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PHOTOGRAPHIC

11: SOLAR PRINTING COMPANY: Sharp Anthony Instantaneous #8063 of NYC Grand Parade Peace after Franco-Russian War 1871 showing five great solar printers on roof of S.P.Co. across at. VG $14

21: ANTHONY 1859 ivory mounted view #11 "Two Ferries to Brooklyn" with copyright inscription & label & a PROOF of the same view, before negative number, with hand cut prints on uninked ivory card. These are very, very, very rare. 2 Views. G+ $25

31: AMATEUR PHOTOGRAPHIC EXCHANGE CLUB: Hamilton's house by FF Thompson, with blindstamp & APEC label, 1864 $60

41: BRILLIANT VIEW across street in this view of Astor House, Broadway, pub. by Woodward. Fine $6

SPORT/ADVERTISING

5: BILLIARDS: Very rare view by Fox of Broadway 1860-1861 on Ivory showing Phelam Billiards, on Broadway--an interior showing Phelam, Kavanagh, Berger, White, Tieman & Lynch around an elaborate pool table; hand colored, detailed ad. on back. VG Rare $50

BOXED SETS

6: ITALY Underwood 100, boxed + book with maps VG $75

7: SWITZERLAND: Underwood 100, boxed VG $70

EVENTS

8: JULY 4, 1860: Anthony Instantaneous of Cavalry parading down Tryon Row, New York--Dramatic. #429 VG $15

9: JULY 4, 1860: Anthony Instantaneous of Infantry marching through Chambers St., NY. Even more dramatic and on eve of Civil War. #741 Fine $17


11: CIVIL WAR. Anthony Instantaneous view in Fort Sumpter showing ceremony of re-raising old flag, 1865, VG $14

12: MASONIC TEMPLE EDUCATION 1875 NYC: Four views; parade, embracing 1200 members. G+ $12

13: BROOKLYN BRIDGE: 2 Anthony views of unfinished bridge from catwalk, scary stereo. #11179, 11181 VG $9

14: BROOKLYN BRIDGE: same as above #11175, 11182 VG $10

15: WILLIAM JENNINGS BRYAN VISITS NYC: 9 views of the visit, by Continental, incl. some good cameras & many of Bryan & co. VG $8

16: SPANISH AMERICAN WAR: Dewey Celebration NYC--6 views of the victorious return of armories, VG-F $7

17: ST. LOUIS WORLD'S FAIR, 1904: 2 Mint Underwoods, incl. Am. Indians with rattles. VG $4

18: PANAMA PACIFIC EXPO, PANAMA CALIFORNIA EXPO, 1905: Very rare lot of 13 Keystone on these expositions at opening of Panama Canal, held in LA & SP. G+ VG $9

19: CHICAGO FIRE 1871: 10 views of the ruins by Greene, G515

8: MINT CURVED VIEWS $2.25 each

20: ELECTION NIGHT, TIMES SQUARE c. 1900, crowds.

21: COWBOYS: Roping calves from horse, Key 2007

22: COWBOYS: Roundup in Texas, Key 13756

23: BUILDING OF DYES to Protect St. Louie Fla flood c 1905

24: BODY OF GERMAN AVIATOR in Wrecked Plane Ww Key V18891

25: VOLCANIC Eruption in JAVA, Key 16400

26: WASHINGTON DC from Airplane, Key 34090

27: MAMMOTH from Airplane, Key 32823

28: BOSTON from Airplane, Key 34188

29: BLACKFIELD HANDBASKET cotton picking, UU ca 1895

30: BLACKFIELD HANDBASKET cotton picking, Key 13735

8: MINT CURVED VIEWS $3.25 each

31: POPE PIUS X in Papal Throne, UU ca 1901

32: PRESIDENT McKinley in Cabinet room, UU ca 1900

33: PRESIDENT ROOSEVELT (FDR) in Oval Office, Brilliantview but pseudo-scopepic

SHIPS/MAKING

34: SOLAR INSTANTANEOUS SHIPPING: 2 early views of shipping in NY Harbor. #292 (G), #297 (VG) $12

35: ANTHONY INSTANTANEOUS SHIPPING: "Saloon of Steamer Bristol"--paddlewheel Interior. #8592 Fine $8

36: ANTHONY INSTANTANEOUS SHIPPING: Close view of Brooklyn ferry & lighthouse. #6606 VG $7

OCCUPATIONAL

37: Mainly INDUSTRIAL INTERIOR OCCUPATIONALS: Mills, Saelmills, etc. 10 Keystone VG-Fine $7

ANIMALS

38: KANGAROO, Bearcubs, etc. 8 Keystone, Mint. G $6

NEW YORK CITY & ANTHONY

39: ANTHONY NEW COTTON BROKED PROCESS: 2 views in this important photographic innovation with ads on backs. One is street instantaneous, other statue VG $10

40: ANTHONY NEW COTTON BROKED PROCESS: 2 views, both of shipping--one shows two side--paddlewheelers VG $10

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G = Signs of use. VG = Between G & F. F = Clean & fresh. Mint = Like new.
By John Waldsmith

This has been a very busy eight weeks since the last issue and we have much to report and comment on to N.S.A. members. As noted in a letter to members earlier this year, the Board of Directors have been investigating a possible location for the N.S.A. Research Library. Last May, I made contact with the Canton Art Institute, located in the Cultural Arts Center in Canton, Ohio. They showed an interest in the aesthetic and historical aspects of stereoscopy and took under advisement the possibility of bringing the Research Library to Canton.

The Canton Art Institute, during the month of August, presented a special stereo program "McKinley in Depth" (See story on this program elsewhere in this issue) as part of Phase II of their Bicentennial Exhibits. This program generated additional interest among the Institute's members which has led to another special program which was presented to the public on Oct. 27. This was a audio-visuals presentation of the history of stereoscopy in which over sixty stereo views, dating from the 1850s to the present, were projected in full stereo along with a showing of the major developments pertaining to the advancement of stereoscopy as a major art form.

As of this writing, the final arrangements for the Research Library are being negotiated. We hope to have a full report to the members in the next issue of STEREO WORLD.

We continue to have problems with our mailings. The members living in certain areas of California seem to be receiving the slowest delivery of their STEREO WORLD. We are investigating several possible alternative methods of mailing. A possibility is the shipment of the California issues to a member in California who sees that they are mailed promptly upon receipt. Also, we may mail the California and far west plus east coast issues a few days before the others so that all arrive on about the same date. This involves an extra sorting job which I am not anxious to tackle in as much that I have enough to do just getting it altogether in the first place. Any comments from members on this problem would be needed before we make such a change in the mailing procedures.

I would like to thank all persons who have contributed articles to this publication in the last three years, yes, it really has been that long! An article promised for this issue on the Great Snow Blockade could not be prepared in time for publication but waiting in the wings were a dozen other excellent articles to choose from. We have several articles in the making for our special San Francisco issue (March-April 1977). Please contact me as soon as possible if you are preparing an article which deals with San Francisco history or one of the photographers who were located there. Please submit articles on any subject which interests you and which you feel would be of interest to N.S.A. members. To help me better process your work, please double-space type the article. We publish stereo views only in full stereo. Photographs of the views should be glossy, black and white prints, and preferably actual size. Please include the caption for the view as it appears on the original plus the name of the photographer or publisher. We try to make our half-tones directly from the original views, but understand your feelings about sending your valuable views through the mails and allowing us to handle them. So far we have not damaged or lost any views and take extra care in handling views sent to us for illustrations. Please send all views by "Registered" mail and include enough postage for their return.

Starting with this issue we will publish the deadlines for the coming issue. Send all ads, comments, unknowns, or any other items which will appear in STEREO WORLD, directly to me here in Columbus. This should save time and extra handling. Deadline for the next issue for classified ads is Dec. 9. Absolute deadline for camera-ready display ads is Dec. 15.

