THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL. 4 NO. 3 SEPTEMBER-OCTOBER 1976
Dear Stereo Collector,

We got lazy this issue of STEREO WORLD and just didn't come up with a full-fledged ad. But we'll be in Chicago September 11 and 12 at the CPPS-NSA show, with some of finest stereo items we have ever had the pleasure of displaying. Among these will be 60 near-mint condition A.A.Hart views of the building of the Central Pacific Railroad; several fine Indian stereo cards, including many from the 1871 Powell Expedition, along with a couple by Morrow and Watkins and F.J.Haynes; a new, large lot of fine early foreign views, nearly 300 in all, that we just acquired. We'll also have available our latest list of nearly 1,300 views--it's 15 pages and some of you have already received it in the mail. We'll have several stereo cameras available for purchase in Chicago, and quite possibly a beautiful floor model Taxiphote viewer by Richard. Among the other items we'll be offering will be hundreds of small glass views from the turn of the century, and usual box lots of hundreds of views which we just haven't gotten around to cataloguing yet.

And we might have a few surprises for the NSA-CPPS auction, and some fine photographic views and Amateur Exchange Club views for trade.

If you happen to miss us in Chicago, you can also find us through the mails, or at nearly any of the rest of the Trade Fairs coming up during the fall, including Michigan, California, New England, and New York. If there is something specific you're looking for, please let us know; we'll be happy to price a group of views and send them out on approval to you.

Want to know what we like? Well, we're always interested in obtaining fine early Connecticut views for our own collection; we have more than 700 views now documenting the history of the state and its photographers, and are starting preparation of biographies and copy negatives for a book we hope to write. What we need are good street scenes, unknown photographers, and other unusual material. We're also always interested in purchasing top quality stereo views and equipment of all types; after all, we are dealers in this wide field of photographica, and the good material has to come from somewhere. If you're thinking about specializing, or reducing your collection, let us know.

And, of course, we know that all you stereo collectors just can't be bothered with things like early detective cameras, or occupational and scenic daguerreotypes, or anything else that isn't stereo. So when you stumble on these items, give us a call or drop a note. We'll be pleased to buy or trade.

See you all in Chicago,

John Craig

CLASSIC PHOTOGRAPHIC APPARATUS

JOHN S. CRAIG

P. O. BOX 161 • SIMSBURY, CONNECTICUT 06070 • PHONE (203) 658-5782
We are proud to announce we will be selling one of the most outstanding collections of Foreign Stereo Views to come on the market to date.

This collection was assembled over a period of 35 years and contains many rarities and thousands of choice cards. The collection was put together with much care and knowledge, with the emphasis on condition.

The whole collection will grade out at V.G. or better and all views are pre 1880.

At today's market values Foreign Stereo Views are a good investment and welcome addition to any Stereo Collection.

With the publication of new books on Stereo Views, the interest and the demand will eventually produce higher prices as views become harder to obtain.

So, this then offers you an opportunity to acquire the views now, which in a few short years will be much higher in price and even more difficult to obtain.

We are therefore offering the following countries in lots as listed:

BRITISH ISLES (England, Scotland, Ireland), FRANCE, GERMANY, SWITZERLAND, HOLLAND, ITALY AND SPAIN.

$50.00  200.00
100.00  500.00

We also have for sale many thousands of U.S. Views including boxed sets. Having bought several collections totaling over 35,000 views we have a large selection of views to offer.

Write and tell us of your wants. We'll be at the National Show in Chicago, so bring your stereos. We're always ready to buy, sell or trade.
We have received a number of letters and comments from dealers who feel that many members could be better serviced with some basic guidelines for purchasing through the mail or by telephone. Unfortunately it is impossible to have every person's STEREO WORLD arrive at the same time and therefore many members on the West Coast and in the New England States have told of calling for wanted items to find that they have been sold. We are in a very competitive collecting area but if one follows some basic procedures he will find that he will be able to add many wanted items to his collection.

The first thing is to be patient and persistent. Do not become discouraged when you miss out or call too late. If the dealer has sold your item, ask him to keep you in mind for future like items. I know of one dealer who sold a view I wanted and a few months later he called to inform me that he had obtained a second view, this time in better condition. It was worth the wait and few extra dollars to get the view. Also, do not be afraid to call if your STEREO WORLD arrives late in the month. It is surprising how many items get passed over in a long list. Also, some collectors decide against the purchase after having called earlier in the month. This brings up a point which is bothersome and often costly to a dealer. An example may be that he offers an item, and he receives a call to have it reserved. What happens is that he never hears from the purchaser. In the meantime he has turned down several callers. Sometimes he receives a check, mails the view and has it returned. It is an unwritten rule among dealers to accept back returned views if the description was not satisfactory. It is difficult in only a few words to describe an item and occasionally a buyer receives a view which is just not what he expected. It is not fair to dealers to return a view because it was found to be a duplicate. Purchases from ads or lists are not approval items. Also, I have heard of dealers sending out a view which was switched with a view of lesser condition and returned by the buyer. The word gets around among dealers and such practices by purchasers can only result in terminated service to these persons.

Auction sales also require some patience and skill. Telephone bids should be confirmed by mail. Also follow the rules. One dealer told of being awaken at 3 A.M. to receive a bid from a collector in a distant state. Again, do not be afraid to call in a bid if your STEREO WORLD arrives on the last day of the auction. Often this is when the "final" bids are made.

The main thing to remember is to be courteous and fair. Dealers respond favorably to those who follow the unwritten rules of the game.

This issue of STEREO WORLD is devoted to the views of Chicago and the Chicago photographers. I would like to thank Tom Heseltine who answered the call in supplying the major article, views and valuable comments. Also my thanks to Gordon Hoffman and Dave Tinder who supplied needed views.

For many members who will be reading this issue at or just before the Chicago meeting, welcome to Chicago. We hope you will enjoy the exhibits and hopefully also you will return home having just attended the best photographic show held to date. Members may be interested to know that the N.S.A. is now the World's largest group of its kind. With a membership over 500 and growing at a rate of one new member per day, the N.S.A. has members in all but five of the United States, and seven foreign countries on four continents.

Enjoy this issue of STEREO WORLD and I hope I have a chance to meet you at the Show.
Members of the Board of Directors

Richard Russack, President and Chairman of the Board.
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THE COVER: This issue we have enlarged half of John Carbutt's view of the Chicago Waterworks just after it was completed in 1867 (note workers and stone in foreground). It became one of Chicago's most recognized landmarks when it survived the fire of 1871. (Tom Heseltine Collection).
Before the Fire

By John Waldsmith

The first stereographs of Chicago have been attributed to the master photographer Alexander Hesler but most early stereographs encountered by collectors are those by John Carbutt and Copelin & Melander.

John Carbutt opened his first photographic gallery in Chicago in 1861 at 131 Lake St. In 1868 he moved to 24 Washington. He lost his entire studio and stock of negatives in the Great Fire of 1871.

A.J. Copelin and L.M. Melander opened a gallery at 131 Lake St. in 1870 (Carbutt's old location) and also had their negatives destroyed in the 1871 fire.

In 1871, Carbutt left Chicago and located in Philadelphia where he became prominent for his early experiments with celluloid bases for photographic emulsions and the sale of dry plates. Copelin, along with his son, re-opened his gallery which operated until about 1900. Melander joined with his brother who were prolific producers of stereo views until also about 1900.

"Interior Section of the Chicago Lake Tunnel", No. 121 by J. Carbutt. Ground was broken for the tunnel on March 17, 1864. The first brick was laid Dec. 22, 1865. The last brick was laid Dec. 6, 1866 and opened for service March 25, 1867. (Gordon Hoffman Collection).

"Chicago Chamber of Commerce", No. 140 by J. Carbutt, c. 1864. (John Waldsmith Collection).
“Buffalo Indian Chief”, No. 85 by J. Carbutt, c. 1865. An unusual view of buffalo being led down a Chicago street. (Gordon Hoffman Collection).

“Washington St. from Wells St.”, No. 45 by Copelin & Melander, c. 1870. (John Waldsmith Collection).
Legend has it that the Great Chicago Fire started in the barn of Mrs. O'Leary. Fact has it that on the evening of Oct. 8, 1871, a devastating fire swept through Chicago and became the biggest news story of the decade. On the morning of Oct. 10 and for several weeks later, almost 30 photographers arrived in Chicago to record the destruction with their stereo cameras. As a result, it may be the most photographed disaster of all time.

"Place where the fire originated. The cow that kicked over the lamp!", published by J.A. Pierce & Co. (Gordon Hoffman Collection).

"Triune Building", by P.B. Greene (John Waldsmith Collection).

"From top of Water Works looking S.W.", by Lovejoy & Foster. (John Waldsmith Collection).
Many thought the devastation to Chicago's central business district would be the beginning of the end for the city itself. Chicago responded, however, with a rebuilding campaign that rivaled the fire itself in importance. By the next summer, downtown was a veritable beehive of activity. A number of prominent businessmen decided that Chicago's rebirth needed a focal point. Beginning in 1873, Chicago held an annual trade fair entitled the "Interstate Industrial Exposition." These fairs, held in the fall of the year, were in the triple-domed Exposition Building on Michigan Ave. This building was also used for musical performances, special occasions, and political conventions. The building was razed and the Art Institute was built on the site for the Columbian Exposition of 1893.
"Window of Schweitzer & Beer’s, importers of toys and fancy goods" by P.B. Greene, c. 1872. (Gordon Hoffman Collection).

"Interior of Gunther’s", by Lovejoy & Foster from the “Rebuilt Chicago, 1872” series. (Gordon Hoffman Collection).
The Interstate Industrial Exposition

"Lovejoy & Foster’s booth at the Chicago Exposition, 1873", by Lovejoy & Foster. Note the stereoscopes on the counter. (David V. Tinder Collection).

