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BENEFIT AUCTION

AUCTION RULES

1. All mail or telephone bids must be received by N.S.A., P.O. Box 14601, Columbus, Ohio 43214, (614) 855-9557 by Monday, April 23, 1979.

2. Bid the maximum you are willing to pay for any lot. All bids will be adjusted to an advance over the next lowest bid. It is possible, therefore, that you may pay less than you have bid. Identity of successful bidders will be confidential. Invoices will be mailed prior to items being shipped. Buyer pays postage and insurance.

3. There are no minimum bids but N.S.A. reserves the right to reject any and all bids.

4. Estimates of value are indicated. However, please keep in mind the rarity of some of the views. We would not be surprised to see estimates exceeded in most cases.

5. Telephone bids must be called in no later than 10:00 P.M. Eastern time, Monday, April 23, 1979. Mail bids must be received no later than April 23, 1979 at P.O. Box 14601, Columbus, Ohio 43214. Absolutely no telephone or mail bids will be accepted after the times indicated.

Lot Number Description Est. Value

51. CALIFORNIA: Lot of 15 Kilburn views of Yosemite. This is an exceptionally fine lot on yellow mounts, the prints are very rich and attractive. Average condition is nearly excellent. #s 919, 920, 924, 928, 929, 931, 943, 946, 948, 949, 954, 958, (creased thru center), 975, and 980. Vernal Falls, Bridal Veil Falls, Yosemite Falls, Etc., seldom seen in this condition. VG- the 15 $57.00

52. CALIFORNIA: Kilburn #969 "Mono Lake, Cal." an artistic view on yellow mt. Indian baskets in foreground. VG+ $6.00

53. CALIFORNIA: Watkins #1924 "Residence of Chas. Crocker, Esq., California St., S.F." from "New Series", red mt. nice view of victorian residence (See Illustration) VG $4.00

54. CALIFORNIA: Watkins "Palace Hotel, S.F., interior view", shows three finely dressed gentlemen seated in rookets, Black servants in background. VG+ $8.00

55. CALIFORNIA: Watkins' "Chinese restaurant, Jackson St., S.F." view of usual bldg., street activity in street is blurred, red mt. "New Series" VG $5.00

56. CALIFORNIA: Lot of 5 Watkins' views 's's 1904. 5611, 4805 and two unnumbered, red mt. various subjects, Lawn view at Selby's Res., Tall Oaks Ave. of Orange Trees, Sunny Slope, L.A. County; Seal Rocks; two of unidentified buildings in S.F., one has heavy glue streaks, other soiled at far left, the 5 G-VG $20.00

57. CALIFORNIA: Watkins' #5960 "Towiyee, or the Nevada Fall, and Mt. Broderick", red mt. "Pacific Coast", good scenic view, alt. soil, wear to mt. G-VG $5.00
By John Waldsmith

We have received a number of inquiries concerning our editorial and advertising policies and it seems like an appropriate time to review some helpful suggestions so that the items you submit for publication are handled properly and promptly. I am always pleased to report that we receive numerous fine articles and at all times have a considerable backlog to choose from. We make an effort therefore to offer a balanced issue each time, covering all aspects of stereoscopy. An article submitted today may not appear for several issues or if it is timely or needed to fill a particular void, may appear in the next issue. There are some general rules for submitting an article. First, please double-space type your article allowing wide enough margins for making notes to our typesetter. Type your article on only one side of the paper. Proofread your article for spelling, punctuation, sentence structure, etc. Our typesetter must work from this copy and types each word exactly as she sees it. Therefore, a misspelled word will be typeset unless we catch it in our proofreading before we send it to her. Also, make a copy of your article for your own files. I do not trust the Post Office. Send us the original whenever possible. Finally, you may send original views for your illustrations. Insure them as Registered mail and include enough for return postage. If you send photographs of your stereographs, etc., try to submit same size glossy, black and white prints. We can work from color glossy prints but some tones in color do not reproduce well. If you wish, you may send 35mm negatives. Please include return postage for your views and please indicate if you want your black and white prints returned. We are unable to return your used manuscript.

Persons submitting classifieds should also follow the same procedures. Whenever possible, please double-space type or clearly print your ad, just as you wish to see it appear. We occasionally receive classifieds scribbled on various types of paper or on the back of renewal forms, order blanks, etc. As you may already know, all members receive 100 words of free classified advertising per year. There is a limit of 35 words per free ad, with a limit of three per year. You may purchase additional words at 13¢ each. Please include payment for your ad when submitted. We are not equipped or have the time to send billings.

We also accept display advertising. Because of our tax-exempt status we are not permitted to actively solicit advertising and have the rates set at approximately our basic cost. A full page ad costs $35.; a half page $20. This is for ads sent camera ready. This means that we will publish your ad just as submitted. There is an additional charge of $6.00 for reduction, enlargement, layout, or special graphics. Typesetting, halftones and other special advertising needs are done on a job basis. Please write and let us know your needs.

This issue of Stereo World is the largest and most expensive we have ever produced. As the year progresses you will see some improvements in your publication. We are working with the printer to improve the printing stock so that the reproduction of the views will be closer to the originals. As you read this, the Holmes Library has begun to catalogue the over two hundred books now in the collection. We will be reporting on a regular basis the acquisition of new items and the special needs of users. From the Holmes Library collection, we will be selecting catalogues and listings for re-publication. Watch your Stereo World for more information on Photo Show '79 at Canton, Ohio, August 11 and 12. We expect over 250 of our members to attend.

Please accept my apology for being slow in depositing renewal checks. It has caused some members to renew twice or send "where is my cancelled check" letters. The renewals poured in faster than I had expected at a very busy time of year. Also, we had a number of members joining the Stereoscopic Society Print Division expecting to circulate folios of vintage stereographs. Therefore, Bill Patterson explains again how the Stereoscopic Society operates in his current installment of "The Society" elsewhere in this issue. Those who were confused should contact Mr. Patterson.

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

Stereo World

VOL. 6, NO. 1

MARCH - APRIL 1979

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STereo World is published bimonthly by the National Stereoscopic Association, P.O. Box 14801, Columbus, Ohio 43214. Annual dues $10. (3rd Class), $13. (1st Class), $14. (to Canada and other foreign countries, all mailed 1st Class), and $25. (International Air Mail). All memberships follow the publishing year for Stereo World, which is from the March-April issue to the Jan.-Feb. issue of the next year. All new members joining during the year will receive all the back issues for the current volume, unless only the current and future issues are desired. These pro-rated memberships cost $2.00 per issue 3rd Class, $2.50 First Class, and $5.00 International Air Mail. Deadlines appear at the end of editorial, on facing page.

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COVER: The Merchants Exchange, copied from a Talbotype by the Langenheim Brothers c. 1850. Turn the page for William Brey's article about the pioneering Langenheims. (Courtesy Free Library of Philadelphia).
By William Brey

"He it was who, at San Antonio, directed and fired the shot which penetrated the cupola of the church wherein General Co's and staff were observing the operations of the Texan troops. The Mexicans were taken with a idea of getting down stairs, which feat was accomplished in quicker time than the ascension."

This eyewitness account to one of William Langenheim's exploits during the siege of San Antonio de Bexar in December, 1835, provides only a hint of William's adventures during his early days in Texas. The full story is an interesting one as it is woven into the very fabric of American history. For this reason it bears telling in some detail.

Texas Days

Ernst Wilhelm Fredrich Langenheim was born February 23, 1807, in Brunswick, Germany. After studying law at the University of Gottingen and practicing it for a number of years in his hometown, he abandoned his practice and migrated to America.

The question naturally arises as to why a young and presumably successful lawyer would leave his home and profession to settle in a foreign land. One possible reason was the political unrest in much of Europe at that time, caused by the French July revolution of 1830. The crowned heads of the various German Duchys reacted against this unrest with bayonets and police action. Hundreds of men of education and science, University professors and teachers, jurists and physicians,
suffered most from this political persecution. Many fled their homelands as a result.

Whatever the reason, Ernst arrived in America at the Port of Baltimore in October of 1834. On the passenger manifest he listed his first name as William and his occupation as "Farmer." (He discarded the name Ernst at this time, never to use it again.) William then joined a group of Irish and German immigrants on their way to establish a new colony in Southwestern Texas. Their ship hugged the coast South, threaded its way through the Florida Keys and headed through the Gulf of Mexico for Aransas Pass, near present day Corpus Christi, where they were shipwrecked. Fortunately, the group, headed by Colonel James Powers, survived and founded a Colony in the area near San Antonio. As a single man, William's grant of land in the Powers Colony was one-quarter "league and labor (over 1,000 acres) on the south bank of the Aransaza River, just below the crossing of the road from Goliad to San Patricio." Little is known of the daily activity of the Colony, but surviving accounts of other German colonies in South Texas indicates they endured considerable hardships.

The Powers Colony, unfortunately, was located close to the boundary line between two clashing cultures. Tension had been building for years because the colonists looked upon the Mexicans who governed them as an inferior race and differences in religion, language and ways of life caused each to depreciate the other. The Texas colonists also felt oppressed by Mexican custom duties and the Mexican troops who were quartered among them to enforce civil law.

The opening shot of the war was fired in September 1835, by General Martin Perfecto de Cos (General Santa Anna's brother-in-law) who invaded the Texas Colonies, capturing Gonzales and San Antonio. Texas volunteers retook Gonzales and in December "a group of energetic volunteers" laid siege to the retook San Antonio. This was William's first action as a Volunteer in Sam Houston's Texas Army, which he had enlisted in less than a month before to help protect his land. Serving with Capt. Poe's Ar-


tillery Co., he directed the only cannon, a captured six pounder, with devastating effect, as Phinas Jenks Mahan, the eyewitness, noted. He fought well and was commissioned a First Lieutenant on the spot for "bravery in action." (There is some evidence that William may have had previous military training as an officer in the Army of the Grand Duchy of Brunswick.) After five days of siege, Mexican General Cos gave up the fight and retreated all the way back across the Rio Grande. The town and its Mission, the Alamo, was the greatest prize taken by the young army in those early days of the not yet Republic of Texas.

According to his own account of this action, William lost his horse and Mexican saddle, personal clothing, carpet bag, shaving gear and pocketbook. He was subsequently transferred from Poe's to Dickerson's Battery then stationed at the Alamo.

Fired up by their success at the Alamo, the jubilant irregulars planned a march on Matamoros, an important Mexican port on the Rio Grande, (opposite modern day Brownsville). In preparation for their attack, William and a small detachment were sent out on a scout along the coast to capture wild horses or to purchase what they could at outlying ranches. This was fortunate for William because within five days after they left,
General Santa Anna, furious at his brother-in-law for his humiliating defeat, fell upon the small garrison left behind at the Alamo. Another Division of Mexicans, under the command of General Urrea, swept up the coast for an attack on Goliad. This troop stumbled upon the detachment William was in near San Patricio and in the brief fight that ensued ten Volunteers were killed. William and seventeen others (including Mahan) were captured. Only six men managed to scramble back over the Nueces River to safety. The survivors were then marched off to Matamoros. Before they reached their prison, the Alamo fell.

William and the other prisoners were sentenced to be shot, but managed to escape this fate by the intercession of a number of Mexican women who, protesting such wholesale slaughter, bribed the officers in charge not to carry out the death sentence.

William was imprisoned for eleven months, while events in other parts of the world were taking place that would have a profound effect on the direction his life would take. In France Daguerre was working to fix the image formed by light on a sensitized metal plate. In England, Fox Talbot was working toward fixing similar images on paper and Professor Charles Wheatstone was slowly evolving his theory of binocular vision. In Germany his sisters Louisa and Nannie were growing into young women. In the Territory of Florida, a young Seminole Indian named Osceola was seething under the restraints imposed on his people by the leaders of the United States. All these diverse events would eventually touch William's life.

