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781 Stereothescope, The traditional box-style, 7 X 10-3/4 X 4" (over eyepieces), finished in black lacquer. This one has eyepiece board, hand-carved with a fleur-de-lis leaf pattern. In V.G. Cond., c.1885, $125 plus $2 ship.


783 Folding stereo viewer. An unusual viewer of the open style, made of walnut in England. Composed of flat pieces of wood that unfold into this odd-looking viewer. Telescoping panel adjusts eye-to-eye spacing. Has "blinders" that fold into position at the eyepieces. It resembles no viewer we have ever seen. In V.G. Cond., $79 plus $2 ship.

785 Nude. A square cornered cream mt. of an artistically-posed French nude. Nicely tinted w/thin card covered w/transparent protective coating that also covers the prints. "Societe Photographique, L. D'Olive & Cie., Paris". In V.G. Cond., $120 PP.

786 Turn of the century sexmas. Fine (5) curved tan mt. by Universal Photo Art Co. of gals in their flowing undergarments. Of various comic situations. V.G. Cond., $8 PP./Lot.

787 "Greeting the Children of his old Neighbors-President McKinley at the Station, Canton, Ohio." A U. & U. card of back of train in V.G. Cond., $3 PP.


790 "I Am Going to be Married". An early cream-colored sq.-cornered mt. of a black man in an outlandish dress-up outfit; holding some posies. Nicely tinted in V.G. Cond., $7 PP.

791 "Skeleton of Fish, Found on Wells Beach, Maine". No. 7709 - Anthony view. Appears to be a skeleton of a prehistoric fish. In V.G. Cond., $4 PP.

792 R. Howlett-4 rare stereo views by Howlett who gained fame c.1875. All are to the same size, 3 by 4. No. 1827 - view of 3 children: (a) a fine view looking down Main Street. All G. Cond., $3 PP.

793 E. Anthony-3 very early views of Cuba w/the rare 1860 filing date on the front of the cards. The cards are on buff mts. (nos. 115, 17 & 16) & show the town & harbor of Matanzas, Bishop's Garden, Havana & Valley of the Yumuri, Matanzas. Some soiling of cards, but images are in G.-V.G. Cond., $4 PP.

794 John Rutledge-3 views of Cuba w/a cornered yellow mt. card of a posed fight between two men & a bear, (probably a bear skin w/man inside). G. Cond., $3 PP.

795 "No. 690, Liberty Bell, Independence Train & Guards", A Wilson (blind-stamped) Centennial Photographic Co. Imperial mt. of the special railroad car carrying the Liberty Bell, (locotive in background) & dated 1885 at New Orleans. In V.G. Cond., $8 PP.

796 "Main Street, Thompsonville, Conn." A great orange mt. of the washing day of this small town, taken during a parade. Adv. signs on bldg. in predominance. In G. Cond., $4 PP.


798 "No. 690, Liberty Bell, Independence Train & Guards", A Wilson (blind-stamped) Centennial Photographic Co. Imperial mt. of the special railroad car carrying the Liberty Bell, (locotive in background) & dated 1885 at New Orleans. In V.G. Cond., $8 PP.

799 "19090, General View of Erecting Shop, Baldwin Locomotive Works, Phila."- A Keystone view of steam locomotives being assembled. In V.G. Cond., $4 PP.

799 "Main Street, Thompsonville, Conn." A great orange mt. of the "main drag" of this small town, taken during a parade. Adv. signs on bldg. in predominance. In G. Cond., $4 PP.


799 "No. 690, Liberty Bell, Independence Train & Guards", A Wilson (blind-stamped) Centennial Photographic Co. Imperial mt. of the special railroad car carrying the Liberty Bell, (locotive in background) & dated 1885 at New Orleans. In V.G. Cond., $8 PP.

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799 "Main Street, Thompsonville, Conn." A great orange mt. of the washing day of this small town, taken during a parade. Adv. signs on bldg. in predominance. In G. Cond., $4 PP.
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EDITORIAL

By John Waldsmith

I receive many requests from N. S. A. members asking how they may make their own stereo views. Also, I have been asked to do this task in layman’s language and that is one request I can fulfill. Claiming ignorance to all the technical capabilities of my faithful camera, I helped found the N. S. A. Amateur Photographic Exchange Club in December, 1975. There was no doubt that I was an amateur then, but I feel I have gained enough experience to give a beginner the directions to making stereo views he may be proud to show friends and fellow enthusiasts.

Personally I favor making stereo prints rather than the more familiar transparencies. This is personal preference rather than an endorsement of the merits of either type of stereo view. The following description of my suggestions and methods is what I have found work best for me. I suggest experimentation and a little patience.

First, you must have a stereo camera. I do not feel beginners should attempt making stereo views using a single lens camera with some type of slide adapter. Though good results may be achieved, it may cause a considerable amount of frustration and probably not very good results. There were many fine stereo cameras manufactured from the late 1940s up through the 1960s. My favorite is the Stereo Realist. It has a nice “feel” and is not hard to operate. It uses standard 35 mm film which most processors cannot make a mess of, even if they try. More on that problem later. Other 35 mm cameras which give good results are the Kodak and TDC. Finding a camera is another problem because few are still to be found in camera shops or through large mail order houses. Watch for ads in STEREO WORLD, or contact one of the larger photo-camera dealers in your area. He may have a trade-in or maybe know of a customer with one to sell. Good sources are the various photographic shows. Check the “Events” section of this issue for a Trade Show in your area.

Assuming you now have your stereo camera in hand, read the instruction book which may accompany your new found treasure. You say you do not have an instruction book? That is a problem. Well, do the best you can until you can find one at a yard sale or Trade Fair, etc. I do not feel I should endorse a type of film but if you ask me, I would recommend Kodak Tri-X. This is what is called a relatively “fast” film with a wide range of goof-proofing built-in. Also it is a black & white print film. Mess up a couple rolls of Tri-X before you buy the more expensive color films. Also, most processors have fits and generally act ridiculous when handed a roll of color print film just exposed in a stereo camera. More on this problem later.

For those of you lacking any knowledge of photography, I recommend Phil Davis’ Photography. It is available at most larger photographic stores and some book stores. This book will answer the simple as well as the more technical problems any photographer may encounter. It is written in an easy style and will prove a valuable source book.

Once you have exposed your film you are ready to have it processed. I am assuming you do not want to do your own but rely on a commercial processor. I suggest exposing a couple rolls of 20 exposure film (each roll should yield about 15 stereo pairs). Remember you want prints made. Try two or three different major processors in your area. Compare the results and stick with the one who gives you best service. Ask to have 3 ½ x 3 ½ prints made. This is important. Your negatives are square and your processor will do everything in his power to make rectangular prints. I prefer glossy prints and recommend you specify the same. They will want to

Deadline for the next issue is August 9.
THE COVER: "At the Steamer landing just before sailing, Ningpo, China", No. 23 from the boxed set of 100 views of China by James Ricalton, published by Underwood & Underwood, copyright 1900. Turn the page for Christopher J. Lucas’ article, "China in Stereo". (Christopher J. Lucas Collection.)
China has long exerted a powerful appeal for the Western imagination. Ever since the days of Marco Polo, the “lore of Cathay” has evoked images of exotic pagan temples, swept-roof Pagodas, and delicately-arched moon bridges. Armchair travelers later embellished these scenes with deliciously sinister fantasies of opium dens, painted concubines, and long-nailed mandarins. China came to be looked upon as a land of mystery, exotic and remote.

