brown. The reddish brown one has the words "VERASCOPE RICHARD" printed photographically in the clear space between the two views. The view is a curving bay in the foreground with buildings on a point of land with the ocean (or large lake) in the background beyond the buildings. Whether the view was made by Jules Richard or just in his 45 x 107 format, I do not know." Richard M. Bradley, Santa Ana, Ca.

Announcement

The Chicago Photographic Collectors Society and the National Stereoscopic Association International Antique Photographic Exhibition and Sale to be held Sept. 11 and 12 is beginning to shape into an exciting event. We have received a large number of reservations and remind participants that the deadline for reservations is August 15. To better serve you, we have changed the deadline for competition entries from Sept. 4 to August 15. Please note this change to Rule 2 on page 6 of the last STEREO WORLD.

We failed to mention in the form mailed with the last issue that the dinner price of $11. includes admittance to hear the speaker and the auction sale. Non-dinner guests will need to pay an additional $2. for admittance to hear the speaker and participate in the auction.
For over sixteen years, the Kreisman Collection of Photographs has been gathered from a multitude of sources. All these years, Marvin Kreisman (N.S.A. member) dreamed about placing it in a permanent home. In August, 1975, he and his wife Katrinka bought an historic building in Baraboo, Wisconsin. It was just what Kreisman visualized as the proper resting place for the collection.

On July 4, 1976, Marvin and Katrinka Kreisman will open the doors of the American Photography Museum at Ringling House, Inc. It is a National Historic Landmark Site of the United States Department of Interior.

The Ringling House is a three-story brick building with thirty-six rooms. Built in 1912, it served as the Winter Quarters Hotel for employees of the famous Ringling Bros. Circus. After routine restoration and cleaning up, the museum displays will be designed and set in place.

When the American Photography Museum opens, visitors will be able to walk through a complete history of photography. The main floor will have exhibits of 18th century optical devices, Daguerreian and wet-plate galleries and developing rooms, and specialized displays of image case art, flash powder apparatus, and stereo photography. The second floor will house additional exhibits in specialized categories. The terrace-level basement will be transformed into a gallery, opening with the work of a former Life Magazine photographer, Frank Scherschel. Restoration and finishing of the third floor will not be complete until Winter, 1976. A unique feature of this museum, will be arranged tours which will include demonstrations of early photographic processes.

Although there are professional people doing plumbing and electrical work at Ringling House, most of the basic restoration and organizing is being done by the Kreismans and a volunteer crew of area people. This includes Jim Brice, Steve Sadoff and Brian Rathjen, of Baraboo, and John Mueller, Rachel and Charles Mueller, of Horicon, Wisconsin. Many other individuals are generously helping with consultation, donations, and publicity. It's a labor of love for them.

The American Photography Museum at Ringling House has been established as a non-profit photographic historical corporation. Robert L. Brown of Madison, Wisconsin, is the museum's attorney. Being a photographic collector himself, the project is of personal interest to him. The museum will sponsor a photographic collector's group, with the first meeting projected for October, 1976. Anyone interested in this can contact the American Photography Museum, Ringling House, Baraboo, Wi. 53913. Phone 608-356-7275.

Restoration on the building is expected to be complete by March 15. The Kreismans are presently trying to locate more showcases to display thousands of different items properly. Expenses are mounting and donations are welcome in the form of display cases, photographic items.

Marvin Kreisman was born in St. Louis, Missouri. For fourteen years, he taught photography at Stephens College, Columbia, Missouri. During his lifetime, he has also done free-lance national magazine and newspaper photography. He met his wife, Katrinka when she attended Stephens College from 1966-68. She is originally from Horicon, Wisconsin. Katrinka was Kreisman's photographic assistant in the college photography department from 1969-1973.