In closing, a special thanks to all the members who pitched in and helped with the Trade Show. It was a great success and we appreciate all the support we received. For the Board of Directors, I wish you all a happy holiday season.
Members of the Board of Directors
Richard Russack, President and Chairman of the Board.
John Waldsmith, Managing Editor of Stereo World.
Francine Russack, Secretary and Treasurer.
Gordon D. Hoffman, Consulting Editor.
Dr. Brandt Rowles, Consulting Editor.

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THE COVER: This issue we have enlarged half of Keystone View Co.'s No. 23306 "Back to Home Land!" Removing Casket America's Unknown Soldier from the Olympia, Washington, D.C. This was the last mission of the Olympia in 1921. Note Gen. Pershing in the group at the right and the photographer on Olympia's afterdeck. Turn the page for an article about the Olympia by Richard C. Ryder. (Richard C. Ryder Collection.)
By Richard C. Ryder

Among the many attractions offered the Bicentennial visitor to Philadelphia this year is one that has received far less attention than it deserves. From Independence Hall it is only a short walk down Chestnut Street to the waterfront along the Delaware River. Here, at the new Penn's Landing Project, are located a number of historic ships, among them one whose gleaming white hull and buff topsides instantly catch the visitor's eye. She is the protected cruiser Olympia, the last of her breed, and virtually the only warship still in existence whose car-

struction had become somewhat more stabilized.

The conversion of the navy from wood to steel was already well under way when Olympia slid down the ways of the Union Iron Works in San Francisco on November 5, 1892. Authorized in the naval program of 1888 and commissioned in February, 1895, Olympia was 340 feet long and 53 feet wide, with a draft of 21½ feet and a displacement of 5870 tons. Four eight-inch rifles in twin turrets and ten five-inch secondaries comprised her armament. An incongruous contrast was her possession of both a protective armored deck and the auxiliary sailing rig of a two-masted schooner. Capable of a speed in excess of 21 knots and with a crew of more than 400 men, she promised to be a fast and formidable addition to the fleet.

When the battleship Maine was sunk in Havana harbor on February 15, 1898, Olympia was at Nagasaki, Japan, serving as the flagship of Commodore George Dewey's Asiatic Squadron, and due to return to the United States as soon as her relief, the cruiser Baltimore, arrived. In Washington, the crisis deepened as pressure mounted for action against Cuba's Spanish overlords. On February 25th, Navy Secretary Long, wearied by the strain, decided to take a Saturday afternoon off, leaving the office in the hands of his energetic and mercurial Assistant Secretary, Theodore Roosevelt. Roosevelt had maintained close contact with Dewey since coming to the Navy Department and lost no time in firing off a dispatch to the Commodore:

Order the squadron...to Hong Kong. Keep full of coal. In the event declaration of war Spain, you duty will be to see that the Spanish squadron does not leave the Asiatic coast and then offensive operations in the Philippines. Keep Olympia until further orders.

All afternoon Roosevelt continued to issue orders at a feverish pace. It must have been a rather trying weekend for Long. Although he was familiar with the character of his volatile Assistant Secretary, Roosevelt's audacity was more than Long had anticipated; as the Secretary ruefully commented that Sunday, "the very devil seemed to possess him yesterday afternoon." But the orders stood, Olympia would remain.

By early April, Dewey's ships, now at Hong Kong, had been stripped for combat and were sporting a new coat of somber gray paint. On April 22nd, Dewey learned that war was imminent. That same afternoon Baltimore finally arrived from Hawaii with a much needed supply of ammunition. With the ships rearmed, Baltimore was hastily drydocked, scraped, painted, provisioned, and coaled. When the British informed Dewey of the outbreak of hostilities, the American ships must, according to neutrality regulations, leave the port within twenty-four hours.
hours. *Olympia* got under way the following morning, and with the rest of the squadron trailing in her wake, steamed slowly down the channel past the cheering crews of the British warships in the harbor and headed out to sea.

In addition to the *Olympia*, the American force consisted of the *Baltimore*, a protected cruiser of 4600 tons carrying four eight-inch and six six-inch guns, *Boston* and *Raleigh*, two smaller cruisers with correspondingly lighter weaponry, the gunboats *Concord* and *Petrel*, the revenue cutter *McCulloch*, and two colliers.

Although the British evidently expected Dewey's ships to be destroyed, Spain's Admiral Montojo commanding the cruisers at Manila was under no such illusions. Not one of his six small cruisers and three gunboats could equal either *Olympia* or *Baltimore*. If he had chosen to remain anchored close inshore under Manila's powerful shore batteries, he might have had a chance.

But, fearing to subject the city to a prolonged naval bombardment, Montojo shifted his force to the less protected anchorage at Cavite, a few miles south of the capital. Dewey had become the hunter and Montojo was proving to be a most cooperative fox.

Shortly before midnight on the last of April, the American squadron stood into the southern entrance to Manila Bay, bathed in a moonlight that was only occasionally obscured by scattered clouds. The dark mass of fortress Cor-
regidor loomed menacingly to port but the Spaniards unaccountably did not open fire on the column. A short while later however there was a brief flurry of firing between another battery and the American line.

Dawn of May 1st found Dewey off Manila, having detached McCulloch and the colliers. It didn’t take the Americans long to locate the Spanish cruisers and Olympia swung around to a southerly course, followed by Baltimore, Raleigh, Concord, Petrel, and finally Boston. As the Americans approached, the Spanish ships and batteries opened a wildly inaccurate fire. Still the gray line steamed on in silence closing the range. On the starboard wing of the flagship’s bridge, Dewey and Olympia’s Captain, Charles V. Gridley, calmly studied the approach. Finally, at 5:40 a.m., the Commodore turned to his companion. “You may fire when you are ready, Gridley.”

Olympia swung to starboard to unmask her full broadside and her forward turret opened the attack. The rest of the squadron followed her around, guns flashing repeatedly through growing clouds of powder smoke. Again and again Olympia led the line back and forth across the anchorage, each time a little closer, while the American gunners silenced the opposing batteries and began methodically reducing the Spanish ships to shattered and sinking wrecks. When Montojo’s flagship, the cruiser Reina Cristina, attempted to get under way, the Americans concentrated their fire on her. Hit repeatedly, her steering gear shot away, and burning forward, she had to be abandoned. The other Spaniards fared no better and when Dewey withdrew at 7:45 to check on

“'Boys' of the 'Olympia', – just prior to the long homeward voyage, – Manila Bay, P.I.”, by Underwood & Underwood. Sailors aboard Olympia relax while awaiting orders to sail for home in 1899; the crew’s diversions include reading the latest news, mending clothes, and playing with a kitten. (Richard C. Ryder Collection).
"Admiral Dewey’s Flagship 'Olympia' Forward 5-inch Gun", No 2600 by William H. Rau for Griffith & Griffith. On a warship, comfort gives way to utility; one of Olympia’s five-inch secondaries (like the one shown here) was mounted right in the Admiral’s Cabin. (Richard Russack Collection).

A reported ammunition shortage the battle had already been decided.

The heat in the engine rooms had reached an appalling 160 degrees and Dewey decided to halt for breakfast to rest his men before returning to finish off the foe. When the American squadron resumed the fight at 11:00, Dewey changed his tactics, sending individual ships close in to destroy particular targets, a task that the shallow-draft Petrel found especially to her liking. By 12:30 Montojo had scuttled the few vessels remaining afloat and surrendered the fort at Cavite. The Battle of Manila Bay was over.

Nearly 400 Spaniards had been killed or wounded, but for the Americans it was a bloodless victory. No American ship had been seriously hit, and only eight men had been slightly wounded. The lone fatality, an engineer on McCulloch apparently felled by heat prostration, had died before the battle even began.

That evening Olympia and her consorts anchored off Manila, where they remained, blockading the port throughout the summer. The situation was aggravated for Dewey by the arrival of a belligerent German cruiser force under Admiral von Diederich. The Germans, eager to pick up a cheap colony should Dewey falter, proved a major irritant. Finally an expeditionary force arrived from the United States; Manila fell to a combined naval and ground assault in August and for the rest of the year Dewey’s ships operated in conjunction with the troops. When peace came in December, part of the prize for the victors

was the Philippines.