Unfortunately, the known total of photographs which preserve vignettes of life in pre-revolutionary imperial China is disappointingly meagre. Of the photographers who ventured into the fabled Middle Kingdom in the 1800’s and whose works have survived, relatively few produced pictures of substantial historical interest.

The best known perhaps are Felice Beato, the Italian photographer who accompanied Lord Elgin’s Allied expedition to Peking in 1860 and recorded the carnage of the so-called second Opium War; and John Thompson, an early English photographer, whose four-volume portfolio, “Illustrations of China and Her People,” is today a prized collector’s item.

It is to the stereo photographers that one must look for the bulk of Western efforts to preserve a visual record of people and a way of life since obliterated by twentieth-century modernization. Curiously, this rich repository of three-dimensional photographic lore has been virtually ignored by professional China scholars.

There is some irony here. Whereas stereo enthusiasts tend to favor early views of relatively high scarcity value, students of Chinese history would likely concentrate more on stereographs dating from a later period (1881-1920), the era Darrah characterizes as one of “mass production and distribution.”

Not only are the more numerous Keystone and Underwood views technically better; their subject matter more clearly reveals the customs and conditions of ordinary people in the waning years of a doomed empire. Hence it is to these less rare views that historians turn for glimpses of an age when the Son of Heaven still reposed on his Dragon Throne, and the revolutionary aspirations of Mao Tse-tung were as yet the stuff of a schoolboy’s dream.

In terms of historical utility, boxed sets of the major manufacturers are far more interesting. For example, a 30-card set boxed in red leatherette issued in 1909 by the Stereo-Travel Company of New York was of exceptional quality. Its only major rivals are the Underwood and Keystone educational sets, the latter apparently having been assem-
bled after the Keystone View Company acquired the rights to negatives of Kilburn, White, Davis, and Underwood & Underwood.

Underwood originally sold four different travel series on China. A 15-card set on Hong Kong and Canton, along with a descriptive book and 3 maps, sold for $2.50. The boxed "Pekin" set consisted of 31 scenes in a black leatherette case with 2 maps and sold for $5.25. For $4.40, a customer could purchase 26 cards in the "Boxer Uprising, Cheefoo, Taku, Tien-Tsin" series, complete with an accompanying descriptive book and 3 maps.

Finally, there was a boxed set of 100 cards, "China," which came with 8 maps tucked inside a companion volume by James Ricalton entitled "China Through the Stereoscope."

This lavish collection sold for $17.50, and included most of the views in the other sets except for the more graphic highlights of the Boxer Uprising.

A viewing instrument, Underwood's "improved aluminum mahogany stereoscope," was sold extra for slightly under $1.00.

Ricalton's work in stereo photography is little-known or appreciated today. None of the standard references even mention him. Nevertheless, he was one of the most prolific and talented of the many peripatetic field photographers sent out by Underwood to scour the globe in the late 1800's and early 1900's. It
was Ricalton who did their "Japanese Tour," a boxed travel series of 72 views in a leatherette case, a similar "Philippine" Tour, a set on the Spanish-American War, and probably several others, including Egypt and the Near East.

His stereo images are invariably well-composed, done with an unfailing sense for scenic interest as well as human drama. Taken as a whole, they convey not only the timeless rhythm of pre-modernized China, but also the convulsions of that somnambulate dragon vainly trying to fend off foreign influences at the turn of the century.

Ricalton arrived in Hong Kong in January of 1900, fresh from an assignment recording American fighting in the Philippines. His China itinerary took him to Canton, Shanghai, Ningpo, Soochow, Hankow, Nanking, and Cheefoo. It culminated later that summer in a headlong dash for Tientsin where he hoped to join the Allied expedition preparing to fight its way up to Peking to relieve the legations under siege by Boxer insurgents.

His account of the trials and tribulations awaiting a "foreign devil" foolish enough to venture into the oftentimes hostile Chinese hinterlands makes for fascinating reading. That he succeeded in recording it all on plates is nothing short of miraculous.

Frequently Ricalton's party was attacked by angry natives. More than once they had to flee for their lives, surrounded by flying stones and clods of earth, but always lugging their cumbersome cameras in tow.

Some picture-taking sessions proved disastrous. Camera-shy rustics literally quaked with fear at the sight of a foreigner pointing his infernal machine in their direction. One effort to photograph a peasant farmer with his water buffalo was typical: both man and beast abruptly took to their heels, disappearing over the fields in a cloud of dust.

Another time Ricalton nearly lost all his apparatus to a wily body-servant intent on a quick re-sale. Fortunately his camera and plates were retrieved before they disappeared into the black market.

Ricalton's dogged persistence is well illustrated in his account of an attempt to photograph the Imperial Summer Palace, some thirteen miles distant from Peking. He had engaged a horse cart and loaded it up with his precious camera and other delicate paraphernalia for the journey. Expecting a leisurely excursion into the countryside, he was totally unprepared for what ensued.

Immediately the horse took off at a fast gait, the springless cart weaving and bumping wildly behind. "My apparatus was soon flying about in the most reckless fashion," he reports. "My hands were both occupied in holding fast to my extemporized seat, using my elbows as springs."

"I hoped for the road to become better, but it became worse. I feared the destruction of my camera and plates, yet I could not quit my hold. The jolting was excruciating; it was not the mere possibility of dislocation of joints; I would not mind that; it was the more serious matter of telescoping the vertebrae! I pitched up and down and from side to side. With grim clutch I supported this churning and pounding for something over a mile, when I quite lost my temper..."

Ultimately the poor man abandoned his cart, engaged two street coolies to accompany him, and made the twenty-six-mile round trip on foot. Of the Pekinese cart, he remarked ruefully, "The Chinese have devised many unique modes of torture, but none of them so successful an application of means to an end as this homicidal cart!"

Ricalton was on hand to record unforgettable images of starving beggars, the mutilated corpses of war dead, and the triumphant entry of the Western victors into the sacred precincts of a once-inviolate Forbidden City. Practically nothing escaped his probing camera: a scenic junk flotilla on the Pei Ho, a family of war refugees dining in the midst of the ruins of their home, the soaring beauty of Peking's ancient monuments.

Thanks to Ricalton and scores of others whose names have been lost, there remains a legacy of images in stereo to testify to the glory and anguish that was ancient China.
The competition

Rules

1.) Only members of N.S.A. will be permitted to enter the competition. Only stereo items are eligible. (Please note that any type of photographica (not just stereo) may be traded, sold or purchased at the Trade Fair.)

2.) Entries must be received by the competition Director no later than Saturday, Aug. 13. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.

3.) Each entry must be submitted on an official entry form or an 8½ × 11 sheet of paper, either typed or printed with entrant’s name, address, zip, telephone number and indication of selection or proposed title for the exhibit.

4.) For members not attending the Trade Fair — Mail your entries by insured mail or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of Aug. 22, prior to Friday, Aug. 26.

5.) Members planning to attend — Bring your items to Canton and check in with the Competition Director (John Waldsmith) at the Official N.S.A. Headquarter-Accommodations (noted on encloser in this issue) on Friday evening or before 9 a.m. Saturday morning at the Canton Art Institute. Please bring your items in early enough to allow us to put them on display.

6.) The Competition Committee will provide all display material and means for the display. There will be an entry fee of $4 per category entered to cover the cost of the display materials, awards and security. The fee must accompany the entry.

7.) All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of four entries per member. Neither the N.S.A., the Canton Art Institute or the Cultural Art Center can take responsibility for damaged or stolen items but every precaution has been instituted to protect each member’s property. All items received by mail prior to the show will be stored in a safety deposit box. In the last two years we have had a number of views and viewers shipped to us for the competition from as far away as Canada and New Hampshire. All items were returned as shipped without incident.