Together, the Kreismans founded the Midwest Photographic Historical Society in Columbia, Missouri. He served as President from 1971-74 and she was Publicity Chairman. Kreisman also helped incorporate the Photographic Historical Society of America and has served on the Board of Directors for several years. Katrinka was appointed Librarian for the Photographic Historical Society of America (PHSA)

No visitors will be allowed in the museum until July 4. Preparation is expected to continue until the opening.
The Unknowns

By John Waldsmith

We continue to receive letters identifying or commenting on views which have appeared in this column. Dick Bradley of Santa Ana, Calif., has sent a xerox of a balloon ascension which may be the same ascension in Vern Conover's view in the Jan.-Feb. issue. Here are his comments: "The enclosed Xerox copies may furnish a lead to the location of the businesses and newspapers you mentioned as being in Vern Conover's balloon view. My view is faded and on flat dull yellow card stock. His photos have square corners and mine has square bottom corners and rounded top corners. Both views have 3 story buildings but the pictures appear to have been taken from different locations in the "town square". The sticker on the back indicates "C.S. Hart" as the dealer in Watertown, N.Y. and the writing in ink describes it as "Balloon ascension Watertown, N.Y. 22 September 1859." Perhaps someone in Watertown could tell us if the businesses shown in Vern's view were there in Watertown in 1859. If so I would like to hear of it."

I had guessed that Robert Cauhen's view of a funeral was that of George Peabody in 1869. Eleanor O. Bishop of Reading, Mass., has written to corroborate my guess. Peabody's remains were brought to Portland, Maine, in 1869 and by checking the Dun & Bradstreet collection she found a Kimball and Larkin listed for 1869. She goes on to state that she is retired as assistant in the Manuscripts dept. at the Baker Library at the Harvard Graduate School of Business Administration. She comments: "For your information the Dun & Bradstreet Collection is the handwritten entries of the New York office of the company in some 2500 ledgers, covering all of the U.S., from roughly the 1840s to the mid 80s. The collection is in the Manuscript department, Baker Library, Harvard Graduate School of Business Administration, Soldiers Field, Boston, Mass. 02163."

This issue we have four unknowns. The views at the bottom of this page and top of the next are from the collection of Dick and Pam Oestreicher of Williamston, Mich. They are both on ivory, square cornered mounts with no other identification. The building at the right in the view below is marked "Freeman, Holt & Barton/Boot & Shoe Manufactory." The first floor of the building appears to house a hardware store and is marked with a number "4" address. The unusual four story building in the center of the view has a sign "Apothecary" and the white awning at far left is marked "Stationary". The view at the top of the page shows the interior of a large tent with rows of tables set for several hundred people. There are no other identifying marks, signs, etc.

The other two views are from the collection of Larry Rochette of Brockton, Mass. Both appear to be of a New England town. The middle view has no signs other than a large clock on the front of one of the buildings at the right, indicating a clock or watchmaker. The bottom view shows a row of two story buildings and at the right is a four story white structure, possibly a hotel. Four signs on the buildings are recognizable under magnification. These are "Farrar & Boardman," "S. Cavis", "W.W. Weite", and "D.P. Prescott". Do we have any members who may be able to identify these unknowns?
comment

"I'm the Park Historian at Fort Larned National Historic Site, one of the many historical areas in the National Park System. My wife Nadezhda is a member of your organization. I'm hoping the members of your organization will be able to assist us in our restoration project.

"Fort Larned was an active military post along the Santa Fe Trail for almost nineteen years, from 1859 - 1878. This was at a time, especially after 1865, when this area of Kansas was being settled by farmers, homesteaders and ranchers. Also many new towns and communities were springing up. Throughout these years there must have been a number of traveling photographers, or even resident photographers, in this part of Kansas, yet very few historic photos of the fort have come to light.

"In our collection are six stereo views of Fort Larned: four marked on the reverse "Geo. B. Wittick, Photographer" and two marked "Douglas & White, Photogs". The ones by Wittick have orange borders on the front, while those by Douglas & White have pink bordered fronts. The ones by Douglas & White are also numbered; one has "No. 22" in the lower right hand corner, the other has "No. 24" in the lower left hand corner. This would lead me to believe that these were part of a series. The six views are described below:

George B. Wittick
1.) 2 company Infantry Barracks, Ft. Larned, c. 1878.
2.) Commanding Officers' Quarters, Ft. Larned, c. 1878.
3.) Butler's or Trader's Store, Ft. Larned, c. 1878.
4.) 3 soldiers at well behind Infantry Barracks, Ft. Larned, c. 1878.