Dewey, now an admiral, returned to the United States aboard Olympia in 1899. Wherever the cruiser put into port, she received a tumultuous welcome. A dramatic moment occurred in New York harbor, where Olympia received a distinguished visitor. As Dewey stepped forward to clasp the hand of the Governor of New York, the two chief architects of victory at Manila were meeting for the first time since the war began. For Theodore Roosevelt, who had quit the Navy Department to join the army in Cuba, the path of fortune had led from San Juan Hill to the Governor's Mansion in Albany; within two years it would lead on, first to the Vice-Presidency and then the White House. For Dewey also the Presidency was a very real possibility in 1899, but his future lay with the Navy.

Although Olympia was the most popular warship to emerge from the conflict, the ships of the Atlantic Fleet, due to their early return home after Santiago, captured the lion's share of the photographic interest. But Dewey's sweeping victory had been the first for American and his flagship captured the imagination as no other vessel could. Her role in the Spanish-American War assured that Olympia would receive a great deal of public attention. Olympia was photographed extensively both in Manila and after her return to the United States. Underwood, Kilburn, Griffith, and Keystone all issued views of the cruiser, as did other lesser and not always identifiable concerns. Although stereo views of Olympia are not overly common, they do offer considerable variety. There are stereographs of the cruiser herself taken from the bow, stern, broadside, the bridge, indeed from almost every conceivable angle. The stereo camera portrayed Olympia's guns, her officers and crew, and intrepid commander (see Gordon Hoffman's article in the September-October 1975 issue of Stereo World). Olympia's companions in the battle were also photographed in stereo as were the wrecked Spanish warships in Manila Bay. Even von Diederich's troublesome cruisers weren't totally ignored.

With the dawn of the new century naval construction mushroomed, befitting America's new role as a rising world power. Olympia continued to serve her country's needs, both in the Atlantic and as the flagship of the Caribbean Squadron; there was also a tour of duty as training ship for the Naval Academy midshipmen. Olympia's peacetime career was also recorded in stereo, in views such as one by H.C. White, taken from the cruiser's bridge, that shows her with other warships of the North Atlantic Squadron in 1902.

When America found itself at war with Germany in 1917, Olympia was employed as flagship of the United States Patrol Force, operating between New York and Halifax, Nova Scotia, until April of 1918. In June of that year she helped to land an allied force at Murmansk during the Russian Revolution. With the return of peace, Olympia once again found herself in the familiar role of flagship, this time in the Mediterranean.

On October 3, 1921, Olympia departed for Europe on a very special mission. Her destination was Le Havre, France; here she would have placed aboard her a coffin containing the remains of America's Unknown Soldier, which she was to convey to its final resting place in Arlington National Cemetery. Oddly enough, T.R.'s distant relative Franklin D. Roosevelt would follow much the same route to the White House, serving as both Assistant Secretary of the Navy and Governor of New York but losing his bid for the Vice-Presidency in the Democratic defeat of 1920.
Cemetary. This mission, the last of Olympia's active career, was documented by Keystone in a view (No. 298) from their 300-card boxed set of World War stereographs.

The ageing veteran was reclassified as IX-40 in 1931 and retired as a naval relic. It would fall to one of her consorts however to witness one final dramatic event in naval history.

In December of 1941 the Second World War was more than two years old. But for the ships and men of the U.S. Pacific Fleet, despite occasional nervousness regarding Japan's intentions, it had been a reasonably quiet two years, certainly more so than it had been for the Atlantic Fleet, now engaged in a de facto war with Hitler's U-boats. In the last few moments of peace that Sunday morning, few of the sailors in Pearl Harbor would have noticed the aged hulk moored among the destroyers in East Loch; fewer still would have recognized in her one of the sleek cruisers with which Dewey had taken the Philippines nearly half a century before. It was Baltimore's lot to be a helpless spectator of the destruction of the American battle fleet by a powerful new weapon, the carrier striking force of the Japanese Empire.

Of all the warships of the Spanish-American War, today only Olympia remains. Maintained and largely restored by the Cruiser Olympia Association, a nonprofit group that acquired the ship in 1957, Olympia for many years was a familiar sight to Philadelphians, moored at Pier 11 North near the foot of Race Street and in the very shadow of the Benjamin Franklin Bridge. Early this year the cruiser moved to her new home, which she shares with a number of other craft, including a World War II submarine and a Portuguese barkentine from the fisheries off Newfoundland. During this Bicentennial summer Olympia's companions at Penn's Landing included the British royal yacht Britannia and several of the magnificent square-rigged ships of Operation Sail.

Olympia is open to the public and self-guiding tour takes one to the engine room where the "black gang" sweltered in the unbearable heat, the admiral's cabin so often occupied on this perennial flagship, the exact spot on the bridge (carefully marked) where Dewey gave Gridley his famous orders, and the Place on the deck where the Unknown Soldier rested on that final voyage home. Much of the ship has been restored as it was in Dewey's day; the rest is largely devoted to a museum of naval memorabilia.

A large chunk of an older America is preserved here and Olympia's proud history and photographic heritage should especially endear her to stereoscopic fans.

(Editor's note: This article is one of three we are presenting on the warships of the United States Navy as recorded in stereo at the turn of the century. The other two articles will appear in the Jan.-Feb. STEREO WORLD.)
While browsing in the Jennewein Western Collection at Dakota Wesleyan University, we found a misfiled set of stereoscopic views entitled “Professor Jenny’s Expedition to the Black Hills 1875.” Frustration tinged the enjoyment as we had just completed two years of research for a series of articles on military explorations of the Black Hills. Too late to be published with the articles, the views became part of a new book The Black Hills Expedition of 1875.

The fifty-four views, labeled and numbered by hand, correlated with the daily journal of the expedition kept by the military commander. Letters to state historical societies and libraries with sizeable Western Americana collections substantiated the scarcity of the views. A wistful note from Archibald Hanna revealed that Yale did not have the collection but would like to purchase ours. The South Dakota State Historical Society had a partial set including two views that we did not have. On the basis of the scenery these were our missing numbers 13 and 14 and were taken at Camp Harney on French Creek. Publication of the photographs sparked regional interest in locating and identifying the expedition’s route. Compared to the popular Illingworth pictures of Custer’s 1874 expedition, the 1875 views suffer from historical neglect.

The Department of Interior dispatched the scientists Walter P. Jenney and Henry Newton to the Black Hills in 1875 to confirm or disprove Custer’s reported discovery of gold. Participants included Calamity Jane, California Joe, Valentine T. McGillycuddy, General Crook, Colonel Dodge, and Captain Benteen. In addition to the geological and topographical surveys, members of the exploration made the first ascent to the summit of Harney’s Peak, assisted in evacuating miners illegally occupying Indian land, and met with Reverend Hinman’s party which was involved in negotiations to purchase the Black Hills. While the members and events of the expedition were widely publicized, contemporary sources never specifically named or discussed the accompanying photographer.

According to Robert Taft’s Photography and the American Scene, Valentine T. McGillycuddy was the expedition photographer. Taft’s information is based on George M. Wheeler’s United States Geographic Surveys West of the 100th Meridian. However, evidence indicates that McGillycuddy probably was not the photographer. McGillycuddy’s autobiographical account devotes a chapter to the expedition in which he describes his topographical duties but does not mention any photographic work. In addition, McGillycuddy is featured in two of the stereoscopic views, once holding his horse and again atop Harney Peak. Robert Benecke of St. Louis, a German emigrant to Missouri in 1856, published the views but neither his name nor the views are mentioned in any of the accounts or official reports. Since Benecke had won first prize for the best stereoscopic views at the St. Louis Fair of 1867, it seems unlikely that he would not have been mentioned had he accompanied the expedition. We believe the photographer has yet to be identified.

A list of the views with captions follows. The original spelling and punctuation are preserved.
of special interest. Number five is the only photograph of the interior of the Gordon Stockade which was built by gold miners trespassing on the Great Sioux Reservation. Views 12 and 20 provide further visual evidence of illegal mining activities in the Black Hills. "Surveying Party on the summit of Harney's Peak" shows the first group to ascend the peak. Custer claimed to have reached the summit the previous year, but the official report of his expedition reveals that he made it only to the base of the tower. Number 44 shows the supposed photographer, McGillycuddy, yet identifies him only as the topographer.