William's imprisonment ended when he was released January 29, 1837, in a general exchange of prisoners after General Santa Anna's defeat at San Jacinto. He traveled by ship to the Port of New Orleans and it was from there that he requested Colonel Powers, the head of the Colony in which his grant was located, to petition the new government of the Republic of Texas for compensation for his services and the "hardships we underwent during our long and hard confinement." His petition concluded with the statement that he had "not received anything for my service except a pair of shoes in December 1835." (A year later his petition was turned down.)

Leaving New Orleans in search of work he traveled up the Mississippi to St. Louis. Unable to support himself there, he returned to New Orleans and joined the regular U. S. Army then engaged in a difficult war with the Seminole Indians. Assigned to the Second Dragoon regiment, he served garrison duty at various forts in the steamy, fever-ridden interior of Florida.

At just over six feet tall, he cut quite a dashing figure in uniform with his red hair, blue eyes and ruddy complexion. Serving his full enlistment of three years, he was discharged May 15, 1840, as a Sergeant at Fort Downing in East Florida.

At thirty-three, his careers as a lawyer, homesteader and soldier at an end, he traveled to Philadelphia where to his surprise he met his younger brother Frederick who had arrived that year from Germany.

**Daguerreotype Days**

Frederick Langenheim was born May 5, also in Brunswick, two years after his brother. Little is known of his early life except that he was educated and devoted himself to "agricultural economy." Again we can only speculate why he too left his home to begin a new life in America.

To support themselves, the brothers obtained work on the *Alte Und Newe Welt* a weekly German language newspaper, William as Editor and his brother in a subordinate position. In time they became friendly with the paper's printer and compositor, George Frances Schreiber, another German emigrant, and boarded at the Schreiber home at 85 Dillwyn Street.

At this time in Germany, the Langenheim's sister Louisa married a Professor Schneider who had developed an interest in the new Daguerrian Art as a result of receiving a camera and Daguerrian outfit developed by his friend, Frederick Wilhelm Von Voigtlander. Young Voigtlander himself came from a long line of German opticians and instrument makers. Professor Schneider in turn shipped the outfit, with instructions, to his new brothers-in-law, the Langenheims, as an example of this new scientific curiosity. In their spare time, they and Schreiber mastered the techniques of the new art. Some of their experiments were conducted on the roof of their home using the Schreiber children as models.

Robert Cornelius is credited with opening the first Daguerrian studio
in Philadelphia in late 1839; however, he closed it in 1842 to devote himself to the family business, manufacturing gas lamps and chandeliers. The only Daguerrian studio in Philadelphia in 1842 was operated by John Plumbe, Jr. at 173 Chestnut Street. The three friends, anticipating a growing demand for Daguerrian miniatures, left the newspaper to establish the firm of "W & F Langenheim - Daguerotypers". (In the very early days William also worked on another German language newspaper, the Democrat.) Their first listing in the Philadelphia Directories was in 1843. In that same year Plumbe is listed as a "Photographer". (See Appendix A)

The Merchants Exchange, the location they chose for their business venture, was an ideal one. Located at a busy intersection of three streets, a short walk from the wharves, the city's horse-drawn omnibuses passed right by their door. (See Cover) The Exchange itself guaranteed a daily turnover of people. Built as a meeting place for the city's merchants and businessmen, a cobblestones throw from the financial center, it contained a restaurant, post office, the Exchange or meeting room itself, a reading room as well as offices to rent out. The Langenheims occupied two of the seven rooms on the third floor later expanding to additional rooms.

William went back to Europe late in 1842 to make arrangements for establishing the firm as an agent for the sale of Voigtlander lenses as well as to handle a general line of Daguerreotype supplies. He was away two years while his brother and Schreiber built up the business. This worked out well as William was well trained to handle the business end of the enterprise and Frederick had a natural aptitude for the laboratory end. Their ties with the Voigtlanders was strengthened even more in 1843 when young Frederick Voigtlander married Langenheim's younger sister Nannie, shortly thereafter opening a lens factory in his wife's hometown of Brunswick.

In 1843, a 28 year old German-born machinist named Alexander Beckers entered the employ of the Langenheims. Recalling those early days, many years later, he wrote:

"In 1843 I entered the Daguerreotype business of Mr. Fred Langenheim, in the Merchants' Exchange of Philadelphia. Here there was little to be seen of the things you see nowadays in a photographic art gallery. A kind of hiding-place for a dark room, and a spyglasslike camera, were all the indications of the mystery I was to learn. The camera rested on a candlestick-like tripod, with three set screws for adjustment, and was placed on an ordinary table. To interchange the ground glass and round Daguerreotype plate, it was necessary to unscrew a flanged ring and replace the same by a reverse motion. For the adjustment of the focus there was the rack and pinion, as Voigtlander's instruments still have. This instrument was one of the first made according to the mathematical calculations of Professor Petzval, of Vienna, having two achromatic lenses. (See Illustration) It had been sent by young Voigtlander to William Langenheim, as a present, with supplies and instructions, but also the warning not to try Daguerreotyping unless he had courage enough to try five hundred times more after failing with the first hundred pictures. William Langenheim, a lawyer, did not have the courage, but his brother Fred had, and succeeded so well that he was offered six hundred dollars for that odd camera."

The Langenheims' use of this new camera, the first in America, gave them a considerable advantage over their competitors as the exposure time needed was less than with other cameras in use at the time. Beckers commented—

"At that time we also succeeded in making a picture of a sick lady at her own residence, which was then considered impossible."

Another unusual daguerreotype was made of patrons sitting at a table in the restaurant in the Exchange. This was hung in the corridor of the Exchange as advertising, but as some of the patrons were portrayed as drinking a protest was raised against this "demoralizing picture."

In 1844, Beckers moved to New York City and in the following year the firm of Langenheim and Beckers opened its doors at 201 Broadway (Anthony was at 205 and Brady at 205 & 207). Frederick must have been quite busy at this time shuttling the one hundred miles back and forth between his two studios. (His name appears from 1846 to 1850 in both Philadelphia and New York Directories.) This arrangement lasted four years when it was terminated, the firm name becoming "Beckers and Piard", at the same studio. (See Appendix A)

Langenheim advertisements appeared regularly in the daily Philadelphia newspapers. Two of these ads are reproduced below:

"At Langenheim's Daguerreotype Rooms, Nos. 24 to 27 Exchange, (Third Story), portraits are taken of all sizes from the largest ever attempted down to the size of a pea. Their superior manner of taking these pictures is too well known to need recommendation, and their way of coloring them is undoubtedly the most perfect and life-like that was ever executed. Their grouping of many persons in one picture is truly artistic—and the great perfection of their instruments enables them to take portraits of children in an almost incredible short time. Their prices are reasonable, and they continue to give instruction in the art."

"If you want a really good picture of yourself, your relations or friends—if you want a family group well arranged—if you want the picture of small children taken in the quickest possible
time—if you want a portrait set in a breastpin, bracelet, locket or finger ring—if you want a copy of a Daguerreotype, painting, engraving, or other artistic production—if you want a portrait of a deceased or sick person taken at home—in short, if you want anything superior in the Daguerreotype line, go to the old and far-famed establishment of W. & F. LANGENHEIM."

In 1844, the Langenheim's Daguerreotypes won an Honorable Mention at the 14th Exhibition of the Franklin Institute along with those of Plumb and the firm of Root & Collins. The Silver Medal that year was won by Van Loan. It was evident that the Langenheims were capable of improving their skills because the following year they took the Silver Medal and Van Loan (along with J. L. Mayall) were left behind with an Honorable Mention.

The Franklin Institute, founded in 1824 "for the promotion and encouragement of Manufacturers and the Mechanic and Useful Arts" served as an important catalyst to stimulate the growth of technology in the early years of the century. The Institute accomplished this by establishing a library and a reading room, by offering premiums or awards on all subjects deemed worthy of encouragement and by examining all new inventions submitted to them. During the winter season lectures were given at the Institute on mechanics, chemistry and other sciences to a large and intelligent audience.

The members of the Institute at that time were manufacturers, mechanics, artisans and persons friendly to the mechanical arts. Frederick joined in 1842 and remained a member for five years. Other familiar names appearing on the membership roles are Alexander Beckers, from 1839 to 1841, and the optician John McAllister who also joined in 1839, eventually becoming a life member. John Mascher also became a life member after joining in 1843.

Extensive exhibitions of American manufacturers were also held almost every year in October until the Civil War and served to encourage and provide recognition to the best technology of the age. The Langenheims did not outpoint the competition each year they entered these exhibitions, but over a span of thirty years they received more awards than any other photographers. They won a total of seven prizes for the excellence and innovative nature of their work. (A check list of photographic exhibitors at these Exhibitions, during the lifetime of the Langenheims, is displayed in Appendix B.)

The Franklin Institute also published a Journal, the first periodical devoted to the mechanical arts in America. Its deservedly high reputation, here and abroad, provided the library over the years with a tremendous number of technical periodicals from all over the world which were received regularly in exchange for copies of the Journal. These periodicals are still available today at the Institute in one of the finest science libraries in the country.

Members of the Society of Friends (Quakers) were early Langenheim customers. Many stricter members of the Society would not consider having paintings made of themselves. However, since the new process depicted them as they really were, warts and all, and without any embellishments, they eagerly sat for their Daguerreotype. The names of some of Philadelphia's oldest and most respected Quaker families appeared in the Langenheim account books.

The Public Ledger reported another accomplishment of the
Langenheims on October 25, 1844. Interior views had been taken of the Thirteenth Exhibition of The Franklin Institute and a reporter noted:

"In the southwest corner of the gallery, W. & F. Langenheim have their daguerreotype apparatus, with a number of excellent specimens of their work. They have several daguerreotype views of the exhibition, taken from favorable points, which look very well, and are, of course, accurate, but unavoidably lighthanded."

In 1845, Frederick journeyed to Niagara Falls to take a series of Daguerreotypes that would help spread the fame of the Langenheim name far beyond Philadelphia. From the Canadian side he took a panoramic set of five Daguerreotypes—eight separate times. Each set of five, one-sixth plate Daguerreotypes were then mounted in a frame that gave the striking effect of viewing the entire panorama from a balcony through a series of supporting columns, which helped join each scene with its companion.

Framed sets were sent to President Polk, Queen Victoria, Daguerre, the Kings of the German states of Prussia, Saxony, Wurtzburg, and to Wilhelm Von Burtenberg. One set was retained.

Daguerre wrote the following letter of thanks when he received his set:

"To the French Consul in Philadelphia.

"Monsieur:—I profit with great satisfaction by the return of Mr. Martin to America to thank you for your kindness in sending me the charming view of Niagara, which is due to the amiable attention of Messrs. Langenheim. Besides the merit of these proofs of execution they have also the merit to represent one of the wonders of the known world.

"I beg of you sir, to be my interpreter with the Messrs. Langenheim by tendering them all my gratitude.

"I repeat to you sir, my thanks, and I pray you to accept this expression of my regards."

30 June, 1846 (s) DAGUERRE.

The three German Kings sent gold medals (the usual payment for gifts to Royalty) and Queen Victoria's set was acknowledged by a letter from Lord Aberdeen:

"Foreign Office, April 3d, 1846

"Gentlemen:—I have received your letter of the 28th of January, informing me that you had sent to my care a view of the Falls of Niagara, with a request that I would present it, in your name, to the Queen; and I have now the pleasure to acquaint you that, although it is a general rule with Her Majesty not to receive presents from any quarter, Her Majesty has been graciously pleased to accept this view of the Falls of Niagara, and express her admiration at the great skill with which it has been taken.

"I have the honor to be, gentlemen, your most obedient servant."

ABERDEEN

None of this was lost on those who considered themselves American royalty as they flocked to the Merchants Exchange to sit for a Langenheim. The following ad in the daily paper certainly did not hurt business:

"LANGENHEIM'S DAGUERREOTYPE ESTABLISHMENT, EXCHANGE, Third Story had the honor to be visited by HENRY CLAY to sit for a Daguerreotype, which is now exhibited there. Portraits of all sizes are taken at the above Establishment in Langenheim's well-known style."