Douglas & White
5.) Officers' Quarters, Ft. Larned, c. 1877.
6.) Overall view of Fort Larned, taken from southeast corner, seven buildings are visible; soldiers and horses in foreground, c. 1877.

"Hopefully some of your members may have other views of Fort Larned. These views would immeasurably assist us in the restoration of this well known Santa Fe Trail military fort. They should be of the 1859-1900 era. Your assistance will be greatly appreciated." B. William Henry, Jr., Acting Superintendent, Fort Larned National Historic Site, Route 3, Larned, Kan. 67550.

* "With the increasing interest in the photographic collecting field, and the growing number of Trade Fairs around the country, any number of collector/dealers have begun flying to shows, rather than driving. We, of course, are among them, and would like to make a proposal which we feel would not only benefit us, but would, we feel, benefit the societies as well.

"Our field has experienced rapid growth in the past few years; with this growth there has come the allied problem of theft at the shows, with the larger number of exhibitors and the larger attendance by the public. This problem of theft has been experienced by many collectors over the past six to eight months; we ourselves have lost merchandise at shows valued at nearly $1,000.00. All of the items lost to date have been small, easily pocketed items - a situation which would not have occurred had the items been in a display case of some type.

"Yet, for those of us who fly, our merchandise for sale and trade must necessarily be small, and generally more selective, than if we were driving. We are also generally prevented from bringing any type of display cases, because of the potential destruction on the airplane.

"We feel strongly that all collecting societies must soon take some type of action that will continue to encourage collectors to fly to the shows from some distance, to offer the variety of merchandise that might not otherwise be seen. At the same time, these collectors must be offered some means of protecting their merchandise while it is on their tables; otherwise, many of them will undoubtedly begin re-assessing the value of attending shows as the risk of loss increases. At the very least, they will begin re-assessing the quality of merchandise they may consider bringing. Our field is small, and anything that can be done to encourage West Coast collectors to exhibit at an East Coast show, or vice versa, will add to that show.

"We would like to urge that each collecting society invest in a number of the standard-type 18x24" or 20x30" lockable aluminum and glass display cases, such as those in common use at most antique shows. The cost of these cases is currently about $45.00 each, list price, possibly lower in quantity. Societies should then make these cases available, on a rental basis, to exhibitors coming to their show, particularly to those who are flying. We would not feel that a rental fee of $10.00 per case for a show, considering the value of the merchandise protected, would be unreasonable. A society would be able to amortize the cost of the cases over four shows, and would also have them available for Society use between shows.

"We will strongly urge that this project be implemented in New England for the Fall show, and would urge that many societies with shows this year take this proposal under immediate advisement. We think it will benefit both collectors and societies over the years." John & Valerie Craig, Simsbury, Conn.

* "STereo WORLD for May-June 1976 is of particular interest to me because as a boy and young man Bismarck was my hometown and, even though they were gone, Custer, the 7th Cavalry, Ft. Abraham Lincoln and that era were still reasonably fresh in my mind. There.

"I read with interest Richard C. Ryder's item "Custer's Black Hills Expedition of 1874" and noted his mention of Ft. Abraham Lincoln as being on the site of present day Bismarck, N. Dak.

"That Fort was located on the west side of the Missouri River south of present day Mandan, Bismarck is east of the river. While there is no harm done Mr. Ryder's statement is not strictly accurate. Some reader might get the idea that the present day Fort Lincoln a few miles south of Bismarck was the Fort Abraham Lincoln of Custer's time. The Fort Abraham Lincoln which Custer left for his death at the Little Big Horn and which was on the west side of the Missouri River was abandoned about 1890 and quickly disappeared with no more trace than the outline of the foundations.