8.) Views — A member may enter no more than twelve (12) views per category nor less than six (6) per category. He may enter up to four (4) categories for a total of 48 views. A member may substitute an ex-plantation card measuring no more than 5 × 7 inches for a view. Example: he may display 11 views and an explanation card. The views will be displayed on the gallery walls in an approximately 20 × 30 inch space. Each view will be protected in an individual Kodak transparent sleeve (5 × 7). The sleeves will be attached to the wall. Therefore, no fastening devices will damage or harm the views. They will be protected from handling or possible theft. Within each sleeve, with the view, will be a card stating the title of the view, the photographer’s name, and the date of the issue. (See rule 6.)

9.) Viewers — All viewers will be grouped by general categories. A member may enter no more than four viewers in each category. With each viewer, submit a description care (5 × 7) giving specific information concerning manufacturer (if known), approximate date of issue and other details you feel are important.

10.) Cameras — Cameras may be exhibited on a non-competitive basis. Entrants must pay the same entry fee ($4) as the competitive entrants. The same rules apply as to viewers. A member may enter as many cameras as space permits. Use the regular entry forms with notation that your entry will be non-competitive basis.

11.) Views will be judged in category groups and viewers will be judged individually, unless the member specifies he wants his viewers grouped as one item to be judged.

12.) All items will be judged by the N.S.A. Official Photo Show ’77 Judges on Saturday, Aug. 27. They will be asked to judge on a number point system, the low and high numbers being eliminated and others

(Cont. on page 17)
By Howard E. Bendix

Stereo views published and distributed between 1860 and 1880 that bear the imprint of E. & H. T. Anthony & Co. of 501 and 591 Broadway in New York City are rather common and are familiar to most collectors. Not quite so common are the six hundred or so stereo views that Edward Anthony, the founder of the firm, marketed and sold earlier under his own name. They may be considered to be the pioneer Anthony views. Much can be learned about them by careful examination of specimens that exist today.

Edward Anthony's first stereoscopic emporium, as he chose to call it, was located at 308 Broadway in New York City. In early 1860, it was relocated at 501 Broadway and shortly thereafter the firm's name was changed from E. Anthony to E. & H. T. Anthony & Co. Still later a final move was made to 591 Broadway.

The primary or basic series of views offered to the public by Edward Anthony starts with negative number 1 photographed in July of 1859 and continues upward, with
some gaps in sequence, to a number somewhere in the 600 range. At this point the firm name was changed to E. & H. T. Anthony & Co. and the numbering of the series continues in its upward climb under the new name to a number somewhere in the 11,000 range. This primary series comprises the majority of views sold by the firm under either of its names over the period of its lifetime.

In addition to the primary series over the years the firm published a score or more of additional and somewhat specialized sets of views, with as few as ten or as many as two hundred views in each set. These sets generally embrace specific geographical areas or events of contemporary interest, and were marketed over the name of either E. Anthony or E. & H. T. Anthony & Co. Most of the views in each of these special sets are also found to be numbered from 1 upward.

The multiplicity of special sets accounts for the many different Anthony views bearing identical numbers in the low numerical range. When Anthony first marketed his views in the summer of 1859 from the establishment at 308 Broadway, large descriptive labels, measuring approximately 6 by 2½ inches, were pasted on the reverse of the mounts. Many typographical variations are found in these oversize labels. Some set forth the name "E. Anthony" or the caption "Anthony's Instantaneous Views", or both. Some show no address, others "308 Broadway N.Y." or simply "Broadway New-York". Some read "copyright secured", most do not. Other printing variations and combinations are frequently encountered. One important factor common to all views with large labels, however, is that each bears a negative number somewhere between 1 and 300. Some typical examples of these large labels are illustrated on page 11.

When the firm moved to 501 Broadway in 1860, smaller labels, of the same 6 inch length but with their width cut almost in half to 1½ inches, were adopted. The large
labels, except for working off inventories, were then discontinued. For a limited time after they came into use these small labels were imprinted with the name of E. Anthony and the 501 Broadway address. Their negative numbers generally run between 300 and 600, but some few are found with numbers below 300.

The first Anthony mounts with large labels were cream colored. In 1860 a change was made to a better grade of paper stock, of a hue which when matched against a present day paint chart, is described as nectarine or cantaloupe. These improved mounts most often bear the imprint of E. Anthony on either large or small labels. They were used for less than a year, however, and were gradually phased out and superseded by the familiar yellow cards which the firm continued to use for many years. Most of the views numbered between 300 and 600 will be found either on nectarine or yellow mounts.

The photographic quality of most of the views with negative numbers under 300 must be judged to be poor. While compositions prove for the most part to be interesting and the views often historically important, the photographs seem to be rather flat and lack clarity of detail. For depth perception, on a stereoscopic quality scale of 1 to 10 they would average about 3. Those numbered between 300 and 600 show considerable improvement, both photographically and stereoscopically.

The views shed no light on the names of the photographers who obtained them. The evidence suggests that more than one photographer was involved. Thus photographs appear to have been taken at Niagara Falls (Blondin on the tight-rope) early in July, 1859, for example, at about the same time that other photographs were being taken in New York harbor on July 4th. Given the large territory covered as shown in the following paragraph, the bulky wet-plate process then in use and the slow mid-19th century travel facilities it is difficult to conclude that one photographer did it all.

The first views in the primary series are a group of thirty or forty that start with negative number 1 and proceed upward, partially in
Numerical sequence but sometimes with substantial gaps in the sequence. It is difficult to determine the exact number as all have not yet turned up. They were photographed on or about July 4, 1859 and at least two of the group show that date as part of their descriptive titles. All were photographed in the vicinity of what is known as the Battery in the lower part of New York City (nearby today stand the Statue of Liberty and the tall twin towers of the World Trade Center) and show marine and harbor scenes. All are on cream colored mounts with large labels, and are sometimes referred to as the "regatta series", taking the name from the small row-boat races that featured the holiday’s harbor activities. In the summer and fall of 1859 a few hundred additional views ranging in locale from Virginia in the south to Niagara Falls in the north and including many more in the New York City area were also photographed. Most of these are on cream colored mounts with large labels and are numbered below 300.

It is interesting to note that a news account of the boat races and other holiday activities that appeared in the New York Times on July 6, 1859 included a statement that "a photographer was early upon the spot adjusting his camera to get an impression of the scene". It would probably not be amiss to guess that the "photographer" was the now nameless Anthony photographer. The first four views of the regatta series and thus one of the earliest groupings of the entire Anthony production are illustrated on pages 9 and 10. Their negative numbers may be seen etched in the lower right hand corner of each of the left side photographs and also appear on the descriptive labels on the reverse of each view. The mounts of each of the four are identical in size but oddly the millimeter measurements of all of the photographs differ slightly from each other; and it will be noted that view number 2 shows an arched top border not usually found in Anthony views. All are sepia toned.

The general guidelines for determining the early Anthony views may be summarized very simply: any with negative numbers below 600 that are on cream colored mounts, or with labels that show the name of E. Anthony, must be considered to be the pioneers. This is so whether they are of the primary series or of any of the special sets.