The Merchants Exchange, the gathering place of the city's most affluent and influential merchants, doing business around the world, was perhaps the most frequented building in the country. The Langenheim galleries on the third floor, with their frequent exhibitions, became an important attraction of the day.

The Merchants Exchange building still stands today, just up the street from Old Original Bookbinders restaurant. It was rescued from destruction in 1950 by the National Park Service who have cleaned, refurbished and preserve it now as a prime example of the architectural work of William Strickland.

In the spring of 1846, William decided to bow out of the family business and return to Texas "whose green prairies and clear sky he could not forget, as is the case with the majority of people who have become acquainted with them." This decision was made because the Congress of the new Republic of Texas had awarded land for compensation to those early volunteers who helped defeat the Mexicans and assure the Independence of the Republic. (And had only received a pair of shoes for their sacrifices!) For having served as a Volunteer for fourteen months, William received 1280 acres Bounty Land. He also was awarded 640 additional acres of Donation Land for participating in the "Storming of San Antonio from 5th to 10th December 1835". However, he did not remain long, deciding to return to the family business principally because of the yellow fever epidemics then raging throughout South Texas.

In March 1847, back in Philadelphia, William married Sophia, the oldest daughter of David and Christiana Palmer. The union produced three sons. Frederick David was born in December and William Paul two years later. Their third son died unnamed, at age six weeks in 1852. Two days before Christmas, that same year, twenty-six year old Sophia died of Peritonitis. She was buried next to her baby son, the first interments in the Palmer family plot in The Oddfellows Cemetery.

Frederick remained a bachelor all his life. According to the 1850 census, he lived alone in a small hotel or rooming house on Walnut Street, a short walk from their studio in the Exchange.

Magic Lantern Days

The Langenheims became interested in applying photography to the Magic Lantern in 1846 when they imported from Vienna an apparatus for projecting hand-painted pictures from glass slides that were ten to twelve inches square.

In the winter of 1846-47, they modified this apparatus to permit the projection of Daguerreotypes. The light of two oxyhydrogen burners were condensed upon the plate and then by means of large lenses the reflected images were thrown upon the screen. It is believed that this was the first time that pictures taken from life were shown in this manner.

The albumen process of photography, developed by Niepce de Saint Victor in 1847, was taken up by the Langenheims in late 1848 when they modified the process to..."
obtain either negatives or positives on glass.

Frederick related the following story of his application of the albumen process to magic lantern slides.

"By modifying Niepce's process, I obtained the first positive pictures on glass, to be viewed by transmitted light, in 1848. And in 1849, I exhibited for the first time such positive glass pictures by means of the magic lantern in the Merchants Exchange at Philadelphia."

Frederick called these photographic positives "Hyalotypes" (Greek = Glass) which were the first photographic magic lantern slides. He obtained Patent #7,784 on the process on November 19, 1850. Another Patent was received by Frederick in 1850 for adding frosted glass to their transparencies to concentrate the light and prevent objects behind the picture from being visible through the more transparent parts of the picture. He had previously received a Patent for his improvement in coloring Daguerreotype plates in 1846.

In 1849 the Langenheims commenced the production of glass pictures by photography for the magic lantern and presented their new invention at the 19th Exhibition of The Franklin Institute where they were awarded a silver medal for "this new feature in the Exhibition". They released their first Catalog of Magic Lantern Pictures in 1850.

In "Rae's Directory of Panoramic Advertiser" for 1851, there appears an advertisement for the Polytechnic Lecture Rooms - F. Langenheim, Manager, at #171 Chestnut Street. ("Change of Performance every evening. Admission 25 cents") It is more than likely that the Magic Lantern Exhibitions outgrew the confines of the Exchange and larger quarters were needed to handle the crowds; however, the absence of an entry for the Polytechnic Lecture Rooms in the Philadelphia Directories may indicate the short lived nature of this venture.

At London's famous Crystal Palace Exhibition of 1851, the Langenheims repeated their earlier success by receiving a medal for their Hyalotypes. Robert Hunt described Langenheims work in the April 1851 issue of the "London Art Journal"... "We have now before us a series of these magic lantern slides—the Hyalotypes—and we feel bound to declare that their delicacy and the perfection of the details cannot be overstated. In a view of Spring Garden Hall, Philadelphia, about three inches in diameter, the delineation of the details are marvelous, every stone in that fine building is distinctly marked, and the ornamental portions, the Corinthian capitals, the galleries of the tower, the delicate tracery around the clocks, given with such accuracy, that the more it is enlarged by lenses the more perfect and beautiful does it appear... It is in every respect precisely the beautiful picture which would be seen when viewing such a spot in a very brilliant mirror.

"Another, a view of the United States Custom House, in

William Langenheim, c. 1860. At William's elbow is a Lloyd Stereoscope in the form of a book and an instrument to view their microscopic pictures. In the 1860 Census, William's occupation is listed as "Stereoscopist". This previously unpublished photograph is half of a Stereoview taken in the Langenheim Studio on Chestnut Street. Courtesy The Library Company of Philadelphia.
and Comical Pictures. Audubon, and others, are published two thousand times and Magical tries, Microscopic Views magnified the Crystal Palace Exhibition, a planned by the Langenheims to introduce this new entertainment. A surviving handbill from this tour announced a lantern slide exhibition would be held on June 27, 1852, in Porto Alegre, Brazil. The four part program would include Views of Niagara Falls, Interesting Views of the United States and other countries, Microscopic Views magnified two thousand times and Magical and Comical Pictures.

It is not known for sure if the brothers took part in all portions of these tours; however, it is known that Frederick’s name disappeared from the Philadelphia Directories from 1852 through 1855, and William’s name did not appear in 1854 or 1855. (See Appendix A) An extensive travel tour is certainly a possibility. Considerably more research is needed into this phase of the Langenheims’ career.

One unusual use the Langenheims’ views were put to was as therapy to the inmates of the Pennsylvania Hospital for the Insane. The Physician-in-Chief and Superintendent, Dr. Thomas S. Kirkbride had introduced Magic Lantern Exhibitions to the wards of the asylum in 1843. In 1856 the Doctor introduced Langenheims glass pictures into his exhibitions, in place of his old painted ones, giving three entertainments each week including lectures and music, for nine months of the year. An innovative treatment, far in advance of its time, when one considers the reputation of London’s Bedlam Asylum.

The production of Magic Lantern Slides was the longest lived activity of the Langenheims’. They engaged in it to the end of their lives. Twenty-four years after beginning production, they were still turning out a quality product as evidenced by their winning still another medal, their seventh, at The Franklin Institute Exhibition of 1874.

Talbotype Days

At the same time that the Langenheims were producing their magic lantern views, they began a new venture that would prove extremely costly to them.

In 1849, William journeyed across the seas once again, this time to England to meet with Fox Talbot and arrange to purchase exclusive American rights to Talbot’s unique negative-positive process. William had been impressed with some experimental work of a Mr. Tilghman of Philadelphia using the new process and saw this not only as an opportunity to present copies at low cost but to control the licensing of what the brothers were sure would compete successfully with the Daguerreotype in time. They had experimented with the process for several years and now paid Fox Talbot six thousand dollars for this golden business opportunity. A broadside was prepared listing some of the superiorities they felt Talbotypes had over Daguerreotypes—

1. We can take portraits from life on paper with the same distinctness as Daguerreotypes, and devoid of all metallic glare.

2. We can take views from nature on paper and can, in fact, obtain impressions from anything which reflects light.

3. We can multiply such portraits, views, etc., to an unlimited extent with very little expense and labor, and each subsequent copy as perfect as the first...

A thousand of these were distributed nationwide and the Langenheims sat back to await the coming flood of money. Licenses were to cost $30.00 each for the first 200 subscribers; then $50.00 for all others...Not a single one was sold!

Historians have advanced a number of reasons for their miscalculation. Gernsheim states that “the few amateurs who had experimented with the process long before it was patented naturally saw no reason why they should suddenly have to pay for what they had been free to practice for years”. Newhall feels it was “because their results could not be compared with the brilliant and precisely defined daguerreotypes which delighted the American public, and partly because American photographers rebelled at paying a license fee to anybody”. Sipley stated that the failure was probably due to the fact that the art of daguerreotype was in its heyday and the fashion, and that the Langenheims new process of making negative and positive on glass (Hyalotypes) made the purchasing of a license to make Talbotypes unnecessary.

And yet the records of The Franklin Institute indicate that at least two licenses may have been sold. McClees and Germon won a Silver Medal “for exquisite Talbotypes” in 1851, and D.B. Richards submitted five specimens of Talbotypes the following year. It is doubtful that they would have competed with the Langenheims in the Exhibitions if they had not purchased a license.

In 1850, the Langenheims, using Talbot’s process, carried their equipment to the top of the State House Steeple, the Fountains of Fairmount Park, to the bridge over the Schuylkill, out to the Waterworks and down to the Navy Yard and took the earliest known views of Philadelphia. These are similar views to those magic lantern views described a year later by Robert Hunt.

Stereo Days

The story of how the Langenheims began the production of the first commercial series of stereoscopic views in America was told by Frederick Langenheim to Marcus Root in 1874. Root was then editing “The Magic Lantern”, a small publication to help promote the sale of Magic Lantern equipment and slides that was given away free to subscribers of “The Philadelphia Photographer”. Frederick told Root:

“While in Paris, in 1853, I was introduced to the celebrated optician, Dubosque-Soleil...Mr. Dubosque told me that when he was engaged, in 1851, to arrange the display of his articles for the “World’s Fair” in London, he saw my photo magic lantern pictures, the first he had ever seen, and thinking that such photo-positive pictures on glass might be used to supersede the daguerreotype pictures, until then manufactured for him by Mr. Ferrier, he had at once written to Mr. Ferrier, to come over to London to examine my transparent positive pictures taken on glass, and that since then, they had tried and made such transparent positive pictures on
compare favorably with them I leave to those able to form a judgment for themselves, and particularly to the ‘artists who use the Pencil of Light.’

“It is a singular fact that stereoscopic pictures, in general, have been produced by our photographic artists, and have been demanded by the American public in, comparatively, very small quantities, to what is done in them in Europe, and far less than the particular beauty of stereoscopic pictures seems to warrant. As far as I am able to judge, the fault lies principally with our operating artists. They have not paid the attention to the subject it richly deserves, and a better investigation, I think, might yet procure, for stereoscopic pictures, that appreciation here which they have elsewhere.”

In the first history of photography, “The Camera and the Pencil” written in 1864, Marcus Root stated that Frederick Langenheim introduced the Stereoscope to America in 1850; however, no evidence has been uncovered to support that claim. In fact, the following excerpt from the October 1852 issue of “The Photographic Art-Journal” contradicts it completely:

“Considerable of a revolution is now taking place in the daguerrean art—particularly among the New York artists—caused by the introduction of the stereoscope. Like almost every improvement, this had to run the gauntlet of fears and speculations, distrust and hypercriticisms, blind opposition and ignorant prejudices, and we were very nearly despairing of ever seeing it adopted.

“We are indebted to Mr. O. Peters for its introduction to the New York public, and it was not until he had demonstrated its practical application to the daguerreotype, and its wonderful and beautiful effects that others mustered sufficient courage to adopt it; in fact it is within three or four weeks that Messrs. Brady, Gurney and Beckers & Piard have followed him.”

It is unlikely that Beckers would finally be taking up stereo photography in late 1852 if his close associates, the Langenheims, had introduced the stereoscope two years earlier.
Frederick undoubtedly saw Stereoscopes at the Crystal Palace in 1851 and may even have returned with some to Philadelphia later, but Root's 1850 date seems a bit too early.

However, it is known that two of the earliest manufacturers of Stereoscopes in America, Alexander Beckers and William Lloyd, were both closely associated with the Langenheim brothers and their business in Philadelphia. The Langenheims supplied the stereoviews, Beckers and Lloyd the necessary viewing devices.

Early evidence of this association appeared on the front page of The Public Ledger, December 29, 1855.