"The present day Ft. Lincoln (and I believe designated just plain Ft. Lincoln-no Abraham) is east of the Missouri and was built in the early 1900's. A battalion of regular army soldiers was stationed there until about World War I, since then it has served a multitude of purposes. I don't know its present status.

"Thank you to Mr. Ryder for a most interesting feature of the May-June 1976 STERO WORLD." Richard G. Hall, Wheaton, Ill.

* "As the author of GETTYSBURG: A Journey in Time, which used the "Photographer at Pinogana" stereograph as a portrait of Timothy O' Sullivan, I would like to extend my personal congratulations to Russell Norton for setting the record straight. Russell's article, "O'Sullivan Portrait
Found to be Moran” highlights the need for continued research in all areas of photographic history, even those widely thought to be exhausted.

"Of related interest is the photograph appearing in Horan’s Timothy O'Sullivan, page 4. The view shows a photographer's wagon with a man apparently drinking water next to it. While Horan's caption suggests merely that the wagon was similar to the type used by O'Sullivan, my research indicates that this view is stereo No.651 of the Gardner “Photographic Incidents of the War” series, entitled "Our artist at Manassas, 4th July, 1862" by T.H. O'Sullivan.

"According to available evidence, O'Sullivan worked solo as a cameraman at Manassas in early July 1862. Therefore it seemed logical to me that the view was most likely a self-portrait. What puzzled me, however, was the fact that the man drinking water, though his face is indiscernible, bore little resemblance to the subject of the "Photographer at Pinonaga."

"In light of Russell Norton's latest findings, the odds have increased that "Our Artist at Manassas" is indeed O'Sullivan himself. I would be interested to hear other members' thoughts on this matter." William A. Frassanito, Gettysburg, Pa.

"Like all stereophiles I have for years striven to develop the ability to "see" in stereo and have succeeded with only a few of the views in my collection.

"Recently I purchased from Edmund Scientific Co., Edscorp Bldg., Barrington, N.J. 08007, their Stock No. 9132, 'STEREO ATLAS', $5.95 plus $1 shipping charges. This is a book of portions of maps from the list of stereo maps produced by the U.S. Geological Survey, mostly Western mountain ranges but a few from various other parts of the country.

"Much to my surprise many of these maps began to 'pop into the third dimension' as I examined the book and before I knew it I was able to "see in stereo" easily with no artificial aid.

"My curiosity stimulated, I compared the maps with many of my views and found that identical reference points in the twin picture/maps were on the average 2 inches apart. My old views averaged 3 inches apart (I found many over that), except for the few I had previously been able to "see". These few were at 2 1/2" or a bit less.

"I then chopped the center out of some old lithos, first removing 1/4". This helped and with some effort I could "see". Then I worked it up to an inch and found that the pictures easily 'popped into stereo.'

"Perhaps some other NSA members who have problems with vision convergence would enjoy making this experiment. It has added another facet to my enjoyment of our hobby. Too, I have a hunch that by practicing with the "chopped" views, gradually pulling them apart, I can eventually reach the pinnacle of perfect stereo vision." N. Clement Slade, Jr., Jacksonville, Florida.

**EVENTS**

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 PHSWR, 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 Stereocy.
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of FREE classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 10¢ per word. Please include payments with ads. Display ad rate is $25 per page. "Camera Ready" (to be reproduced exactly as submitted) Other size ad rates sent upon request. Deadline for Classified ads is three weeks prior to publication date. Notice of display ads must be received three weeks before publication date, but the actual ad copy can be received up to two weeks before publication date.

FOR SALE

TELEBINOCULAR viewer as pictured at right on back inside cover of March-April '76 Stereo World, $17 or send your bid. Dr. C.R. Thayer, Apt. 3, 545 W. Neshannock Ave., New Wili- mington, Pa. 16142.

FOR SALE: Photographic images, daguerreotypes, tintypes, paper, stereo. Catalog $2.00 Blueridge Photog- raphics, Rt. 5, Columbia, Mo. 65201.