Some of the many variations of the large E. Anthony label used in 1859 and 1860. 1. Anthony No. 1; 2. Similar to 1 but no reference to copyright; 3. Evidence that photograph was taken on July 4, 1859; 4. Shows 308 Broadway address; 5. Lacks both name and address; 6. Shows no street number.
The Unknowns

By John Waldsmith

Ed Burchard of Evanston, Ill. has written identifying the view of the Centennial Arch in the last issue as being "Monroe Street, in Grand Rapids, Mich." As yet we have not identified the photographer. Thank you Ed for helping us to identify this unknown.

This issue we feature a view from the collection of Robert "Zeke" Wright of Ashland, Ore. The view is on a yellow artistic size mount and is by Oliver Dennie of Portland, Ore. Zeke originally thought this was a view of the Portland waterfront but has not been able to confirm his assumption. The nearest sidewheel steamer is the "Ignatius Tyler." On the stern of the other it reads under magnification "Marstan" (?) "Toronto." Signs on the building in the right foreground say "Temperance Hotel", "Loiselle, P. A." and "M____ongtin." There appears to be no other identifying signs or landmarks. Do we have any members who may be able to identify this view?

Do you have an unknown view? There just may be an N. S. A. member who can identify your unknown. If possible, send the original view. Much information can be obtained by examining the original which may be lost when a view is reproduced. Wrap your view securely and include enough postage for the return. Once it has been examined and a half-tone reproduction made, the view will be returned to you. Other helpful information which should be included is the place where the view was purchased and a description of other like views obtained at the same time. Send your unknown to John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229.
BOXED SETS
1: Scenic America by Keystone, a very rare 300 set, essentially consisting of all of the National Parks sets usually issued separately plus Florida and Washington D.C. incl. Teddy Roosevelt, Indians, and many fine old cars. Cards and boxes mint and really eye-catching. $200

2: United States, by Keystone, 13/100, mint views in VG box, cities, industrial/occupational, parksets. $35

3: Switzerland, by Keystone, 50/50 complete, mint views in plain square replacement Keystone box. $25

4: Italy, by Keystone, 50/50 complete, views mint, box VG $30

5: World Travel, by Keystone, 300 complete, mint w/ fine bx $135

6: ANTHONY: Proof: The second and last Anthony proof I have handled. On an early cream card, with hand arched & mounted prints, before negative number (probably its 103)—the Floating Baths at New York Harbor, with all kinds of shipping in background. Nice contrast, medium soft, G Extremely rare and desirable for Anthony or NYC coll. $20

7: ANTHONY: Instantaneous, from the Fisher edition of Stacy. Round corner green plain square in Kauterskill Cove draped with mourning arrangements on sills. $4

8: London Stereo Series 1858, nice contrasty views in Kauterskill Cove of Broadway & the buildings including the buildings of this resort area, with boaters, lodge, etc. $4.00

9: SCOTT: Overlooking ferries into NY Harbor, with flocks of sloops behind. Excellent condition. $12

10: ANTHONY: Brooklyn Ferry, Instantaneous, 4113, VF cond. $8

11: ANTHONY: Ferry on Hudson, Instantaneous 6698, VG $5

12: ANTHONY: Steamor Brislol Interior, lovely, Exc. $7.50

13: MOULTON: Steamer Providence Interior, lovely, Fine $8.50

14: KLBRN: NYC Shipping, first class view. 4056, Fine $4.00

15: Klburns Aerial view of NYC, Shipping on North River, NYC in VF cond. Reg. about 1861. $4.00

16: Early Keystone of NYC Harbor Shipping, a view through the rigging in the 1890s. Number 576. VG. $3.00

THE WEST
17: W.R. Jackson 602, Manitou, Cabinet Size of man in a narrow canyon box. $8.00

18: W.N. Jackson 512, Ute Medicine Monument rock form. F. $8.00

19: Kirkland Bros Central RR series: Cliff House, ManitouF95.00

20: Killers, on the Powell & Thompson series with the elab. red on yellow imprint & green label, Lake Canyon series 6. Dripping Cave Lake. Nice. Fine. $10.00

21: Rare Klburn cabinet size, 2925, Morrison, Colorado, looking North, $6.00

22: Soule 1248, Mirror Lake & Mount Watkins, people in boat. G. $1.50

CIVIL WAR INTEREST
23: The Band Outing: Uniformed band members and lady friends arranged on a hillside—

CIVIL WAR INTEREST
24: STACY 320 of Broadway nr. Rawling Creek, the buildings draped with mourning for President Lincoln. This is from the Fisher edition of Stacy, round corner green mount. VG $9

25: ANTHONY 1771, The Excursion Party, a group of Civil War officers with their ladies. G. $9

26: The Band Outing: A regimental band group, with instrument and ladies arrayed on a hillside. VG $9

EVENTS & PEOPLE
27: BURNING OF BARNUM'S MUSEUM: Ruins, hung with frozen ice, of Barnum's after the fire of 1868. VG. $9

28: PHOTOGRAPHER working in the ruins of Chicago after the great fire—Coplains & Mine. This card was used to make the illustration on page 6 of American Heritage Soc. $10

29: Americas Magazine, March 1975. VG $22

30: CHICAGO FIRE, 3 views by PH Greene, two of which include wagons and people. VC-Fine $11

31: FIRE in Fall River, Mass.: A nice cabinet view by Cay of a mill damaged by fire, with people inspecting. VF $3

32: FLOOD in Dixon, Ill.: A nice cabinet by Keys & Chiverton showing a fellow rowing through the mud bars of Dixon. VG $3

33: President McKinley in Cabinet, Fine, $5

34: ROUS--JAPANESE WAR: 6 interesting views including Pres. Roosevelt & the envoy's from Russia & Japan. Exc. UU. $15

35: POPE PIUS IX in Papal Throne by Underwood, Exc. $3

36: BUILDING THE NY SUBWAY: Don spectacular views of the machinery & excavations by Keystone. $5

37: SAN FRANCISCO OAHKE: A rare view showing the fire itself, billowing up from the sheds, showing that the stereo effect is noted, but rare & Interestsvertical $310

38: HOME COMING OF THE ERYTHRON SOLDIERS, with Pershing & others attending. As published on cover of Stereo Wild. Exc. $4

39: PERISHING decorative items in World War I, Exc. Key. $4

40: WWII MILITARY PANAMENS: Four different paradis of soldiers in NYC, some stunning shots. All Key., Exc. $6

PLACES
39: SPRINGFIELD, MASS.: 4 views, three of which are cabinets, by Anthony, Goldsmith & Lazelle, & Bucholz. VG $5

40: Mt. WASHINGTON, MASS.: 6 by T. Lewis of Fairbridgeport of this great area, with boaters, lodge, etc. VG $5

41: PHILADELPHIA by H.P. Simmons: 5 views by this very competent photographer of Independence Hall, Fairmount, etc. VG $6

42: CENTRAL PARK: Fifteen views by a variety of photographers, in considerably better condition than usual. VG $7.50

43: FLORIDA: 6 nice views by the Florida Club, incl. an excellent dockside view of St. Augustine, city gates, fort, etc. VG $10.00

44: FLORIDA: 14 by William Cushing of Palatka. St. Aug., Palatka, Everglades, etc. VG $10.00

ENGLAND
45: G.W. WILSON: Five views by this master of English places and scenes. VG-Exc. $12

46: ALEXANDER GILMER: G.W.'s brother, and his equal in interiors, streets, and architectural so not up to his brother in pure scene shots. VG $7


48: COMICS: 5 first class curved comics: stolen kisses, dealing with baby, finding a man, playing jokes etc etc, & always with super costuming. VG-Exc. $8

