
8S3 The Flapper (without clothes). A nude of the 1920's. View mt'd. on thin white card. Exc. Cond., $14.75. Gramps must have kept these hid in the coal cellar.

8S4 "Apache Group". Three braves, each w/ rifle by Buchanan, Arizona. An orange-mt. imperial view in G. Cond., small corner chip off one view, $25 PP.

8S5 "Clun and Escort". Also penned on back, "U.S. Police". Of a military man w/two indian scouts. An orange-mt. imperial view by Buchanan, Arizona. In G. Cond., $30 PP.

8S6 "No. 1136 Digger Indians-Yosemite Valley". A yellow-mt. view by John Soulé, Boston, 1870, of an Indian family. G. Cond., slightly dark, $25 PP.


8S8 "OS5-Papoose in Indian Cradle-Goa mt'd. on thin white card. Exc. Cond., $14PP. Gramps must have kept these hid in the coal cellar.


8S11 "Batterie Prussienne a Glamor". A yellow mt. view of fortifications during the Franco-Prussian war. c.1870. 6C, $6PP.


8S13 Mining: Two gray curved mt. views by Forsyth, Butte, Mont. Of ore mines; drilling & pushing cars. G. Cond., $3.50 PP.

8S14 Cattysburg. Four yellow imperial mt. by Tipton. #743, Soldiers National Cemetery, #704, Round Top from Devilia Den (Men in uniform poss. w/ rifle), No. 706, Natural Fortifications on Little Round Top, & #851, Culp's Hill. c.1860's in avg. G. Cond., $15 PP for the loc.


8S16 President McKinley-Two tan mt. Keystones; one of his Funeral. (No. 12442). The other, mourning wreaths surrounding portraits of the President & his wife (No. 2472). VGC, $3.50PP.

8S17 "No. 6470. The Capital from East. Capital Square, Marble Statue of Washington (under construction) in the Foreground". A yellow mt. view. pub. by Anthony at 501 Broadway address, w/seller's sticker on back in V.G. Cond., $7 PP.

8S18 Grand Central Depot-The old New York & New Haven R.R. terminus at 42nd St. Two orange mt. views. One a street scene w/ Hansen cars & horse-drawn trolley. The other of the interior train platforms w/passenger trains. G/Exc. Cond. $8PP/Pair.

8S19 Broadway. NYC. Two interesting views w/traffic. Stereoscopic Gem orange mt. In G. Cond., $7 PP for the pair.

8S20 Brooklyn Theater (NYC). A Stereoscopic Gem orange mt. view of the theater building. G. Cond., $3 PP.

8S21 "Barges Near Fulton Ferry-Brooklyn." An orange mt. Stereoscopic Gem card of ferry, tugboat, barges & pier. Nicely composed, in V.G. Cond. $5 PP.


8S23 Stagecoach. A stage drawn by 2 teams of white horses, pose in front of a large white building that appears to be an inn. People in stage & on veranda. In G. Cond., $3 PP.

8S24 "41-A Mississippi Lumber Raft." A yellow mt. Mississippi view by Caribou, O.M. Of lumber tied together & floated down the river. In G. Cond., $3 PP.

8S25 Chicago. Two yellow mt. views by Copelin & Melander. "- View from Dome of City Hall, Looking S.E." "Big Steilways Planes" sign on blgd. Also "159-Chicago Stock Yards!" A birds-eye view. Both in V.G. Cond., $5 PP for the pair.


8S27 California-Two tan imperial mt. views pub. by Continent Stereoscopic Co., N.Y. "1004-Head of the Vernal Falls, Yosemite--Pacific-Occina-Pacific Ocean-from the Cliff House, San Francisco". Both in V.G. Cond., $4.30 PP.

8S28 "San Francisco Earthquake". Two gray-mt. U.S.W. views, No. 9182, Union Sq. E. to Call Blgd. & No. 8201, Union St. Both in Exc. Cond. $5 PP for the 1st, $3 PP for the 2nd.

8S29 "15th Amendment (Equal Rights (voting) for White & Colored Citizens) of the Darkey's Millennium-40 Acres of Land and a House". A Southern post civil war commentary, c.1871. An imperial gray mt. view, St. Augustine (Fla.) in G. Cond., of a black man & his mule-drawn cart. Black boy holds reins. $5 PP.

8S30 Museum-Interior display including skeleton of prehistoric animal. Yellow mt. by Lowell, Amberst, Mass. VGC. $6 PP.

8S31 "1600 Feet Underground Original Mine". A gray curved mt. view by Forsyth, Butte, Mont. Taken of a mine tunnel, no doubt, w/magnesium flash. In G. Cond., $3 PP.


8S34 "1026 Tripoli Monument, Anapolis, Md." A tan view by Campbell, Elizabeth, NY, 1896. In G. Cond., $2 PP.

8S35 Comics. The Universal Photo Art Co. Six tan curved mt. of turn-of-the-century humor. These are good examples in Avg.-V.G. Cond., $4 PP for the loc.

8S36 "Building up an Underwood Patent Extension Stereoscopic Cabinet." An Underwood curved mt. card, advertising their modular storage cabinet for stereo-views; man demonstrates. In Exc. Cond., $4 PP.

8S37 Ludlow, VT. An orange mt. view by Baldwin of the unpaved Main St. w/oxcart in the middle. Blgd. has "Ludlow Photographica" sign on second floor. (probably Baldwin's establishment). In V.G. Cond., $6 PP.


8S39 "A photographic Feast Unparalleled. The Photography of so many babies (12) in one group & getting them ALL STILL is a thing probably never before accomplished." A gray mt. view by Lewis, Hudson, Mass., 1874 in V.G. Cond., $3 PP.

8S40 Elephant Ride. People on two elephants next to mounting stairs. An orange mt. view in V.G. Cond., $3 PP.

8S41 "The Chiefest of this Sarcees Teepee Village on the great Prairies of Alberta, Canada." An orange mt. view of Sitting Bull. In V.G. Cond., $5 PP.

8S42 "850 Frost-work on Terrapin Tower, Niagara, NY." An orange mt. view by Bierstadt. Spectacular image of the ice-covered tower in V.G. Cond., $6 PP.

8S43 "294 American Falls from Below Niagara". An orange mt. Bierstadt view of the inclined lift. In G. Cond., $3 PP.

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2: OLD TESTAMENT TRAVELS, by Underwood, 51 complete, Box V+. Views Fine. Interesting, with a considerable number of views not found in the Palestine set. $77.50

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7: SWITZERLAND, by Keystone, 50/50 complete. The entire 50 card subset as sold by Keystone, in original plane square box used in sales to schools. Box G, Cards Exc. $32

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9: PALESTINE, by Underwood, 100 complete. Box VG, Views Exc. $55

10: AROUND THE WORLD: 100 select Underwood views from the Japan, Russia, India, France and other sets—unclear if this was a standard collection, but all the views match and go correctly into this attractive box. Box Fine, Views $80

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14: ITALY, by Underwood, 94/100. Box G, Views Fine, with book (maps missing) $45

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17: WORLD WAR ONE, by Realistic Travels (London), 89/100 of Set 11 ($101-$250). Box Gv, Views Exc. Far less common. $110

18: JERUSALEM, by Underwood, 27 complete. Box Fine, Views Exc, with booklet fitting in box. $22

19: WILLUMSTONE, by R.C. White, 99/100, in a replacement Keystone box, Views Fine, RARE. $85

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39: COMICS, turn of century; 18 Fine-Exc—Looking for a man, When a man's married his trouble begins, Bliss disturbed, etc etc.

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41: RISQUE: Two of those famous views by JA of Paris, both of the same young lady. One very decollate, one semi-
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42: WILLIAM ENGLAND ALPINE CLUB views. 8 views, incl. nice view of Interlaken, Chapel of William Tell, Le Gesseh. VG-Fine. $15

Am Buying BOXED SETS, trading SF QUAKE, looking for FAMOUS PEOPLE, Excellent GREAT EASTERN, views of SLUMS, POVERTY, CHILD LABOR, EARLY IMIGRATION, TENEMENTS, IMMIGRANTS, early FACTORY LABOR, ANTHONY INSTANTANEOUS.