AFTERIMAGE — The "journal of record" in photography — is in its fifth year. Subscribe at $10/10 issues) before September rate increase. Sample copy on request. AFTER- IMAGE, 4 Elton Street, Rochester, N.Y. 14607.

FOR SALE: Rainforth Skin Clinic, 1911 stereo views in original box with viewer and cards but missing slide, asking $105. Please inquire. Ellman, P.O. Box 189, Carmel, N.Y. 10512.

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

TRADE

TRADE: Interesting collection of Anthonyx, Centennial Photo Co., Bierstadt, etc. As a beginning collector, I need many types. Send stamped envelope for list of 75 I will trade. Ben Griffith, 215 Dixie, Carrolton, Ga. 30117. 404-834-6386.

WILL TRADE CAMERAS COPIC VIEWS of Panama Canal and South America in original folders for train, animal, or Canadian views. No lithos. Make offer. John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.


HAVE EARLY TYPE "BINOCU- LAR" Brewster Viewer to trade for some early California or railroad views. Thomas Pollard, 4300 Soquel Dr., #53, Soquel, Ca. 95073.

FOR SALE WANTED


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

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

WANTED: will buy views of Gunnison, Crested Butte, Irvin, 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.


WANTED: Book box sets. In particular, Aust. & N.Z., Russo-Jap War, WWI & others. State subject, condition, price, etc. Ron Blum, 2 Hussey Ave., Oaklands Park, South Australia 5046.

WANTED: W.H. Jackson views; Carter views: Gary Vroegindewey, Rt. 5, Columbia, Mo. 65201.

MY BLACK COLLECTION of stereo views has grown beautifully and I thank those of you who have made that possible. Now, to round out the collection I seek material which shows the black in environments other than the South and in occupations related to the cotton industry. Surely there were thousands of views made away from the South? Those are the ones I am looking for. I am also still fasci- nated with those exquisite views by Watkins and Muybridge and early street scenes and harbor views of New York City. Pearl Korn, 25 Knolls Crescent, Bronx, N.Y. 10463.

WANTED SHAKER stereo's from any Shaker community. Please describe and quote at any time. Also, wanted the folding stereoscope patented by Nelson Chase in 1872. Quote anytime. Cynthia Elyce Rubin, 28 Sackville Street, Charestown, Mass. 02129. Tel. 617-241-9797.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undam- aged mount. "Very good" is used to describe a view slightly less per- fect 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 orig- inal finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pit marks. "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.

MANUFACTURER, DESIGNER of photographic equipment to develop a novel patented stereoscopic system. Ambitious technical project. Only qualified firms should reply. Please describe your capabilities. Marvin Lebow, 3431 E. 62 Place, Tulsa, Ok. 74136.

WANTED TO BUY—Scene of ruins of midleton Place Plantation Home, Charleston, S.C. This stereo view would have been taken in either 1865 or 1866. C. Blosser, 609 Long Street, Summerville, S.C. 29483 (803-871-3091).

DO YOU HAVE stereo labeled in loghand: "AA," "AA Mn" or "U of M"? These may be Ann Arbor or University of Michigan views. I am very interested in these subjects. Also photographic, especially stereo-related subjects. Paul Skiba, 1310 Morning-side, Ann Arbor, Mich. 48103.

WANTED: Hurst's Stereoscopic Studies of Natural History #14, Large Eared Owl; #25, American Butternut, #36, The American Black Bear, #54, Belted King-Fisher. I am interested in buying or trading for the above. John David Laird, 6808 Lakecrest Court, Fort Wayne, Indiana 46805.

WANTED: Florida, especially Key West, Caribbean on Keystone or Underwood, no color or scenic. Buying all interesting views with people. Vincent Chasse, 2721 SW 18th St., Ft. Lauderdale, Fla. 33312.

COPY OF INSTRUCTIONS for operating Busch Verascope 140 35mm stereo camera manufactured by Jules Richard of Paris, France. I would also be interested in any other information regarding this camera. Harry Newman, 48 Summit Road, Murray Hill, N.J. 07974.