49: COMICS: 5 second class comics of the same sort. G-VG $4

50: F.G. WELCH ELKERS: Littleton View Co issue (curved) due to large lot buy can offer 16 of these well known comics in VG for only $10

51: USA FARMING AND AGRICULTURE: 15 Mint Keystone's showing the machinery and the work of MY MINT 1 MEAN EXC. $8

52: HERITAGE AND SHLEWING: 13 Mint Keystone's showing work with salt, iron ore, gold ore, zinc & Lead, Coal mining etc etc. $8

53: INDUSTRIAL OCCUPATIONS: 12 Mint Keystone's of tire making, cotton ginning, cotton printing, plate glass pressing etc. Exc. $7

54: USA HISTORY: from the famous Keystone set, 15 views incl. the Mail, Alamo, Paul Revere Home, etc. VF $9

55: USA HISTORY: from the same set, 13 Including Alaska, F. Supet, Harper's Ferry, Cuben War, etc. VG $7.50

56: ASTRONE: 5 Keystone's of Moon, Sun, Mars, Saturn & Nothorn's Comet. Exc. $5

57: ON THE ROAD: An excellent lot of first class Underwoods shown in Exc. new condition taking you from the Kremlin to Revill to Hawaii. 16 views. $8

58: MUSES & BURSES: Several lots by the "LA Figue Fanatic," whose views I keep finding in Stereo Realist transparencies. He is known for getting so excited that he often misses part of his background drapery. Have a bunch at 4 for $5

59: VIEWS OF YOUR FAVORITE PLACES: Fine curved views from broken sets, to wit:

a: CANADA: 15 Keystone Exc. $8.50
b: BRITAIN/IRELAND: 10 Keystone Exc. $8

5: FRANCE/WESTL: 10 Keystone Exc. $6

6: SCANDINAVIA: 10 Keystone Exc. $6

7: SWITZERLAND: 35 H.C. White, rare. Fine $22
f: ALPINE EUROPE: 15 Key, UU, etc. Exc. $8.50

8: ITALY: 11 Underwoods, VG. $5

9: SPAIN/PORTUGAL: 15 Keystone. Exc. $6

10: AFRICA: 10 Keystone Exc. $6

11: LATIN AMERICA: 25 Keystone, Exc. $6

12: PERSIAN/IJAM/PAZMY LANDS: 16 Underwoods, VF $11

13: KEYS, 15 Keystone, Exc. $6

14: INDIA/CEN/L: 13 Mix of the Exotic East, F. $6

15: JAPAN: 15 Underwoods, Exc. $6

16: JAPAN: 15 Keystone, Exc. $6

17: AUSTRALIA: 11 Keystone, Exc. $6

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JIM BENTON
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Major General George A. Custer left Fort Abraham Lincoln in Dakota Territory at the head of a large expedition to explore and survey the Black Hills of what is now South Dakota. Hired to accompany the expedition was William H. Illingworth. Working out of a special photographic wagon, Illingworth made a record on glass slides of at least 79 different scenes along the route. He took many of these with a stereographic camera and ultimately sold these stereo views through a firm in St. Paul, Minnesota.

A century later, Donald Progulske, then head of the Department of Wildlife and Fisheries Science at South Dakota State University, determined to try to duplicate Illingworth's photos. His first step was to locate the exact route of the expedition by piecing together statements from the official reports, and adding information gleaned from careful study of the original views. Then the legwork began, spending hundreds of hours in the field, hiking up and down granite hills and through dense pine forests. Fortunately, Illingworth had a good eye for composition and his photos often include odd-shaped rock formations which the author was able to relocate. As he found these sites, he took duplicate photos, complete to determining the exact day of the year from the old records, and the time of day from the direction and length of shadows in the original shots.

The results of this unusual project are now available as a 170-page spiral-bound book of 9" x 11" format, titled "Yellow Ore, Yellow Hair, Yellow Pine." It is no exaggeration to say that this book will be enjoyable for the history buff, the student of frontier life, the natural history enthusiast, and the serious stereo researcher alike.

The text proceeds in an orderly manner, explaining the natural resources of the expedition, the history of the expedition, and draws interesting conclusions about the nature of the changes that have occurred. Enlargements of many of Illingworth's photos appear as a full page, with the modern scene on the facing page, so the reader can compare them at a glance. One of the most amazing discoveries is shown on pages 84 and 85, where a dead pine snag is virtually unchanged after one hundred years of wind and weather.

"Yellow Ore, Yellow Hair, Yellow Pine" is listed as Bulletin 616 and may be ordered from the Bulletin Room, South Dakota State University, Brookings, South Dakota, 57006. A check for $5 per copy should be made payable to: "SDSU—Ag Publications No. 6287."

* Just off the press is The National Register of Historic Places - 1976, an updated replacement for two books which were featured in an article in the JAN/FEB 1977 Stereo World ("Stereo and the National Register").

This hardcover, 961-page illustrated volume contains all of the information printed in the 1972 and 1974 versions, as well as approximately 3,300 additional historic places newly nominated to the Register.

The book will provide a wealth of knowledge to collectors interested in researching views, because literally thousands of the sites listed were photographed in stereo, often over a period of many years. The types of locations listed include homes of famous persons, seats of local or state government, parks, forts, archeological sites, natural wonders, engineering marvels, churches, etc. Sites are listed by state, county, and an informational paragraph describes specific location, architect, date of construction, and a brief history.

Compiled by the National Park Service, the book is available under stock number 024-005-00645-1 from the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., 20402. The price has been $15 but is subject to change.

* (See "Custer's Black Hills Expedition of 1874", Stereo World, Vol. 3, No. 2.)

Page Fourteen
Photography was chosen as the "suitable home" because it has the staff and resources to maintain this significant collection and to make it publically available to scholars and others interested in the history of photography.

Outstanding items in the Collection include a large group of Robert Cornelius daguerreotypes, the products of the first American professional photographer. In addition, it has the largest collection ever assembled of early calotype photographs by Frederic and William Langenheim, the earliest American photographers to creatively use the negative-positive process. A major collection of Frederick Ives material, one of the inventors of color photography, has been added to this vast collection.

The 3M/Sipley Collection library contains some of the scarcest 19th and early 20th century photographic literature, including a complete set of Camera Work and other material found in no other library. Spectacular items in the equipment collection include a very rare 18th century camera obscura, a forerunner of the modern camera. The motion picture archives contain rare and unique titles, such as the "Yellow Girl!" a 1916 experimental film.

The total 3M/Sipley Collection filling over 910 cartons with its prints, equipment and books is a most important and valuable acquisition to the IMP/GEH Archives. A symposium and major exhibition of the 3M/Sipley Collection is planned for the summer of 1978. Both the symposium and exhibition will focus on the major contributions America made to photography during the 19th century.

Robert J. Doherty, Director of the International Museum of Photography, has stated about the Collection: "Historically, American museums have achieved greatness largely because of the benevolence of patrons and donors. The gift of the 3M Company to IMP/GEH is an outstanding gift which will greatly broaden the holdings of this museum. Many of the items in the 3M gift are absolutely unique in the world and future scholars and historians owe a great debt of gratitude to the 3M Company. This is, indeed, a major milestone in the history of IMP/GEH."

give you matte prints. These are fine if you do not want glare, but remember you want these for stereo views which you will view in your Holmes-type viewer. Those matte-finished prints, when magnified in your viewer, look like they have pockmarks. Remember: specify clearly to the processor that you want 3½ × 3½, glossy transparencies. Do not worry about the boarders because you will be trimming your views anyway.