Views of England by E. GOOD, FELTH, WILLIAMS, Ogle & Edge, WILSON, BEDFORD, especially showing PEOPLE, particularly doing LABOR in field or factory.
By John Waldsmith

This issue was mailed late! Due to a lack of available time it had to be set aside for the N.S.A. Show at Canton, Ohio. Everyone in attendance seemed to enjoy themselves. We met old and new friends, saw some super exhibits and purchased excellent items at the auction.

We covered some important topics at the member's meeting. This type of active input by our members has helped to establish the N.S.A. as the leading photographic group. At this time we are closely working with the Canton Art Institute to establish a stereoscopic research library. The proposed name "The Oliver Wendell Holmes Memorial Library" has been suggested by CAI and we feel it is about time to act on Holmes' idea of a "national" library of stereoscopy.

We continue to accept donations of views and literature, as well as cash. All of your contributions are tax deductible. Free appraisal of your donation will be made and you will receive a receipt to file with your tax returns. The more materials we have the better our bargaining position to obtain grant funds and additional financial support.

We also are planning to return to Canton for Photo Show '78. Plans are being made for regional meetings for those who may not be able to attend the national meet. Please contact me if you are interested in establishing a regional meet in your area.

You may have noticed that we have added something new to STEREO WORLD. This issue features a four page center section. As finances permit we will include these sections in future issues. The STEREO WORLD continues to be improved as we grow in membership. I only wish I had more time to devote to this publication. A regular 50-plus hour-a-week job, a growing collection which has become very much neglected and general other activities of necessity such as sleeping and eating often cause me to fall behind in correspondence. Please hang in there if I owe an answer to a letter.

On behalf of the N.S.A. Board of Directors I would like to thank all of the members who participated in Photo Show '77. Thanks must go to Pam and Tom Heseltine who are always ready to help. We appreciate the cooperation of Al Albacete and Joe Hertzi of the Canton Art Institute who made us feel very welcome and helped to make the show a success. A special thanks to my overworked parents who plunged in and saved that the impossible tasks became possible. Plans are now underway for the next show which will be better than ever.

Deadline for the next issue is October 9.
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

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THE COVER: "Chief of the Kachina Dance at the Moki (Cliff Dwellers) Village of Sichomovi, Arizona, U.S.A.," by Underwood and Underwood, 1901. This is an example of the striking later Indian stereographs. (Moki was the word used for Hopi.) See in this issue the first of Pam Holcomb Oestreicher’s series of articles on stereographs of American Indians. (Collection of Pam and Dick Oestreicher, photographic enlargements by Tom Featherstone.)
Johnstown Flood
May 31, 1889

By Edward B. Berkowitz

Johnstown, Pennsylvania is in the southwest part of the state, at the confluence of the Conemaugh River and Stony Creek, approximately 75 miles east of Pittsburgh. Although stereoview disaster collectors all know that the big Johnstown flood was in 1889, there was one in 1936, and now another in 1977, in spite of a seven million dollar Army Corps of Engineers Flood Control Program which was completed in 1943.

In 1889, approximately 2300 people died out of a population of about 30,000. In 1977 the corresponding figures are 51 dead, with many still unaccounted for, out of a population of about 42,000.

A bit of history is in order to understand the cause of the flood of 1889. Before it became a steel town, currently the site of a Bethlehem Steel mill, Johnstown, Pa. first became important as the western terminus of the Allegheny Portage Railroad. Geographically, the area consisted of a series of inclined plains, enabling Pennsylvania canal barges to be transported piggyback on railroad cars for 36 miles over the Allegheny mountains. Eighteen miles up Conemaugh Creek from Johnstown, beyond the villages of South Fork and Mineral Point (see Figure 1 - Map of the Conemaugh Valley) was Conemaugh Lake, a part of the old Pennsylvania canal system. When the canal system was under construction, the engineers used this lake to supply the western division of the canal, which ran from there to Pittsburgh. A small dam was built at Conemaugh Lake reservoir greatly increasing the size of the small natural lake. After the abandonment of the canal system, a club called the South Fork Fishing & Hunting Club, for a fee, obtained permission from the Pennsylvania company to use the lake. They increased the size of the dam until it was not far from 100 feet in height, and its entire length from side to side at the top was approximately 900 feet. This increased the size of the lake to 3 miles in length, and a mile and a quarter in width. When the club obtained the site of the old reservoir, a section of 150 feet had been washed out of the middle of the dam. This was rebuilt, where at the base it was 380 feet thick and gradually tapered until at the top it was about 35 feet thick. It was considered quite secure, and the members of the club used the top of the dam as a driveway. Subsequent to the completion of the dam in 1881, an engineering inspection was made of the structure, and it was pronounced "perfectly safe". By 1888 there was some undermining of the structure, and increasing leakage was reported.

In its original design, the dam was constructed of stone and wood, and had three waste gates at the bottom so arranged that they could be raised when there was too much water in the lake, to permit escape of the surplus. Usually the surface of the water was 15 feet below the top of the dam, and rarely got higher than 8 feet from the top. For 25 years preceding the great flood, the lake was used only as a fish pond, and the dam and the gates were forgotten. It is significant to note that the dam was not built with the intention that the water should flow over the top of it under any circumstances, and if it was allowed to escape that way, the water was bound to undermine it in a short time. Although I could not verify this, one reference indicated the the Conemaugh Lake reservoir "held a larger volume of water than any other reservoir in the United States".

Retrospectively, there was ample warning that could have prevented the Johnstown flood of 1889. For 10 more years the dam was considered to be a standing menace to the Conemaugh valley in times of spring floods, though admittedly, equal to all pervious emergencies. After it rained for several days prior to May 31, 1889, three days before the final outburst, the water in the lake forced itself through the interstices of the masonry so that the front of the dam resembled a large watering pot. At this time the feeders of the lake...
more nearly resembled torrents than mountain streams, and were supplying the dammed-up body of water with approximately 3 million gallons of water per hour. At 11 o’clock on May 31, an employee of the Sportsmans’ Club claimed he was tending a camp about a mile back from the dam when he noticed that the surface of the lake seemed to be lowering. Although he doubted his eyes, he made a mark on the shore, and found that his suspicions were correct. He approached the dam and observed the water of the lake welling out from beneath the foundation stones. Records indicate that he apparently observed this until 2:45 p.m. when the stones in the center of the dam began to sink because of the undermining, and within eight minutes a gap of 20 feet was made in the lower half of the wall face, through which the water poured out by great force. By 3 p.m. the toppling masonry fell in, and the remainder of the wall opened outward and the great reservoir was foaming and thundering down the Conemaugh valley. It took one hour to empty the reservoir. Although the Sportsmans’ Club employee stood by helplessly, other observers were quoted as having warned people in the valley of the impending disaster, as early as 12 noon, but very few took heed, as they had heard similar warnings quite often.

Figure 1 — Conemaugh Valley, Pennsylvania (1889)

As shown in Figure 1, the first town below the dam, South Fork, was located about 4 miles from the dam. South Fork contained about 2,000 people in 1889. About 80% of its houses were swept away by the torrent from the broken dam.

After emerging from South Fork, the flood swept down a narrow valley another 4 miles to the town of Mineral Point. Ninety percent of the houses of Mineral Point (population 800) which were on a flat close to the river, were swept away.

Six miles further down the valley was the town of Conemaugh, with a population of 2,500. The first great feat of carrying and lifting was observed at Conemaugh, where the raging waters tore up every building in the yard of the Pennsylvania.
4. “One of the many peculiar instances of a terrible flood. A large tree crushed through and lodged in the upper part of Dr. Zimmerman’s house,” No. 12 by R.K. Bonine.

Railroad. As shown in stereoviews 1 and 2, it took locomotives and carried them down and dug partial holes for their burial. The Day Express, shown in stereoview 1, left Pittsburgh on time the Friday morning of the flood, but was stopped for an hour at Johnstown because of concern for washouts ahead. It was reported that “passengers were interested in seeing hundreds of saw logs and an enormous amount of driftwood shoot rapidly by as the train had pursued its way eastward”. At Johnstown, the lower stories of many houses at that time of the day, which was before the dam burst, were submerged and the inhabitants were looking out of second story windows. After the delay at Johnstown, the train proceeded to Conemaugh and lay there about 3 hours, when it was moved to the highest ground possible. A mail train was placed in the rear of the first section, and the two trains plus a freight train were run on to a side track on the bank of the Conemaugh. According to survivors on the Day Express “soon the cry came that the water in the reservoir had broken down the barrier and was sweeping down the valley. Instantly there was a panic and a rush for the mountainside. Children were carried and women assisted by a few

5. “Around the corners of Main and Franklin Streets was probably the busiest part of the city. Here stood most of the banking houses and the post office. Debris of all kind was lodged here to the height of the second stories,” No. 14 by R.K. Bonine.
6. "A view looking down Main Street from the center of Clinton. This was one of the principal business corners of the city, and many of the finest stores were located around this corner."