TEXAS — Need help compiling list of views by Henry Doerr, Jacobson and others. Need your information. Will answer and send copy to all who write. Art Lynch, 4310 Rudy Lane, Louisville, Ky. 40207.

MONSTER

As we go to press, we have received information on the Academy of Applied Science/New York Times Loch Ness Expedition. This is one of the most energetic attempts to photograph the legendary Loch Ness Monster. Working from a base at Drummondvich, Scotland, the team, led by Dr. Harold E. Edgerton and Robert H. Rines, have already taken over 8,000 color photographs using two 35mm stereo cameras. The team also will be using an SX70 Polaroid camera and a TV camera in hopes of confirming the existence of the monster. The cameras are mounted on a ten foot frame with two large strobe fights. Within three days after the start of the Expedition, one of the strobes had filled with water and a leak had developed in the cylinder containing the Polaroid camera. The searches, undaunted by these setbacks, continue the search for the illusive underwater creature.

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Page Twenty-one
Five day return privilege, postpaid. *non-stereo item

1. *Darmerreotue. 501, Prospect Point, ivory mt., blindstamp. taxi stamp cancelled "B" in pm. VG+ $5

2. *Darmerreotue. 185, Apple Blossoms, dated 1867, blindstamp VG+ $5


4. *Cabinet. 234, The Pool, ivory mt., VG $5

5. *Cabinet. By J.P. Ball, Cincinnati, noted black photographer. No. 8 Nov 1864, Puriitan: interesting clay head by J. Le. E. Unusual, scarce, a nice item. VG+ $8

6. *Cabinet. Ca1865 $1000 US note (NY), prob. issued as cashier's sample, unusual. None of the notes survive. VG + $12

7. *Cabinet. Bicycle for two with riders, nice VG $12

8. *Cabinet. 5 Indian fruit sellers, Mollendo, Peru VG+$10

9. *Cabinet. Man with violin 80's, Kuhn photo Exc. $5


11. *Cabinet. Calif. 3 fine cabinet size by Andrew Price show Somons Co. geyserism, steam bath. Exc. $14

12. *Cabinet. Cave. 3 historically important early Magnesium Light views of Mammoth Cave by Waldack published by Anthony ca1866: 9, 30, 39. Offered elsewhere @$50. VG $14


14. *Cabinet. Centennial. 966 good cabinet size with large German artillery pieces. Cent. Photo Co. VG $3

15. *Cabinet. Centennial. 1017 cabinet size, Memorial Hall with train in front. Cent. Photo Co. Exc. $4


18. *Cabinet. Civil War. Taylor & Huntington 6175: close dead rebel VG $12


20. *Tintype. Firth pl. of young man wearing glasses. Deeply stamped PLUMER in mat, seal intact, green Plume style case, ca early 1840's. VG $40


22. *Cabinet. Boston Fire by Moulton, 3 fine cabinet size of ruins, 2 with people. VG $10

23. *Cabinet. Mill River Flood by French. 3 views, VG $6

24. Disaster. 2 early views of ruins of blbg. after nitroglycerine explosion. Southbridge St, Worcester. Standing with sides blown away. VG $7

25. *Tintype. 2 cabinet size by Hilliers on Powell-Thompson Survey, published by Jarvis. VG. $18

26. Gardner. 3 views of Mt. Vernon by this famous Civil War & Western photographer, black mounts. G-WG. $24


28. Hawaii. 3 U&W views of natives, 1896. Exc. $6

29. *Cabinet. Woodward #1904, int. Me-shon-an-ahwah pueblo showing ladders, levels. etc. cal1870's. VG. $12


31. Langenheim. Kauterskill Falls, 1858. Typical low contrast, VG $14

32. Occupation. Cabinet size Wilson&Waven's of Uncle JImmy, champion fisherman of Beaufort mending net. Attractive black occupational. VG $12