Views of such historical significance deserve greater recognition. We continue to search for missing views, better copies of some pictures, and complete captions. Any correspondence or questions regarding these views from the readers of Stereo World would be appreciated.
Salvador Dali designed the logo for the 2nd Congress: "The Cyclopean Eye" which was reproduced on this special stamped cover. (N.S.A. Research Library Collection).
eventual dismay, of what I felt could subvert stereo art. But had he really said "recreate reality"? I reflected that this could never be possible, for even if there existed a means to measure one's perception against another's, the human eye never sees what another human eye sees because the "Mind's eye" alters the image in the direction of what is psychologically incidental to the individual. In short, the "true" image is what you decide it should be. Only a fool would presume to be able to recreate what already is, an artist would not want to.

"I do have two eyes," said a man by the name of Hering, who introduced the notion of cyclopean eye (cyclo - form of Gk. kuklos circle), "sensing my brain two different pictures; however I believe that I am a single being seeing a single space in front of me, as though, like the mythologic Cyclops, I had only one eye." Euclis and Huygens had prevailed upon these ideas much earlier: Dali made a logo for the Congress: "The Cyclopean Eye". (The image as a stereopair cannot be reproduced for legal reasons, but I am showing you one half of the image as it was reproduced on envelopes, stamped with a carefully collected edition of a year-old stamp.

The generally agreed upon, and most popular means of creating the stereo image among the Western European countries is by the projection of transparency pairs through the polarized filters on to a lenticular screen and viewed with the appropriate glasses. The degree of expertise and the refinement of technique displayed during the various individual or group presentations was most phenomenal - intimidating to say the least. Myself, I was not at all anxious to show my work simply because I knew that I couldn't compete, in terms of the fact that I hadn't up until then been aware of most of the machinations evidently utilized. However, I had found myself somewhat disappointed in too many cases at what I felt was the apparent neglect of content in deference to technique as a means to artistic communication. On that basis, I felt responsible and obliged to show my stereoplates, if only to reinforce my own credibility. I am grateful I did for there evidenced a curiosity, a tentative willingness to suspend former norms, a need to speculate and fantasize that let me know that there are greater things to come from the best of both worlds.

**EVENTS**

Part II of STEREO VISIONS "Contemporary Cyclopean Works" opens Nov. 6 at Hallwalls, 30 Essex St., Buffalo, N.Y. This is an ongoing exhibition of photographs, paintings, and diagrams: with a special schedule of performance, film and video events. The exhibition was prepared by N.S.A. member Pierce Kamke and runs through Nov. 30. A complete schedule is available from Hallwalls or by calling (716) 886-7592.

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 MIPHIS, P.O. Box 191, Dearborn, Michigan 48121.

The Photographic Historical Society of New York will hold their 7th Antique Photographic Show and Trade Fair on Sat. and Sun., Nov. 20-21 at the Ramada Inn, I-91 at Rt. 140 (Bridge St.), East Windsor, Conn. An exceptionally unique educational exhibit is planned: Cameras From Private Collections that are Unique. That is, one-of-a-kind production cameras (at least, one of a kind is known). They plan to draw on private collections from coast to coast for this exhibit, and it should prove exciting for exhibitors and the public alike. More information is available by contacting P.H. S.N.E. Trade Fair, P.O. Box 161, Simsbury, CT, 06070.

The Photographic Historical Society of New York have changed the date of their Semi-Annual Trade Fair as noted in the last issue to Dec. 12. The Trade Fair will be held at the Statler-Hilton in New York City. For further information contact the PHSNY, P.O. Box 1839, Radio City Station, New York, N.Y. 10019.

**REVIEW**

By John Waldsmith

On page 4 of the May-June 1975 issue of STEREO WORLD we reviewed N.S.A. member Bill Frassanito's remarkable book *Gettysburg, A Journey In Time* Since then, this superb book has received acclaim from many, including being named a Notable Book of 1975 by the American Library Association. Also, Bill received the Photographic Historical Society of New York's annual prize for Distinguished Achievement in Photographic History.

On Sept. 15, the publishers Charles Scribner's Sons announced the publication of *Gettysburg: A Journey In Time* in paperback.

I had the pleasure of visiting with Bill Frassanito in Gettysburg who was gratious enough to take a few hours out from his work on a new book about Antietam. He talked about his problems in the production of the book about Gettysburg subject which had been written about but never thoroughly investigated in regards to the often used photographic illustrations. During several visits to Gettysburg, he retraced the movements of the various photographic teams and was able to place accurate locations and dates to many photographs which had been assumed by historians to be correct.

After my visit to Gettysburg and the talk with Bill, I returned home to read his haunting book, It was a powerful re-experience. After seeing many of these views in full stereo in several different collections (unfortunately none of the stereo views in the book are reproduced in full stereo) I could almost visualize James F. Gibson setting up his camera on the misty battlefield: I could almost hear Alexander Gardner giving directions to Timothy O'Sullivan on the best visual effects which could be achieved by their mission: and I suddenly felt swept up in the investigation and re-creation of these moments in photographic history.

The book is a refreshing approach to an old problem which faces all photo historians. Unfortunately we assume too much in believing that captions are correct. We want to give credit to those who are easily recognizable as important personalities. Bill has proven that documentation of history must begin with the available photographic illustrations and a clean slate. The field work involved in the preparation of this book should be an example to all historians who often overlook the value of the photographic image as a viable investigative tool.

*Gettysburg: A Journey In Time* is now available at your local book dealer in paperback at $5.95.
McKinley In Depth

By M.J. Albacete
Curator, The Canton Art Institute

In 1867 William McKinley moved from his home in Niles, Ohio, to the larger town of Canton, the county seat. Here he settled down and married, and soon established a highly successful law practice. Entering politics, he distinguished himself as a congressman repeatedly re-elected, and as Governor of Ohio for two terms. Elected to the Presidency of the United States in 1896 and again in 1900, he returned at frequent intervals to his adopted hometown to visit his wife, often bringing with him important government figures, administering to the needs of the country from the little Victorian house on Market Avenue North. His long political career, his great popularity, his assassination at the Buffalo Exposition in 1901, and his wish to be buried in Canton focused much national attention on this thriving mid-western community during his presidential years and for some time after his death. In the years since, Cantonians have boasted a surfeit of McKinleyana in the form of letters and documents, photographs, books, and stereographs.

While preparing exhibits for The Canton Art Institute's Bicentennial program, the staff was confronted with the problem of appropriately representing McKinley in the contest of national and local history. Of artifacts there was indeed a substantial supply, which had been exhibited in every conceivable way over the years. Our problem was to find some new and interesting way of presenting these items so long familiar to Cantonians. While exploring several potential ideas, I came across a box of sixty memorial stereographs of McKinley, released by Underwood and Underwood shortly after the President's death. If only these could be shown in stereo, what a fantastic exhibit they would make! Various concepts passed through my mind. The use of the hand-held-viewer - even several of them - would not accommodate a large audience, not to mention the disasters of repeatedly handling these valuable pictures. Mounting the stereographs on a revolving drum would work, but would limit the program to one viewer at a time. Merely placing them on the wall of our photography salon seemed not only to defeat complete their original purpose, but the many tiny views, crowded together in the large display cases, would provoke little interest. Blowing up single images was an expensive photographic process and limited the number of pictures which could thus be reproduced with the additional loss of the desired stereo effect.