No. 10 by R.K. Bonine.

who kept cool heads. It was a race for life. They were seeing the black head of the flood, now the monster of destruction whose crest was raised high in the air, and with this in view, even the weak found wings for their feet". The roundhouse nearby had stalls for 23 locomotives. There were 18 or 20 of these standing there at this time. Reportedly, there was an awful crash and the roundhouse and locomotives disappeared. Everything in the main track of the flood was first lifted in the air and then swallowed up by the waters. Around 100 houses were swept away in a few minutes. These included the hotel, stores, and saloons on the front street and residences adjacent. The locomotive of one of the trains was struck by a house and demolished. When the water receded, a solitary locomotive was left imbedded in the mud where the roundhouse had stood.

After crossing Conemaugh and scooping houses out of their foundations into streets, as well as tearing passenger trains to pieces, the torrent proceeded on to Woodvale, a mile below Conemaugh, where

7. "Horror of horrors! A view of the great Stone Bridge, where thousands of men, women and children were burned, together with horses, cows, railroad trains, houses, stables, and everything the flood could carry. A greater loss never covered such a small space before."

No. 22 by R.K. Bonine.
2,000 people were situated. Then the water swept one mile further down the valley to Johnstown and its suburb, Cambria City. The 18 mile distance between Conemaugh Lake and Johnstown was reportedly covered in about 7 minutes, which if correct, calculates out to an average water velocity of about 150 miles per hour. As indicated in the foregoing, the Johnstown flood of 1889 should really have been called the Conemaugh Valley Flood, as Johnstown was only one of several towns affected.

When the dam gave way, reportedly about 16 million tons of water rushed down the mountainside carrying thousands of tons of rocks, logs and trees with it. The flood wave was claimed by several witnesses to be 50 feet high. Railroad cars loaded with iron, cattle and freight of all kinds, including locomotives weighing from 70 to 100 tons, were shoveled ahead of the flood, cars and engines rolling over and over like they were models. The flood gathered fences, barns, houses, mills and shops in its wake. The magnitude of destruction in Johnstown City is shown in stereoviews 3, 4, 5 and 6. Houses were uprooted, cellars were filled with mud, and debris was strewn everywhere. Four streets solidly built up with houses were whisked away. Occasionally, across the flats could be seen the remains of a victim, as shown in stereoview 3. According to eyewitnesses, the smell arising from the mud was sickening.
Along the route was strewn barrels, chairs, tin utensils, pieces of machinery, iron pipes and wares of every conceivable kind. In the Main Street area, as shown in stereoviews 4 and 5, whole houses were torn away and reportedly, the debris was as high as the second story.

As seen from the map in Figure 1 and the stereoviews, the Conemaugh valley presents a panorama of the terrible destruction which it suffered in the flood of 1889. The valley, stretching back almost in a straight line for miles. The wall of water which came tearing down towards Johnstown picking up all the houses and mills in the villages along its way, suddenly rose in height as it came to the narrow pass in that area. It swept over the nearest part of the town and met the waters of Stony Creek, swollen by rains, rushing along with the speed of a torrent. The Great Stone Bridge, shown in stereoviews 7 and 8, indicated as a viaduct on Figure 1, was almost instantly choked up with the great mass of wreckage dashed against it, and became a dam that could not be swept away, and proved to be the ruin of the town and the villages above. The waters checked here formed a vast whirlpool which churned everything in its path to destruction.

The force of the current was truly unbelievable. This is evidenced in stereoview 7, which shows the mass of rubble south of the Pennsylvania Railroad Bridge. Note that the boards and timbers which apparently made up the frame buildings, are laid together almost as closely as sticks of wood in a pile. The tremendous force of the whirlpool that ground 4 square miles of buildings into this 60 acres of wreckage left no opportunity for gaps or holes between pieces. In addition to the boards of the 4 square miles of buildings that were in the area, an immense amount of debris from further up the valley was contained here. According to my research, "27 locomotives, several pullman cars and probably 100 other cars or all that was left of them, were in that mass". It took a considerable amount of dynamite blasts to clear the debris to the condition shown in stereoview 8. The Cambria Iron Works, which was subsequently acquired by Bethlehem Steel, is shown in the background of that view. Although the buildings are still standing, close inspection shows that they are pretty well ruined, and the machinery with which they were filled was either totally destroyed or damaged almost beyond repair. By contrast, although not clearly discernible, high up on the hill at the left and scattered up on other hills in sight were many dwellings, neat, well kept and attractive places which did survive the awful flood.

It was said that at its maximum the height of the water at the stone bridge was 40 feet deep. The only outlet was under and over the bridge, and the continuing thrust of the waters into the valley from the gap, was greater for some time than the means of escape at the bridge. When the flood receded, a fire raged out of control in the area of the stone bridge. This can be seen in the background of stereoview 9. In the foreground is a muddy flat, which reportedly contained houses. One of these can be seen thrown on its side in the background. As shown in stereoview 10, even brick buildings were devastated though not swept away.

This was Johnstown following the flood of May 31, 1889, as only words and stereoviews can put it. In Johnstown and other towns in the valley, there was death and desolation everywhere. Today, Grandview Cemetery contains the graves of 777 unidentified flood victims. A national memorial, at the site of the old dam, reminds visitors of the disaster.

Nature had struck with a heavy hand in 1889, punishing Johnstown and other towns in the valley with death and destruction. She has raised her hand again in 1977, although the blow not as heavy, this time it came without warning and reminds us that even with the technology available today, Mother Nature is formidable.
Dear Sir, I am an orthopaedist, working at the Orthopaedic Clinic, University of Pavia, Italy. I am interested in the history of medical photography and I collect photographs or reproductions the subjects of which is: portraits of doctors, pictures of surgeons at work, photographs of patients (like cripples, amputated, wounded men), document of medical assistance in war, etc.

I have already written a history of medical photography in Orthopaedics in nineteenth century, that I haven't yet published for financial reasons.

I know that in some cases stereo-cards were used to document patients and medical subjects. I hope that among the members of your Association there is someone who keeps photographs of this kind. I'd be very pleased to be in contact with these members and to receive reproductions (on 35mm negative film or on 5” X 8” positive paper.)

I'll pay all the expenses (reproductions, mail fees) through a bank check.” Prof. Tomaso Lugli, Via Vivai, 13-a, 27100 Pavia, Italy.

In the March-April STEREO WORLD on the “Comment” page a Mr. Volk asks about mounting slides taken with the Busch Verascope. Some years ago I read somewhere that the firm that makes EMDEE slide mounts made some for the Verascope; they were similar to what they made for Stereo Realist type slides. Right now I can't find any advertising of theirs although I’ve seen tiny ads of theirs this past year in either Modern or Popular Photography. It was just an ad for slide mounts in general with no specific mention of stereoscopic mounts.

Possibly Olden Camera at 1265 Broadway at 32nd St., New York, N.Y. 10001 might have what Mr. Volk needs? They always seem to list several used stereo cameras and new viewers in their ads each month.

The Verascope mounts can be mounted in Realist Metal mounts if all else fails. One would have to give up the horizontal format of the Verascope picture. Few camera shops even bother to stock stereo slide mounts. One local shop will special order for me the Realist Metal Mounts. I’ve had clerks in other shops, who were misinformed or just plain liars, claim Realist was out of business and not making mounts anymore. Mr. Volk might have to shop around quite a bit to find a place willing to order his slide mounts.

I have a British friend who owns a Verascope. He reports not using it much on account of the trouble finding slide mounting supplies. He can get them but it apparently takes time. I have a suspicion that Mr. Volk will eventually have to order directly from France?” Robert W. Dahl, Racine, Wisc.