33. Occupation. Kilburn 1822, hops pickers, G-VG $3

34. Occupation. Kilburn 184, Making Maple Sugar. Exc. $6

35. Occupation. Weller 3, Sugar Making. VG, VG $6

36. Civil War. Detlor&Wedivel 71t city of tanks at Olin. Exc. $7

37. *Photograph. J.A. French's photo van, G-VG $8

38. *Photograph. Wilson&Davis, Bridgeport, photo van distant but can be read with lens. VG $8

39. *Photograph. US 8288 photographing NYC 18 floors above 5th Ave. spectacular, one of the best curved views $12

40. *Cabinet. Prison. Fine cabinet size by Knowlton shows Vermont St. pen interior with convicts marching. VG $7

41. *Cabinet. Railroad. Mid-distance view of diamond stack locomotive in front of resort, Newport, Vt. 1870's. VG $8

42. *Cabinet. San Diego. 6 views by Parker & Parker: 13, 111, 61, 93, 99, 121. Houses, environs, cactus. 1870's. VG. $18

43. *Tintype. Large dog, attractively posed and well lighted unusually fine with good contrast, CDV size. Exc. $16

44. *Tintype. Motor car with couple, studio. CDV size VG $4


46. *Tintype. Paris Expo shows surprise balloon when backed tinted, pierced by E.L. Exc, G-VG $6

47. *Cabinet. 3677 Calif. St. from Montgomery, east, San F. ships in distance. VG. $14


49. *Tintype. Yosemite. 3 cabinet size by Moulton all on Mirror Lake, VG $9

50. *Tintype. Yosemite. 4 by Soule, all on Mirror Lake. VG $11
I am presently dispersing two fine collections containing over 16,000 views. Please write your wants and I'll let you know what is available. Some of this material will be sold by auction. Send a self addressed large envelope with 24¢ postage for free auction catalog.

TRADE  BUY  TRADE

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By Ron Blum

From all of the countless viewers that were manufactured, the Kromskop must surely be one of the most interesting. It was developed in 1892 by F.E. IVES at Philadelphia and was such that the viewer reproduced a stereo photograph in full colour from a set of three black and white stereo pairs.

The coloured subject for this interesting viewer was first stereo photographed three times, once through each of three filters, red, blue and green. The resulting three negative pairs were then transformed into positive transparencies and strung on tapes as shown in the photograph.

The set was then carefully positioned in the Kromskop viewer each on top of a coloured filter corresponding to the colour of the filter through which it was originally photographed.

In the viewer the three black and white transparencies were illuminated by a single light source and were reflected by a system of semi-transparent mirrors so that the three images could be seen fused together on a ground glass screen. By viewing the images through their respective colour filters enabled all of the colours to be restored into the picture. What a marvelous experience this must have been in 1892 to see a three-dimensional picture reproduced in full colour.

In order to fully understand the principle of the above, some revision on colour theory is necessary.

In humans, the appreciation of colour is based on a system of three stimuli in the brain which are responsive to the colours red, blue and green. Any visible colour can be reproduced in the brain by suitable combinations of the above. For instance, when red and green are combined, the brain sees yellow. It should be pointed out that this is information about colour and not colour mixing, as with paints. Thus, in the negative exposed through the red filter, all the red image areas become dark while the blue and green components record little or not at all. Similarly, the negative exposed through the green filters on the stereo camera, permits only green images to record as dark areas on the negative. Likewise, the third negative records the blue components.

When the set of three stereo negatives are transformed into positives, the dark areas become clear and, of course, the clear areas become dark. When viewed in the Kromskop through their respective coloured filters, the black and white images become transformed back into their original colours. Truly marvelous!

Frederic Eugene Ives (1856-1937) Who was born in Litchfield Connecticut, later in life developed several “one shot” 3 colour cameras and introduced colour processes to photography late in the 1920's.

Ron Blum with the “Kromskop” viewer and a separation set at the Australian National Library in Canberra.
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151 Stereo Graphoscope - An unusually nice folding combination viewer of an early design that folds into a casket-like mahogany box. Lens support and handles are ornate castings. Box put together using tongue and groove and splined construction; no nails. In V.G. Cond., $95 plus $3 ship.