Lloyd's Stereoscopic Cosmorama - Mr. William Lloyd has invented a very convenient apparatus for the proper display of Langenheim's stereoscopic views on glass. It is a wheel with adjustments around the circumference for a dozen pictures, which can be brought in succession to face the lenses at the upper part, which bring out the beauties of these pictures in a most remarkable manner. The wheel is covered with a tin case, and the light admitted to the picture is softened by coming through ground glass. Mr.

Langenheim is constantly publishing new pictures, both on glass and paper, from views taken in Europe and America during the last three years. His winter views of scenery about Niagara are admirable."

An exhibition of Langenheim views was available in Loyd's invention at 188 Chestnut Street (the location of Langenheim's new studio) in a series of cabinets on display around the room.

Twenty-five different views were mounted in each cabinet and the visitor seated himself before one and turned a knob on the side of the cabinet to change from one picture to another. Having seen the pictures in one cabinet he selected another and went through the same procedure. Admission charged was twenty-five cents per person and the hours during which the show was open to the public were from 9 A.M. to 9 P.M. A rather dignified forerunner of the penny arcade of a half-century later.

Some of the views exhibited had been obtained in a most original manner. Earlier in 1855 the Langenheims had induced a group of Philadelphia residents and members of The Franklin Institute to underwrite a photographic expedition to Niagara Falls. A series of glass stereo views were taken along the southern route of the Reading, Catawissa, Williamsport and Elmira Railroad.

The twenty-one subscribers (including Thomas C. Kirkbride, M.D.) took out the following newspaper advertisement also in December 1855:

"LANGENHEIM'S NEW SERIES OF AMERICAN STEREOCOPIC VIEWS—We, the undersigned, who by subscribing and furnishing F. Langenheim with the means to commence a new series of American stereoscopic views between Philadelphia and Niagara Falls, have received the number subscribed for, and take pleasure in expressing our entire satisfaction with them, and would recommend them to all who have a desire to cultivate a taste for their own American works of art and skill. They are also colored with much taste and truthfulness to nature.

"These pictures are soon to be published upon glass and porcelain by an entirely new process. They are also to be published in a cheaper form upon albuminized paper, and may be had at the publication office of William Lloyd, 188 Chestnut Street, Philadelphia.

"The paper views will be sold in book form, and ready for sale on Friday at Cowperthwaite & Co., under the Masonic Hall, and Parry & McMullan, Fourth & Chestnut."

In New York, Alexander Beckers received a shipment of views from Langenheim and in later years recalled how he began a successful new business. "In 1854 F. Langenheim had commenced to manufacture stereoscopic views on glass. He sent me three dozen of his make to find sale for them here. At the first exhibit of these pictures one dozen of them were broken. This loss set me to thinking how to find an arrangement to show and secure the pictures against breakage, and in 1857 I obtained a patent for my revolving stereoscope. The increasing demand for this machine induced me to sell my Daguerreotype business in 1858."

Unlike some stereoscopes available from Europe at that time, Beckers employed individual holders for each view. (See Figure 3 in illustration of Beckers Patent drawing.) These viewholders were
fastened at right angles to the revolving belt which allowed light to be transmitted through the back of the picture, for glass views, or from the front for paper views by opening the roof of the apparatus.

In 1859, Beckers obtained a series of additional patents, each one a variation of his first one of 1857:

April 5, 1859 - No. 23,438 - Changed position of the belt to increase capacity of viewer with a thirty per cent saving of space.
April 12, 1859-No. 23,543 - Allowed adjustment of the views to permit proper focus.
July 26, 1859-No. 24,855 - Lenses in top of case could be pivoted to and fro to permit viewing two views placed back to back in the same holder.

In time, he was manufacturing stereoscopes with a capacity of seven hundred views.

The author has examined a number of paper stereoviews bearing a tiny "Beckers Bros." imprint on the front of the buff-colored mounts. These views, with the distinctive Langenheim color, are of subjects identical to known views by the Langenheims. It is possible Beckers supplied these cards with some of his viewers. (Beckers' twin brother Louis formerly manufactured chemicals in Philadelphia before moving to New York.)

A year earlier than Beckers, in 1856, William Lloyd had also patented a combination stereo viewer and storage box to help protect the fragile glass views. (See Illustration) One of the two witnesses who signed the patent application was Frederick Langenheim. Lloyd's instructions on the use of his Stereoscope-Case read "In the inside of the box the two sides are provided with grooves c,c, of sufficient number in which the pictures are kept when not used for examination, and in which state the box serves as a receptacle for the safekeeping of the pictures. When the box is to be used as a stereoscope for viewing the pictures, all are taken out except one, which is put in one of the grooves more or less distant from the lenses according to the eyesight of the person using the instrument. If the picture on examination is of such a nature as to require transmitted light, as for instance a picture on transparent substances as glass, etc., the cover e,e, of the opening b,b, is removed during examination. If however the picture is of such a nature as to require the reflected light for examination, such as daguerreotypes, ambrotypes or paper pictures the lid of the box is kept open or a piece of ground glass is inserted in the same to admit the light from above."

This unusual Stereoscope was offered for sale by the Philadelphia Opticians McAllister and Brothers in late 1857. (See Illustration) Note that the two other Stereoscopes pictured were imported Brewster Stereoscopes. Unfortunately, Item 247, Lloyd's Cosmoramic Stereoscope, was not illustrated in the Catalog!

A few years later, the firm of Langenheim & Lloyd was established at the Langenheim Studios for the purpose of distributing Lloyd's Stereoscopes. This was in existence for only two years according to the Directories. (See Appendix A)

Another facet of the Langenheim
The Free Library of Philadelphia and another for Bailey line on the back of the card along (Jewelers) have the following credit business—"The Photograph by
by the Langenheims for this pur-
-Stereoscopic Views taken to order
pose. One stereo view for the
Langenheim, Philadelphia."

Theatrical personalities also availed themselves of this service. In the Library's collection is a stereo card of "Signor Antonio Birtz - Ventrilo-
quist" and another of his dummy, bearing the 1858 Langenheim label on the back.

Sometime in the late 1850's, most likely 1858, William established the American Stereoscopic Company for the purpose of distributing Langenheim glass and paper stereoviews. The business was operated out of the family studio at 722 Chestnut Street. (#188 Chestnut was renumbered #722 in 1858.) Some idea of the history of this business venture can be obtained by tracing a number of surviving trade catalogs.

The earliest known American Stereoscopic Company Catalog is dated 1858 and was owned by the New York Public Library. (Unfortunately, it is now missing.)

The American Stereoscopic Company Catalog dated 1861 listed for sale Magic Lantern Pictures, Stereoscopic Pictures and Microscopic Photographs. The following delightful description of these unusual Microscopic pictures was written by the editor of The Boston Advertiser - "Procure one of their Microscopic Photographs, and you will receive a piece of glass upon which you see a little circle about as big as a three-cent-piece, in the centre of which are a few scratchs not larger altogether than the head of a pin. Try to divine with your naked eye what these scratchs are. Carry home the glass and ponder the question twenty-four hours." We did this, and were as wise on the subject the next morning as the day before.

"Get out a microscope of some 400 magnifying power and the mystery vanishes. Those few scratchs, not as big altogether as the head of a pin, are the whole Declaration of Independence—heading, body and signatures, complete—7000 and more letters, distinctly delineated on glass. You cannot see the first sign of a letter with the naked eye, but the microscope shows you that in this infinitesimal space the unerring instrument of the artist has faithfully copied the whole charter of the nation's liberty, not distorting a hair's-breadth of the least flourish of a signature. Is not this marvellous?"

Microphotography itself was an outgrowth of the Magic Lantern. The first photographs reduced to microscopic proportions were made in 1853 by John Dancer who projected a lantern slide into the rear of an achromatic microscope objective focused onto a collodion film on glass.

In 1866 and 1867, the Company issued additional Catalogs of Colored Photographic Magic Lantern pictures. Some of Langenheim's dealers at this time were McAllister & Brothers and Queen & Co. in Philadelphia; Emmerick and Pike in New York, and Chamberlain &
Sons in Boston.

One of the Langenheims competitors at this time was George Francis Schreiber. It is not known when he left the Langenheims, but his name first appears as a photographer in the Philadelphia Directory of 1859-60.

The firm name later became Schreiber & Sons and they specialized in photographing prize cattle, horses, fancy fowl and dogs. (See Illustration) They produced a series of Stereo Views, “Studies from Nature”, that received much acclaim at the time. Schreiber outlived the Langenheims by over ten years and his obituary, published in the January 15, 1892 issue of The Photographic Times made some startling claims. According to the obituary, it was Schreiber who took the views of Niagara that won medals and a flattering letter from Queen Victoria! It was Schreiber who perfected hyalotypes and the first Magic Lantern slides, and it was Schreiber again who introduced the first stereoscopic pictures on glass!

In subsequent issues of The Times, the Langenheim name was ably defended by Charles Ehrmann, another old time photographer, in an effort to preserve the historical record. The impression one gets is that the parting of Schreiber and the Langenheims was not an amicable one.

Final Days

At the age of 63, William was again rewarded for service to his adopted land. An Act granting pensions to the surviving veterans of the Revolution which separated Texas from Mexico was approved by Congress August 13, 1870. William applied, and within a month he was receiving an annual stipend of $250.00.

In 1863 both brothers had joined “The German Society of Pennsylvania”. Founded in 1764, the organization's purpose was to protect the interests and provide assistance to newly arriving Germans and help them become assimilated into the mainstream of America. The Society is still operating today from its own building on Spring Garden Street in Philadelphia, the oldest German Society in the United States. Some of the biographical material presented here was obtained from that source.

William served as President of the Society's Rifle Club from 1867 to 1870 and in 1871 he was elected an Auditor or Overseer for the Society. He was also quite active in affairs of the German community in Philadelphia and served as a Lawyer for the poor from 1871 to 1874.

William died May 4, 1874, at 67, and was buried in Mt. Moriah Cemetery on the outskirts of Philadelphia. Within a few months his sons, Frederick and William, arranged to move their mother's remains from The Oddfellows Cemetery to their father's side.

Upon William's death, his brother Frederick sold the family business to Dr. Casper Briggs, a competitor producing Magic Lantern Slides in Philadelphia, and retired. The last Langenheim catalog of Magic Lantern Slides, published that same year, listed some 6,000 slides.

Five months after his death, William's sons filed a claim for Bounty Land with the U.S. Government, which their father's Army service had entitled him. To establish their right to this land Frederick and William had to provide Birth, Marriage and Death Certificates of themselves and their parents. (It is from these records, now in the National Archives, that much of the biographical information on William Langenheim has been gleaned.) Their efforts were successful. The Department of the Interior granted them 160 acres of land their father had fought for.

In 1876, Frederick briefly came out of retirement to supervise Voigtlander's lens exhibit at the 100th birthday celebration of the United States—The Philadelphia Centennial. In poor health for some time, Frederick succumbed to cirrhosis of the liver, at age 69, on
January 10, 1879. He was laid to rest in the Langenheim plot next to his brother and sister-in-law.

An examination of records on file at Philadelphia's City Hall provides an interesting and somewhat sad view of the brothers last days. It appears William's death of "Hypertrophy of the Liver", was unexpected as he did not prepare a Will.

Without a Will, a statement estimating the value of his estate of $1200.00. Frederick estimated the value at $3,000.00.(

His son Frederick and two associates put up the required bond of $1200.00. Frederick estimated the value of his father's estate at less than $600.00. (A comparable figure today would be approximately $3,000.00.)

William's sudden death must have shaken his brother considerably because on that very same day Frederick wrote out his own Will, in German, appointing his "nephew F.D. Langenheim, eldest son of my deceased brother sole heir and executor". The law apparently required that a certificate of English translation be provided which was then countersigned by Frederick. This leads one to believe that Frederick wrote little or no English.

Frederick's estate consisted of Railroad Bonds, a few shares in a Fire Insurance Company and a few in "the German Theatre", a Note from Oscar Voigtlander and assorted Beds, Bedding, books and prints, with a total value of $3400.00, or approximately $17,000.00 today. Negatives are not listed and it is logical to assume that they were part of the business assets sold to Dr. Briggs.