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**Exhibit**

“Photographic Images and Equipment from the Nineteenth Century” is an exhibit sponsored by The Victorian Society in America in conjunction with its Autumn Symposium on nineteenth century photography. The exhibition will be on view at The Athenaeum in Philadelphia from October 27 through November 30, Mondays through Fridays, 9:00 - 5:00.

The artists represented in this exhibition include Nadar, Regnault, Cameron, Hill, Adamson, and the Langenheim brothers. Many of these works are being displayed for the first time. Harvey Miller (The Miller-Plummer Collection of Photographic Art); the Philadelphia Museum of Art; George Vaux, ARPS; The Franklin Institute; and Dale Jensen have generously allowed The Victorian Society to borrow works from their collections.

Examples of major photographic processes of the nineteenth century such as daguerreotypes, ambrotypes, calotypes and albumen prints will be on display, as well as antique cameras and photographic accessories.

The curators of the exhibition, Caroline Wistar, assistant curator of the La Salle College Art Gallery in Philadelphia, and Dale Jensen, instructor in the department of art history, Tyler School of Art, Temple University in Philadelphia, are preparing an article about the exhibition for publication in Nineteenth Century magazine.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

For more information contact The Victorian Society, The Athenaeum, East Washington Square, Philadelphia, Pennsylvania 19106 (office hours 9:00 - 5:00 Monday through Friday, 215-627-4252).
Stereographs of American Indians

By Pam Holcomb Oestreicher

Stereographs of American Indians are an important source of cultural and historical information for both collectors and scholars. They have wide appeal to general collectors because of their obvious connections to Western Americana, but they offer, as well, a unique record of the dramatic history of American Indians in the late nineteenth century. Photographers of stereographs followed westward expansion (in some cases, even preceded it), and left in their images the story of cultures in contact and conflict. Most Indians left no diaries or chronicles which can tell us how they responded to the penetration of white culture into their regions and lives or to their eventual defeat and subjugation. In the stereographs, we can catch a glimpse of their response in their changing dress and modes of shelter, and from the circumstances under which they were photographed. Stereographs are superior to other photographs in presenting this record, first, simply because they are stereographs. The impact of these images in three dimensions is astonishing. Second, they are relatively plentiful, they were taken of nearly every Indian culture, and they were made over a period of at least fifty years in the precise era in which the most dramatic changes were occurring in the West. This article will be an attempt to introduce American Indian stereographs — to summarize briefly the kinds of views which are available and some of the criteria by which they may be evaluated. It is not intended as an exhaustive or specific treatment: future articles will discuss individual tribes or personalities and the work of particular photographers.

It should first be noted that stereographs of American Indians are not, as a category, rare. They were a lucrative subject for nineteenth century photographers, and they were made in fairly large numbers. However, particular subjects and/or photographers are rare, and collectors and scholars seeking those items may have long waits between acquisitions. Among the relatively common views are those of California Indians known as “Diggers” and views of Utes and Paiutes. These views were often published by the larger distributors (Anthony, Watkins) and can be found fairly frequently. They may be studio portraits like those by Carter or Savage of Salt Lake City, or views of camp life, and their reasonably plentiful nature makes it possible to develop a group which gives a thorough view of these Indians. The Diggers (a derogatory term applied to them by 49'ers) were nearly exterminated by miners in a concerted campaign of destruction, and it is remarkable that views of them are available. The Utes and Paiutes, on the other hand, were not generally involved in hostilities, and bands often moved near settlements where they were subjects for photographers.

Even more common are views of the Indians of New York (Barker and others). These views, dating from the late 1870's and 1880's, are often refused by collectors as not being “Indian” enough: The people are in white dress and are seldom shown doing anything demonstrably Indian. They are, nonetheless, important ethnographically as they show the impact of two hundred years’ close association with white culture.

Less common, but still usually available, are a wide variety of views of Indians of the upper Mid-West. The Chippewa, Winnebago, and Eastern Sioux were photographed by a number of photographers including Bennett, Childs, Upton, and Zimmerman, and it is possible to find views of them dating from the early 1860's through the 1880's. Subjects include portraits and many

2. "Sitting Bill, Squaw and Twins," No. 11 by Bailey, Dix, and Mead, Fort Randall, D.T. "This is his last squaw. No. 9, age 29, who has 6 children, 3 of whom are shown in this view. The youngest one, on her back, is 1 year old, and the two twins, five years of age, are sitting one upon each side of 'Little Bell.'" 1882.


6. "Pocatellos," No. 199, by C. W. Carter, Utah Series. Pocatellos were a small band of Rocky Mountain Indians, ca. 1880.
7. "Sioux prisoners," by Upton, 1862. In the camp of the Eastern Sioux after the Minnesota uprising. Note that the view was not taken with a stereo camera.

8. "Indian Encampment — Luna Island — Niagara," No. 858 by Geo. Barker, Niagara Falls, N.Y. The Iroquois women are selling beaded items (now also collected) to tourists.
aspects of village life. Among the most interesting are views taken after the Sioux uprising of 1862: included are survivors and pictures of some of the chiefs who were later hanged.

Perhaps the most sought after of all Indian views are those of the Plains tribes: Sioux, Cheyenne, Crow, Blackfoot and others. While these views are less common, they are not as rare as their current prices might suggest. It is easy to understand their popularity, however. The Plains people have provided American culture with its stereotype of Indians, feathered, fringed buckskin, tipis, a certain proud bearing. These people simply look like Indians "are supposed to look." Their courageous attempts during the 1870's and 1880's to defeat the American military are justifiably well-known, and photographers were on the scene to record images of the great chiefs in studios, in camps, and on visits to Washington to negotiate. Among the most distinctive of Plains views are the series taken in Sitting Bull's camp by Cross, Morrow's marvelous portraits and scenes of the Sioux, the work of Haynes across the Northern Plains and Canada, and Jackson's studies of Central and Southern Plains groups. Views of Southern Plains people such as Caddo, Ponca, and even Comanche and Kiowa, are much more scarce than the more frequently photographed northernners.

Also popular are views of Southwestern Indians: Apaches, Navajos, Pueblos, and others. Most readily available in this category are the expedition views of the 1870's. Hillers photographed the Indians of the Colorado River for Powell, taking mostly Utes and Paiutes, sometimes taking liberties with the poses of young ladies and dressing his subjects to make them seem more colorful. He followed Beaman, who did an interesting group of Pueblo views published by Anthony. O'Sullivan did an exceptionally fine group for the U.S. Geological Survey, and his subjects include all the major Southwestern tribes in beautiful settings and poses. Much more difficult to find are the work of local photographers such as Brown of Santa Fe, Wittick, and Buchman and Railrock of Arizona. The views by these men are often striking in content, showing dances or excellent studio portraits, and may feature tribes not usually seen.

The Indians of other regions are, in my experience, almost unrepresented in stereographs. The Southeast, including tribes such as the Creek and Seminoles, is extremely uncommon in stereo, as are Indian views from Texas. (Sometimes mistaken for Seminole views are scenes taken in St. Augustine, Fla., in the late 1870's. The Indians shown were Southern Plains prisoners confined in Ft. Marion. They were popular subjects for tourists and photographers.) The Northwest Coast, home of the Haida, Kwakiutl, and Tsimshian with their striking carvings and totem poles, appears to have escaped much attention before the late nineteenth century except for a series of Muybridge which is itself fairly rare.

It is possible to use a variety of different criteria for evaluating views of American Indians. If they are collected by tribe or region, or perhaps by photographer or series, choices are automatically limited, and the problem of criteria usually reduces itself to questions of condition, duplication aesthetic appeal, and, of course, price — standards applicable to any view. It is my impression, however, that few collectors are so restrictive and that most want a wide variety of striking examples. Frequently, the first criterion applied, then, is age. Many collectors reject late, curved mount view except as fillers, and look for early, flatmount cards only. Certainly, Indian views of the period 1860-early 1870's are much less common than those that date from 1875 or so through the 1880's. The reason is that photographers entered the West in substantial numbers only after the Civil War, and the Eastern Indians of the earlier period were not obvious, colorful subjects. The Carbutt series (Fisk Expedition, Visit to the 100th Meridian) and the fine Minnesota views by Upton are examples of good early Indian views, but there are even London Steroscopic Company North American Series Indian views, and an extremely rare series taken on the Lander Expedition in 1859 by Bierstadt is known. Most views of the Plains and Southwest date from the 1870's and 1880's.