152 Holmes-Bates Stereo Viewer - An early model with small knob-like cast iron handle, pat'd 1875, in V.G. Cond., $19 plus $1 ship.


154 Coronet "3-D". A simple stereo camera that takes 4 pair of stereo pictures on 127 film (or 8 single exposures); each 2 x 1-5/8". Black plastic with "Bloomer" viewfinder. Just the thing to make your own stereo views. In V.G. Cond., $29 plus $1.50 ship.


158 "4125 Le Mer de glace prise du Montamvers (Savoie)" Ferrier, P. F. and Soulier, J. Levy, Sr. A glass view of a glacier field among the mountain peaks. Included is a paper view taken at the same location, but at a later date. It is identical, except for tree growth. Both in Exc. Cond., $10pp.

159 "President's Day at Pilgrim Tercentenary, Plymouth, Mass., 1921." A series of 6, 4.5 x 107mm. glass views that give a birds-eye view of the celebration on the beach as President Harding arrives. Harbor filled with boats. An excellent example of this size stereo views in V.G. Cond. $275pp. for the lot.


161 A Jerusalem Jew, No. 36 by Frank M. Goad; London. A portrait of a yellow, square-cornered mount in V.G. Cond. $5pp.

162 Italy-StereoGraphoscopic Library, Vol. I & II - Keystone View Co. A boxed set of 100 views with the box resembling two books. Views in Exc. Cond., box in V.G. Cond. $25 plus $2 ship (that's 27¢ a card.)

The following views are E. & H. T. Anthony, 591 Broadway; either orange or yellow mats:  
164 "Boiling Maple Sugar, No. 9032, "3" in V.G. Cond. $5pp.
165 "The Ram Dunderberg, No. 9545", an odd-looking warship not unlike the Monitor in G. Cond. $10pp.
166 "Donner Lake from the Summit of the Sierras, No. 7111" In V.G. Cond. $5pp.

169 Central Park-8 views (Two from 501 Broadway). In V.G.-G. Cond.

170 Savannah, Georgia-Your views: No. 4 9395, 9420, 9423 & 7499. "River & Harbour" is of a man-of-war sailing ship taken through the rigging of another ship. All in V.G. Cond., $16pp.

171 Charleston, S.C. - No. 9432, "From tower of St. Michael's Church Looking Northwest". No. 9436, "View in Magnolia Cemetery". In V.G. & G. Cond. $6pp. for the pair.


173 Florida - Ten views; no's. 9205, 9250, 9291, 9302, 9341, 9343, 9255, 9372, 9368 & 9376. In G. to V.G. Cond. $35pp. for the lot.


End of Anthony listings.

176 Blacks - Six orange mt'd Imperial-sized views of the South by Bless & Magrier of New Orleans, Wilson of Savannah & Palmer of Athen. Views of blacks picking cotton, cutting sugar cane, driving a team of oxen, orange trees and a sea of cotton bales. In Exc. to G. Cond. $40pp. for the lot.

177 "Blessing Little Children" (pencilled on back). A green mt. albumen view of the "pennant" with his hands on the heads of two black children. In V.G. Cond., one corner of card has small crease, $6pp.


179 "Mark Twain Residence, Hartford, Conn.," by Camp. A yellow mt'd view of the house and grounds, in V.G. Cond. $5pp.

180 Kilburn house on Main St., Leitltton (sic), M.N. 'Grandpa & Grandma', Mrs. Kilburn & Leitchle" (pencilled on back). A square-cornered yellow mt. by Kilburn Brothers of their family on the front porch in V.G. Cond. $25pp.

181 "Where the Fire Started" (Mrs. O'Leary's barn?). A yellow mt. view after the Chicago fire by J.H. Abbott of a lonely house in V.G. Cond. $5pp.

182 Yonkers, N.Y. 10 views by Tyler on Imperial-sized yellow mts. Some street scenes. Most have pencilled description on back. In V.G. Cond. $25pp. for the lot.


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