Recalling the thrill of the short-lived 3-D movies, I thought that perhaps here was the desired vehicle for presenting the stereographs to a large audience. I began to experiment with the use of Polaroid filters. Individual slides were taken of each of the two stereograph images under critical photographic tolerances to assure a proper balance between the two pictures. Color film was used to preserve the unique yellowed patina of the old views. Using an aluminized screen, filters, and glasses obtained from the Stereo Optical Company of Chicago, I projected the two images - one on top of the other - through respective slide projectors, adjusting the Polaroid filters over the lenses while wearing a pair of glasses. My efforts were rewarded a moment later by a superb view of President McKinley with furrowed brow, staring at me intently in three dimensions over the gulf of eighty years! Not only that the image was a gigantic two feet square! The cost of the project was high, admittedly, since it involved a ratio of two slides for each single image (to allow for light tolerances), which


Page Fourteen
meant that for a program of sixty stereo views, 120 images were needed, and at least 240 slides would have to be taken. There was, as well the additional expense of providing each viewer with a pair of disposable 3-D glasses. For presenting the stereo pictures, we at first devised the concept of introducing a wall between the viewer and the screen, punctured by variously placed “view-holes” containing preset Polaroid filters. While this would have eliminated the cost of individual glasses, the limitations of such a presentation were obvious, and the idea was scrapped in favor of the conventional system.

The critical question was, of course, whether or not the public would respond to such a presentation. The program was approved, and audiovisual coordinator Jed Hickson proceeded with the tedious job of meticulously photographing all of the stereographs. Preliminary viewings of the finished slides were given for the staff of the Institute, and later for a class of grade school students, and the general feeling was that the program would be dazzling.

In a specially prepared room, two projectors were mounted and electronically synchronized with a remote control button which would allow any visitor to start the program. A tape recording of appropriate period music accompanied the presentation, making it both a sight and sound spectacular. A day or two before the opening, a clever Art Institute wag observed while viewing the stereo images that for the first time he could see “McKinley in Depth”, and the title was promptly appropriated for the program. In the weeks since our opening, McKinley in Depth has been received with such acclaim and enthusiasm that plans are underway to replace it with a similar stereograph feature, with selections provided by the National Stereoscopic Association.
Charlotte Kobogum et al v. the Jackson Iron Co.

By Richard Oestreicher

Between 1860 and 1900 annual iron ore production in the United States leaped from less than three million tons to over twenty-seven million. Most of the increasing quantities of iron ore came from the great iron ranges around Lake Superior. Industrialists such as Andrew Carnegie built their fortunes on control of these new mine fields.

The Jackson Mine in Negaunee, Michigan, was the first Lake Superior iron mine. In 1845 Marji Gesick, a Chippewa chief, lead explorers from the Jackson Mining Company of Jackson, Michigan, to the future mine site. Mining operations began the following year.

In exchange for his services, the president of the Jackson Company awarded Marji Gesick a certificate:

River du Mort, Lake Superior
May 30, 1846

"This may certify that in consideration of the services rendered by Marji Gesick, a Chippewa Indian... he is entitled to twelve undivided thirty-one-hundreths parts of the interest of said mining company..."

A.V. Berry, Pres.

F. W. Kirtland, Sec'y

Additional verbal agreements included promises of clothing and employment with the company. Despite initial difficulties, the Jackson Mine paid out 1790 per cent on its capital stock by 1883, but Marji Gesick received nothing. He died penniless around 1860.

Marji Gesick’s daughter, Laughing Whitefish or Charlotte Kobogum discovered the original certificate after her father’s death. Although the company continued to register the certificate on its books, they refused to honor it, Philo Everett, a founder and ex-member of the company, personally interceded on Charlotte’s behalf, but to no avail. A twenty year legal battle ensued.

The company’s best eastern lawyers manufactured an impressive barrage of legal technicalities, but the case finally hinged on a more substantive issue. Marji Gesick had had three wives. Charlotte was the daughter of the second wife. The local court in Marquette held that she was therefore not a legitimate heir.

Charlotte’s lawyer, F.O. Clark, argued before the State Supreme Court that the marriages and their offspring were recognized as good by the members of the tribe. The tribe was not then under state or federal jurisdiction. How could the courts hold the Indians liable to white law and custom which did not apply at the time? Furthermore, United States Supreme Court decisions had established "that no state laws have any force over Indians in their tribal relations."

After two earlier unsuccessful appeals, in 1889, in a landmark decision, the State Supreme Court finally upheld Clark’s argument. Charlotte Kobogum and two of Marji Gesick’s grandchildren were granted title to their rightful shares in the mine. Justice J. Campbell wrote the decision to which the other justices concurred:

"We have here marriages had between members of an Indian tribe in tribal relations, and unquestionably good by the Indians rules. The parties were not subject in those relations to the laws of Michigan, and there was no other law interfering with the full jurisdiction of the tribe over personal relations. We cannot interfere with the validity of such marriages without subjecting them to rules of which never bound them. "We think the complainants are the lawful holders of Marji Gesick’s interest..."

No 89 — Mrs. ‘Lo,’ and Little ‘Negee.’

"Mrs. ‘Lo,’ and Little ‘Negee,’ No. 89 by C.B. Brubaker of Marquette, Mich. This view shows Laughing Whitefish or Charlotte Kobogum, as a young woman. By the time of the successful court decision, she was in her mid-forties. We have seen the attribution “Lo” or “Lo Family” on several other Indian views from the Lake Superior region, but its significance is unclear. Possibly a reference from contemporary literature? (Dick and Pam Oestreicher Collection).


The Unknowns

By John Waldsmith

Dr. Arthur Seidman of Reisterstown, Md., has written commenting on our possible views of Chase in the last issue. In part, here are his comments. "I have the same mount by Chase and similar view from same bluff but a slightly different angle, with two other younger men. The back is standard and pencilled as number 284. The locality is Woodberry. This point in the view is currently the edge of Druid Hill Park in Baltimore and still overlooks the same Woodberry Mills. The area is also known as Hampden. The front of the mount lists "Art & Landscape Scenery, Druid Hill Park—Baltimore, Md." I would judge it as well as the other two are limited special publisher's issue."

A telephone conversation with Jack Wolgus indicates that the man in the views is W.M. Chase.

Ron Lowden of Narberth, Pa., comments on the Keystone unknown in the last issue: "I suppose I can take a guess at the unknown. It reminds me of a number of such unlabeled grey Keystone views I have come across in the boxed sets of "Views" or "Tours" of the World, usually positioned as the first or last card in the box or set. It being the face of the person who purchased, owned, or received the set—obviously a promotional gimmick by the company as an "extra" for having bought the set. Most of those I've seen are of children seated in their living room—the recipients of the sets. Each time, on the rear there is a pencilled # such as on Dr. Thayer's view—prefixed, or suffixed with an L—highest L # I've seen is 4119—a temptation to say Keystone sold at least 4119 of these sets, but as Robert "Zeke" Wright has demonstrated, second guessing Keystone numbering system is certain death. It is possible but by no means proveable that the gentleman in the scene was a buyer—don't know why you presume he was a salesman at a meeting in Meadville—unless the I.D. badge he wears you can see is a factory security-type Keystone badge—in which case it is also possible he was a school principal or librarian who (was photographed) while on a tour or visit of the plant."