Collectors interested in the photographic and/or ethnographic content of their views, however, should not be quick to set aside the later curved mounts. Many subjects not found elsewhere or quite rare are represented here: The Northwest Coast, the Hopi Snake Dance and Katsinas are found on Keystone and Underwood cards, as are fine Eskimo photographs. My feeling is that the Underwood views are generally better and less apt to be sentimental or staged. There were also local photographers working in this later period who did excellent work such as N.A. Forsyth of Butte, Montana, who did an astonishing series on the Crow and Blackfeet including scenes from a Sun Dance. A benefit to the collector is that the later views are reasonably common and much less expensive than their earlier counterparts.

Views sought as historic and cultural documents must also be evaluated by other criteria. They should show something important about the people or events involved. For example, studio portraits might be considered desirable only if they show important chiefs and personalities or if the costume is particularly striking — preferable would be outdoor scenes showing the lives and activities of the people or an event (or its aftermath) itself.

It should be clear, then, that stereographs of American Indians offer the collector wide variety. They were made from the 1860's until roughly the 1920's and chronicle the last Indian wars, the establishment of the reservation system, and the culture change that accompanied white settlement of the West. Their subjects range from anonymous, poverty-stricken and persecuted Digger Indians of California, to the proud warriors of the Plains, to the settled villages of the Woodlands. There are moving portraits and views of activities like weaving, farming, hunting, and collecting annuities. Famous chiefs and historic events such as Custer's defeat (aftermath, of course), the Modoc War, and the Apache raids are all represented. In fact, the variety, of American Indian stereographs closely matches the variety that was, and is, American Indian culture and History.
Inside A View Factory

By John Waldsmith

To keep canvassing salesman supplied with thousands of views and viewers, the major manufacturers and publishers developed factories which could turn out stereo items in mass. It is surprising, considering the large numbers of views which were produced, that the quality of the views was upheld on a consistent basis. One of the largest producers of above-average quality views was the H.C. White Co. of N. Bennington, Vt.

In the early 1900s, the competition was narrowed to only a few major publishers. Underwood & Underwood was the established leader followed by Keystone View Co. H.C. White began operations in about 1901, coming into direct competition with a high-grade of stereo view which they called the “Perfect-Stereograph.” Their photographers made several excellent sets of views including such subjects as Washington, D.C. (1901), Louisiana Purchase Exposition (1904), the career of Theodore Roosevelt (1902-1905), New York City (1903), Niagara Falls (1903), Japan (1905), Portland Exposition (1906), Paris Exposition (1900), Spain-Bullfighting, Panama Canal Construction (1907) and the San Francisco Earthquake and Fire (1906) to name a few. Throughout their active production period (1901-1914) they produced a high-grade product which is eagerly sought by collectors.

Much of their success in obtaining a high quality control was their factory and loyal workers in N. Bennington. They claimed it was the “largest and most complete plant in the world producing stereoscopes and stereographs.” In this issue we are pleased to show these three views from the Steve Jablomer Collection. The view below shows the exterior of the H.C. White factory, with the several large out-buildings. On the facing page at the top is the “Sorting, Trimming and Mounting Room.” The view at the bottom of the page shows young ladies who are apparently hand-tinting the views. It should be noted the large number of women who were employed by H.C. White Co. If the pictures are an indication, the work force must have been almost entirely female.

We must thank the H.C. White photographer who took the time to make this interesting group of views. It gives us a glimpse into the heart of the great era of mass-production. One wonders if those anonymous ladies, who labored long hours to produce such a fine product, could have imagined how we as stereo enthusiasts would seek out and preserve these stereographs nearly 75 years later.
To those of us whose collections of our own stereo photos far outweigh our selected handfuls of antique views, the two recent articles on hyperstereo were interesting and welcome pieces. But just as interesting and revealing is the opposite technique — hypostereo, stereo close-up, or perhaps stereomacrography. The visual “feeling” of gianthood from viewing a hypErstereo miniaturized and sculptured scene can certainly be a consciousness expanding trip.

No less so is the feeling of being a Tom Thumb (or smaller) staring up into the gaping mouth of a foxglove bloom or crawling over the lunar contours of an ancient coin. Close-up stereo has become relatively easier than ever before thanks to SLR cameras, extension tubes & bellows, small flash units, and stop-down through-the-lens metering. But even in glass plate days there were probably more attempts at close-up stereos than remain in evidence now. Maybe someone in the NSA could supply a sample or two for publication — perhaps some closer studies of shells like the ones in Jan. 1976 Stereo World.

As with hyperstereo, the technical definitions, problems, and formulas become more involved (and sometimes contradictory) with every source you go to for help. A practical definition of hypostereo might simply state that its whenever the left and right exposures are made any closer together than the 2½ inch base of human eyes.

The question, of course, is how much closer in relation to camera — subject distance.

The 2½ inch human eye base is 1/50th of a 10 foot subject distance and this ratio is a standard (and for some people very rigid) reference for various stereo computations. But of course our eyes remain at 2½ inches apart even when studying an object 10 inches from our nose. To use this intimate ratio would call for a base 1/4th the camera-subject distance. Neither one is often practical to use. Going by the 1/50th ratio, for example, a portrait of a fire hydrant from 3 feet would require a base of only 3/4 inch and would end up looking like a telephoto shot of an 8½ foot high dog-stomping monster. Using the 1/4th ratio would require “toeing in” or converging the lens angles (just as our eyes do as things come closer) in order to even get the same subject in both frames. Trying to change angles and maintain focus with the lens out on the end of a stack of extension tubes is a nightmare I'd rather forget.

I generally compromise with a ratio of base — 1/20th camera-subject distance. This is the view and degree of stereo relief our eyes give us at 4 feet and means, for instance, a base of 1/4 inch at 5 inches from camera (lens) to subject. Actually, this makes our Tom Thumb personality about 7 inches high but it is one who can step up and view small objects closely, which is the feeling we usually expect from an extreme close-up.

For the impression of a 2½ inch high Tom (or Thumbelina) at 5 inches use base — 1/50th camera-subject distance, 1/10 inch. Or, if the subject is a real prize, shoot 3 or 4 frames 1/10 inch apart and choose the best pair later.

Fears of eyestrain from “too much depth” in close-ups with a wider than 1/50th base ratio should fade as fast as the depth-of-field does with real close-ups, leaving the background a conveniently soft haze a fraction of an inch “behind” the subject. Close-ups of more than about a foot of course require a neutralized background.

Violations of the rules of true orthostereo photography seems inevitable in any extreme close-up work since, for instance, the very long effective focal lengths employed could never match those of any stereoscope or slide viewer anyway. If orthostereo is defined as the preservation of the same relief and perspectives we would see in the original scene, then any stereogram made from a point closer than the eyes can focus is operating in a different world to begin with.

Close-ups, photomacrography, and microscopes are some of the means to extend our senses and expand our perceptions. Hypostereo can enhance those perceptions as much as color film in recording the world at (and often smaller than) our fingertips.

"Foxglove Blooms, near Mt. Hood, Ore. 4-6” range, ½” base”, by J. Dennis, June 1974. The view is in color.
Without going into details concerning prismatic effects, depth of focus and other aspects of optical science one may make the simple statement that the lenses of a typical Holmes type stereoscope are the transposed halves of a single element magnifier lens of about 7½ inches focal length. The rule "power of magnification is obtained by dividing focal length into 10" reveals that the magnifying power of the average Holmes viewer is one and one-third times. In replacing the damaged lenses of a French floor model 1860ish Loyd type viewer I found an easy way to enhance viewing pleasure by nearly doubling the detail discernible through the average viewer.

Although this will work with much cheaper simple lenses I chose to use 40mm Diameter x 126mm Focal Length double element achromats for their superior qualities. Cost was less than five dollars each from Edmund Scientific Co., Barrington N. J. 08007. In dealing with metrics the rule is to "divide into 254" so you can see that magnification is very slightly greater than twice.