"Grand Interstate Exposition, Chicago", by Copelin & Son. This view shows the elevator to the observatory built by Crane Brothers Manufacturing Co. (Thomas Heseltine Collection).

"Interior of old Exposition Building, Chicago" by Woodward Stereoscopic Co., Rochester, N.Y. This probably shows one of the last of the expositions. (Thomas Heseltine Collection).
The World’s 
Columbian Exposition

By Tom Heseltine

The World’s Columbian Exposition, (hereafter referred to as WCE) was held in Chicago to commemorate the 400th anniversary of Christopher Columbus’ historic voyage to the New World. The idea of a Columbian celebration had been mentioned from at least the time of the Centennial, but it took enough public sentiment to arouse the Frencli revolution, to arouse the selection of the city in the pages of the New York SUN, admonished his readers to pay no attention “to the nonsensical claims of that windy city.” This comment, not the lake winds along Michigan Ave., was the origin of Chicago’s nickname. After all was decided, it was determined that the logical 1892 season for the Fair was impossible, and the Exposition was scheduled for 1893. The WCE was held along Chicago’s lakefront, between 56th and 67th streets, in the 533 acre Jackson Park. Groundbreaking ceremonies were held on Jan. 27, 1891. A last minute construction delay caused Dedication ceremonies to be held Oct. 21, 1892, instead of the originally scheduled Columbus Day program. These ceremonies were held in the newly completed, 1.3 million sq. ft., Manufactures and Liberal Arts Building, the largest building in the world at the time. Opening Day was May 1, 1893, President Grover Cleveland attending. The Exposition closed Oct. 30, 1893, and was attended by over 27.5 million people, including 716,881 on the most popular Chicago Day, Oct. 9. This figure presumably includes many of the 200 some people who disappeared in Chicago that summer, some of whom helped make it a most successful (?) season for the infamous Dr. H. H. Holmes, America’s most prolific mass murderer, and his murder castle, a scant 2 miles from the fairgrounds. Some talk was made of reopening the WCE in 1894 but lack of complete support from exhibitors, and two disastrous winter fires eliminated the possibility. The closing of the WCE brought ‘real life’ back to Chicago with the assassination of Chicago’s mayor Carter Harrison on Oct. 28, 1893, and the ever deepening depression.

While the WCE was not our first World’s Fair, (New York’s relatively unsuccessful imitation Crystal Palace of 1853, and, of course, the Centennial of 1876)1, she has survived as the darling of our World’s Fairs. Admittedly, however, the Paris fair of 1889 greatly influenced WCE planning, particularly in art and architecture. The WCE was dominated by the ‘revival of Classic architecture’. Even so, Louis Sullivan stated that American architecture would be set back 40 years and history has proven him to be almost right. The choosing of the typically classic Palace of Fine Arts, instead of his own more modern Transportation Building, to remain standing as a gift to the city of Chicago, set trends that lasted until World War 1 (witness the style of most pre-War libraries, post-offices, court-houses, etc.) The Court of Honor was popularly known as the White City. This is not to be confused with an amusement park with the same name located 1 mile west at 63rd and South Park Ave., and opened in 1904. Another result of 1889 stimulation was the effort to out-Eiffel the Eiffel Tower in engineering. Preliminary plans called for the Proctor Tower, remarkably ‘novel’ in the fact that it was 150 feet higher than the Eiffel Tower. Legend

1 nor our largest, (St. Louis, 1904, 1272 acres)

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“The World’s Fair, from the Tower, Chicago, Ill.”, No. 7554 by B.W. Kilburn. This view shows the Fair under construction. (Thomas Heseltine Collection).
has it that at a dinner party, George Washington Gale Ferris sketched on a napkin his idea for a giant revolving wheel. Recent evidence discloses that Ferris copied the idea from the "Observation Roundabout" of William Somers, which was in Atlantic City in 1891. Alas, such are the fortunes of fame. Ferris' name became a household word and the Ferris wheel became the most famous attraction at the WCE. The Proctor Tower, eventually reduced to a 6 foot model, was finally abandoned entirely. The Ferris Wheel was 264 feet tall, carried 2160 passengers in its 36 cars, and a ride consisted of 2 revolutions in 20 minutes. The wheel opened on June 21 and ran until Nov. 6. After the WCE closed, the wheel was reassembled north of Chicago's Loop along the lake near Lincoln Park, but, partially owing to the untimely death of Mr. Ferris, of TB, at age 37 in 1896, it proved to be a financial flop. Finally sold as junk for $1800 in 1903, it again appeared at the St. Louis Fair in 1904. The wheel was abandoned by its new owners after the closing of the Fair, and on May 11, 1906, 300 lbs. of dynamite brought an inglorious end to the famous wheel. The Wheel's location at WCE was another legacy of the Exposition. The Fair Commission wanted to separate the educational exhibits from the more worldly entertainment exhibits. The 1 block by 1 mile boulevard linking Jackson Park with Washington Park was chosen as the site for these attractions. Known as the Midway Plaisance, this became the most popular area of the Fair. To boost early sagging attendance, concessionaires induced a prominent Chicago clergyman to denounce the shocking "Danse du ventre" performed by Little Egypt on the Streets of Cairo. The resulting flood of curiosity, and the opening of the Ferris Wheel, set the trend. Other Midway attractions included a captive Balloon, an operating glass factory, ostrich rides and a shuttle ride on an ice tracked railway. Nestled between the Streets of Cairo and the Ferris Wheel was an obscure and relatively less successful exhibit known as Zoopraxical Hall, which featured detailed studies of man and animals in motion by Eadweard Muybridge. The overall success of the Fair must be partially attributed to the Midway, and to Buffalo Bill's Wild West Show. This show was not deemed fitting for the WCE and was set up across the street. This was also the single most successful engagement for Colonel Cody in his colorful career. The movement of some of the Midway attractions to San Francisco for the following Midwinter Exposition in Jan. 1894, and other features of the Midway, such as separate admissions for the various attractions, and the titillating nature of many of them, gave birth to both the permanent amusement park, and to the traveling carnival, as it became known in the U.S. A popular exhibit at WCE was the replica caravels. Spain planned to duplicate the Santa Maria and sail it to the New World. The WCE Commission was so enthused with the idea that they arranged for financing to allow it to be accompanied by replicas of the Nina and the Pinta. The three ships arrived for a Naval review in Hampton Roads, Va. in April, 1893, and then sailed for Chicago and the Fair. As proof that some things are always with us, the Norwegians sent a Viking ship, which also made a transatlantic voyage, in the midst of Spain's glory. It was deemed fitting to have a visit from the royal family of Spain. The Queen sent the Infanta Eulalia, the 29-year old youngest sister of the late King Alfonso XII. Spain hoped to win a better image than the current hostile feelings regarding her control of Cuba. She arrived in Chicago on June 6, 1893. She was considered to be fun-loving and light-hearted, but those very characteristics worked against her visit. By the time her eight-day visit was over, it was a disaster. It seems that the Princess would rather spend her afternoons partying at various Midway cafes than attending stuffy luncheons with various big-wigs. Her reference to her hostess as an "-innkeepers wife-", (the president of the Board of Lady Managers was Mrs. Potter (Bertha Honore) Palmer, whose husband owned, among other things, the Palmer House hotel.) Anti-Spain feelings were only aggravated and it is acknowledged that this was one of the steps, albeit a little one, leading to the Spanish-American War, some five years away. The WCE played an important part in the development of electricity. The WCE had three times as many lights as the whole rest of the city. The elaborate nighttime displays made quite an impression on the visitors, some of whom were seeing electric lights for the first time on their visit to Chicago. The WCE planners chose Westinghouse's AC hi-voltage system instead of rival Edison's DC system. This disappointment for Edison caused him to concede to the superiority of the AC system which is used exclusively today. A visit to the exhibits of the immense Manufactures and Liberal Arts Building would allow a visit to the

"Electric Button pressed by President Cleveland to unfurl flags and start machinery at the Columbian Exposition.". No. 7954, by B.W. Kilburn. (Thomas Heseltine Collection).
“This train made the quickest time on record, a mile in 32 seconds, Columbian Exposition”, No. 8228 by B.W. Kilburn. This is the famous Locomotive “999”. (Thomas Heseltine Collection).


The WCE has remained as the foundation of many of today’s collecting interests. The first commemorative U.S. postage stamps were issued in it’s honor. A beautifully engraved set of 16 stamps, they are perpetually popular and some of the higher values are highly prized today. The U.S. also issued their first commemorative coinage in the form of Columbian half dollars, dated 1892 and 1893. The Queen Isabella quarter was also issued in 1893 and is our country’s only commemorative 25¢ piece as well as the only coin to bear the likeness of a woman. (Did you get that Gloria?) The WCE marked the first time the U.S. allowed it’s postcards to be embellished with design and Columbian postcards are the original souvenir postcards. The first ‘elongated’ or rolled coins appeared at the Electricity Building.

Much remains of the WCE today in various parts of the country. Jackson Park itself retains approximately the same layout as it did for the Fair with the exception of Lake Shore Drive. The Fine Arts Palace, which remained standing, housed the Field Columbian Museum until 1920, when it moved to new quarters further north near Soldier’s Field. The Art building was rebuilt in concrete and, since 1929, has housed the Museum of Science and Industry. The Spanish building, a reconstruction of the Convent of La Rabida, remained as a resting place for people with respiratory problems. It has since evolved into a very fine hospital specializing in children’s catastrophic illness. Chicago’s Art Institute was originally built to house the various World’s Congress Auxiliaries held, in conjunction with the Fair, to discuss humanities important subjects, from engineering to religion. The Viking ship is now in Chicago’s Lincoln Park. The Wrigley family moved the Norway building to their Lake Geneva, Wis.