This issue, I have selected an unknown from my own collection which has puzzled me for a couple of years. I bought it in an antique shop in Colorado Springs, Colorado. It shows an overview of what appears to be a western town. None of my views of Colorado or other western towns are similar. In the left center of the view can be seen the sign for "Photograph Gallery." Next door is a sign "Steinway Pianos." Other signs seen under magnification: "C.H. Mathews, Wholesale & Retail, Dry Goods Store" and "Johnson's Carpet Hall." The view is on a tan mount with round corners. Do we have any members who may be able to identify this unknown?
Airplane. Key 18920, Michelin Bombarding, close, Exc.$6
Amateur Photographic Exchange Club. F.P. Thompson, snow scene on his estate, nicely exposed. Exc. $40

Baltimore Fire. White 10390, ruins Law Bldg., Exc. $5
Bennett, HC. Wac Dells 450, rocks in Navy Yard, Exc $4
Boxed Set. Stereo-Travel Co: Palestine, 30 views, scarce publisher, interesting genre. VG. $26
Carbutt. 2 early St. Paul: 5 bridge, 162 pan. VG+ $12
Cave. 2 historically important early Magnesium Light views of Mammoth Cave by Waldack; Anthony 6. 37 Exc.$12
Centennial Photo Co. 2 views Mammoth Grape Vine, Exc $10

Civil War. Anthony 814 Gymnastic Sports of Gallet 7th 4 story pile of men, early copy, interesting, Exc $18
Civil War. Anthony 2052 Gen. Meagher & portion command ca 1865 copy. Banned from Ireland for advocating revolt commanded Irish Brigade from NYC. VG, al light $20
Civil War. Taylor & Huntingdon 6175 Dead Confederate with rifles, twisted agony, Roche photo. VG+ $12
Colo. Georgetown 2100 A Martin, pan. ca 1870s, VG $6

Daguerreotype Stereo in Masher Case, unusually fine portrait signed Hobday, sealed, clean, VG $300
Diable. BK tissue 18 Bal ches Satan. VG $6.5
Dirigible. Key 17397 Los Angeles ZR3, 663' VG+ $6.5
Dirigible. Key 8632 Graf Zeppelin at Pyramids, Exc $5
Dirigible. U&W 11427: R34 at Mineola, guards. Exc $6
Disaster. Kilburn 12013 Victims of Khodinisky Panic Moscow 1897, 3600 dead, bodies fill view, VG $6
Expedition. 2 Powell & Thompson by Hillers. VG+ $16
Fire Engine. Interesting side view of horse drawn steam pumper with good detail, ca 1870s, VG $14
Gandhi, Mahatma. Key 33852 posing for sculpture Exc $10
Gen. Sheridan. Batttle photo, reception in Taunton Mass shows crowds, official carriages, 1860s, VG $12
Holmes, Oliver W.1861 Sun-Painting and Sun-Sculpture with a stereoscopic trip across the Atlantic, 17pp in bound Vol. 8 of "Atlantic Monthly" Classic, Exc $9
Indian. Barker photo 505 Pappose & cradle, Niagara Exc-$8
Indian. Curtis photo 330 Squaw & nursing pappose Exc-$8
Indian. Rice pub.#1297 Tuba & his band, nice, Exc $10
Indian. Sippery photo Indian encampment, Saratoga, selling trinkets to tourists, photo Exc. $8
Indian. Smith pub. 299 Choctaw Camp shows Indians, 2 thatched houses; unusual as tribe was moved, VG $8
Jackson. Cabinet size, Chestnut St from Harrison Ave Leadville, Colo. busy street, unusual, Exc. $20

30. Jackson. 5311 Little Falls, Snake Riv. Cab. size VG+ $10
31. Johnstown Flood. Cabinet size, Webster & Albee, 1026 wrecked fire engine, close, VG+ $7
32. Keystone. Lot of 100 views, VG-most Exc. $35
33. Labor. Julius Wend photo, Coxeys' Army at Denver. Cabinet size shows overview of camp, G-VG $6
34. Langerheim. 1858, Cold Spring Foundry, low contrast VG $14
35. Logging. Upton photo, early view shows loading of logs on ox sled in winter, pea size spot, else Exc. $9
36. Mill River Flood. 3 cabinet size by Knowlton, show -wrecks homes, machinery. VG $5
37. Minneapolis. Cabinet size by Elmer & Tenney 1541, shows opera house, Syndicate Block. Exc. $4
38. New Mexico. Cabinet size by Cunningham, 229. Oldest house in Santa Fe. VG $7
39. New Mexico. Cabinet size by Stormer, Mission at San Miguel. Fea size spot faded, VG $7
40. New York. Anthony Instantaneous 292 Broadway from the Metropolitan, tax stamp, fine view, Exc. $12
41. Panama Canal. Key 20883 old Belgian Locomotives left by the French Co., great view. Exc. $5
42. Portland Fire. Early disaster by Soule 1777, Exc. $6
43. Pres. Harding. Key 17392, with Mrs. at home, Exc. $7
44. Pres. McKinley. U&W with Gov Sayers, San Antonio VG+4
45. Pres. F.D. Roosevelt. Key 33535, at desk, scarce Exc $20
46. Pres. T. Roosevelt. Key 11914, at desk, Exc. $4.5
47. Pres. Wilson. U&W 11252, at desk, VG $6
48. Rockefeller. John D. Key 19169, worlds richest man, at 80, first conspicuously successful monopoly, Exc $5
49. Roosevelt, T. Stromeyer & Wyman, as "Rough Rider" VG+ $5
50. San Francisco Quake. International Stereograph Co., Wasson photo. 20619 Hall of Justice, Exc. $7.5
51. San Francisco Quake. Key 13290 toward bay $5
52. San Francisco Quake. Key 13284, Hall of Justice Exc $5
53. Soda Fountain. Cabinet size by Cremer, Tafts Arctic Soda Water, Phil. beautiful view, Exc. $12
55. Train. Cabinet size by Recher, W. Mt. RR ca 1880s, 100 & 4 cars, VG+ $8
56. Train Wreck. Hammond pub. & interesting but (typically) low contrast views of wreck & crew, VG+ ca 1880s $14
57. Viewer. Hand-held aluminum hood, no ID, VG $22
58. Viewer. Green Key, "eye comfort" model in original (VG) box, 12 views in special pocket, Exc. $35
59. Watkins. 4754 Sea Bathing, Santa Monica, VG+ $7.5
Chicago

Again, as in 1975 at Columbus, picking the "Best" was a real problem for those who completed ballots for our exhibits at the Chicago Show. 42 panels of stereo views, 8 viewers and 3 cameras were exhibited competitively. Two categories of views did not receive entries: Pioneer views and Disasters. It was decided that the Pioneer category was too restrictive and the next show will see this category broadened to include more views made in the 1860s. Disaster views will be dropped and placed in the Historical Events category. The viewers were a very popular area of the exhibit. We are considering dropping the camera category because of lack of interest of competitors to enter examples from their collections. We would like to hear from stereo camera collectors and receive some solution to this problem.

This year we added a category for views by members of the N.S.A. and Connie Hitzeroth received the ribbon in that category plus received the plaque for the best panel of views. As in 1975, the balloting was extremely close in all categories and for the over-all awards.

Paul Jones received the plaque for the best viewer, an English burr walnut stereoscope with three sets of internal lenses (two movable) on an adjustable brass stand with cast metal base surmounted by three allegorical figures. Dating from the early 1860s, this viewer is believed to be by Negretti and Zambra.

Alan Lutz received the plaque for best cameras. He exhibited three cameras connected with the Keystone View Co., B.L. Singley's personal stereo camera, a camera used by explorer and Keystone photographer Andrew S. Iddings, and a prototype camera Keystone developed for public sale but never placed on the market.

The Best of Show over-all plaque went to Marvin Kreisman's Perry Stereoscope which was edged out in the voting for the best viewer.

Official Results
Competitive stereo display
Sept. 11-12, 1976

*Entry which received best in category ribbons. Only names of winners are given.
+ Indicates a tie.

Stereoscopic Views
Pioneer views — No Entry
views of a city, state or region in the United States + Summit of Mount Washington, N.H. Brandt Rowles. Panorama of the City of Cincinnati, Ohio + Views of Pre-Fire Chicago — Thomas Heseltine. Iowa Main Streets in Stereo "Oh Say Can You See — From Glacier Point, Yosemite"

Views of Famous Personalities
* Give 'em Hell Harry — Truman in 3-D — Russell Norton.

Transportation views (land, sea or air)
 Bridges Around the Nation

Ethnic, racial, or religious groups.
* American Indian Women — Dick & Pam Destreicher.

Occupational views
* The Excelsior Straw Works, Medfield, Massachusetts — Dick & Pam Destreicher.

Expositions or Fairs
 Views after closing of Columbian Exposition

Views by a Particular Photographer or Publisher
Franklin White Stereo Images Views by Mosely of Newburyport, Massachusetts.