Today, on a hillside overlooking Cobbs Creek in Mt. Moriah Cemetery, is a small corner plot heavily encrusted with vines. No ornate mausoleum or massive obelisk attracts the eye as they do to others.

No markers or tombstones serve to commemorate their memory. No trace of the Langenheim name can be found. All that remains to indicate their passage through this life are their pictures.

EPILOGUE

In 1976, The Library Company of Philadelphia (founded by Benjamin Franklin in 1731) purchased six Langenheim glass stereo views for their collection. The views include four of Niagara Falls dated 1855, one of coal cars on the Mine Hill Railroad, also 1855, and an occupational stereo view of two men operating a screw-cutting machine.

The Missouri Historical Society in St. Louis has the Robyn Collection of 101 Langenheim Talbotypes taken in 1850. They are mounted in a scrapbook of 49 sheets, representing views in Philadelphia, Washington and Niagara Falls, as well as studio portraits of prominent Americans of the period.

The Library of Congress has in its collection a set of Langenheim stereo views taken in 1855. The set consists of 24 stereographic proofs on salted paper mounted on sheets of paper and stitched together.

William Langenheim's great-grandson, William J. Langenheim, now living in New England, owns a number of Langenheim Daguerreotypes including the 1845 Panorama of the Falls of Niagara. (Unfortunately, Mr. Langenheim declined to be interviewed for this article.)

The most extensive effort to preserve the work and historical record of the Langheims was that of Dr. Louis W. Sipley. Over thirty-five years ago, Dr. Sipley's collection of Langenheim material, magic lanterns and stereoscopes was exhibited at his American Museum of Photography in Philadelphia.

After his death in 1968, this material was acquired by the 3M Company and shipped to Minneapolis where it remained, inaccessible in storage.

This material, all 910 cartons of it, was donated in 1977 by the 3M Company to the International Museum of Photography at George Eastman House in Rochester, New York. (See Stereo World, Vol. 5, No. 3, p. 25) According to Martha Jenks, Director of Archives of IMP/GEH—"The Langenheim material from the 3M collection will certainly be available to researchers when the collection is organized, registered, accessioned, and cataloged. I cannot tell you how long a wait that will be, but I do know that we have had catalogers in that collection from the day we received it." IMP/GEH mounted a major exhibit in 1978 of the Sipley collection, including a number of the Langenheim photographs.

So the beat goes on...

Appendix A

THE LANGENHEIM ENTRIES
in McElroy's Philadelphia Directory

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*William died May 10, 1874
**Frederick died January 12, 1879
(Frederick D. and W. Paul were William's Sons.)
(Fritz Langenheim may have been a relative.)

THE LANGENHEIM-BECKERS ENTRIES
in
New York City Directories

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</tr>
<tr>
<td>1844</td>
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</tr>
<tr>
<td>1845</td>
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</tr>
<tr>
<td>1846</td>
<td>16th</td>
<td>None</td>
</tr>
<tr>
<td>1847</td>
<td>17th</td>
<td>None</td>
</tr>
<tr>
<td>1848</td>
<td>18th</td>
<td>Silver Medal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Silver Medal</td>
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<td></td>
<td></td>
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<td></td>
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<td>Honorable Mention</td>
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<td></td>
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<td>Honorable Mention</td>
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<td>Other awards</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td>Silver Medal</td>
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<tr>
<td>1851</td>
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<tr>
<td>1852</td>
<td>22nd</td>
<td>5 specimens of Talbotype submitted by D. B. Richards in 1852.</td>
</tr>
<tr>
<td>1853</td>
<td>23rd</td>
<td>Nothing submitted by the Langenheims.</td>
</tr>
<tr>
<td>1854</td>
<td>24th</td>
<td>Nothing submitted by the Langenheims.</td>
</tr>
<tr>
<td></td>
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<tr>
<td>1855</td>
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</tr>
<tr>
<td>1856</td>
<td>25th</td>
<td>Silver Medal</td>
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<td>26th</td>
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Special Thanks to:
- Ms. Jean Carefoot, Reference Archivist at the Texas State Library.
- Ms. Stephanie Morris - Archival Associate at The Franklin Institute (Philadelphia.)
- Frau Lidy Pohl - Librarian of The German Society of Pennsylvania. (Philadelphia)
- Mr. Kenneth Finkel, present Curator, and Bernard Reilly, former Curator, of The Library Company of Philadelphia for permission to publish the half-stereoview of William Langenheim that they discovered in a scrapbook donated to The Library Company. (They are presently engaged in writing a book on Philadelphia Photographers to be published by Dover.)
If you are one of those stereographers who longs to own a full-size format stereo camera, but cannot find or afford one of the real old timers, then the "Pair Shooter" (a homemade stereo camera) should interest you.

The Pair Shooter, as its name implies, is a 3¼ x 3¼ stereo camera made from two Polaroid Square Shooters purchased used from a pawn shop for $9.00 each. Another $5.00 for one square foot of Black 1/16" ABS plastic, acetone for cement and miscellaneous material for a shutter release coupler, ran the total cost to less than $25.00. Not bad for a full-size stereo camera that provides B & W or color negatives with good depth of field, excellent definition and all with flash and automatic exposure control. The 3¼" x 7" film used in the camera is cut from standard 5" x 7" film available from most photographic supply houses.

The camera, as described, requires reloading in the dark room after each exposure, but with a little ingenuity could be equipped with a roll film back to hold aerial film. Converting the two cameras into a stereo consists of the following main...
operations:
1. Removing the existing Polaroid film pack and view finder (Fig. 1)
2. Adding new apertures to improve depth of field
3. Constructing and adding the new cut film back (Fig. 2)
4. Joining and aligning the modified camera bodies (Fig. 3)
5. Constructing the Shutter release coupler (Fig. 4)

Before any modification is begun, the lens and shutter mechanism must be removed by loosening the three screws accessible behind the battery holder. Care is necessary not to scratch the lens or allow dirt to enter the shutter mechanism. Then the existing film pack portions of the cameras are removed with a razor saw (other fine blade saw could also be used). The cut is made as shown in Fig. 1 along the existing film plane to allow for sanding square before attaching the new film back so that the cut film will fall on the same plane as the Polaroid film. After the backs are removed, the view finder is removed from one of the bodies as shown in the sketch. The base portion that is left is used as the tripod mount by wedging a ¼" nut into the base and covering with a piece of ABS plastic.

The three element plastic lens gives good detail, but due to the large aperture (approx. f/8) lacks adequate depth of field. Depth of field is improved by adding an f/20 (approx.) aperture between the lens and shutter mechanisms. The aperture is simply a piece of black

photographic film separator paper or similar material, with a 3/16" hole made with a leather punch and glued over the lens element; this is made accessible by removing the four screws now exposed on the back of the already removed lens/shutter mechanisms. Care is necessary to insure that the 3/16" hole is centered over the lens element before cementing. Rubber cement used for sealing envelopes is recommended, but any good fast-drying glue should suffice if care is taken that the glue does not contact the lens surface. Once the new apertures are correctly fitted, the mechanisms should be reassembled and set aside.

It must be decided at this point what size cut film is to be used. Dimensions given in Fig. 2 are for 3½" x 7" film cut from 5" x 7" film, which is readily available from photographic equipment suppliers in several different speeds for about $15.00/100 sheets. An alternative would be to construct the back for aerial camera film available in rolls 5' x 50'. If the latter choice is used, the new aperture hole must be 1/16" to allow for the slower speed aerial film (usually ASA 80) since the 3/16" hole allows automatic exposure adjustment for ASA 125 to ASA 400 film only. Once the choice is made, the back is cut from 1/16" black textured ABS plastic according to Fig. 2. ABS is available from most large plastic supply houses. Tin shears work well for cutting the pieces since they must be sanded for good fit regardless of whether a saw, papercutter, or shears are used. When all the back pieces have been cut and sanded for proper fit, they are glued together using acetone or ABS solvent dispensed from a hypodermic needle or eyedropper. The needle is preferred since it provides better control of the solvent. The back is assembled by placing the mask, textured side down, on a good flat surface, such as a glass...
table top, and glueing the top, bottom and end strips to the mask in that order. Once this has set, it is used to outline the back cover for cutting. Note that the textured surfaces face outside in all cases. The back is completed by glueing the inter-back piece to the outer piece, being sure that the inter-back piece is centered. Once all pieces have set up, a liberal supply of solvent should be applied to all seams to insure against light leakage.

The next step is to sand the surfaces where the old film backs were removed. Each body is first sanded separately using medium grit garnet paper, or emory cloth, placed on a hard flat surface. The outside of the camera bodies must also be sanded at the point where they join until a flat surface of approximately 5/32" has been achieved. This is necessary for proper spacing of the bodies to insure that both lenses see the same view. Once the body sanding is completed, they are joined to the back mask as close to each other as possible, taking care that the removed view finder is on the opposite side from the remaining view finder and that the shutter mechanisms when fitted will have the flash cube holders on the outside. Before refitting the shutter mechanisms to the bodies, it is a good idea to spray or paint a thin coat of flat black paint to the body interiors to reduce flare.

Next, the shutter/lens mechanisms are refitted to the bodies and tacked lightly with solvent at the point where they touch since some adjustment may be necessary during the alignment check to be described later. The tripod mount is constructed next since it will be used to keep the camera stationary during the alignment process. Secure a ¼" standard nut that will wedge tightly between the reinforcement ribs in the sanded viewfinder base. Now drill a 5/16" hole in a piece of the ABS plastic which will serve as a cover to hold the nut in place and as the tripod mount surface.

To align the two lens systems and to check for proper focus, a piece of frosted glass, or mylar, is needed to serve as a focusing screen. The frosted side of the screen should be flat against the mask during alignment checks.

Both shutter mechanisms are now fitted with fresh alkaline cells, taking care that cell polarities are correct. Cover both “lighten/darken” control lenses with heavy tape or paper to exclude all light. This will allow the shutters to remain open while the shutter release buttons are held depressed. With the camera in subdued light, train the camera on a bright, outdoor scene about 60’ distant, and adjust shutter housing spacing so that both lens see the same view. Also check to see that both sides can be brought into sharp focus with the lens focus adjustment.

Although the back is held on with a rubber band on my camera, hinges could be constructed with the ABS plastic. They could also be readily purchased from a model supply store, as they are used for hinging model plane surfaces.

The shutter release cable is constructed from brass tubing and a standard 3' cable release, according to Fig. 4. It operates both shutters simultaneously via differential pressure from the inner and outer cables. The original inner cable is discarded and replaced with a piece of piano wire or steel fishing leader. The two operating arms are made from tempered brass or other metal that can be soldered and that does not bend under pressure of the shutter release. Almost any material can be used to construct the handle if a means for anchoring the inner cable can be devised.

Ken Bates, a resident of San Antonio and an engineer for Southwestern Bell, has been interested in stereo photography since 1975. He is a collector of stereo cameras and viewers as well as antique stereo views. He especially enjoys tinkering with cameras and getting together with other stereophiles.

Illustrations by Paul Cavanaugh

"View of kitchen taken with home made stereo camera 'Pair Shooter,' 1976," by Ken Bates. (Courtesy of Ken Bates)
MOUNTING VIEW CARDS

By Norman B. Patterson

A stereograph is not really ready for viewing until it has been properly mounted. The actual technique of placing the prints onto the viewcard is often not given the attention it deserves; consequently, the effectiveness of the final product suffers and in the worst cases may be destroyed. If you have an antique or modern view that seems to be defective, perhaps you can recognize the cause in the discussion which follows. Much of what is said applies equally to transparencies, but in print mounting the entire process is more completely in the hands of the maker, along with somewhat more freedom. So also, then, is the credit or blame for the final result.

The main difference between view-cards produced today and the mostly commercial antique views is that to a great extent now we find miniature cameras used with some sort of enlargement stage needed, whereas the old views were likely taken with a cumbersome, large view-camera and probably contact-printed. Each has its difficulties and neither, of itself, assures nor denies a satisfactory result.