“Burning of the Cold Storage Building, Fifteen brave firemen lost their lives, July 10th, Columbian Exposition”, No. 8232, by B.W. Kilburn. (Thomas Heseltine Collection).
The Van Houton chocolate pavilion is in Brookline Mass., etc. In fact, lumber salvaged during the razing of the Fair was used in houses in the neighborhood and some can still show traces of colorful paint on joists and rafters. The WCE served as an inspiration for the Expositions to follow, and most used it as a standard of innovation, popularity, and general success.

The earliest known, to me, stereographs of the WCE were taken in 1891, by B.W. Kilburn on a routine trip to Chicago. This small run of about 20 shows the grounds and buildings in various stages of construction. I have another group of unidentified construction stereos titled simply "World's Fair Views". They are interesting in content, but are poor quality copies of nonstereo prints and are consequently rather dull to stereo enthusiasts. The Columbus Day celebrations, Oct. 12, 1892, provided subject matter for most major publishers. I have seen views of New York's parade by Strohmeyer and Wyman, for Underwood & Underwood, and views by Jarvis, also for U & U, of both New York's and Chicago's celebrations. The Exposition Dedication, Oct. 21, was stereo photographed by Jarvis, and also by the WCE Dept. of Photography. These are very scarce views on artistic size gray mounts, identified with a distinctive design and marked "Dept. of Photography, C.D. Arnold, supt." and copyright 1892. This official design is also found on cabinet and other sized photos issued by the Dept. of Phot. These views are of the parade to the grounds. I have not seen any of the interior of the building during these ceremonies. The Exposition grounds were photographed in final stages of construction at about the time of dedication by Jarvis and Kilburn.

On Jan. 14, 1893, B.W. Kilburn was granted exclusive rights to stereo photograph the WCE from that date until 120 days after the WEC closed. One of the clauses of the agreement was the turning over to Kilburn existing stereo negatives held by the Dept. of Phot. They had apparently planned on issuing stereos but changed their mind with the favorable agreement with Kilburn. While Kilburn and James Davis, whose connection with the company has not been fully understood yet, were in town during the time of dedication, the only views of the ceremonies issued by them are from the negatives received from C.D. Arnold. I am not aware of the circumstances as to why they did not photograph the parade, etc., themselves. Perhaps they inadvertently missed the celebration and that was the reason for asking for the negatives as part of the concession agreement. Regardless, identical views exist on both Kilburn and official Dept. of Photo. mounts. The heart of the agreement provided that Kilburn Co. would provide the Dept. of Phot. with stereographs and stereoscopes at wholesale prices ($7 per gross for views and $35 per gross for viewers). These views and viewers were to be properly identified and the views are the official mounts mentioned by Darrah. These mounts are identified with a design on the reverse of the gray mount, different than the design of the previous year.

This new insignia is also found on Dept. of Phot. larger sized single photos of 1893. The Dept. of Phot. retained exclusive rights to sell said stereos on the Exposition grounds and both parties agreed not to undersell each other, maintaining a retail price of $2 per dozen. The gray mounted views are considerably more scarce than the standard buff mount of Kilburn as they were available only on the grounds. Identical numbering and titling were used for both issues.
The quality of the 'official' views seems to be about the same as the standard buff mounts. Kilburn photographed the WCE during the whole season from opening day, May 1, through Oct. In anticipation of hard usage, 3 or 4 negatives were taken of each subject. Kilburn's coverage of the WCE is approximately as follows:

<table>
<thead>
<tr>
<th>Construction</th>
<th>Dedication (Arnold negatives)</th>
<th>Final stages of construction</th>
<th>Coverage of the Exposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>#7550-7565</td>
<td>1891 construction</td>
<td>1892 Dedication</td>
<td>1892 Final stages of</td>
</tr>
<tr>
<td>7830-7839</td>
<td></td>
<td></td>
<td>construction</td>
</tr>
<tr>
<td>7840-7900</td>
<td></td>
<td></td>
<td>1893 coverage of the</td>
</tr>
<tr>
<td>7921-9200</td>
<td></td>
<td></td>
<td>Exposition</td>
</tr>
</tbody>
</table>

This is a total of about 1500 numbers, and with 3 or 4 negatives of each, Kilburn's total output would consist of upwards of 5000 different views! Practically every exhibit can be found in this series as well as most major events from opening, through the 4th of July, the fatal fire of July 10th, various special days as Scotchman's Day, Illinois Day, and on to Chicago Day in Oct. and pass right up to closing day. Kilburn views are by far the most common Columbian Exposition views encountered today. I would say that the most common single number is #7929 "The surging Sea of Humanity at the Opening of the Columbian Exposition". I have accumulated about a dozen in the past few years when buying views in lots. They might have been some sort of gift or premium to help boost door to door sales. Perhaps, however, it was just particularly popular. Darrah states that Kilburn sold WCE views until 1896. I have no proof of that one way or another, but in support of that, many of the higher numbered and consequently later dated views were not copyrighted, and presumably not sold until 1894. An interesting clause to the agreement between Kilburn and the WCE declared that no one, except Dept. of Phot. or Kilburn employees, shall be allowed to take photographs on the grounds except with a single...
was violated quite a bit as most major publishers managed to get negatives. I don’t know whether officials were bribed, enforcement of the clause was nonexistent, or every publisher had a super secret cameraman, but nevertheless, the clause was not enforced. The clause was honored by some, as there were a few books published entitled “Snap Shots of the Fair” or some similar title. Underwood & Underwood issued views on buff mounts of the WCE, in violation of the concession agreement, taken both by Jarvis and Strohmeyer & Wyman. These views are not especially

 hard to come by. They also sold a series of views by Strohmeyer & Wyman on gray mounts that closely resemble the ‘official’ style. These negatives were taken after the WCE closed. They show empty fountains and a generally overgrown look to the grounds. The number of U & U views is extremely hard to guess at as they are unnumbered, but there must be a few hundred at least.

 The Singley brothers, in the second year of operations as the Keystone View Co., visited the WCE with their camera. They may have taken up to 100 negatives but, as the interesting and informative articles by Zeke Wright have explained, their numbering system was in quite a turmoil during their formative years and it is difficult to hazard any sort of educated guess. I have seen views by them on ivory mounts numbered from #371 to #476. They were in Chicago before July 10, as some of their views show the Cold Storage building which was destroyed on that date. These early Keystone views are extremely hard to find.

 H.H. Bennett, the famous photographer from Wisconsin, took a small collection of views on a visit in October. Numbered from #305 to #316, they are typically superb. Subjects are mostly the Santa Maria or views on the Midway. There are also views of
the Ferris Wheel numbered in the # 1300s. Webster & Albee also violated the agreement. There are views by them numbered, at least, from # 2272 to # 2367. The ones seen seem to be of average quality and interest. They show up occasionally. George Barker may have honored the agreement. All views by him, known to me, are of either naval subjects or of Columbian parades. Griffith & Griffith also issued views. These are found on their normal mount and also on at least two unidentified mounts. One is printed "Columbian Exposition" -- "Chicago 1893". Another is printed "Views for the Stereoscope" -- "Chicago and World's Fair". These have been attributed to G & G by matching up identical numbered negatives. These unidentified views might have been made up to sell through other outlets such as department stores, etc. Most, if not all, of these G & G views are exterior views of the grounds. Views have been reported numbered from # 336 to # 460. Views are also found issued by the "The Globe Photo Art Co." of Bettsville, Ohio. This arrangement was a cooperative one of some sort between C.H. Graves, L.M. Melander & Bro., W. M. Chase, Gates Bros., and R.K. Bonine. There have been seen WCE views issued independently by all but Chase. I can't explain the business arrangement between the five mediumsized operators, but I believe the views issued separately are better in quality and subject than the ones in the Globe Art issue. Particularly interesting are the views by Melander. They were taken on a clear day, well into the following winter. Most show various stages of vandalization and dilapidation of the grounds. These are extremely well done views and are quite scarce. Views have been seen numbered #1 to #159.

Many other publishers of varying size issued views of the WCE but they are infrequent enough that not much can be said of them. There are also to be found many different issues, some quite good, that have not been identified. Again I find it hard to describe these various mavericks. In general it should be said that the Kilburn views are by far the most frequently encountered views with U & U being a distant second. Most of the other Columbian views are again scarcer than even the U & U. Kilburn is the only known publisher of WCE views to have more than one negative for a given number.

An attempt to list identified publishers is as follows:

- WCE Dept. of Phot., Washington, D.C.
- U & U - J.F. Jarvis, New York, N.Y.
- U & U - Strohmeyer & Wyman, Littleton, N.H.
- B.W. Kilburn, St. Paul, Minn.
- T.W. Ingersoll, Meadville, Pa.
- Keystone View Co., Rochester, N.Y.
- H.H. Bennett, Niagara Falls, N.Y.
- Geo. Barker, Bettsville, Ohio
- Griffith & Griffith, Kilbourn City, Wis.
- T.W. Ingersoll, Chicago, Ill.
- Geo. Barker, Chicago, Ill.
- Griffith & Griffith, Niagara Falls, N.Y.
- The Globe Photo Art Co., Chicago, Ill.
- C.H. Graves, Naperville, Ill.
- L.M. Melander, Chicago, III.
- Gates Co., Chicago, III.
- R.K. Bonine, Chicago, Ill.
- North-Western View Co., Baraboo, Wis.
- Stereoscopic View Co., Chicago, Ill.
- Armour, Chicago, Ill.
- E.L. Clement, Chicago, Ill.
- E.R. McCollister, Rockford, Ill.
- G. Sundberg, Baraboo, Wis.
- W.J. Dorward, Madison, Wis.