The drawing illustrates my method of mounting the lenses. Only the distance between centers of holes is critical. I used three inches as required by the dimensions of my French viewer. Mounting of the finished lens board to a suitable view holder is left to your ingenuity. I wear large frame glasses so I used no hood. Holes in A and C are 1 3/8" diameter. Holes in B are 1 5/8" diameter. Thickness of layer B is dictated by thickness of lenses used. In my finished model I used only two layers of ¼" solid rosewood, back drilling with the 1 5/8" holesaw to ½ the lens thickness in each piece. But, remember, the centers of the lenses must be wider apart than the centers of your eyes.
1 Anatomy. Imperial Stereoscopic Anatomy of the Head and Neck, sections, 1,2,9,10. Keystone View Co: 4 boxed sets. 136 views on 7x9 cards w/descriptions, cut-away views of skull. Great for medical study. Exc.cond Best Offer.


3 Centennial, views while under construction. 3 orange cabinet mts: interiors of Main Bldg. and Machinery Hall: exteriors of Main Bldg. (east view), Floral Hall, Memorial Hall. g+ (1 slt. faded) $27.

4 Centennial, 12 views pub. by DeYoung's Palace Dollar Store, Phila: 7 exterior, 2 statuary, 2 exhibits, 1 interior Wach. Hall. g+ $35.

5 Centennial, 13 mixed views, exhibits, statues, bldgs. 1 duplicate. g+ $30.

6 Magnesium Light Views of Mammoth Cave by Proctor & O'Shaughnessy, pub. by E & H.T. Anthony. 7 views, yol.mts: #3 "Path to Mouth of Cave", #7 "Mouth of Cave", #7 "Gothic Chapel", #18 "Gorin's Dome", #19 "Bottomless Pit & Bridge of Signs", #22 "Pit Beneath Bridge", #41 Cross and Flower Garden". excellent cond. $60

7 "New Gelatine-Bromide Process" Views of New York City, E.H.T. Anthony. 25 views, grey mts. Mostly street scenes of carriages, trolleys, people, etc. 3 of Harbor showing steamboats. g+ (a few slt fading) Best Offer over $125.

8 Colored Lithos, 200 cards: mixed comics, scenic, travel, west, people from foreign lands, kids, animals, Worlds Fair. vg cond. $40.

9 World War I. 90 mixed Keystone views, vg $50.

10 Fairs, 40 views: Columbian, St. Louis, Chicago '38 by Kilburn, Jarvis, NC White, etc. g $25.


12 Egypt. by Wilson, c.1882, "Scenes in the Orient", peach mts. 10 views, some fading g $20.


15 Mixed Views, 90 curved mts. Keystone, U&W, Griffith & Griffith, etc. scenic, travel, UE, etc. mixed from sets, etc. g+ $35.

16 Glass Views, 8 by Platt D. Babbitt, Niagara Falls: (1) Am. Fall from Canada side. (2) Whirlpool Rapids, (3) Horsehoe Fall from Canada, (4) Rapids, river of Cataract House (5) Horsehoe Fall from Goat Island. (6) Horsehoe Falls from Canada (diff. from other, faded and crack). (7) Table Rock and Horsehoe Fall from Canada (lot. fading, frosted back glass broken) (8) Scenes from Catskill Mts. BEST OFFER. g+.

17 Paris Instantane, 10 views, yol.mts. # 207 "Boulevard Des Italiens", #212 "Rue Royale & Eglise de la Madeleine" (2 views of same) #214 "Pont & Place de La Concorde", #225 "Rue de Rivoli", #230 "Hotel De Ville", #248 "Eglise Saint-Leu et boulevard de Sulpicius", #273 "Placient Vendome", #285 "Le Pantheon", #279 "Rue de Lyon et la Colonne de Juillet". vg to exc., beaut. street scenes of people, carriages, etc. OFFER.

18 Optical, Dr. Wells' Selection, 60 b&w, few color, pub. by Am. Optical. (letters, designs) $10.

19 Religious, 43 cards, inc.25 Life of Christ lithos in color. $ 5.

20 Foreign, mixed foreign photographers: Italy, France, Switzerland, England, etc., scenery: hist. cities, statuary, cathedrals, ruins. 50 views vg. $35.


23 Niagara Falls. 50 mixed early views by various photographers. If interested in any special photographer, write.
By William Brey

In 1938 Robert Taft wrote in "Photography and the American Scene" that the American Antiquarian Society in Worcester, Mass., had followed up Oliver Wendell Holmes' suggestion by establishing a stereoscopic library. Taft indicated the Society's collection of some twenty thousand stereoviews formed a valuable graphic history of the American scene from 1860 to 1890.

Well, that valuable resource is still alive and growing today. Begun with a large donation of views by Charles H. Taylor, Jr., and growing over the years through purchases and gifts, it numbers over 60,000 views today. The larger part of the collection is arranged geographically, by States and towns, followed by Canada and America south of the United States. Then there are extensive collections of views arranged by subject, such as Civil War, flowers, humorous, Indians, railroads, Rogers groups, ships, sports, etc.--fifty-five subjects in all.

The cards are stored in file boxes, each a foot and a half long and the wealth of material is truly staggering. While looking for Langenheims, I went through seven boxes just for the state of Pennsylvania. One and a half boxes on the Centennial alone. New Jersey is represented by one and a half boxes --including ninety-five views by Pach and a series of thirteen cards by J. Hill, with his flourishing signature on the back. There is even a view of his photographic wagon.

Their filing system makes it difficult to study the work of any individual photographer; however, you may discover a few surprises because of the need to examine a good deal of seemingly unrelated material.

The entire collection is available for any serious study projects, not for use by the casual visitor. To gain access to the collection, write to Associate Librarian Frederick E. Bauer, Jr., and briefly outline your area of interest and what you are trying to accomplish. The Library is open (except on legal holidays) 9 A.M. to 5 P.M., Monday through Friday.

The American Antiquarian Society is located at 185 Salisbury Street, Worcester, Massachusetts 01609. It is the third oldest historical society in the United States, founded 1812, and the first to be nationally oriented in its title and interests. There are approximately 610,000 books and pamphlets in the Library in addition to learned journals, newspapers, engravings and lithographs, maps and manuscripts. There is even a bound volume of the thirteen "Stereo Newsletters" Mrs. Byron Dexter of South Woodstock, Vermont, sent to stereo view collectors in 1962 (See Darrah, Page VII). These Newsletters can be considered forerunners of "Stereo World". In one issue she offered for sale 1,000 glass and paper views from the collection of O.W. Holmes--the price was $350! One wonders who made that acquisition fifteen years ago.

It has been announced that the Keystone-Mast collection of approximately 140,000 stereo negatives has become a part of the Museum of Photography of the University of California, Riverside. This is the largest collection of stereo negatives to survive the years since stereographs were part of almost every home. In addition to the Keystone View Co. negatives, other company's negatives are included in this collection. Most notable are the remaining negative files of the Kilburn Bros.

U.C. Riverside Chancellor Ivan Hinderaker stated at the public announcement, "The addition of these materials will materially enhance the instructional and research capabilities of our academic program in photography, and in many other academic areas. They represent a priceless contribution far beyond UCR, for the preservation of this aspect of history for both educational purposes and for the general public."
Hello again super-sleuths. This edition of the "Unknowns" almost did not make it into this issue. This is being written at a time when most people have been asleep a couple of hours but loyalty to the cause has brought me to my soon-to-self-destruct typewriter. Dick Oestreicher, now hard at work at a new teaching job in Arizona has written to note that the view of the Centennial Arch in Grand Rapids, Mich. featured in the May-June issue was taken by O.W. Horton. He also states that there are at least 4 or 5 views in Horton's series "Centennial Views, July 4th, 1876." Also he reports "It is sort of interesting that I can't recall seeing any other stereo views by this photographer except the Centennial Views."

Wallace R. Beardsley of Pittsburgh, Pa., has identified our unknown in the last issue. He writes "Concerning Zeke's 'unknown' the sidewheeler Ignatius Tyler was a Canadian steamer built at Riviere de Loup, Quebec on the lower St. Lawrence River in 1864. Registered as a towboat, it was scrapped about 1879. "Marstan" does not register and should be rechecked for accuracy. The photo is of Montreal Harbor some time in the late 1860s. Thanks to Dick and Wallace for identifying our unknowns.

Here are three more unknowns. First, at the bottom of the page is a view sent in by Brandt Rowles of Monroe, La. He comments, "This unusual early view of a frame business building under repair is mounted on a card with a dull cream obverse and canary-yellow reverse. The "Hardware/Iron/Steel" store is "G.A. Arms (Ames) & Co." There is a "Photographer" sign in the background. I suspect that it may be an early New Hampshire view, but have no real reason to do so."