Now pray that the processor does not butcher your film and prints. If your prayers are answered, you will receive back about 30 prints in good order. Separate out the pairs. You will have to transpose the prints. If your prints were made correctly, the left print should contain more of the right image area along the "gutter" or the center line between the two paired prints. Reverse prints will appear distorted in the viewer with the background conflicting with foreground. If this does not seem clear, hold the pair (unmounted) in your viewer and check the stereo field. All stereo photographers making prints should attempt to learn to see stereo without a viewer but that will remain for another article.

Before trimming your prints, it is best to adhere them to the dry mount tissue. Do not use glue or paste. I have gotten best results using Seal brand ColorMount Dry Mounting Tissue for RC paper prints. This you may find at your local photo dealer. Read the instructions in the package. Being a true amateur, I use an old electric iron which has "settings". I have mine set about half-way on Wash and Wear. Too hot an iron will cause the emulsion on your prints to bubble and come away from the paper. If you have bordered prints, trim away only the inside borders. Follow the below directions. If you have boarder-less prints, place your prints face down (paired) on a clean dry surface. Cut a piece of dry mount tissue which is slightly smaller (1/8 from edges all the way around), and place it on the back of the prints. Do not do this on a plastic counter or desk top. Carefully, with the tip of the iron, tack the edges. If you are unsteady, use a wide clothes pin to hold the pairs together. Try a method which is best for you. You may mess up a couple of prints at first and I advise using a couple of the worse pairs you have made to experiment on. You now should have a stereo pair, held together with dry mount tissue.

Use a sharp paper cutter or sharp scissors to trim your prints. Do not use your wife's sewing scissors (same applies to the iron) or you will never hear the last of this project. Trim about ¼ inch on all sides. This should give you paired prints with dry mount tissue adhering to all surfaces of the print back, up to the edges.

You will need a good firm mount board. I know of no company making pre-cut stereo mounts. I recommend Crescent Board which you may purchase at most large art supply stores. Some may even cut your board for you or have a cutter you may use. I like the traditional 3½ × 7 mount size. You may want to make your mounts taller but few Holmes-type viewers take wider than a 7” mount. Before mounting your prints, warm up your mount. Place a smooth, clean piece of paper over the mount and pressing down, move your iron over it. This is to remove moisture from the mount. It will curl a bit. Turn it over and do the other side. Do this until the mount no longer curls. In all instances, keep the iron moving or it will over-heat the mount or prints. Position your paired prints onto the mount board and be sure to place your cover of clean paper over the prints. Use a moderately thick piece of paper, too thin a sheet will heat too rapidly and ruin your prints. Press this sandwich of cover paper, prints and mount. Move your iron from center to edges to get a good surface coverage. Do not overheat! This process should take no more than a few seconds. Place your still warm stereo view under a couple of heavy books and allow it to cool.

You should now have a mounted stereo view. It is a lot of work but very satisfying. If you feel you have gained enough experience, then I recommend joining one of the stereo societies who have exchanges or traveling folios of members' views.
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 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: Wide variety of subjects. Send large SASE with 24¢ postage for list. Brandt Rowles, 54 West Elmwood Drive, Monroe, LA. 71203.

GRAPHIC AMERICANA, a journal devoted to the History of America by way of Photography, Prints and Books. Sample Copy 50¢, Graphic Americana, 62 Hampshire Street, Portland, ME. 04111.

INA'S ART & ANTIQUES, New Market, Maryland. Antiques: Frames, prints, paintings, photo items, radios, & views for sale. (301) 865-5248.

FOR SALE — "100 views for the Stereograph set #1 — Presidents, Pilgrims Progress and misc." There are 10 glass slides with 10 views per slide in original container and viewer (21 views of Presidents). John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1 H 1G3.


SEND 50- IN STAMPS (refunded first order), list stereo views, viewers, motion picture films; glass negatives, including stereo; magic lantern slides; old cameras; movie and lantern slide projectors; photographic literature, etc. Wolfe, Box 62, North Sutton, N. H. 03260.

FOR SALE: Monthly list of stereo views & accessories. 3 issues for $2. Please register specific wants for preferred mailings. Roberta Etter, Box 35156, Tulsa, Okla. 74135.

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

"STEREO PHOTOGRAPHY IN ROCHESTER, New York up to 1900". 22 page booklet recording photographers and publishers active in Rochester. 8½" x 5½", unillustrated. $2.00 per copy. Robert Fordyce, 102 Vassar Street, Rochester, N.Y. 14607.

TRADE

3¼" x 4" GLASS SLIDES by Keystone. Excellent condition. Will trade for your stereo view cards in like condition. World Fairs or boxed sets preferred. PHOTO TYPE ON—LY. NO LITHOS WANTED. Make trade offer. Leonard M. Owen, 684 North 59th Street, Omaha, Nebraska 68132.


WANTED

INDIANS, outlaws, early western towns, paddle wheel boats, Indian scouts, circa 1870-1880s. Also non-stereo photos. T. Law, 30 Manee Ave., Staten Island, N.Y. 10309.

WANTED: Views by F. J. Haynes. Also would like the book of his bibliography. Will buy or trade. Have many excellent views from which to choose. Tom Cleveniger, Rt. 4, Columbia, Mo. 65201.


STEREO VIEWS WANTED of Circus, Western Expedition Photographed by E. O. Beaman and published by Anthony, R. R. locomotives and by the following photographers: MUYBRIDGE, Watkins, Childs & Jenney. Will purchase. Also have many views available for trade. Leonard & Jean Walle, 49525 W. Seven Mile, Northville, MI 48167 (313) 348-9145.

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 collectible condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

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

Page Sixteen
VIEWS BY KILBURN, Soule, Wel-ler, Pease, and Heywood wanted. Will buy or trade for views I need by these photographers. Write for my want lists. T. K. Treadwell, 4201 Nagle Road, Bryan, TX 77801.

TEXAS views wanted. Prefer to buy, but will consider trades if necessary. Robin Stanford, 10615 Tarrington, Houston, TX 77024.

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

CALIF. TOWN VIEWS, Nevada views, mining, San Francisco, C. E. Watkins, Muybridge, Houseworth Wanted. Also Hawaii. Will buy albums or boxes of Calif. postcards, pre-1916. Larry Moskovitz, P. O. Box 13151, Oakland, CA. 94661 (415) 835-1319.

WANTED: Good western, Indian, etc. stereos and single photos, especially by Benjamin Wittick, Steve Steele, P. O. Box 3459, El Paso, TX 79923.


FINE EARLY FOREIGN views such as: Berghem, Good, Grundy, Africa, Asia, China, Native Costumes, Occupations, Suez Canal Inauguration, Scenes in Our village, Genre, Schleswig-Holstein, prehistoric ruins. Russell Norton, Box 1070, New Haven, Conn. 06504.

EARLY VIEWS, photos, literature and catalogs by E. & H.T. Anthony. Also early street views of Florida, will buy or trade. Please write Bill Marder, 9410 Live Oak Pl. 106, Fort Lauderdale, Fla. 33324.

WILL PAY $7-10 for Norwich, Conn. street scenes I don’t have. Am writing a book, Norwich thru the Stereoscope. I need more material. Please help. Matt Isenberg, C/O Simon Ford, 401 No. Main, Norwich, Conn. 06360.

WANTED: Views of Ann Arbor, Michigan; Southfield, Michigan; Virginia City, Nevada; Nevada City, California; Egyptian artifacts in Louvre Museum. Also, any information on views of these subjects. Irene Suess, P. O. Box 541, So. Laguna, CA. 92677.