The author wishes to invite criticism and correspondence concerning this article. I would like to expand the list of publishers and further define the issue of the ones already known.
The Magnificent Wheel

As mentioned in Tom Heseltine’s article, the most spectacular attraction at the World’s Columbian Exposition was the magnificent Ferris Wheel. By far the most spectacular stereo views of the Ferris Wheel are these two views by H.H. Bennett. Close examination will show that the night view was really taken at night with the skill that only Bennett could bring to the photographic process of 1893. The pair of views are from the collection of Gordon Hoffman.
The Century of Progress Exposition was held in Chicago in 1933. The Depression notwithstanding, the Fair was well received and was very popular. The Goodyear blimp, Enchanted Island, and Sally Rand the fan dancer were a welcome relief for Chicagoans and their many visitors. The most common stereoviews seem to be the small size, with folding viewer, sold by Keystone. They have been seen numbered from #1 to #60. The exact number in each set is unknown. There is also a set of 25 views, identical in format, of the ‘Wings of A Century’ pageant held at the Exposition. Much more scarce is the normal sized boxed set of 50 views issued by the Keystone Co. These are the same negatives used in the small sized sets, numbered but in a different order. They are marked on the reverse ‘Kaufmann & Fabry — Official Photographers — A Century of Progress — 1933’. Included in these views are some interesting examples of aerial hyper-stereo. All views are from the collection of Thomas Heseltine.


“A Goodyear blimp and the Transportation Division, A Century of Progress, Chicago, 1933”, No. 60 by Keystone View Co.

A Photographic History of Early Kansas

(Editor's Note: This is the fifth and final 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 Quarterly for February, 1934, attention was directed to the stereoscopic photographs of Kansas made by Alexander Gardner, of Washington.

A catalogue of the 150 Gardner views owned by the Kansas State Historical Society was published in this paper and 1868 was assigned as year of their origin. I was not altogether satisfied with the authenticity of this date, which was based on indirect evidence. Since the publication of the original several extended searchers have been made, and additional data has come to light which now makes it possible to fix the date when these photographs were made with reasonable certainty.

In the Lawrence Daily Tribune for September 21, 1867, there appears among the local items the following note:

Mr. Gardner, a photographic artist from Washington City is in Lawrence, having come to Kansas for the purpose of taking photographic views of remarkable and noted places in our state. He comes here, we believe, under the auspices of the Union Pacific Railway to make draughts of points on the road. He will take a view of Massachusetts Street this forenoon. These views will be a fine advertisement of our state and we hope the artist may have the assistance and courtesy of our citizens which can render him.

This item, together with the fact that the printed labels on the individual photographs of the Gardner collection bear the caption "From Gardner's Photographic Art Gallery, 511 Seventh Street, Washington. Across the Continent on the Union Pacific Railway, Eastern Division" leave little room to doubt that the photographs referred to in the Tribune item and those of corresponding title in the Gardner collection are one and the same. The matter is settled without doubt, however, by the additional evidence described below.

In my original paper I called attention to the fact that the Gardner photographs were reported to have been made in larger sizes than the stereoscopic views. Mrs. Laura Perry Carpenter of St. Louis, granddaughter of John D. Perry, president of the Union Pacific when under construction, wrote me that she had in her possession a number of Gardner views of Kansas which bore the caption "Across the Continent on the Kansas Pacific Railroad - 1867." These views were subsequently given to the Missouri Historical Society. Through the courtesy of its curator, Mrs. N. H. Beauregard, information concerning Mrs. Carpenter's collection was obtained and may be summarized as follows:

The prints donated by Mrs. Carpenter measure 6 x 8 inches and are mounted and titled in print. The size, including mounting, is 12 x 18 inches. There are 115 photographs in the collection, 12 numbers being missing. Several of the views are identical with those reproduced in my original article (not illustrated in STEREO WORLD), in particular No. 38 and No. 152. In addition there is one view, obviously the last in the series from a chronological standpoint, slightly different from No. 152, which bears the date in print, October 19, 1867.

It is thus established that the photographs were made in the period beginning about September 15, 1867, to October 19, 1867. The last date is that of the last photographs in the series. The first date is based on the fact that the Lawrence views, at least those of Massachusetts street (Nos. 35 and 34½) were made on September 21, 1867. As these come early in the sequence of views it is reasonable to assume that the first ones (those made at Wyandotte) were made approximately a week before the Lawrence views. Attempts to secure exact dates upon which other photographs of this series were taken have as yet not been successful. The date of the item from the Lawrence Tribune obviously suggests an examination of the newspapers of neighboring towns for reference to Gardner's activities. A search of the newspaper files available in the Historical Society's possession failed to disclose any such reference.

The authenticity of the date of origin of these Gardner photographs serves to enhance further their historic value. Thus the typical cross-section of the state of Kansas when it was a little under seven years of age. Indeed, some of the western towns on the Union Pacific were yet in their swaddling clothes. Thus the views of Ellsworth (Nos. 139, 140, 141, 142 and 143) were made when the town was but three months old.

Again, the view of McCoy's cattle yard (No. 115) was made only a few months after McCoy had decided to establish a cattle depot at Abilene. The views made at Hays City (Nos. 146 and 148) were likewise taken when the town was in its infancy. Andrews states that Hays was platted early in 1867 before the arrival of the Union Pacific. Upon the arrival of the railroad, the growth of the town was extremely rapid. The railroad probably arrived at Hays October 5, 1867, and consequently the Gardner views of the town were made two weeks later than this event. An examination of the views of the town (No. 146) reflects its rapid growth, for a considerable proportion of the dwellings are tents.

It should also be pointed out that this set of photographs, with the time of origin so definitely established, furnishes a valuable reference date for many moot points of Kansas history and local geography. For instance, it has been stated that the first frame residence in Salina was built in 1868. An examination of the views of Salina (Nos. 120, 121) actually shows frame residences, which from the date of the photographs, were in existence by October, 1867.

Exhibit

The International Museum of Photography, Rochester, N. Y., has announced the opening of a new major exhibition, THE IMAGE OF INDUSTRY, in its Brackett Clark Galleries.

The exhibition, which is co-sponsored by Eastman Kodak Company, is presented in conjunction with the future publication of a new book entitled THE IMAGE OF INDUSTRY: THE CAMERA AND U.S. INDUSTRIALIZATION 1850-1975, compiled and written at the IMP by F. Jack Hurley, Department of History, Memphis State University.

The exhibition explores both the history of industrial photography and its technical and aesthetic development. Industrial photography is examined from its simple beginnings in the mid 1800's to its current sophistication. Documented in these photographs are the technological changes and growth of industry, the influence and role of the labor movement and industry's use of photography to mold public opinion. Included in the exhibition of more than 175 photographs, many of them originals, is the work of some of this country's top professionals, such as Margaret Bourke-White, Lewis Hine, Arthur D'Arazan and Charles Sheeler.

The exhibition was first shown at the Kodak Gallery in New York City. It will be on view at the Eastman House through the month of September. For more information contact: Christine Hawrylak, Publicity Director (716) 271-3361 ext. 12.
The Unknowns

By John Waldsmith

Vern Conover continues to investigate the identity of his balloon view which appeared on page 14 of the Jan.-Feb. issue. He visited Watertown, N.Y., to check Dick Bradley's possible identification and conclusively determined that it was a different ascension. The York-Lancaster, Pa., area is still a possibility. This area had numerous balloon ascensions in the middle 1800s. The first, in York, was July 29, 1835, by Mills. Others were by John Wise, in 1842, George Elliott in 1854, and John A. Light and James A. Dale in the 1870s. The latter two made "numerous" flights and sometimes bossed out a dog or cat in a parachute. Vern's view may be one of the 1870s flights, if it is from Lancaster.

I received the following comment from Neal Bullington of Patchogue, N.Y. "Thought I'd comment on the unknown view showing the tent scene (last issue). As soon as I saw it, it brought to mind a view I have of the Centennial celebration at Concord, Mass., in April 1875. The title is 'Dining Tent, Interior'. The place settings and food items appear very similar to those in the unknown view. However, in my view the tables are at right angles to the line of tent poles rather than parallel to them. Also, my view has bunting and pennants decorating the roof and poles. Could they have been different tents at the same function?" Do we have any members who have other views of the Concord celebration which will help to identify the unknown?

Bill Frassanito of Gettysburg, Pa., has written identifying the view on the bottom of page 17 in the last issue. He relates that it is of 'Bristol, New Hampshire. I have two Bristol stereos in my collection, both by C.C. Gardner of the same place, and one of which identifies the large white structure to the right as the 'Bristol House', O.K. Bucklin, proprietor." Our thanks to Bill for identifying the unknown.

This issue we present three unknowns. The first at the top of the opposite page is from the collection of Dr. C.R. Thayer of New Wilmington, Pa. The view shows a man standing on a dirt walkway with automobiles from the late 1920s in the background. He wears a name badge which can not be read under magnification. The view is mounted on the Keystone View Co. mount of this period. On the reverse is pencilled "814-L. Rosevier". There is no Keystone negative number but appears to be a factory-mounted print. My hunch is that he is a Keystone salesman who was photographed in stereo while attending a meeting in Meadville. Do we have any members who know about who L. Rosevier is and why is he being honored with a full dress Keystone card? The other two views are from the collection of Paul Skiba of Ann Arbor, Michigan. Both are by W. M. Chase but neither are identified. What is interesting is that the nearly bald gentleman in the portrait also appears sitting on the grass in the other view. He appears to be holding a long cable release for a camera shutter. The cable may be seen in the original but most likely not in the reproduction here. Paul was asking if this man could be W. M. Chase. I checked a view I had seen last summer in Gordon Hoffman's collection and found the same man sitting with other persons in front of a tent identified on Gordon's view as W. M. Chase's photo tent. I have not had time to write or call Jack and Beverly Wilgus of Baltimore, Md., but I am sure once they see these two views they will relate that these are truly of the noted Baltimore photographer, W. M. Chase.