Military and War views
* War and its Gruesome Aftermath — Gordon D. Hoffman

Boxer Rebellion
The Franco-Prussian War

Foreign Views
Brazil — 1861: The Painter and the Amateur Photographer
Tower of London
Japan — 1862 to 1867

* A Dozen English Masters — Russell Norton

Comics and Sentimentals
* English Fancy Groups 1855 to 1860 — Donald D. Lowden, Jr.

Surveys and Expeditions (select one)
* Yellowstone Expedition — Wilfred Thompson.

Disasters — No Entry

Photographic Subjects
* Photographic Subjects — Wilfred Thompson.

Historic Events
* Lincoln - His Presidency and Death Gordon D. Hoffman The Last Great Gold Rush — 1896 to 1899

Quality of Life
* Varied "Quality of Life" tissues — Richard Levy.

Interiors — Late Middle 19th Century American
* Western Realities — Russell Norton Views by a Member of the N.S.A.

* Views by Connie Hitzeroth — Connie Hitzeroth. Experimenting with Kodacolor Stereo

Open Category
Risque Stereo Images
* Handcolored views — Richard Levy Views by F.T. Fassitt, Member of A.P.E.C.

America Builds

Stereoscopic Viewers
Pioneer (Pre-1861)
* Perry Stereoscope — Marvin Kreisman

Table Models
* Ornate Walnut Table Model Stereo viewer (withdrawn)
* English Burr Walnut Stereoscope with three sets of internal lenses — Paul Jones

Hand Held
* Two Non-Focusing Brewster types — John Waldsmith
 Two versions of the Cortescope with original box and views

Floor Models — No Entry

Open
* Becker's 1857 Rotary Stereoscope
* Nickel-plated table model with velvet hood — John Waldsmith

Stereoscopic Cameras
Pioneer — No Entry
Cameras manufactured from 1890 to the present
* Cameras used by Keystone View Co. photographers — Alan Lutz
As a first step in any architectural preservation activity, the structure must be recorded accurately. The two basic recording devices are drawings and photographs. Drawings have been used traditionally to indicate specific measurements, and photographs have been used to record form, character, immediate environment, and individual characteristics such as texture and tonal quality.

A highly accurate photographic recording system is stereophotogrammetry. This system is based on a pair of photographs viewed in stereo, which makes it possible to obtain measurements in three dimensions. This is the most accurate method for translating photographs directly to scale. The procedure is expensive and consequently is being used primarily when exact knowledge of slight variations is required, when a building is going to be razed, or when the building is extremely complex.

The recording system currently being utilized by the Branch of Historic Architecture, Denver Service Center, is rectified photography. This system produces a two-dimensional representation at a specified scale. In contrast to the stereo system, the final image is produced from a single photograph. Thus, it is not possible to obtain the third dimension. However, rectified photography is far less costly and time consuming. It is not different in theory from a single photograph of an object, but does differ in using a more precise system for positioning the camera in relation to the building. The results are an image at a known and easily workable scale. The use of the view-type camera, with this positioning system, minimizes optical distortion and results in an extremely accurate image.

At Fort Larned, the example shown here, several stone buildings are structurally unsound and will require the dismantling and reconstruction of some walls. The buildings have been recorded by rectified photography. The back and side walls of the enlisted men’s barracks kitchen wing were photographed, and the photographs were printed at a scale of ½ inch equals 1 foot. A grid was superimposed over each photograph and all major stones numbered to provide the elevation control necessary in rebuilding.

The degree of accuracy will vary with photographer, camera, equipment, and darkroom sophistication. However, based on experimentation and actual field work by the Branch of Historic Architecture, normal accuracy in the range of ¼ inch over 10 feet is expected.

When feasible, rectified photography will be included in Historic Structures Reports — first to identify existing conditions and then to show recommended treatment. The photographs will be printed on a matte-surface photographic mylar, reproducible film, which will allow other information to be added. Rectified photographs, with proposed work shown, will be used for construction working drawings. Sometimes the photographs will only form a base for accurate drawings.

Rectified photography is a new advantageous tool for the recording of buildings, both historic and modern. However, it should not be considered as the all encompassing solution. It is a valuable tool, but just one of many necessary for the process. It has proven to be a savings in both time and money and its use will be expanded.
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) per year, with a minimum of 35 words per ad. Additional ads may be inserted at 10¢ per word. Please include payment with ads. Display ad rates are $25, a page, “Camera Ready” (to be reproduced exactly as submitted) or other size ad rates sent upon request. Deadline for Classified ads is three weeks prior to publication date. Notice of display ads must be received three weeks before publication date, but the actual ad copy can be received up to two weeks before publication date.

FOR SALE

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

FOR SALE: Stereo Realist projectors, camera, screen, mounting kit, about 30 pairs of glasses, flat attachment, and two extra bulbs for the projector. $450. Also a TDC stereo projector, like new condition. $250. Stereo-Mania, Gordon D. Hoffman, Box 324, Green Lake, WI. 54941.

WRITE WANTS on 3 x 5 card with address, send to Jim Benton, 3242 Sawtelle 2, Los Angeles, CA 90066. Will be selling several thousand views soon.

TDC STEREO VIVID camera, excellent leather case, $75; Kodak stereo camera, mint, case, $65; Seroco stereo plate camera (c. 1905), Mahogany, red bellows, Wollensak Shutter, beautiful, write for details. Smith, Box 899, Santa Maria, CA. 93454.

WORLD WAR I stereo cards by Realistic. Complete set numbered 1-200. $200 or trade for Jackson, Muybridge, any old mining, railroads, westerns, or? Schickler, Box 804, Aptos, CA. 95003.

STEREO VIEWS: Three page list for sale. General line for the average collector. Please include $.50 for mailing and handling. Deducted on first order. Dean & Jean Raymond, 5 Draper Ave., Plattsburgh, N.Y. 12901.

CIVIL WAR, CPRR, ships, Indians, expos, nudes, disasters, Colorado, Michigan, Waukegan, Va, Centennial, Anthony, Bierstadt, Jackson, Houseworth, Nims, Gurney, Chase, Soule, L. Moulton, Porter, Woodward, Kilburn. All these and more! Send 1.00 and 2 stamps for page list of stereo views & a few photos to: Mrs. N.R. Henry, Rt. 3, Larned, KS. 67550.

TRADE

TRADE: Interesting collection of Anthony's, 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, Carrollton, Ga. 30117. 404-834-6386.

TWELVE DIFFERENT modern aerial stereograms, 8" x 10" photographic prints, excellent condition, plus precision folding lens stereoscope, interpupillary adjustments, all metal frame with magnifying glass, lenses, case, very good condition. Swap for Holmes-Bates viewer, good or better. R. Kingsbury, Box 981, Bloomington, Ind. 47401.

TRADE: Large groups of views of Chicago Fire, Wisconsin, by Illingsworth, Columbian Exposition, and extra western material. Want views of Missouri, views by Haynes and western material, Tom Clevenger, Rt. 4, Columbus, Mo. 65201.

I HAVE 150 good stereos plus other photographicia. Am interested in trading for old banjo player photos and early banjo material. Craig Koste, 96 Broad St., Plattsburgh, N.Y. 12901. (518) 561-3856.

Yosemite, especially, wanted; also San Francisco, San Jose, other California and western stereo views; trade/purchase. Have Yosemite, other Calif. western, some U.S., foreign. Lou Smaus, 668 Oakwood Ct., Los Altos, Ca. 94022.

WANTED


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

HUNNEWELL'S Gardens and Estates, Wellesley, Mass. These views are often unidentified, but terraced garden is balustraded on lake, has distinctive layered & conic trees; steps; boathouse. Mansion has glass conservatory to right. Also want other Wellesley, incl. College. J.A. Ludke, 2671 Grace St., Columbus, O. 43204. (614) 274-6307; 424-7945 (ofc.).

WANTED: Stereo views and photographs of Louisiana and Mississippi scenes and people, especially Baton Rouge and Natchez. Flat mounts preferred. Also collect cabinet size photos, all subjects. Charles East, 1455 Knollwood, Baton Rouge, La. 70080.