The other two views are sent in by Clem Slade of Jacksonville, Fla. The view at the top of the facing page is on a round-corner red mount. It shows a large three story stone or brick building with a clock tower. On the front of the building is a "1876," indicating the date of construction. Other signs noted under magnification "Stores" and "Houser." Other than those few clues it is a total unknown. The other is on a yellow round-corner mount. As seen here it is printed on the face "Stereoscopic/Gems." Signs noted on the left side of the street, from the foreground on back, "Library," "William K. Bird," "Townsend," "Pianos & Organs," "Organs," "Farms." On the right side of the street from the foreground on back, "Rees & A. Griffith, Druggists," "Aldrich Longley," "Stacy Johns & Co.," "Valley Bank," "1876," "Farm Machinery," and "Redhead & ______." In the distance at the end of the street is a state house or court house under construction. A check of city directories may help us here. Do we have any members who may be able to identify these unknowns?
FOR SALE
STEREO VIEWS for sale or trade: Common, low priced. Singles or small lots. 15$ - $1.00 per card. No lithoprints. Send SASE for list. Douglas Smith, 7215 Tyler Ave., Falls Church, Va. 22042.

STEREO AUCTIONS HELD FREQUENTLY by mail. Six lists for $3.00 with prices realized. Earl APPROXIMATELY, generally "good"—some better, small lots. Lithoprints. Send SASE for list. 


FOR TRADE OR SALE: over 200 45 x 107 glass views in beautiful sepia tone (amber), mostly Europe and Asia, c. 1910. Good-Excellent. Rosewood and brass viewer, engraved Negretti & Zambra, takes 45 x 107 or 3 1/2 x 7 views, VG. Also a good Holmes-type viewer, interested in stereo projector, cameras, etc. Ken Bates, 24910 Pack Saddle, San Antonio, TX. 78255. 512-698-2008.

RECONSTRUCTION AND RECONDITIONING: antique photographic, cameras and accessories. Complete facilities for duplication of missing wooden and brass parts and fittings. Call for free estimate. Harvey Libowitz, 1063 East 84 St., Brooklyn, N.Y. 11236. (212) RN 3-0787.

HAND-HLED STEREOSCOPES. I have just acquired a large number of the Keystone "Monarch" Holmes-type stereoscopes. These all have metal hoods. These are optically excellent viewers and in VG+ condition. Satisfaction guaranteed. While they last I am selling them at $27.00 postpaid. A great Christmas present for the new collector or extras when friends come to visit. John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229 (614) 885-9057.

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

TRADE
I HAVE MANY VIEWS copied onto 35mm stereo slides for projection. Extra copies in 'Stereo Realist' type mounts available for swap. Any other collector projecting old stereos please write. Neal Dubrey, 8 Marchant Way, Taunton, Port Elizabeth, South Africa.

FOR TRADE OR SALE — views of Switzerland, Germany, Norway and Keystone WWI. Prefer trades of same subjects. Send list of your trades or wants. R.M. Spielman, P.O. Box 89, Monroe, Wis. 53566.

WANTED

MAJOR PAPER COLLECTIBLES dealer eager to buy California and Nevada stereo views and pre-1920 post cards. Also all stock certificates, bonds, obsolete currency, and railroad passes. Ken Prag, Box 531ST, Burlingame, CA 94010.

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

CAMERAS
"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 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 to 80 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 to 60 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.
DOGS-stereo views, cabinet cards, tintypes, ambros and photos of famous people. Scharfman, 465 Shore Road, Long Beach, N.Y.
famous people. Scharfman, 465 tintypes, more the merrier. Also lots of Dags also Crystal Palace view of Big Tree curbed) Tour of the World views to YOSEMITE 26th St., N.Y., N.Y. dogs. Also any unusual tintypes center front of card, are preceded by halfway reasonable. Will pay any price, if even paper. Need desperately for research "California View" series wanted. Also have many views available for trade. Leonard grab a stereo card, fully adjustable, battery or camera and several top quality viewers. Please write Bill Marder, 9410 Live Oak Pl. 106, Fort Lauderdale, Fla. 33324. WANTED: Good western, Indian, etc. stereos and single photos, especially by Benjamin Wittick, Steve Steele, P. O. Box 3459, El Paso, TX 79923. KODAK, REVERE or Wollensack camera and several top quality viewers, fully adjustable, battery or 110, mint condition only. David Moore, 1145 Birch Bay-Lynden Rd., Ferndale, WA. 98248. STEAM VIEWS: American cities, naval, military, catastrophes, Civil War, Indians, mining, transportation. Single or quantities. No lithoprints or foreign views. Also stereo viewers. Please price and describe. Gordon Totty, 576 Massachusetts Ave., Lunenburg, MA. 01462. STEAM VIEWS of the Calif. Midwinter Exposition at San Francisco, Calif. in 1894. Also views of Santa Cruz and vicinity. And any Northern Calif. Please describe and price wanted. Tom Pollard, 411 Spruce Circle, Watsonville, Ca. 95076. QUALITY VIEWS and CDV's of early fire engines, hand pumpers, hose carriages, ladder trucks or any other fire related photographs. Particularly want views of hand pumpers and fire engines wrecked on the way to fires or destroyed by fires. Craig Peterson, 330 Thomas St., Staunton, Va. 24401.
WANTED IMMEDIATELY: wide angle lense for 35mm stereo cameras (Realist, Kodak or Revere). Contact Mr. Drew (419) 531-4401 weekdays 9-5.
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.
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.
WANTED: Underwood or Primary, Africa, Australia, Animal, Mesopotamia, Canada, Cathedrals, Cuba, Denmark, Ecuador, Jamaica, Java, Korea, Mexico, Peru, Philippines, Portugal, McKinley, Technological series. Henry Ewald, 9920 Bassett, Livonia, Mi. 48150.
Viewer Feature

Dovetailed Stereoscopes

These variations on the Holmes stereoscope feature dovetailed, squared hoods. The wood body of the viewer on the left is serrated or ribbed and has the dovetails extending beyond the joints on the hood. The viewer on the right is nicely dovetailed and features a gadroon molding on the face of the lensboard. Neither is identified as to maker or date of manufacture, although the 1870s is a good guess. Does anyone know who manufactured either of these stereoscopes? (From the collection of Paul Jones.)

EVENTS

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.

The Michigan Photographic Historical Society will hold their Trade Fair Nov. 5, at the Detroit Metro Airport Ramada Inn, I-94 & Merrill Road. For more information contact MiPHS, P.O. Box 202, Wayne, Mich. 48184.

The Western States Members of the N.S.A. will hold their first regional meeting on November 11, at the Saga Pasadena Motor Hotel, 1633 E. Colorado, Pasadena, Ca. It will be an informal swap and talk meet. There will be a show-and-tell during the afternoon. We will get together for dinner and afterwards see a special presentation of "The Civil War, a stereoscopic documentary" which was premiered at Photo Show '77 in Canton, O. in August. John Waldsmith and Gordon Hoffman of the N.S.A. Board of Directors will be on hand to visit with our Western States members. For additional information contact Jim Benton, 3242 Sawtelle 2 Los Angeles, Ca. 90066. (213) 397-4932.