Thanks to all who wrote and commented on past unknowns and those who supplied these. I hope we have some members who may be able to identify some which have not been identified from past issues.
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. a page. "Camera Ready" (to be reproduced exactly as submitted). Other size ads rates sent upon request. Deadline for Classified ads is three weeks prior to publication date. Notice of display ads must be received three weeks before publication date, but the actual ad copy can be received up to two weeks before publication date.

FOR SALE

STEREO CAMERAS, viewers, projectors, and supplies. Stereoscope with 4.7" focal length, 2.2 magnification, and adjustable interpupillary distance. Folds flat, Perfect for views in Stereo World. $6.00 Ppd. Send SASE for complete price list. Stereo Photography Unlimited, 8211 27th Avenue, North, St. Petersburg, Fla. 33710.

STEREO VIEWS: Disasters, Civil War, Brady, Railroad, Western, Survey, Scenes, Personalities plus other photographs. Catalog #5, $2.00, Blue Ridge Photographics, Route 5, Columbia, Mo. 65201.

PHOTOGRAPHIC BOOKS: Send stamp for free book list of over 250 titles, Ken Partymiller, 411 Waupelani Dr., C-133, State College, Pa. 16801.

STEREO VIEW MAIL AUCTIONS since 1967. Lists six times for $2.00, with prices realized $3.00. Material for future sales accepted at 25% commission. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.


WE ARE NOW PRINTING monthly list of stereoviews for sale. Please register your specific wants and we will send lists and xerox copies. Roberta & Sam Farmer, Box 35156, Tulsa, Okla. 74135.

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

TRADE

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

I HAVE COPIED my views onto 35 mm for projection and now wish to trade the originals for more. Mostly post 1890, Worldwide, Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth 6001, South Africa.

GENERAL COLLECTORS, and others, who like to swap are invited to write for my latest trade list. Mark Peters, 1786 Spruce St., Berkeley, CA. 94709.

WANTED

INTERESTED in all stereos of the early American West. State subject, photographer, circa date, asking price. Kustom Quality, P.O. Box 3459, El Paso, TX. 79923.

WANT STEREO EQUIPMENT in good condition. Also looking for stereo views of the archeological zones of Yucatan. Send description and price to S.P.U., 8211 27th Ave. N., St. Petersburg, Fla. 33710.


SHAKER STEREO VIEWS WANTED. Interested in all shaker views. Top value paid. Send description and price to: Gus Nelson, 53 South St., Cheshire, Mass. 01225. (413) 743-4385.

MICHIGAN stereos and other interesting photographs wanted. Will pay your price or trade from 10,000 stereos. Dave Tinder, 327 Minnesota, Troy, Mi. 48084.

STEREO VIEWS WANTED of railroad, Michigan, American Indians, Circus, and by the following photographers: Childs, Jenney, Maybrig, O’Sullivan & Watkins. Will purchase. Also have many views available for trade. Leonard Walle, 49525 West Seven Mile, Northville, Mi. 48167. (313) 348-9145.

WANTED: Stereo views of Massachusettts — Send on approval to Robert L. Kavin, 99 Beacon St., Hyde Park, Ma. 02136. Postage refunded on returns.

WILL BUY OR TRADE other views for your Keystones I need, loose or sets, quantities large or small, all subjects. Robert Wright, 503 Morton, Ashland, Oregon. 97520.

STEREOVIEWS OF ARKANSAS. Ice- land and Territorial views, fellowreotypes of animals, Pre-1900 and Detective Cameras. Roberta & Sam Farmer, P.O. Box 35156, Tulsa, Okla. 74135.

WANTED: Any Canadian stereo views, especially F.V. Bingham views of Winnipeg and vicinity. Will buy or trade for the above. Also want 35 mm stereo camera. Robert Deurbrouck, 166 Fernwood Ave., Winnipeg, Manitoba, Canada. R2M 1C3.


Standard Terms

IEWS 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 scratching 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 views of center, stern, & side wheelers (especially the Great Eastern), sailing vessels, dock & harbor scenes, lighthouses, the Moon, and views of, and by photographers from, Brockton (North Bridgewater), Mass., as well as by other Mass., photographers & publishers. L.M. Rochette, 107 Connell Ave., Brockton, Mass., 02402.

STEREO CLUB: People in Bay Area interested in stereo slide shows, cine & T.V. to form an association for mutual benefit. Write: Tri-Vision, 58 E. San Fernando St., San Jose, CA. Phone (408) 998-4087.


ANTHONY STEREOTYPEICANS.
Will buy or trade. Have Anthonys, Western, Chicago, etc., etc. for trade. Please list Anthony number, full title condition, etc., in first letter. Will reply to all letters. Vern Conover, 10907 Orchard Street, Fairfield, Va. 22030.

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.

WANT stereo views. cartes de visite, album photos, postcards of human freaks, daun+amunual birds, bizarre Mexican border activities. Tom Meador, Box 3216, San Angelo, Texas 76901.

COLLECTOR SEEKS VIEWS of California. Los Angeles, Bay Area, Detroit, Birds, nude, erotica, little girls, photographs, personalities, inventors, photographers. Edward Couture, 5856 Condon Ave., Los Angeles, CA. 90056.

MUYBRIDGE views wanted for an exhibit being prepared for the N.S.A. Show in Chicago this Fall. Especially need representative views of Alaska, Central America, and mining. Will purchase. Also have many views available for a trade. Leonard Wallis, 49525 West Seven Mile, Northville, Mi. 48167. (313) 348-9145.

$175.00 for any glass stereogram in excellent condition by Langenheim from his series of the Pottsville Coal Region. Ed Cohen, 23 Elm St., Bristol, Conn. 06010.


WANTED: Iowa stereo views. Buy or trade if possible. Also any photograph of Sac or Fox Indians, Cartes to postcards. Gary Van Dyke, 544 South Elm, Galesburg, Ill. 61401.

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

L.A. HUFFMAN WANTED. I would like to purchase views by Huffman of Miles City, Mont. Also would like any information on views owned by collectors as to subject and number. Am doing research for future publication. Vroegindewey, Route Five, Columbia, Mo. 65201.

WANTED: Stereo views of the West and all American interest. Indians, locomotives, etc. Also interested in Canadian views of the east. Will pay good cash for daguerreotypes of all sizes. Alex Primeau, 3382 18th Street, San Francisco, Ca. 94110.

WLSI INDIAN AND CANADIAN stereo views always wanted. Special interest in Cuba, Haiti, Jamaica, Barbados, and Trinidad. Please send description and price. Michael Ayre, 221 West 13th Street, New York, N.Y. 10011.

Announcement
A new group called the Pennsylvania Photographic Historical Society has been formed and are now accepting members. They are planning on quarterly meetings (Sept. 12 and Nov. 14, 1976), an annual show, a quarterly newsletter, a membership directory and special events. Membership applications received before Nov. 14 will be designated as Charter Members. Dues for Calendar Year 1976 have been set at $10. In addition there is an application fee of $2.00. Members applying now will pay a pro-rated dues of $5 and those applying after Oct. 1, $2.50. The $2. application fee is in addition to the above pro-rated rates. For further information contact the P.P.H.S., P.O. Box 862, Beaver Falls, PA. 15010.

N.S.A. Board of Directors member Brandt Rowles reports that his new address is now 54 West Elmwood Drive, Monroe, Louisiana 71201.

REVIEW
By William A. Brey

NSA member, B. E. C. Howarth-Loomes of England, has produced a book, *Victorian Photography, An Introduction For Collectors and Connoisseurs*, that should grace the shelves of all NSA members. This slim, handsome volume of 100 pages provides a brief explanation of each of the major photographic processes that help place stereo photography (with a chapter to itself) in its proper historical context. Numerous illustrations crowd the pages providing examples of what was produced between 1839 and 1900. The images, the equipment, the advertisements of the period, are all presented clearly and enticingly for a neophyte collector like myself. Of particular interest are four full page color plates, one of which displays seven stereo viewers that will dazzle your eye. Numerous black and white photographs of viewers are featured including a Wheatstone reflecting stereoscope and the rare Swan's Crystal Cube.

At the end of his work, Mr. Howarth-Loomes has provided a listing of photographic collections available to the public in England (for the world travelers among you), and a selected reading list for those wishing to go deeper into the subject.

"Victorian Photography" is not, nor is it intended to be, a reference work of photographic information. But it does provide a good overview of the period that you can show your friends as an indication of where your personal interests lie.

I purchased my copy at the book service desk of the International Museum of Photography while on vacation in the Rochester area. If you can't locate one at your local book or camera shop, it is available direct from the publisher. Send $8.95 plus $7.50 for postage and handling to: St. Martin's Press, 175 Fifth Avenue, New York, New York 10010. Page size 8" x 10". Printed in Great Britain. Copyright 1974.