Standard Terms

VIEWS

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

CAMERAS

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

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SW-115-Unidentified, Indian camp scenes, one with teepee and large group of Indians in the foreground, Faded, the showing Calvary type tents in the mid ground w/a large group of Whites-7 Indians-Good $20.00

SW-116-H.W. Stormer, Manitou, Colo.-A group of five views w/Stormer's label on the back, one with "Wheeler #2 230 in neg, Stalactites in Alabaster Hall, Frost Work, Cave of the Winds, Distant View of Manitou, & a horse w/pack at Minnehaha Falls, Pike Peak Trail"-All in EXC Condition-Lot- $15.00

SW-117-Bee Hive Photographic Studio-(Over-label) may be Alex Martin fork of the Gardiner River-No's 114, 103, 154, Old Granny. Labeb, 166, Gate to Garden of the Gods, & 171, Balancing Rock, 300 Tons-EXC-$15.00

SW-118-Cunningham & Co, successor to F.A. Nim's, Colorado Springs-Lot- Institute-Good 5.00

SW-124-Allen M. Davis Pub, Alex No's 1, 3, 45, 67, 92, & 95, Martin Photog, Denver. No's 94, 509, All in good, or better cond. All in good condition or 1700, 1991, & 2112, some fading, crack in right image on 509, otherwise Good. Lot 15.00


SW-133-C. D. Kirkland, Cheyenne-Sure, 206, Falls of the North Studio-(Over-label) may be Alex Martin fork of the Gardiner River-No's 114, Old Granny. Labeb, 166, Gate to Garden of the Gods, & 171, Balancing Rock, 300 Tons-EXC-$15.00

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SW-136-S.J. Morrow, Scenic view of SiouxFalls-G-4.50

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

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SW-104-As above-#1003, "After the Regatta", Four Belles in a row boat, left image folded, P/G 2.00

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SW-119-Robert M. Davis Pub, Alex No's 1, 3, 45, 67, 92, & 95, Martin Photog, Denver. No's 94, 509, All in good, or better cond. Lot-24.50

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Page Twenty-six
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   No. 1544 show photo pavillion at Niagara w. sign
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   VG $6
2. (cont'd): Babitt and Tugby's Stereoscopic
   Manufactory at Niagara, publ. by American Views.
   VG $25
3. (cont'd): Top of Portage Bridge, Anthony
   No. 6983, w. portable dark tent. VG $6
4. (cont'd): Michigan lumbering view by
   Jenney shows photographer leaning into portable
   dark tent, lens board beside, slight foxing G $18
5. (cont'd): dark tent, Yellowstone Park
   Series, No. 84, publ by W.J. Marshall. VG $5
6. Pa. Oil Region: 3 views w. oil wells by Frank
   Robbins, Oil City, one with tankcars in foreground.
   VG $10
7. (cont'd): flowing well, Oil Creek, yellow
   sq. corner view from James Cremer's Stereo Emporium.
   G+ $10
8. (cont'd): Phil Sheridan Well, Union View
   Co. No. 2784, tinted Exc. $7
9. Garfield Funeral: rare view showing
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15. (cont'd): Anthony No 3094, Group of relics in Charleston, S.C. VG $10
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Sales lists issued periodically. Inquiries are invited.
The Gaumont

By Ron Blum

This Viewer, which stands about 35 cms. (13½ inches) high, has a hollow cast pedestal with a fabricated metal upper section all of which is painted to a nice woodgrain finish.

The Viewer holds a magazine of 20 glass stereo views of 6 x 13 cms. dimension. A panel beneath the lenses folds down to enable the magazine to be inserted.

The base of the magazine transport is pierced with 20 holes each 3 mm. in diameter. A knob or the right lateral side of the pedestal phase turns through about 100° to cause a rod to rise through the holes and raise each slide to the viewing position. The rod pushes on the centre bottom of each glass slide and remains in position whilst viewing.

The base of the magazine transport is spring-loaded and locks into position for each slide on a ratchet. A lever on the right, underneath the viewing box moves the magazine from the back of the unit to the front (i.e. towards the viewer) against the force of the spring. The magazine can be released by turning the rod-operating knob anti-clockwise. This allows the magazine to be pulled backwards to the rear by the spring-one slide distance each time.

The sloping portion at the rear has a full width ground glass diffusing screen which provides back-lighting for the glass views.

Focussing of the lenses is done by means of a lever on the upper portion. The lenses have about 1 cm. movement (articulated) to adjust for eye spacing.

The Viewer was designed by Leon Ernest Gaumont, the French Inventor (1864-1946), who (amongst other things) also developed synchronization of the motion picture projector with the phonograph.

The Gaumont viewer shown here was part of the late Harold Tregellas Collection that was left to the National Library in Canberra, Australia.

comment

"I am interested in corresponding with serious students and collectors of magic lantern material, particularly those who collect moving slides and give actual lantern shows." David Brooke, 365 Ray Street, Manchester, N.H. 03104.

"I have been fascinated by Underwood & Underwood's trade mark on their old stereographs using the rising sun with rays and the words "Sun Sculpture." Now I have run into a little mystery about which I wonder if any readers have further information.

"First off, I believe the words "Sun Sculpture" were first applied to stereographs by Oliver Wendell Holmes in his ATLANTIC MONTHLY article of July 1861. But were Underwood & Underwood the first to use the rising sun with rays as a logo on stereoscope view cards? The reason I raise the question is that I recently acquired two stereographs with the same logo on them but not put out by U&U. Both cards have the maker's name in script-style printing on the left-front end as "Olaf P. Larson, Stereo..." and the sun with-rays with words "Sun Sculpture" on the right-front end between what is assumed to be his address of Moscow, Idaho.

"To further describe the cards, they are of heavy gray card stock slightly pressure-waffled on the back. One card has a picture of a herd of cows in a lush field entitled "Eat hearty, old Bossy, The Great Snake River Empire has plenty more like it." The second card has a scene of cows and sheep grazing in a less-lush field than the first entitled "Contented Herds 'neath the Over-Shadowing Te..." Who knows the answer? Roland A. Kerber, Huntington Beach, Ca.


Barnum - A stunning large albumen print (not stereo), 7½ x 9½ by this early stereo photographer. The card mount is blind-stamped with Barnum's name as his early views were. Depicts 3 store fronts: a drug store, clothing store and a book store. People are discretely posed in the street. In V.G. Cond., $25pp.

Stereo daguerreotype - A highly unusual outdoor scene. Two ladies and a goat sit around a table in the garden having tea. The man is in the process of sipping his tea, while the ladies hold their cups. Image cleaned (not by us) and has some scratches and abrasions. However, it is a fine stereo view through a stereoscope. French, c. 1850 in Pair is blind-stamped with H. T. Co.---. In V.G. Cond., $325pp.


Coal Mining - Four orange mts., one Imperial size, by Beckwith, Plymouth, Pa. Two of Breakers, a birds-eye view and one of mining an above-ground outcrop. Avg. Good Cond., $30pp for the lot.

The United States Hotel, Saratoga Springs, N.Y. Three unlabeled yellow mts., taken when Saratoga was a gambling center. One, of a horse-drawn carriage; another of the people on the porch. A fantastic third view of 4 gamblers playing cards on the porch. In G. Cond., $20pp for the lot.


"29446 United States Air Mail Plane at Cleveland, Ohio". A Keystone view of biplane being loaded with mail sacks. In V.G. Cond., $5pp.


"His Imperial Highness, the Grand Duke ALEXIS in Sign Language", V.G., $5pp.


gettyimages by Keystone:


"3000 Blackfeet Indians Preparing for Medicine Lodge Ceremony, Glacier National Park, Mont.". Scotch tape repair of tear in center, else G. Cond., $4pp. A great image!


Civil War-Three orange-mt. copies; one Imperial size, "Union Soldiers ready for the Attack", "Union Flying Artillery in South Carolina" & Col. Dwight's Escalator Brigade". In V.G. - G. Cond., $10pp for the 3.

"11904 - The Dead Soldier" - A staged W.W. I battlefield scene with a "ghost" angel of the soldier superimposed over the body. Tan Keystone in V.G. Cond., $3pp.


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