SEATTLE AND WASHINGTON State, Particularly Watkins, Alaska, Fort Sisseton, S. Dak., USS Nebraska, buy or will trade other Western views. Tom Wake, Box 80023, Seattle, WA. 98108.

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39. 46.33

Canton
(Cont. from page 7)

averaged. Entry receiving highest number of points will be named BEST in each category of views and viewers. They will be judging the visual appeal, the subject matter and the condition or state of restoration. Rarity will be judged but have a small value in the over-all point totals.

13.) Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, and BEST viewer over-all. A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. (See p. 6-7 of the May-June 1976 STEREO WORLD for a listing of last year’s entries and winners.)

Categories

Stereoscopic Views

1.) Views of a city, state or region in the United State.
2.) Views of Famous Personalities.
3.) Transportation views (Land, sea or air).
4.) Ethnic, racial, or religious groups, such as Blacks, Mormons, Shakers, or Indians.
5.) Occupational Views.
6.) Expositions or Fairs.
7.) Views by a Particular Photog-rapher or Publisher.
8.) Military and War Views.
9.) Foreign views.
10.) Comics and Sentimentals.
11.) Surveys and Expeditions.
12.) Photographic Subjects.
13.) Historic Events.
14.) Quality of Life.
15.) Views by a member of the N.S.A.
16.) Open category. For those views which do not fall within the above categories.

Stereoscopic Viewers

17.) Pioneer (pre-1870).
18.) Table models.
19.) Hand Held.
20.) Stereoscopic Cameras (non-competitive).

Members having questions concerning the Competition, please contact John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229 Tele. (614) 885-9057.
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(If no answer please keep trying.)

TERM 5

- All views flat pre 1869 unless noted differently.
- Postage and insurance extra - $1.00 under $50, and $2.00 on orders of $50.00 or more.
- Calif. residents please include 6.5% sales tax.
- Refund if returned within 5 days of receipt, insured and in same condition as sent.
- View sent upon receipt of payment.

1. COLORADO - Denver, Larimer St. by Chamberlain - super street scene, lots of signs & carriages - yell. mt. cabinet size, photo VF, mt., carried on reverse not affecting image at all - an exceptional view $20.


5. - Grace Greenwood's Cottage - Manitou by Chamberlain $10.


7. - MAYER SURVEY - Arched Falls, Middle Creek #92 by W.J. Jackson, orange mt. cab. Fine $10.


11. - Chamberlaine Series - Cliff Ruins on the Challe #7223 by H. Jackson taken in S.W. Colorado tan. mt. cab. Fine VF.

12. - Reflection - Grand Lake, Middle Park #499 by Chamberlain, shows cabins thru trees across lake, yell. mt. & cab. $7.

13. - Pike's Peak Trail #108 - The Lake House elevation 10,275 ft. Thurlow, shows cabin across lake, 1st. gray mt. cab. $15.


15. - INDIANS - Indian Domestic Life in the Pawnee Village #310 Views of the Rocky Mts. & vicinity, certainly by Carbutt (although his name does not appear on mount) shows papoose on mother's back & Indians outside hut, see illustration #10 inside cover S.W. Fort Collins yellow mt. VF-Pine $30.

16. - ARIZONA - #92 by Bussman & Hartwell - A.T. shows burro loaded with firewood in a passageway, possibly Mexican or Indian, orn. mt. cab. $12.

17. - OREGON - Mt. Hood from the Head of the Lollies #312 by C. E. Watkins, sq. corn. yell. mt. 1867 Fine $12.

18. - The Willamette Falls #1212 by C.B. Watkins, looking down on large logging operation below falls with buildings & boat, yell. mt. $10.

19. - CALIF. - Devil's Tea Kettle #901 by E. Kaybridge from Great Geyser springs series - Gallops shows 3 girls & child in fancy dresses watching steam eruption F tan mt. $15.

20. - The Town At The Nine, New Almaden #156 by C.E. Watkins, shows town view looking down the main st. from slight elevation with wisp of fog setting off dark hills in back. rich chocolate brown prints - Watkins at his best $35.

21. - MAGENTA PINE, Nevada Co. #1326 by C.E. Watkins, shows large flume & buildings orn. mt. & cab. $10.


23. - View in San Jose by Hart - CPRR series shows courthouse & cluster of buildings - much rarer than his other more famous views & in view Fall, mt. VF-Pine $25.

24. - Big Tree Falls in Fresno Grove #1280 by Soulé nice logging view shows 5 men cutting rungs out of huge tree yellow mt. Fine $12.


26. - UTAH - Kaybridge Helios view - Candle Rock, near Alta-


27. - MONTANA - South Parallel Island - east end, Main Top & Breaker Cove #1022 Helios, shows man on rocky shore tan. mt. light print G-Vg $13.

28. - YELLOWSTONE - 10 views by kaybridge includes - Old Faithful, See Rice Geyser, Hayden Valley, Jackson Geyser, Great Falls, Minute Geyser, Orange Geyser, Petriified Tree, Pilpit Terr., & Grand Canyon all excellent cond. tan flat mt album $45.


31. - Hill River Flood - Mr. Quigley's House by


32. - NY - The Broaday Bridge, including St. Pauls Church & the Astor House #5739 E. & Mt. Anthony, nice street scene with closeups of carriages & signs yell. mt. G-VG $7.

33. - Congress Hall - Saratoga Springs by Wm. Cippery Mechanicville, N.Y. shows massive building with carriages & people outside yellow mt. Fine $5.

34. - Mr. Henry Hotel #635 by D. Barrows from Lake George series oran. mt. & VF $4.

35. - Scene at New Windsor On the Hudson Anthony 1859-59 Town view showing construction and numerous buildings, very minor spot (otherwise VF) 591 broadway orange mt. $7.

36. - NY - Ferry Boat Running to Brooklyn by Anthony #307 instantaneous, nice closeup, some spots G $12.


CAST and PHOTO (NON-STEREO)

38. - STEPS - A MEXICAN INDIAN - #3 by Bailey, Dixon, A. Head shows Indian who joined Sitting Bull & lost his hand & both feet Fort Sanders, D.C. 1882 care construction slightly fine $35.


40. - Bath, N.Y. - A snow scene showing covered bridge and small town by Nuttall & Cambell 4 Park st. better very minor spots Fine $20.

Other Colorado stereo, cabinet photos, & albums available - Please WRITE.

WANTED CALIF. TOWN VIEWS NEVADA TOWNS MINING VIEWS YOSEMITE HAWAII (FLAT CARDS)

C.E. WATKINS MUYBRIDGE HOUSEWORTH

WILL BUY ANY QUANTITY PLEASE DESCRIBE & PRICE
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1. Air. Key 32277 Graf Zeppelin in hanger. VG. $6.5