The new *Blue Book Price Guide to Collectible Cameras* for July to December 1976 is now available according to author Myron Wolfe. The 32 page *Blue Book* is a ready reference guide to camera collecting with listings of over 300 antique and classic cameras manufactured between 1880 and 1976. Articles of interest to collectors such as "How to Buy a Used Leica," "How to Identify Leica Cameras," and "How to Buy Cameras Through the Mail," are welcome additions to the price guide. The *Blue Book* is available at $2.95 from Photographic Memorabilia, P.O. Box 351, Lexington, Mass. 02173.
STEREO VIEWS: FOR SALE OR TRADE

LARRY & LUI ROCHEETTE, 107 CONNEI AVENUE, BROCKTON, MASS. 02402 - EVENINGS - (617) 586-3114

OCCUPATIONAL:
SW-45-Manor Interior view of E.N. Wimall's Tailoring Estab- lishment, Lawrence, Mass.-Good w/stains left image $15.00

SW-46-A.W. Dennis-Cannon City, Colo.-View of log cabin w/surve- yer's assayer's sign on pole in front & man standing in front w/train- ing-$30.00

SW-47-Unknown-Pencil description on front, "country shoemaker", shows wooden dwell- ing w/figures standing & sitting in horse cart, a cut-out of a boot hangs from the peak of the house-$15.00

SW-48-A.S. Campbell, Elizabeth, N.J.-no's 108 & 349, Blondin on bicycle & cooking dinner, at Niagara-$the pair $18.00

SW-49-T. Lewis, Cambridgeport, Mass.-Two exterior views of an unidentified mill, and two in- terior views showing men working at machinery, apparently clothing, or shoe-$10.00

NEW YORK/NYER YORK CITY:
SW-50-American Scenery, Hudson River-Sing Sing Prison-Showing the dining hall-$6.00

SW-51-American Scenery-Green mount, two views of N.Y.C. Ele- vated R.R. showing engine Sta- ten Island w/three cars in one & three cars & caboose in the other-VD/the pair $20.00

SW-52---------- Yellow mount, Metropolitan Elevated Railay, two cars in foreground w/station roof behind-$7.00

SW-53-Wechsler Abraham & Co., (N.Y.)Metropolitan Elevated Railway, 14th Street Station-\Light Staining $7.00

SW-54-J. Dursey & Son, N.Y.C.-slightly faded view of a boy standing at bridge railing w/ steps & large bust showing in the mid & rear ground, probably Central Park-Good $8.00

SW-55-America Illustrated-N. Y.C.-Grand Central Depot w/ cara-riages, people, etc. G/VG $8.00

SW-56-Bear Bros., Publ. by the Greenwood Cemetery-No's 147 Sec. 18.1 near Fox Water-Ces- tellius Van Santvoord & 567 Sec. 51 near Vine Ave.-Samuel P. Bailey-$VG/EXC, the pair $18.00

THE ALLADIN STEREOROGH, H.C. WHITE CO., VT., DUBLEDAY PAGE & CO., NY., General Agents

Sw-57-Views No.5, 11, 16, 20, 21, 22, 27, 32, 38, 40, & 45 from their 1901/1902 Black, curved mount series-EXC/Mint $27.50

SW-58-As above, but the Manchur- ian Series-No's 35 & 38 $5.00

SW-59-As above, but the Polish Series-No. 46 $2.50

SW-60-As above, but the Japan- ese Series-No. 27 $2.50

MISCELLANEOUS:
SW-61-U. & U.,-Drilling copper ore, Wilson mine, Az.-Exc $6.00

SW-62-Lovejoy & Foster, Chicago-Carver's Cave-St.Paul-$7.00

SW-63-Unknown-Pencilled Congress Spring-Show a boy in a spring house lifting cups of wa- ter from Springhead-$7.00

SW-64-Unknown-Young girl in checkered dress holding doll dressed in riding habit-$7.00

SW-65-Anthony, 501 Broadway, No 5934-"Autumn Treasures"-Still life of melons, etc-$7.00


SW-67-As above #90, American Pall, Niagara, from Goat Island, a Winter Scene-EXC $18.00


SW-69-As above, B only $4.50

MARINE:
SW-70-Parks, Montreal-Flat ste-reo of painting of side wheeler "Lachine Rapids"-Tel-Mt. G-8.00

SW-71-As above-Gm-Mt F/G 6.00

SW-72-As above, but steerage is -"Cornishman"-Or. Mt.-VG 8.00

SW-73-As above, F/G $5.00

SW-74-L.P. Vallee-Montreal,- Steamboat Quebec-VG/Exc $18.00

SW-75-Notman, Montreal-#33443, Hal Hal Bay, Sag enay River, Har- bor view w/Sailboat at the jetty in background-VG/Exc 8.00

SW-76-As above, #33458-Trinity Rock, w/sailboat in the fore- ground-VG/Exc 10.00

SW-77-Unknown Foreign, Pro- bably French, two canal/river views showing barges-F/G $6.00

SW-78-U,U.$H(82)-751,G, Lock Ka- trine, Scot. showing steam vessel in foreground-G/VG $6.00

SW-79-H.C. White #2209, St. Go arhausen, showing small steam vessel & rowboats in the fore- ground-VG $6.00

SW-80-People's Series-Show- ing side wheeler "Lady of The Lake" at the jetty, ready to load fire wood-Faded 8.00

SW-81-Standard Series, an ex- cellent 3/4 front view of the side wheeler "Bristol" at the dock-VG $12.00

SW-82-American Views-Showing a side wheeler and a sailing vessel loading cotton bails at the dock, Charleston, S.C.-flag added to mast-G $3.00

SW-83-Unlabeled, possibly Anthony-Saloon of the Steamer Drew-G $8.00

SW-84-Anthony, 501 Broadway, No 4123-"The Fisherman's Hut" etc small boats at anchor w/boat house right-G $4.00

SW-85-American Scenery-Balti- more, The Lake, showing pon- toon pedal boat w/escaply and children beside it, Corners Broken-G $6.00

SW-86-U.K.-#76-Sunset, Lake Geneva, Switzerland, w/two mas- hed schooner under sail-94-G $3.00

SW-87-Mickerson, Provinci- town, Mass.-view of the dock area from the bay-G $4.00

SW-88-As above, Icebergs, Long Point #1, showing 2 mas- ter ship icebergs-G $4.00

SW-89-As above, man standing in foreground w/lighthouses in the background, snow scene, faded-G 3.00

SW-90-As above, Deck View of the "John Rollmell" showing fig- ures, & ice encrustation, Fad- ed-G $5.00

SW-91-Littleton View #1290, Deck view of the Steamer Har- man-Faded-F/F $2.00

SW-92-George Curtis #281- American Falls from Niagara showing rowboat in foreground- Folded-G $3.00

SW-93-G.R. Stoddard, Glen Falls, N.Y. Saratoga Lake w/ Steam launch in mid ground #345-G $5.00

SW-94-As above-Pt. Wm. Hen- ry Hotel, Lake George, w/row boat in the mid ground, some- what faded-G 3.00

Page Twenty-six
MARINE, CONTINUED:

SW-95-U.O., J.P. Jarvis issue- Cork Harbor, Ireland, w/ large 3 masked man o' war in mid ground- $6.00

SW-96-Another-P/G 5.00

SW-97-As above-Castle Garden & Liberty Statue, N.Y.C., showing considerable ferry, & other traffic in harbor- 5.00

SW- 98-The Mississippi River, St. Louis, Mo., City Series A; #11 View from the Bridge, show large stern wheeler in the foreground w/others in the rear moving away from dock- 12.00

SW-99-Kilburn #84, Franconia, Notch, from Echo Lake w/row boat in foreground-VG 4.00

SW-100-As above-#96, Pool, Franconia Notch, w/row boat & 4 figures in foreground-Good- 2.00

SW-101-As above-#111, Echo Lake, Franconia Notch, w/row boat in foreground- 3.00

SW-102-As above-#353, one of the various of this view of"The Lady of the Lake"- 1.00

SW-103-As above-#353, the other Variant, faded- 6.00

SW-104-As above-#1003, "After the Regatta", four Belles in a row boat, left image folded, P/G

SW-105-As above, #1509, View of the Harbor, Venice-VG 3.00

SW-106-Standard Series-Faded cabinet View of congested shipping at the dock, NYC-G 6.00

WESTERN:

SW-107-Watkin's, #76-Synagogue Emmanuel, San Francisco, slight fading, Exc. 8.00

SW-108-As above, #88U, Effects of the earthquake, Oct 21, 1868, Railroad House, Clay st., in mint condition- $12.00

SW-109-Identified:"Cliff House & seal rocks, S.P. Late Glossy Litho w/many figures in foreground- 3.00

SW-110-W.R. Cross, Hot Springs, Ky, Firehole-----, both from S.D.-"Deadwood, May, 1901" a very flat litho in series- 6.00

All views are graded as closely 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., or insured parcel Post. Single View orders may be sent 1st class. We are interested in obtaining views of center, stern, & side wheelers (especially the Great Eastern) as well as dock, harbor scenes, sailing vessel views, lighthouse views, views of the moon, and views of, and by photographers from, Brockton, (North Bridgewater), Mass., and selected views by other Massachusetts photographers, and publishers, for a survey of same.

Page Twenty-seven
comment

"I am doing a survey of Massachusetts photographers, preferably with samples of their work, and would appreciate hearing from people on same." Larry Rochette, 107 Connell Ave., Brockton, Mass. 02302.

CORRECTION

I'd like to thank you for printing my letter on George B.W. Wittick and Douglas & White, stereo photographers at Fort Larned, Kansas in your July-August 1976 issue.

"However, I'm afraid that the members of the N.S.A. might have gotten the wrong impression, that my request for Fort Larned views was for my wife's and my personal collections. This is not the case. My request was for the National Park Service, and all views or copies of views would become the property of Fort Larned N.H.S.

"In my letter all uses of the words "us" and "our" do not refer to me or my wife. In my official N.P.S. letter, the use of "us" and "our" refers to Fort Larned National Historic Site and the National Park Service. The National Park Service would also like to purchase stereo views of Fort Larned.

"If members had views of Fort Larned but would not be willing to part with them, then perhaps they would allow the N.P.S. to have copy prints made. By the way, the sentence in my letter mentioning that we'd like to buy views or obtain copy prints was left out when it appeared in Stereo World." B. William Henry, Jr., Historian, Fort Larned National Historic Site, Route 3, Larned, Kansas 67550.