In this article, it will be assumed that standard size mounts are to be viewed with a Holmes-type viewer. Further, special considerations related to the use of hyperstereo, hypostereo or prism attachments for non-stereo cameras will not be considered at this time.

In general, the well-printed left and right hand photographs should be mounted with a degree of enlargement and corresponding-point separation commensurate with the viewing mechanism used. The prints should be accurately cropped, and vertical and horizontal alignment should be precise.

The Essentials

1. Quality prints. In preparing prints for stereographs, it is particularly important that they be as closely matched as possible. Variations may originate in the camera or in the printing process and should be eliminated if at all feasible. Dust specks and surface imperfections on

"Euclid Ave., 1st M.E. Church" by James F. Ryder. An eyewister from Cleveland. J.F. Ryder's artistic view of the 1st M.E. Church on Euclid Avenue can give one a headache because the right hand print has been rotated prior to trimming and mounting. (N.B. Patterson Collection).
the negatives can be mostly eliminated by coating the negative while printing with a non-penetrating liquid of the correct refractive index (available from your friendly photo supply store). Any irregularities are especially obvious and distracting in stereographs as any stereophile knows.

2. Paper slicer. I especially recommend buying an adequate paper slicer as is found in office supply or photo stores. Not only is it indispensable for accurate trimming and squaring of the prints, but everyone in the household will find a use for it. Most darkroom workers find it difficult to get along without one.

3. Dry mounting tissue. Dry mounting tissue should be used to attach the prints to the mounting board. A household iron is adequate to use in the mounting process and tacking the cement tissue to the prints will not mark them if done against a polished surface [ferrotype or glass]. A mounting press gives the best results but is not necessary. Those using resin coated [RC] paper which is more sensitive to heat should follow the appropriate instructions for such papers.

Some prefer to print both sides simultaneously while others prefer to do each separately. The first method multiplies any error by the number made, while the second may show some variations if more than one card of a view is being produced. Since this article does not involve quantity commercial production, it is a matter of individual choice, and any of the errors to be discussed can be made by either method at one stage or another of the process.

MOUNTING ERRORS

In attaching the prints to the mount there are four main trouble sources: over-enlarging, over-separation, vertical misalignment, and rotation of one or both prints. Although our visual mechanism has an amazing capacity to overcome these defects and, with practice and within limits, still merge the images, it is nonetheless an added load on the system resulting in tiring and eyestrain. The effectiveness and enjoyment of the views is accordingly reduced and this loss is apparent when one compares a defective view with the corrected version.

Over-enlarging is a great temptation to which it is easy to succumb [as we all do from time to time]. The viewing mechanism establishes the standard: ideally, the images produced by the actual scene. If one enlarges more than that [increased size but the same parallax] an effect similar, but not identical, to hypostereo results and the stereo effect is flattened. The reverse is true for under-enlarging. In addition, enlarging more than three diameters discloses increasingly the ever-present microdefects in the quality of the image. So, an over-enlarged view is likely to be a flattened stereo of reduced quality.

For Realist format the actual negative size about 23 x 25mm [not 35 x 43mm] so when one enlarges past the 70mm width, caution is urged. The same restrictions apply to larger negative format, however obtained. Many fine stereos are over- or under-enlarged but one should recognize the hazards.

When mounted, the separation between corresponding points on the two halves should not be too large. Distant points in the scene are observed with eyes relaxed in the Holmes-type viewer when the separation in millimeters is in the mid-70's. Nearer points in the scene will always be at less separation than more distant points. Many of the antique views use larger separations but the big cameras were hypers [considerably more than 65mm separation] and over-enlarging can partially compensate for this. Even a contact print can be "over-enlarged" relative to the viewing

The Bairstow Brothers of Warren, Pa., did a lot of fine photography. This view, nicely composed, is meticulously mounted, PSEUDOSCOPICALLY. (N.B. Patterson Collection).
Mounting Checkpoints

Homologous Point Separation

Corresponding points on the two halves should be approximately 75mm apart. Point 'c' [on the horizon] is at the greatest separation of any corresponding points in the scene.

Horizontal Alignment

A line parallel to the base of the viewcard which passes through a point [such as 'A'] in the left half must also pass through the homologous point, 'A', in the right half.

Vertical Alignment

Vertical lines in the scene such as 'eE' and 'dD' must be parallel to each other in the two halves and perpendicular to the base of the viewcard.

Stereo Window

Cropping of the two halves should be such that corresponding points are closer to the left edge in the left half than in the right half for all points which are behind (outside) the window. Points such as 'F' which reverse this appear to be in front of the window and lines such as 'DF' or 'dF' then pierce through the window. If all points are behind the window, the left half should show more to the right and the right half should show more to the left.

device. The Realist is also slightly hyper, so one can enlarge a little extra without the flattening effect but be on the watch for loss of quality. One must strike a balance. Generally, I find it wise not to exceed a corresponding-point separation of 75mm. Sometimes this is difficult to control, as those of us who look at a lot of stereo develop a wide range of convergence. [For instance, in a Holmes viewer I can converge points mounted as wide apart as 105mm but it is not quality viewing at these extremes; I no longer remember when I learned to free-view stereo, having done it so long it is second nature; I'm sure many share this viewing latitude.] If we want quality we will exercise discipline by resisting the impulse to enlarge and by trimming back to a separation of 70 to 75mm when necessary. It is no great sin if one drifts up to 80mm, but it is not advisable to go beyond that for standard scenes. Keep in mind that many people are not experienced in viewing stereo and will enjoy your scenes more if you have shown restraint. Since the point separation for infinity [horizon] will be the greatest in the view, it may be reasonable to set the comfort separation point at a center of interest when the distant points are of more limited interest. Our objective should be the best quality view and that will occur for separation in the comfort range.

Vertical and horizontal alignments are important in well mounted stereos. As seen in the viewer, one line only should be noted cutting off the bottom of the scene. Parallel lines suggest that one picture is cropped higher than the other and if the bottoms are actually lined up, then corresponding points in the pictures do not lie along the same horizontal line. This does not make for good viewing as we must compensate for it and a level of eyestrain is introduced. This can be avoided by careful trimming and is an unnecessary defect, although good trimming is a little tedious and somewhat difficult to do. If the base lines of each picture have been accurately cut and yet appear in the viewer to be two intersecting lines, then it is likely that at least one of the halves has been rotated during mounting. One may be surprised that a
rotated case (often called an eye twister) can be converged by some if the angle of error is not too excessive but still substantial. It is not a pleasant viewing however, and we should be particularly careful that the error does not occur. A small plastic T-square with millimeter calibrations is available in many stores and is very handy in all of these mounting operations.

Gross errors such as pseudoscopic mounting or flatties (both photos identical) are the unforgivable sins if the maker did not catch it, for he or she must not have looked at the final product to check out the result.

THE STEREO WINDOW

By cropping one can maintain, produce, or change the window through which the scene is viewed. Let me define what is meant by the so-called stereo window. When a scene is observed with the naked eyes, nearly 180° is encompassed. The camera, however, restricts the field of view considerably, as if one looked at the selected portion through a window. In flat photography, the position of the window is important as an element of composition, and cropping is done with this in mind. But in stereo views, this window becomes itself an "object", and as such, has a position of depth relative to the other objects in the scene. It should not convey puzzling or contradictory information to the observer. Each eye should see its window in a complimentary and consistent manner.

When looking through a window at objects outside the window, the right eye sees further to the left and the left eye further to the right. So, for an object to appear to be behind (outside) the window, its image must be closer to the left border of the left-hand picture of the stereo pair than it is on the right-hand picture. Any point in the scene which reverses this will appear to be in front of the window. And if there is no difference, such a point appears to be at the same distance as this window. If one is not careful, the window may appear to loop through the scene leaving some objects in front of the window and others behind it in a rather nonsensical fashion.

In most scenes, all points should be behind the window. There are, of course, spectacular exceptions, but here the objects in front of the window must make sense in the total view.

It is assumed that the two halves are properly aligned vertically, so that the bottom is cropped at the same level on both. Contradictions at the edges (called floating edges by some) are particularly disconcerting in stereo.

Since the lenses in most stereo cameras are unable to toe in as the eyes do, a window error results at all distances nearer than the preset standard window of the camera, and this error increases the more the subject distance decreases. The result, as I have observed it, is that for closeups the window is reversed and requires corrective cropping to create a true window again.

Properly presented, the stereo window adds much to the enjoyment of the scene within. A window may not always be necessary, but sometimes, when properly cut, it can make the picture. The window distance can be changed or adjusted by cropping and this introduces another element of choice to the view maker.

Whether one leaves a space between the two halves is also a matter of choice but it does accentuate a properly cut window. In a way this is a continuation of the flat photography contest between bordered and borderless prints, confused further by the role of the window. Such a separation must be taken into account in establishing the distance between homologous points, however.

In conclusion, any difficulty or discomfort experienced in viewing a stereo picture probably is the result of a mounting error; no view is as effective as it might be unless it is properly mounted.

"Promenade, the Budweiser Clydesdales take a brisk stroll in downtown Erie, Pa., drawing a sizable number of admirers," by Norman B. Patterson, exchange #17 in the N.S.A. Amateur Photographic Exchange Club. (John Waldsmith Collection).
CAMERA FEATURE

THE

JULES RICHARD

HOMEOS

By Greg Taylor

The Homeos was designed by Louis-Joseph-Emanuel Colardeau and Jules Richard, and manufactured by Jules Richard in Paris, France. Patented in 1913, it was the first stereo camera to use 35 mm roll film. It was the second commercially produced camera to use this film.

Reportedly, ten Homeos were sold in 1913, and a few hundred in 1914 prior to the outbreak of World War I. Many of these could have been destroyed during the war. Difficulties in obtaining film and paper leaders following the war inhibited production and sales, and by the time manufacture was discontinued in the early 1920's, only about 1500 Homeos cameras had been sold. The 1924 Jules Richard catalog lists the Homeos at $225.

Construction

The Homeos has an all-metal construction with blued finish, leather covered in part. It has a top mounted spirit level and dual, direct eye level view finders. One of these is located on the top for horizontal framing, and one on the left side for vertical framing.

With the Homeos, 26 or 27 pairs, or 57 single 1" x 3/4" (2.5cm x 1.9cm) negatives could be taken on one meter rolls of standard 35 mm cinematograph film - which was specially spooled for daylight loading. Film positives, made from these negatives by special contact printing, could be viewed in a special Jules Richard stereoscope.

The Homeos measures a mere 6 1/2" x 2 3/4" x 2 3/4" and weighs just 26 ounces.

Lenses

The Homeos has matched Zeiss "Tessar" 30 mm focal length, 3/8 inch diameter anastigmats. This gives most critical definition over the entire field of a full aperture of f4.5. The Chronomos shutters are set simultaneously to apertures of f4.5, f6.3, f10, and f20. Lens separation is 2 1/2". A lever sets the horizontal guillotine shutter which gives an accurate range of exposures between 1/6 and 1/142 second - including 1/12, 1/24, 1/50, and 1/90. Longer exposures may also be made by setting the shutter to "time" (P on the camera).

The lenses are fixed focus, but if required to photograph objects as close as 18 inches, a pair of auxiliary lenses, fitted permanently on the front of the camera, can be slid into position.

Operation

The roll film is easily inserted and removed from the camera in any light. Each section of film is brought into position by a winding key, which automatically registers the number of pictures taken. During the exposure, the film is pressed into contact with a piece of optically flat glass to insure perfect register. The shutter release is on the top right front.

References


December 6, 1941. Aboard the Akagi, flagship of Admiral Nagumo’s Carrier Striking Force, some six hundred miles north of the unsuspecting American naval base at Pearl Harbor, Hawaii, a special flag snaps proudly overhead. The same banner had flown from another flagship thirty-six years before, on May 27th, 1905, as Mikasa led the line against the Russians at Tsushima, the greatest naval victory in Japanese history. The architect of that victory was Admiral Heihachiro Togo.