4. Anthony. 7 square cor. Niagara in Winter. Exc. $8

5. Bedford. 3 fine views by this master: 2863 Tintern Abbey 1711 Chureliegh boot house, 176 Shakespeare's House, E$12

6. Braun. 3 fine yellow st. views of Oberland Bernois: 511 741, 1177, all with ice & houses. Exc. $7.5


8. Boxed Set. Yellowstone NP. U&U 30 set, Exc. $30


10. Boxed Set. The Great War. Realistic Travels (English) WM 100 set. Scarcie with good subjects. Exc. $145


12. Calif; Houseworth 356 from Calif St., cor. Stockton looking E, ships in bay. VG. $15

13. Calif. Kilburn 983 Russian Hill. Exc. $15

14. Calif. Kilburn 985 Telegraph Hill, Exc. $15

15. Chicago. Re-Built, 1873; 2 by Lovejoy & Foster: LaSalle St N and Grand Pacific Hotel. Exc. $8


17. Civil War. War Photo Co 2508 Burial of Dead at Frederick 1862. Exc. $16


19. Cog RR. Kilburn 1825 The Great Trestle, Mt. Wash. nice engine “Tip Top” 6 and car. VG. $4

20. Cog RR. 3 uncommon F. White views all with engine & car. Exc. $10


22. Colo. CE Emery, Silver Cliff. 3 views of town & smoke from huge forest fire. Sl streaking, cab size VG $24


24. Expedition. Darlen 60 Tropical Forest by Moran, Anthony publisher. Survey for Panama Canal, 1871. VG. $10

25. Expedition. Powell & Thompson. Grand Canon, The Boat. Close view of Powell's Boat with chair he was lashed to as it shot rapids. Powell lost arm in war. Exc. $20


27. Good. Eastern Series 328 Jerusalem, Golden Gate VG+. $4


29. Good. Eastern Series 171 Egypt, Temple of Karnak. VG+$4

30. Good. English: 84 Shanklin Chine, 222&224 Cromwell £-10

31. Indian. Curtis 333 family: papoose, sis, mom, Exc. $8

32. Jackson. 306 Ute Pass, cab size. Exc. $10

33. Jackson. 508 Garden of Gods, Tower Babel, cab size $12

34. Kilburn. 624 Bethlehem NH pan. nice. Exc. $3

35. Langerhorn. 1858 label, RR track suspension bridge $14

36. Lincoln Funeral. (Anthony) reprint, NYC sl. It G $8

37. Machine. Stoddard 599 Street sprinkler tanking up VG $8

38. Minn. Elmer & Teney 1541 Grand Opera & Synd. Block, Minneapolis. Exc. $4


40. Minn. CB Chase, Street with good signs St Paul VG+$5

41. Minn. Whitney & Zimmerman 584 street view VG Minne. $4

42. Minn. Zimmerman 565 street view, St. Paul VG. $4

43. Meybridge. Modoc War 1619 Lava Beds, VG+. $12

44. Occupational. Spectacular Hurd & Smith magnesium light closeup of 2 working face in Hoosac Tunnel. Exc. $15


47. Set. Russo-Jap War, Ingersoll 100 quality halftone views in color. Near Mint, no box. Exc. $35

48. Ship. Wilson & Havens 198 river sternwheeler Okahumee close with Capt. crew. nice cab size, Exc. $6

49. (Stacy) manuscript title 97 Tight Rope Performance at Niagara. Doing head stand, sq. cor. mt. VG $12

50. Watkins. 151 Cape Horn from ravine below. VG $5

51. Watkins. 1084, Nevada Fall & Mt. Broderick. VG $6

52. Watkins. 1115 Mt. Starr King. VG $6

53. Wellfield. 420; 1000-mile tree, Webber Canon; darktent & photo rail cart showing. Exc. $10

54. West. Thurlow, Colo. 140 Royal Gorge from Cedar Cliff. Exc. landscape with fine appeal. Exc. $6

55. Wilson. GW. #7 Bonnington Falls on Clyde. Exc. $2

56. Wilson. GW. 20c Loch Katrine with pass. ship Exc. $3


58. WWI. 15 good Keystone views, Exc. $8.75


WANTED: Early foreign, top price or trade: Berghem, Good’s Spanish, Grunty, TSW, Williams, Africa, Asia, China, Epreuve a Movement, French blue or green cards with ornate gold border, Native Costumes, prehistoric ruins, Scenes in Our Villages. Greene Suez Canal, great Genre.
The Cadwell stereo viewers take 100 views back to back fixed into wire and tin holders which revolve by means of the attached knobs. There is no belt suspended at two points as in the Becker style viewers. The cast plate on the side of these viewers reads: "Pat. Jan. 6, 1874 by J. W. Cadwell Manufacturer No. Reading, Mass." A label on the inside of the left-hand viewer reads: "N. A. Cadwell Manufacturer of picture frames and stretchers of all kinds. Also J. W. Cadwell's Patent Revolving Stereoscope for holding 100 views, 11 Chardon St., Boston." This address has been scratched through and "North Reading, Mass." inked in. Was N. A. Cadwell a brother or son of J. W. Cadwell who went into business in Boston and later moved to North Reading? Other variations of the basic Cadwell revolving design were manufactured. Does anyone have further information on the Cadwell business or examples of other styles of Cadwell viewers? (from the collection of Paul Jones.)

Reader Feature

The Chicago Photographic Collectors Society will hold their Show on Sept. 10 & 11 at the Sheraton O'Hare, Des Plaines, Ill. Contact C.P.C.S., P.O. Box 375, Winnetka, IL 60093.

The Midwest Photographic Historical Society will hold their trade fair in St. Louis on Sept. 24-25. Contact MPHS, Box 882, Columbia, Mo. 65201.

The first annual Pittsburgh area photographic trade fair and exhibition will be held October 22 and 23, 1977 at the Sheraton Motor Inn near Greater Pittsburgh International Airport.

The trade fair, sponsored by the Pennsylvania Photographic Historical Society, will feature nationally prominent exhibitors of antique and historical photographic images and equipment. The event is the first such trade fair in the Western Pennsylvania area and is open to the public.

Hours are 9 a.m. to 5 p.m. Saturday, October 22 and from 10 a.m. to 4 p.m. Sunday, October 23. Admission is $1.50 per person.

For further information or table reservations, contact Raymond Hill, Treasurer, P. O. Box 862, Beaver Falls, Pa. 15010. Telephone — (412) 843-5688.
Modern Stereo Cameras- Realist, TDC Revere, Kodak, Graflex, Stitz Systems
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This equipment is in excellent working order and intended for USE, although they may be Collected.

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Stereogram Book of Fossils, 112pp, 300 3D invertebrate fossils, $5.50 ppd
Stereoscope 4.7"fl, 2.2X, adj. interocular, for viewing stereogram books. Can be used for Stereo World $5.25 ppd
Two Points of View, The History of the Parlor Stereoscope, Jenkins $7.50 ppd

STEREOVIEWS-Clearance 20% OFF on all Stereoview, Cabinets, CDV' and Tintype listed in any of my price lists.
Le Taxiphote, Jules Richard, parlor style table viewer for 45x107mm glass plates; "Automatique" feed, using slide trays; circa 1900, less drawers intended for plate storage inside $475 plus post.VG
Le Glyphoscope, 45x107mm, J. Richard, Paris 1905, meniscus lenses, 3 stop guillotine shutter, T & I; can be used as a viewer by removing shutter mechanism, s/n40852; w/leath. case, VG $175 plus post.
TDC Stereo Vivid Projector, model 116, Good w/ 6pr glasses $200 plus post.
Underwater Housing-custom built housing and f2.8 Stereo Realist slightly modified for housing; can be used either way, VG $275 plus post.
Nord Stereo Slide Projector-twin 500watt lams w/manual & 6pr glasses Good cond.$ 175 plus post.
Busch Verascope F-40 Stero Camera w/case VG/Ex cond, $450 plus post.
Voigtlander Stereoflektoskop Camera, f4.5 Heliar lenses, reflex viewing, 6x13cm format, with case, one pr. filters, instructions, plates, and Unis France Stereoscope (wood, flip top) VG/EX $300 plus post.
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Hope to see you at the N.S.A. Canton Photo Show!

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