(Editor's Note: We are sorry that there was a possible conflict in the way your previous letter was presented. It has been our policy to not include requests for "purchases" in our COMMENTS section. This we feel belongs in the CLASSIFIED section which is supplied as a free service to N.S.A. members. Thank you for the correction and we hope members will supply views and information which will help in the restoration of Fort Larned.)

"What better time or event could we have to expand stereophotography than the Bicentennial? In the next three weeks, all across America, events will be taking place celebrating our nation's 200th birthday.

"I urge you to record these historical events in your town, your state capital in STEREO!! I'll be doing what I can in Philadelphia. Use any stereo camera you have confidence in, and any film you like. If you don't have a stereo camera, mount two similar cameras on a bar or block with their lenses six (yes, 6) inches apart. A single plunger/double cable release (commonly used with bellows: Topcon makes one) would complete your stereophotography instrument, but you can hand-release both cameras almost simultaneously.

"Then, after all your work, if you want to transform your stereophotography into standard stereoviews and to try to sell them — let me know." Lloyd William Bell, Strafford, Pa.
Stereo Cameras
Stereo Realist Model 1041, f3.5, shutter to 1/150, VG, G-1001...$85. Same with case & strap, VG...$90.
Stereo Realist, f2.8, shutter to 1/200 w/ case, VG, G-1004...$200.
Flash Attachment for Realist VG, G-1005..........................$10.
Filter Set (3 pr.) for Realist w/ case, VG, G-1006....$15.
TDC Stereo Vivid w/case VG,..$110.
Kodak Stereo Camera VG, G-1008$75.
Revere Stereo 33, f3.5, shutter to 1/200 w/ case & flash, EX, G-1009$130.
Graflex Stereo Graphic Stereo w/case & flash in orig box & instr. f4. to 16, Inst. (1/50& bulb) most simply operated stereo camera, EX G-1010-..$125.
Stereo Realist, f2.8, shutter to 1/200 w/case and Custom Built Underwater Housing, VG, G-1011$300.
Realist Macro Stereo Outfit, complete, New, R-1060...$550.
Coronet 3-D Camera, uses 127 film, w/viewer, VG...$50.
Stereo Puck, English...$100.
Duplex Stereo Camera 120- uses 120 rollfilm for stereo or flat, New, S-1003...$125. Write for details and accessories.

Stereo Viewers
Fold Flat Stereo Viewer- folds to 1/8", Ideal for pocket, mailing, New, T-2005..........................$1.75
Stereo Wallet- holds Fold Flat & several slides, vinyl, T-2006...$1.25

Stereo Projectors & Accessories
TDC Stereo Vivid, Model 116, twin 500 watt lamps w/case & 6 pr. glasses, VG, G-4001.............$350.
Nord Stereo Slide Projector, twin 500 watt lamps w/ 6 pr glasses, Good, G-4004...$185.
Taylor Rear Screen (8"x8") Stereo Viewer, shows age but Good, G-4003..............................$125.
TDC Stereo Project -Or-View Rear Screen (8"x9") or project to 50" screen (not incl), VG, G-4002..$250.
Stereo Viewing Glasses, plastic, VG, H-5003..........................$1.50.
Projection Screens-Silver Lenticular required for stereo, New from $27 for 40"x40". Write for other sizes.

Prism Stereo Equipment
Stereo Prism Adaptor- for converting 35mm camera for stereo, w/ adaptor, notcher, mirror cleaner, and viewer, New, S-1001..........................$100.
Stereo Prism Projection Attachment -for converting project for stereo, w/platform, coupler polarizer, depolarizer, 6 pr glasses, silver table screen 8 1/2" x 11". Write for details. New, S-4001...........$100.

Stereoscope- 4.7" focal length, 2.2 magnification and adjustable interocular distance. Heavy plastic with folding metal legs for compact storage. Perfect for stereograms appearing in Stereo World and Stereogram books below. New $5.00

Stereogram Book of Rocks, Minerals, and Gems, 64 pp 8 1/2x11, approx. 150 color stereograms, including "Lunar Rocks". New $6.75

Book of Aerial Stereo Photographs, 92pp, 8 1/2 x 11, contains 92 aerial photos for 3-D study of cultural features, landforms, rock structure.$5.50

Stereogram Book of Fossils, 112pp, 8x11 includes 300 Invertebrate Fossils, Many magnified. New $5.50.

Stereo Atlas, 96 pp, incl. stereograms, New $5.50

Add postage. Check or M.O. only. Fla. residents add 6% tax. Send SASE for further description of any item and list of other items available.

STEREO PHOTOGRAPHY UNLIMITED, 2211 27th AVE. N., St. Pete, Fla. 33710
EVENTS

The Midwest Photographic Historical Society will hold their Semi-Annual Trade Fair on Sept. 25 & 26 at the Earth City Hospitality Inn, St. Louis. For further information contact MPHS, 10072-F, Crown Point Drive, St. Louis, Mo. 63136.

(PHOTOHISTORY III)

Speakers who are experts in many phases of the history of photography will gather for PhotoHistory III, third international symposium on the history of photography, in Rochester, N.Y. October 9-10, 1976. Participants will represent Europe, Asia and North and South America.

The symposium is co-sponsored by The Photographic Historical Society (of Rochester, N.Y.) and the International Museum of Photography at George Eastman House. Registration is $20 per person, for the symposium. There is an additional $12 per person charge for the Saturday night banquet and speakers. Early registration and a hospitality evening will be held at the International Museum of Photography on Friday, October 8, beginning at 8:00 P.M. The symposium lectures will also be held at the International Museum, with time provided for attendees to tour the photographic exhibits. Registration will begin at the museum at 8:00 AM Saturday, October 9. The program will start at 9:00 AM.

Symposium speakers and their topics include: Boris Kossoy - Hercules Florence, a discoverer of photography in Brazil. Colin Ford, Keeper of Photography at the National Portrait Gallery, London – preserving photographic heritage (with display of the Hill and Adamson album), Masamichi Kakuno-date – the evolution of the Japanese 35 mm SLR, Gert Kosshofer of Agfa-Gevaert – 100 years of color photography, Robert Navias – research on miniature plastic cases, Heinz Henisch – the evolution of photography in Eastern Europe, Romeo Martinez – Hippolyte Bayard, a neglected inventor. Norihiko Matsumoto – early photography in Japan, Robert Lassam, Curator of the Fox Talbot Museum – Lacock Abbey, Marjorie Mann – Californifica pictorialists between 1900-1930, Raymond Kremer – the history of early cine as seen by a collector, and Estelle Jussim – the work of an immigrant photographer in the New York City of the 1920s. The program will end at noon, Sunday, and will be followed by a Photographica Trade Fair. Symposium hotel is the Colony East Inn, 384 East Avenue, Rochester, N.Y. 14607. Room reservations should be made directly with the hotel, mentioning PhotoHistory III. The hotel is within walking distance of the George Eastman House, and parking is free.

Symposium registration should be sent to The Photographic Historical Society, P.O. Box 9563, Rochester, N.Y. 14604. Registration - $20. Banquet - $12. Trade Fair tables - $10. For more information contact Symposium Publicity Chairman, Jerome P. O'Neill, Jr., 261 Roslyn St., Roch. N.Y. 14619. Phone (716) 436-0059 or 271-2150.

The Western Photographic Collectors Association will have a Trade Show in conjunction with Photowest at the Anaheim Convention Center on Oct. 30-31. For further information, contact W.P.C.A., P.O. Box 4294, Whittier, Ca. 90607.

The Central States members of the N.S.A. had another successful meeting at Alsip, May 15 and 16. At the meeting it was voted to have the next meeting on Nov. 6 and 7 at the new American Photography Museum at Baraboo, Wisconsin.

The Photographic Historical Society of New York will hold their Semi-Annual Trade Fair on November 7. A location has not yet been set. For further information contact the PHSNY, P.O. Box 1839, Radio City Station, New York, N.Y. 10019.

The Michigan Photographic Historical Society’s “5th Annual Antique Photographic Trade Fair” will be held at the Dearborn Youth Center (Michigan Avenue at Greenfield), Dearborn, Michigan on November 13, 1976. Additional information is available from MPHS, P.O. Box 191, Dearborn, Michigan 48121.

The Photographic Historical Society of New England have changed the date of their Trade Fair as noted in the last issue to Nov. 20 & 21. The location will be at the Ramada Inn at E. Windsor, Conn. For further information contact P.H.S.N.W., P.O. Box 403, Buzzards Bay, Ma. 02532.