The Japan into which Togo was born in 1848 was still a feudal society, only just nearing the end of centuries of self-imposed isolation. As the son of a samurai in the rebellious Satsuma province, young Togo was among the defenders in 1863 when a British squadron bombarded his hometown of Kagoshima in retaliation for the murder of a British merchant. Togo shortly was enrolled in the Satsuma fleet, seeing action in the civil strife of the late 1860’s. In 1871 he joined the mikado’s infant navy and a few months later was one of twelve midshipmen selected to undergo naval training in England. Two years aboard the training ship Worcester ended with a global cruise to Australia and back; then in 1875 Togo was assigned to observe the construction of one of the three warships building in England for the Japanese.

After his return to Japan in 1878, Togo rose rapidly in rank despite an interval of prolonged illness. Japan’s westernization was proceeding with astonishing speed and his favored young officers kept pace with her. Togo’s duties were varied: second in command of the imperial yacht, a subordinate role in a punitive expedition to Korea, protection of Japanese interests in Hawaii during the serio-comic revolution of 1893.

When hostilities with China threatened in 1894, Togo, as captain of the protected cruiser Naniwa, took part in the first clash of the Sino-Japanese War and, later the same day, created an international furore by sinking a British merchantman carrying Chinese troops to Korea. Naniwa and her captain figured prominently in both Admiral Ito’s victory in the Battle of the Yalu and the subsequent capitulation of the Chinese fleet at Weihaiwei the following February. Togo ended the war as a rear admiral in command of a cruiser flotilla.

For the next several years, key shore assignments alternated with service afloat during the Boxer Uprising.

Given command of the Japanese fleet at the outset of the Russo-Japanese War, Togo faced a daunting task in 1904: to destroy the powerful Russian Pacific Squadron in battle before reinforcements could arrive from Europe, while preserving his force intact to meet those reinforcements when they did arrive. There followed a frustrating period as Togo alternately tried to entice the Russians from their base at Port Arthur by desultory bombardment or to pin them in by using blockships. The Russians finally sortied on August 10th. In the ensuing Battle of the Yellow Sea, most of the battered Russian ships survived, only to face internment in China or to be caught in the ruin of Port Arthur, which surrendered to General Nogi on the second day of the new year.

Meanwhile, the misfortune-plagued Baltic Fleet under Admiral Rozhdestvenski was nearing the end of an incredible 18,000 mile voyage. Though the Russians were nominally superior to Togo, their ships were badly in need of refit. At Tsushima, Togo’s victory was classic in its totality, virtually all of the Russian (Cont. on page 40)
THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH

THE SOCIETY

FROM THE SOCIETY NOTEBOOK

By Norman B. Patterson

The Stereoscopic Society is open to NSA members who take their own, original stereographs in a format suitable for circulation in the Society's postal folios, and who enter their stereographs in these folios on a reasonably regular basis. Opportunity is afforded to see the work of others who are active in the modern production of stereographs and to read and add to the comments that the members below on each slide or print. Further, one obtains the constructive comments on one's own work that enables one to enjoy the hobby more through correcting past errors.

Two types of participation are possible. The transparency circuit meets the needs of those who produce stereographs by one of the various formats using, for the most part, 35mm color film. The print circuit, on the other hand, is for those who produce viewcards. This usually means obtaining a negative and attaching prints from same to a standard 3½" x 7" card mount.

When a folio arrives, the member removes his picture from the folio and retires to a quiet corner to avidly read the comments which it has gathered as it traveled far and wide to the stereographers of North America [and to Great Britain, Australia and New Zealand if it is an international folio]. He or she then adds comments to the other views in the folio while enjoying an evening of great entertainment. Finally, after the addition of a new view, the folio is sent on to the next member on the current mailing list.

One may participate in both circuits or either one alone. Judging from the overseas folios, stereo color transparency making is being vigorously carried on overseas. The Australia group is quite large. However, viewcard makers seem to have declined some time ago to the point where overseas folios no longer arrive. We are trying to reestablish these as we feel there must be a corps of people there, as here, who would like to make viewcards and share them with others. We are having some trouble making the right connections. Projection stereo is particularly popular overseas but does not play a role in the Society's activities at this time. Many do not want their slides projected.

In future editions of this column, I hope to show examples of views that have traveled the circuit along with some of the comments and criticisms they have received.

Sources of supplies for the stereo view maker. Frequent queries are received regarding sources of supplies and services relevant to producing stereo views. Dr. Paul Milligan, to whom I apologize for a misspelling on last year's membership list, has shared with us the...
following: "Here are my sources:

1. Henry H. Erskine, F.P.S.A., 1282 Sherwood Road, Highland Park, Ill. 60035. House currently for sale—or perhaps just sold—he is clearing out stereo gear.

2. Heyerhoff Stereo Photographic Supplies, 2404 Noyes, Evanston, Ill. 60201


5. The inventor of the Realist Stereo Camera and the Kindar close-up stereo attachment for Exacta cameras may make another run of Kindars, if he gets enough orders. These are superb for flowers, bugs, all sorts of stereo close-ups. Seton Rochwite, F.P.S.A., 3347 Banyan Ave., Loveland, Colo., 80537. I have one, but it's not for sale.

6. STEREO CAMERA REPAIRS

Realist—Illoca—Kindar—Wollensak

Mr. Charles A. Piper
26810 Fond du Lac Rd.
Ranchos Palos Verdes,
California, 90274

He can actually fix and adjust a stereo camera and not goof up six other things doing it.

Verascope—Bell & Howell—TDC (has spare parts)
International Camera Corp.
852 W. Adams St.
Chicago, Ill. 60607

This is the only source in USA for spare parts for the popular French Verascope Camera and an old fellow there knows the Verascope inside and out. Other than these two men, no one touches my stereo cameras."

N. Clement Slade, Jr. is one of our valued members of the Society. Clem denies being an avid photographer but participates in the print circuit and to a limited extent in the transparency circuit. His interest in stereoscopic photography goes back a long way. He produced his first views from a German Kodak c3 folding 35 mm camera with a prismatic attachment for split frame images. He has since those days added considerably to his store of stereo equipment. He is an experimenter and enjoys trying out new things and making them work. As such he offers balance to those who like set rules and little variation. His article on pin-hole camera stereo appeared in the Jan. Feb. 1978 Stereo World. Of late, he has been working on hyperstereo where the stereo pairs are taken at distances far greater than the distance between the eyes.

Clem has donated his resources time and money to projects of the JACKSONVILLE MUSEUM OF ARTS AND SCIENCES. His ads are frequently seen in Stereo World in search of desirable views of Jacksonville, Florida, the St. Johns River, and neighboring areas. All this effort has been for the enhancement of the Museum's treatment of the history of the region. He also puts in a lot of time in improving and delivering an hour slide show and lecture on the history of his region of Jacksonville, Fla., and vicinity.

Inquiries relevant to membership in the Society should be directed to Norman B. Patterson, 2922 Woodlawn Avenue, Wesleyville, Pa. 16510.

"My Old Kentucky Home"—Thomas Wolfe Memorial, Asheville, N.C., May 1978, by Clem Slade. This hyperstereo was taken with a 4 foot base with an Olympus Quickmatic E.M. (Courtesy of Clem Slade).
The Unknowns

By John Waldsmith

Bill Frassanito of Gettysburg, Pa. was able to identify our unknown on page 24 of the last issue. It shows the Volunteer Refreshment Saloon and Union Volunteer Hospital in Philadelphia during the Civil War. I contacted Ray Holstein, the owner of the view, who did some additional research. "The Volunteer Refreshment Saloon was organized on May 27, 1861, and was maintained under that title only until Dec. 1, 1865. The third building as shown in the view was added in 1863. So from all of this information it is not too difficult to put an approximate date on the stereo view." The Saloon and Hospital were located in a converted boat-shop on Swanson Street, below Washington Avenue serving as a "free refreshment saloon for soldiers." Soldiers passing through Philadelphia found at the Saloon hot coffee, beef and bread always ready for them. Also provided were washing facilities and even writing paper and envelopes enabling soldiers to write home. All letters were stamped, free of cost to the writers, and mailed by the hospitable men and women of the Union Volunteer Refreshment Saloon. Our unknown view also featured in the foreground a small cannon. The cannon was called "Fort Brown" for the man who had organized the volunteer organization. "When a troop train left Jersey City a telegram was sent to the 'Union' and the gun was fired to notify the housewives, often busy at their domestic cooking, to hurry to the big sheds and make ready." It was the first, it is claimed, to thunder out the news of the surrender of Gen. Lee, on the night of April 9, 1865. Our thanks to Bill for identifying this important Civil War view.

To follow-up on this exciting find, Vern Conover has sent the below illustrated unknown. It shows another refreshment saloon housed in what appears to be a small railroad depot. The large building attached is the "Givens Hotel". It is on a yellow round cornered mount. Other than these clues it is a total unknown. Vern also has submitted two other unknowns illustrated on the facing page. The one at top shows a large crowd watching the arrival or departure of apparently someone important. There is a fine carriage in the view pulled by matched white horses. It is on the later unidentified dark brown Anthony-type mount marked at lower right "Washington, D.C." Vern feels this was taken in Washington but is not sure of the event. Do we have any members who may have this view identified? The other view shows what appears to be the aftermath of a disaster. There is considerable rubble in the street and the building in the background is gutted by fire or an explosion. The signs at left read "Cornelius Dugan 25/Beer, Ale & Liquors" and another "Bar-nard". It is on a yellow square cornered mount and at one time had a revenue stamp affixed to the reverse.

Do we have any members who may be able to identify these unknowns?
One of the foremost publications which has become noted for numerous fine photographic historical essays is *American Heritage*. Much of the success of this attractive bi-monthly must be credited to Oliver Jensen. After ten years with *Life*, Jensen came to *American Heritage* in 1954 and soon afterwards lent his expertise to making it one of the best historical journals, as well as, one of the best visual publications. In 1968, he wrote and edited *American Album*, a collection of rare photographs which sought to illustrate "how we looked and how we lived in a vanished U.S.A." Now ten years later, Jensen has edited and written another outstanding photographic historical book, *America's Yesterdays, Images of our lost past discovered in the photographic archives of the Library of Congress*. *America's Yesterdays* is the result of an exploration into the Prints and Photographs Division of the Library of Congress. Jensen has sought out mostly photographs which give a fresh early picture of the United States and ones never before used in publications. Many of the excellent photographic reproductions are from stereographs. An entire chapter is devoted to the stereoscope and stereographs. The exploration is primarily between the 1870s and the 1920s, because copyrighted photographs were not sent to the library until 1870. Previous to that time they were sent to district offices and generally were lost or discarded. At $34.95 *American Yesterdays* would make an excellent addition to any library of photo-historical books. Oliver Jensen has again given us another fine and attractive photographic book. *America's Yesterdays* [352 pages, Indexed] is published by American Heritage Publishing Co., Inc., New York with book trade distribution by Simon and Schuster, New York.

*By Neal R. Bullington*


This book was compiled by the National Park Service as part of their mandate to disseminate to other agencies “information concerning professional methods and techniques for preserving, improving, restoring and maintaining historic properties.” Thus it pertains especially to buildings and architecture, but the examples of techniques cited were used on objects as diverse as ancient Greek statuary and pueblo Indian ruins.

It begins with an introduction which covers the definition of photogrammetry and its applications to cultural resources. This is followed by a chapter dealing with the history of basic principles, which are traces back to the Renaissance discovery of the laws of perspective. Next is a chapter on techniques and applications which contains several examples. Of these, two may be of interest to stereo fans wishing to gain information about certain objects or structures; both deal with aspects of “reverse perspective analysis of old photographs”.

However, the example which will be of most interest is the one titled, “Stereophotogrammetry”. Seventeen pages are devoted to describing methods and equipment ranging from the simple to the exotic. Subheadings including “Orthographic Projection of Details on Curved Surfaces”, and “Aerial Stereophotogrammetry of Architectural Subjects” give an idea of possible applications.