The Western Photographic Collectors Association will hold their Trade Fair Nov. 12-13, at the Pasadena City College, Ca. For more information contact WPCA, Box 4294, Whittier, CA 90607.
1. ALASKA: Keys. #1562 "Prospectors burning down a hole, North Arctic Circle", 1899 on orange mt. Shows three miners at work with steam rising from a win, VG $5.00

2. ALASKA: Keys. #9200 "Gold Miners and their Dog Teams, Dyea Trail", 1899, orange mt. Shows miners in tent camp, VG $4.00

3. ALASKA: Keys. #9202 "Scene" loaded with Reindeer for the Interior", 1898, buff mt., view of three-hoisted ship being towed by tug, miners and supplies on deck, VG $7.00

4. ARIZONA: Lot of 2 by Henry L. Shepard & Co., Boston, these are above average quality pictures from Expedition views, both are views in Grand Canyon of the Colorado, VG the 2 $10.00

5. ATLANOA Keys #18920 "Histagnd Michelin Bombarding Airplane ready to ascend, France" (WV 11), nice close view of large war planes and ground crew, VG $5.00

6. BALLOON: USA "Balloon Corps transport, with Lord Roberts' Army advance on Johannesburg, S.A. (Boer War), super view on buff mt. of inflated balloon being towed by oxen team, G-VG $20.00

7. BALLOON: Keys # V1872 "Observation balconies near Cobblers, Germany", nice view of two balloons and ground crews, VG $5.00

8. BLANKS: Kil. #668 "Dispeising at the Gate, Charleston, S.C., 1879, good view of blackes, prints E, mt. centered in center $6.00

9. CENTRAL EXPO: Lot of 5 by James Greener, three good views of the grounds on lg. 11. yellow mt., "Depert, of Public Comfort", "Main Bldg.", other general view, the three VG $6.00

10. CENTRAL EXPO: In England in 1892, Keys. #11590 on buff mt., great view of Flag-beaded street and parade Life Guards, VG $5.00

11. NATIVE CONSUMERS: Lot of 5 from Keys. set, #24721 (40) "Alaskan-Lorraine, France", #2409 (997) "Philippine Il., #24290 (99) "Moari Mothers with babies, New Zealand" - all three women smoking pipe, beautifully tinted views, the $3.99

12. CRISTAL PALACE: Lot of 8 on yel. mt., 4 are nicely tinted, Good exterior and interior views, an attractive lot, average condition VG the lot of 8 $4.00

13. FAMOUS PEOPLE: Mrs. Theodore Roosevelt at desk in White House, (12) by US. $5


15. FAMOUS PEOPLE: Woodrow Wilson preparing in Preparedness Parade, Wash., First Prov. to walk in a parade, mid dist. view, shows him in white slacks and straw hat carrying flag, Keys. #19386, E $8.00

16. FLORIDA: "St. James Hotel, Jacksonville", #35 on yel. mt. by Wood & Nickell, shows fancy omnibus and carriage before $3.00

17. HATTON: #1555 "Alger Gulch Idaho", shows mining camp of newly erected cabins, tree stumps in street, G-VG $3.00

18. INDIAINS: "Indians selling baskets" at Thousand Inis. by McIntyre. A super view showing Indian in booth-flea market style in a mix of whitean and Indian dressing lg. yel. mt., VG $4.00

19. INDIAINS: 1901 view by S.Y. Young for American Stereoscopic Co., showing larte group of Indian and cowboys in what appears to be Wild West Show, VG $12.00

20. LAKE GEORGE: #1721 by S.oddard showing fine carriages and top-hatted drivers stopped on lawn of Fort William Henry Harbor, on large yel. mt., by Wood & Nickell, shows fancy omnibus and carriage before $3.00

21. LONDON, ENGLAND: Lot of 2 showing interiors of House of Commons and House of Lords, Keys. #6 1511, 1150 on buff. mt. E $5.00

22. NEW YORK WORLD'S FAIR 1933, an aerial view by Keys, showing the fair site under construction, a scarce later view, VG $10.00

23. NAVY YARD, WASHINGTON, D.C.: by Hendricks, Syracuse, N.Y., a good pirated view showing ships at dock, G-VG $5.00

24. NEW GUINEA MAMMALS: Hair-covered mother bear thru her non, with two youngs and dog, Keys. 35968, E $4.00

25. MIAGARA FALLS: "International Hotel" by George Barker, early view on rel. mt., dated 1866, snow drifted in front of large bldg., showing sign for Railway & Steamboat Office, VG $4.00

26. MIAGARA FALLS: "Elevator at Whirlpool Rapids" #52 by Curtis on red mt., a primitive tall elevator shaft, VG $3.00

27. MIAGARA FALLS: Riverfront Hotel from grounds showing tall observation tower, X-Row Collection, VG $5.00

28. PHOTOGRAPH: F.W. Putnam's Photo Wagon on deck of Hockamun Ferry Boat "Progress" in Connecticut Valley. His studio was at East Hampton, N.Y., red mt., VG $6.00

29. POLITICAL: Democratic Nat. Convention in Session, Denver, 1908, Keys. #15504. shows huge crowd on Conv. floor, G-VG $4.00

30. ROOSEVELT, N.Y.: Union View #937 showing Genevieve Falls, town in dist. backgrd., large cream mt., E $5.00

31. ST. LOUIS, SHAW'S GARDEN: #2 by Roedel & Keong, view of gardens from Palm-House, tinted, VG $5.00

32. TELESCOPE: Lot of 3 amateur views of Warner & Sweny Co." telescope, one shows designer J.W. Fessier and 1/10 size model, one shows model (detailed), others show telescope framework outside factory building. This telescope was installed for the Geographic Soc. in Wash., D.C. in 1916, alt. faded, $5.00

33. WEITZEL: Lot of 4, #1's 65 Inspiration Pt., #93 The Seal and Ram, 210 Platte Canon, 216 also Platte Canon, nice Colorado views on gray mt., with descriptive back with medals, aver. VG $25.00

34. WASHINGTON, D.C.: Kil. #296 "Staue of Justice" on Capitol grids, yel. mt., Capitol and other bldgs. in backgrd., VG $5.00

35. WASHINGTON, D.C.: "Congressional Library" by Albert Bierstadt on lg. gray mt., super interior view looking down at study tables, VG $10.00

36. WASHINGTON, D.C., Lot of 2 by Bell & Bros., dated 1867-8 showing interiors of Senate and House Chambers, nice early views on green mt., the lot of 2 $6.00

37. WORLD WAR I: Keys. 10515, Pre-war view of Guimardes Guards Marching in Berlin, many soldiers and mounted band, VG $3.00

38. WWII: Keys. V19272 "Preparing ballad wire for front, France", VG $4.00

39. WWII: Keys. V19279 "Deed of a Zeppelin" shows bombs burst out house in Southend of London, scarce E $4.50

40. WWII: Keys. 18560 Building ballad wire entanglement, Ft. Sheridan near Chicago, training camp, c. 1917, E $3.00

41. WWII: Keys. 19195 Sailors on parade, Great Lakes, Ill., VG $5.00

42. WWII: Keys. V19230 Parading decorating officers, VG $3.00

43. WWII: USA 14 290 Soldiers in Trench on the Somme, scarce view of trenches near front, VG $4.00

44. WWII: Keys. 19063 Men in training doing calisthenics, VG $3.00

45. WWII: Keys. 19064 Draft Parade in N.T.G., Sept. 1917, E $3.00

46. WWII: Keys. 19155 French War Commission at Lincoln's Tomb, Springfield, Ill., 1917, incl. Marshal Joffre, VG $4.00

47. X-RAY: Lot of 2 apparently amateur stereo x-ray photos, one shows large wooden box, the other, c. 1900, the lot of 2 $6.00

48. TELLSTOWN: Lot of 5 by Kil. #3's 10959, 10601, 10605, 10612, interesting lot on buff mt., 1896, aver. VG the 5 $10.00

49. TELLSTOWN: Lot of 2 by Keys. #4's 15979 & V60179 which is a striking surprise view, VG & E gray mt., the 2 $2.50

50. TOURNAMENT: Lot of 2 lg. red mt. Ancthony's #41 & 168 "Royal Archie" Mirror Lake", lg. labels on back, VG, the 2 $4.00

51. TOURNAMENT: Lot of 10 on lg. yel. mt. by Anthony #49, 78, 80, 81, 85, 89, 91, 151, 181, 188, some striking scenic views of Yosemite's major landmarks, aver. VG, the 10 $20.00

52. TOURNAMENT: Anthony #719 "Clouds'West Mountain from Little Yosemite Valley" two men in foreground, rel. mt. VG $3.00

ALWAYS WANTED Stereo views of Ohio by Ohio photographers such as street scenes in cities and towns like Cleveland, Toledo, Cincinnati, Columbus, Dayton, Springfield, Portsmouth, Mariett.' Especially wanted views of events in Ohio: Balloon ascensions, Fourth of July celebrations, Presidents and Veterans meets. By such photographers as Thomas E. Sevency, Chas. Waldack, Wm. Oldroyd, James P. Snyder, J. D. Gatlbaider, etc. Also wanted views by Charles Weitlfe of Colorado and Dover, N.J. Views by A.P. Styles of Vermont, Ws. Mt., Ps. Picconerare, Ausable Chasm, Florida and Europe. ANY PHOTOGRAPHS OF OVERSEAS BRIDGES in U.S. and Canada.

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