SHAKER SHAKER

ALL PHOTOGRAPHS OF SHAKERS URGENTLY WANTED, ESPECIALLY STEREOS. ALSO WANT CHASE’S PATENTED FOLDING VIEWER AND SHAKER POST CARDS. WILL BUY OR TRADE. RICK RUSSACK

R.F.D. 1, FREMONT, N.H. 03044
1. C.S. Watkins #223 At the Rancheria, Mendocino Co., Calif. - views tepes and Indians (distance). Excellent. Rich print, orange mt. $22.50

2. C.S. Watkins #1014 The Sentinel (Yosemite), sq. corner, yellow mt. 1867. F+. $10

3. Hayward and Hassell's Santa Barbara, Calif. 5 views. - Views in Montecito, Oglesby Block, Graviota Pass (mt. slightly creased in center), B46 Century Plant and Victorian House, and Carriage. All G-V. $30

4. H.T. Haynes, Los Angeles. #1024 Kimble and Lincoln's Ashby (winding road, a few buildings and beetles). Mint view. $20

5. F.J. Haynes, Fargo, D.T. Jamestown School in Fargo, nice view with lots of children and teachers in front of school. Mint yellow cab. size. $10

6. F.J. Haynes, 2 views, Harvesting, Dalrymple Farm - shows lots of corn stacking, wheat with machinery in background. Pt. #52 Glimpse of the Little Missouri. VF. $14

7. W.H. Jackson, 2 views. #2007 Curlicante Needle, Black Canyon, Castle Gate, Price Canyon. Both G+. $20

8. Bushman and Hartwell, Tucson, A.T. #1041 males loaded with firewood outside adobe with men (Mexican or Indian?). VF dark print. $15


10. Watkins Pacific Railroad and CPR, 2 views. #30 Trestle bridge and #218 Tunnel No. 3 above Cisco. Both VG and from original Hart negatives that Watkins bought. $20

11. Kuybridge #212 Falls of the Yosemite. base of 1st fall. G+ some spotting, cab. size, rare. $25.50

12. Watkins Pacific Coast, 9 views all scence Yosemite, #31, 1016, 1025, 1028, 1048, 1061, 1099, 1124. 7-VF, some exceptional views. $45

13. Colorado, 5 scenic views. Two by C.H. Clark, one by Collier #58. #17 by Chamberlain, and one of Santaquin Springs showing 1 small buildings and men on rock. All cab. size EX. last. VG-F. $20.50

14. Alfred A. Hart, Central Pacific Railroad. #29 Grizzly Hill Tunnel from the North, a beautiful, rare, mint view showing tunnel before tracks laid and lumber used for construction. Sq. cornered, yellow mt. $25

Canadian

15. Rotman, 3 views. #39035 North from Citadel Hallifax, #3904 South from Citadel, and #3146 view at Prince George Lodge Halifax. All green mt., G-VG. $15

16. Montreal by Alex Henderson, 2 views handtitled and numbered on back. #183 From Notre Dame Tower (nice city view, small stain sky) VG, and #163 Interior of B.C. Queen (steamship), F+. $15

17. St. Johns River's House- fine city view with lots of buildings, hand titled yellow card, no photo. St. Johns River- shows bridge and man sitting on bank, G+ yellow card, no photo. $15

18. Quebec- Ellison & Co. 39 John St., 7 rare views on yellow sq. cornered mt., including Quebec from Point Levi showing sailing ships in harbor, VG, Citadel from the boat, VG (harbor with steamship and docks), Lower town, G (docks and small sailboats), Fanilles St., G (street scene with glass on Carpet store), Horse and buggy on street, Wolfe Monument VG, Citadel VG. $50

Civil War

19. View in Arsenal yard, Charlestown S.C., captured Blakely guns in foreground. Anthony 1865, War Views #306E, 501 broadside. Some foxing but dark print, otherwise VG. Yellow mt. $15

20. G.N. Barnard- view of Ft. Baxter from the east FJ8, fine yellow card (fort shows shell damage). $20

21. Libby Prison- E.S. Lumpkin & Co. #3 orange mt., VG (some surface scratches not obvious and one nick in card not in photo.) $12

Virginia

22. Anderson Gallery, Richmond. Mint sq. orange card, view of Old Stone House, well dressed blacks outside. $8

23. Anderson Gallery- super view of canal basin in Richmond. several horse carts, people and railroad bridge in distance, close to mint except minor 1/8" tear in the sky (not distinctive). G+ cornered orange card. $12

24. Anderson Gallery- 2 mint cards of Thee Jefferson Home and National Cemetery, orange mt. sq. $15

25. Anderson Gallery- Ford's Hotel, great view VF+, shows street scene with horses, carriages, and signs. Orange sq. corners. $25


Photographs

27. View top of Pilot Knob in Mo, by Hoelsk and Banecke with rare photo, note on back, "[photographer... negative spoiled by a couple of small inquisitive girls, who got over my trunk."

28. Stereoscopic Views - #102 child with stereo viewer and cards almost as big as himself (universal curved card) $6.50

Base Views

29. Luray Caverns, 6 electric light views, 1882 by C.H. James, 27, 27, 47, 59, 71, 73, all VG, cab. size flat cards. $21

Miscellaneous

30. 4 views, "By Her Mirror", #1, 2, 4, 9 (girl in slip and black stockings posing in front of mirror), gray curved cards, no publisher marked. Fine. $25

Landscape

31. 3 orange cab. size cards- D.J. Ryan of Rice Plantation, Negro Quarter, VG, J.C. Hanson of Painting Fk., Bloomfield- Picking Cotton Fk (vent corner, doesn't affect photo) $21

32. Howard Univ. Eash. D.C. Students outside school, American Scenery, yellow card, sharp good contrast. VG. $7

33. Suburbs of Jacksonville, (Fla.) #4 people, shacks, mudhole, and horse cart by C. Weaver Jr, Yellow mt. $8

34. New York City- 4, 26 #11 Grand Opera House, green mt. (shown st. corner, people, and building) $6

35. New York City, 2 & 2.5 Anthony #994 Saloon of Steamer Cristofollo, excellent, and #996 high bridge from South River, Orange mt. $10

36. New York- 9 views, 2 Central Park G, 2 America Illustrated, The Tolma 5 faded and Tower High Bridge, 4 of Albany by A. Veedere- orange cab. (mostly of Capitol and Senate Chambers)G, and one bridge Cohoes, N.Y. G. $14

37. The South- G.N. Harper's, 2 views of S. Carolina- Unitarian Church and view in Magnolia Cemetery of Spanish House, both fine. $9.50

38. Etna Mines Store in Tenn., #1001 American Views Popular Series, near mint view of man on cart outside frame building, nice view, orange mt. $6

39. Scenes in Florida, 2 views - #61 Old Spanish Fort (with cannon balls stacked). Fine except a few spots, #594 View on bay St. Jacksonville (empty muddy st. and row of buildings) G. $8

40. Florida by bloomfield- 13 cab. size orange cards including Lighthouse on Atlantic, Market House, Watch Tower, City Gates, Pyramids of Major Dade with soldiers, old Fort San Marco etc. #4-F. One card back defaced but not affecting photo. $50

41. R.H. Bennett, Wisconsin Scenery, 8 cab. size yellow cards, all fine including #108 Up the River from a steamboat - shows corner of boat and another in dist. nice dark prints. $325

Spanish American War- 50 views (some Cuban) various publishers G-F, tan curved mt., nice lot. $75

42. 1913 Centennial Expo, 45 views mostly fine-exec. cab. size by Cent. Phot. Incl. Incl. Queen, Japanese toys, Glasgow Fishing Boats, Women's Pavilion, only July 27th, (#1, 50) good lot. $95

43. Travelling salesman by Haines- Albany N.Y., great view of many with 3 suitcases, 4 canes, and black parasol VGF except hairline crack in image, not obvious. $8

44. Spanish American War battle scenes Lot of 25 by various publishers G-F, tan and grey curved at. $45

VINTAGE TO BUY- SAN FRANCISCO OR CALIF TOWN VIEWS BY WATKINS, HOUSEWORTH, TABER, MUIRIDGE, SOULE AND ANTHONY.
Viewer Feature - An All Brass Viewer

This attractive brass stereo viewer is from the collection of Thom Hindle of Ocean, N.J. Total height of the viewer is 14 inches. Focusing is accomplished with the hood moving away from the view card, in other words both ends separate from the center as you focus. A decorative molding (½" round-type) frames the eyepieces inside the hood. We are not sure about the clips at the top of the hood. They will hold a card but Thom is not sure that was the idea for it.

It is stamped "May 19, 1885". The material on the hood is a burgundy crushed velvet-type, which is a bit worn now. Thom would be interested in knowing if another viewer of this type exists in brass. Most often these types of viewers are seen as nickel-plated. He reports that this viewer had no traces of plating when it was found, turning green in an antique shop. Do we have any other members with a similar brass Holmes-type table viewer?

CATALOGS

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 this 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.

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.

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, 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: concepts, 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. 29 pages. $3.00 plus 78¢ for first class postage.
252 Becker's Viewer mfg. by I. Lee, N.Y., "Pl'd 1867 10 x 11 x 16" high. Two pair of viewing lenses; one on each side. One pair drops down for transmitted light viewing of tissues or glass views. Holds about 22 back-to-back pair of paper views. Vener appears to be rosewood or mahogany, trimmed with gothic molding. Operating and nicely refinished in V.G. Cond., $725 plus $3 ship.


253 Holmes-Bates viewer. A good utility viewer with aluminum hood made by U. & U. In V.G. Cond., hood velvet trim edging missing. $15 plus $1 ship.

254 "The Versatile Musician-X-130" ('X' for 'X-rated'). A set of 16 gray curve-mount views of a boy young lady posing with various musical instruments. Six of the views have her "topless". The others, in skin-tight leotards. Must have popped many an eyelid in its day. c. 1905, in V.G. Cond., $69pp for the set.


259 Prospect Point, Niagara Falls. A birds-eye view of the point that includes the photographic pavilion (originally Bobbitt's) and a camera. Unlabeled orange-mt. in G. Cond., $5pp.


263 Two-wheeled cart filled with fancy ladies and drawn by a mile and yak. Old black man holds the team, while two top-hatted gents stand in back. Imperial-sized orange mt. by Palmer, Aiken, S.C. in V.G. Cond., $8pp. Odd!


279 "Mount Starr King, No. 1116" by Taber, San Francisco. An orange-mt. view by this well-known western photographer in V.G. Cond., $.55pp.


285 New Burnsville, New Jersey. Two views by Clark. The first, the railroad depot with train in the distance. The second, a street scene with stores, etc. Both in G. Cond., $.10pp.

286 Thousand Islands, N.Y. by McIntyre. Three scenic views on the St. Lawrence river. Two Imperial mt's. All in V.G. Cond., $.65pp for the lot.


290 "Greeting the Children of his old Neighbors-President McKinley at the Station, Canton, Ohio." An U. & G. card of back of train in V.G. Cond., $.4pp.
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