Although the subject matter is potentially complex and esoteric, it is presented in a clear, concise fashion. This is what we might expect from the fact that the publication is intended to serve as an overview of techniques for problem solving, rather than as a “how to” manual. A bibliography is included for those who wish to dig deeper.

Anyone interested may obtain the book from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. The stock number is 024-005-00684-2. The price is unavailable at this writing and subject to change, but should be in the under $10 range.

*By John Weiler*

I wish to direct our members’ attention to the “Amateur Scientist” column of the December 1978 issue of *Scientific American*, subtitled “Moire effects, the kaleidoscope and other Victorian diversions,”
written by Jearl Walker. I quote the first paragraph: "This month I shall discuss some classic visual toys that appeared in the 19th century. Although a few of the toys are still sold, most of them have fallen victim to newer entertainments. They are so diverting and instructive that they deserve a better fate." Aside from the two visual tricks noted in the subtitle, Walker devotes the largest portion of the article to the stereoscope and stereoscopic images. If we can get around the idea of calling our hobby and art form a "toy," there is some worthwhile information to be found here, especially since the author is trying to encourage people to make their own stereographs.

First, brief instructions for making a Wheatstone-type stereoscope are given. A description of the Holmes viewer follows, with a diagram of same. Although Stereo cameras are never mentioned, some methods for producing stereographs are presented, including not only the usual method of single-lens camera displacement, but also the technique of rotating the camera through a small angle between successive photographs. Walker states: "Even if I photographed exactly the same scene without moving the camera between successive exposures, I could still get a reasonably good three-dimensional illusion by fiddling with the position of the photographs in my stereoscope." But then the author goes on to explain that the depth cues in such a situation are purely monocular, such as converging lines, foreground overlapping background, familiar subject matter, etc.

There follows a very good discussion of the perception of depth, the principles of accommodation and convergence of the eyes, and also a paragraph or two about free visioning. A simplified optical diagram of the stereoscope is given, and I found this enlightening.

I am sorry to see camera-rotation technique discussed, as it will produce decidedly less satisfactory stereographs than the lateral displacement method, due to reduced overlap between images and inadequate separation between successive exposures. Walker's suggestions to readers to experiment with mounting identical images will produce some disappointment also. Why not encourage them to do it right? I feel that any introduction to stereography for the general public should include only those techniques which will insure the most pleasing results, so as to foster further interest in the field.

All in all, this was a good presentation of the principles of stereoscopy, and the curious Scientific American reader will be encouraged to experiment for him/herself. Aside from the few problems mentioned above, I found it a useful and welcome introduction for the general reader.

A number of fine, illustrated catalogs are available to purchasers of photographica. They serve as excellent reference sources and give collectors an understanding of current market values. Some of the better ones are reviewed here.

Graphic Antiquity, Drawer 1234, Arlington Heights, Ill. 60006, owned by N.S.A. members Cliff and Michele Krainik, publishes a catalog of various types of photographica including daguerreotypes, stereo views, cartes de visite, and large prints. The latest catalog featured a rare daguerreotype from the Mexican War (1846) at $3,500; a stereo view portrait of Abraham Lincoln published by Taylor & Huntington at $475; and a very rare Crystalotype portrait of President Franklin Pierce by John Whipple for $700. The catalog is printed on coated stock and is greatly illustrated. Krainik also adds historical notes and references on a number of the lots. Please write for subscription rates.

N.S.A. members Yann & Lynn Mailliet, 245 East 63 Street, New York, N.Y. 10021, publish a catalog of fine photographic images including numerous daguerreotypes, ambrotypes and usually about thirty stereo views. They recently offered a Savage & Ottinger stereo view "Joining of the Rails at Promontory Point" for $95. Also several locomotives were priced from $20 to $30 were offered along with a close-up stereo view of the Great Eastern at $55. An uncommon 1/6 plate size stereo daguerreotype in a Mascher case was listed at $225. Other images included a ¼ plate daguerreotype portrait of a man holding wheat and a sickle at $325; a ¼ plate daguerreotype portrait of a seated young couple looking into each others' eyes at $145; and a ¼ plate daguerreotype of a farmyard scene at $310. Subscription rate is $4, overseas airmail is $5.

Another N.S.A. member couple, Allen & Hilary Weiner publish an attractive catalog of fine antique cameras and images. They feature numerous cameras and in recent years have sold a number of rare pieces including a daguerreotype camera, a wet plate stereo and several excellent and scarce detective cameras. They always have numerous stereo views and fine images listed. For current subscription rates and information write the Weiners at 80 Central Park West, New York, N.Y. 10023.

A most interesting catalog is offered by N.S.A. member John S. Craig, a noted dealer and collector who has specialized in photographica since 1969. His catalog also includes a newsletter listing current events and happenings in the collecting field. The subscription price is worth his graphic accounts of his travels about the country attending the various photographica shows. The Craig search for the finest piece of prime rib is nearly legendary. The catalog lists dozens of items, including cameras, literature, brochures and early instruction manuals, early catalogs, daguerreotypes, tintypes, stereo views and CDVs. The 1979 subscription rate for eight issues mailed first class is $7.50. Write to John S. Craig, P.O. Box 656, Norfolk, Conn. 06058.

Several lists are offered by a number of N.S.A. member dealers and collectors. These include special listings of stereo views and viewers by Robega Etter, P.O. Box 196, Lenox Hill Station, New York, N.Y. 10021 [3 issues $2.50]; a mail auction list of stereo views by Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191 [$3.00 for six issues]; and Leon Jacobson, 161 Genesee Park Drive, Syracuse, N.Y. 13224 sends a fine list of various photographica and nearly always lists several stereo views.

These are just some of the catalogs and lists being offered. We will report on others as space permits in future issues.
"As part of a continuing study of the Kilburn Company's stereo views, I've been concerning myself lately with the odd and rather rare end of their production, those views numbered in the 20,000s. It now appears that these last views were in fact re-issues of their cabinet-sized card series of the late 1870s. Why they should have re-issued these views thirty years after their original appearance is not at all clear. To try to sort things out, I'd very much like to hear from any N.S.A. members who have Kilburn views numbered in the 20,000s, giving numbers and title of the views." T.K. "Tex" Treadwell, 4201 Nagle, Bryan, TX. 77801.

"I am seeking information on the Bay State Publishing Company and their series of stereographs of golfers. I would like to find someone in the Association who collects their views and might possibly have some of the many golfing views which they produced." Robert Kuntz, 235 East Helena St., Dayton, OH. 45404.

The illustrated post card was sent to us by Chris Lucas of Columbia, Mo. who has borrowed it from D.F.L. Pritchard of Reading, England. It shows at right the offices of the London Stereoscopic Company on Regent Street in London.

NSA member Charles East, who is presently working with the Louisiana State Library's picture collection as a special project, invites the help of other members in locating a photograph of the Hiram Powers statue of Washington which once stood in the rotunda of the State House in Baton Rouge. The standing marble figure was crated up and shipped to Washington during the Union occupation. For a brief time it was exhibited in the U.S. Capitol and in 1863 was removed to the U.S. Patent Office, where it remained until 1869, when it was returned to the state of Louisiana. Two years later it was destroyed in a fire which destroyed the building in which it was housed at the Fair Grounds in New Orleans.

No photograph of the Washington statue is known to exist, but East believes that it may have been photographed in Washington, more than likely during the period when it was at the Patent Office. "I wonder if it may not have been photographed in stereo by Anthony or by the Bells," he says. "It of course also may have been photographed in New Orleans after its return to Louisiana." Anyone having any information on the statue is asked to contact East at 1455 Knollwood Drive, Baton Rouge, La. 70808.

"I have one question to ask. For some time now I've been wanting to write you in regard to a bound volume of a magazine I have had for years. It's called "The Stereoscopic Photograph". I have Volume 2, June 1902 to March 1903 (4 issues). Although not stated the magazine was published by Underwood & Underwood. It was printed here in Rochester by Ernest Hart. It is filled with many stereo photos. The earliest issues carry almost all double images. The later ones have more single photos. Daniel J. Ellison was the Editor. There are articles by Charles H. Baker, Geo. Kennan, A.H. Strohmeyer, Elmer Underwood, etc. Many articles of stereo-optics, technical suggestions, travel maps, International Travelers Club, etc. I have never seen any mention of this magazine anywhere and wondered if anyone knew anything more about this fascinating publication. The last issue I have has the name changed to "The Traveler" but the format is basically the same.

"The cover on the Nov.-Dec. issue of Stereo World is certainly dramatic and just perfect for the 75th Anniversary of manned flight." Alan Mueller, Rochester, N.Y.

"First of all, congratulations on the best issue yet for Stereo World (Nov.-Dec.). As you mentioned, there was a very heavy commitment in France in the early days of aviation. Much of this activity was photographed in stereo using the European sizes such as 45 X 107 mm and 6 X 13 cm. I have several catalogs of European glass views and I am enclosing a Xerox of page 85 out of a long catalog that lists 50 early views that would certainly be a prize addition to anyone's collection. Commercial views in at least three formats were produced by a number of companies in France, but I must say that they don't show up very often. I must have owned a half dozen Taxiphotes and usually only get one box of perhaps 25 views of professional quality with the rest strictly amateur. I think you will find the 40 views on boxing (on the Xerox list) equally interesting.

"I was so surprised to see the two pictures of Lindbergh by L.E. Goodnight. It would have been nice if one could have mentioned that he
was for many years a member of the Stereoscopic Society. We exchanged correspondence on many occasions and I had the privilege of looking at a lot of his fine pictures. As I recall it, he did some work professionally as part of his career in the armed forces. I remember in particular a series of pictures he made of a nesting hawk or some other large bird using two 4 X 5 Graphics set up on individual tripods and fired simultaneously. He was one of the masters of the old print circuit. While reminiscing, I don’t know whether Bill Wilson told you, but he not only formerly worked in larger formats, he actually made photographs for Keystone. The picture of the mill which you reproduced mounted on the reverse side of the portrait is typical of his excellent work.” Paul Wing, Hingham, MA.

“I take pleasure in giving you further information about the St. Louis Exposition balloon race featured on page 8 of the Nov.-Dec. issue. Here is a description of the race supplied by friend Thomas Whitney of St. Louis, Mo. ‘On Liberal Arts Day a balloon race was staged for a $5,000 purse. The starting point was near the base of the De Forest Tower. Two balloons were involved, their destination was to be to land as near as possible to the Washington Monument in Washington, D.C. Both left on a true course but after about an hour a strong wind came up and brought one back to St. Charles, Mo. and the other landed near Collinsville, III. The prize was not awarded and the Fair ended before another race could be arranged.” C.R. Thayer, New Wilmington, Pa.

“A couple comments on your ‘Viewer Feature’ on page 40 of the Nov.-Dec. issue. ‘I have two Corte-Scope viewers but only one case but they are a bit different than the one you described. Mine are all steel, even to the two light colored lens holder frames. The handle and eye ‘shades’ fold but the lens frame and view card holder do not fold flat. I do not believe that the one you picture folds completely flat. The handle of mine has ‘PAT PEND’ stamped on them as well as the name, town and how to lock the handle. The PAT PEND would lead to the belief that the viewers may have been made about 1914 before the patent was actually issued.'” Richard M. Bradley, Santa Ana, Ca.

(Editor’s Note: I have three different Corte-Scope which all fold flat. I have one other which is much like you described in your letter. But it comes apart to be placed flat in the box. I recently obtained another Corte-Scope which when assembled is part of a book with a view for each page. John Waldsmith, Columbus, Ohio.)

“I am researching the inventor and photographer Walter Bentley Woodbury. Woodbury photographed in Java during the 1850’s and the result of his labors were first published in Great Britain as a set of stereo slides by the firm Negretti and Zambra in 1859. After the invention of Woodbury’s photo-mechanical printing process in 1864, the technique known as the Woodburytype was applied to the making of lantern slides. I believe that these slides were marketed in the States by the Sciopticon Company, who also had a successful market with their magic lanterns in Great Britain. John Carbutt of Philadelphia also made lantern slides by the Woodbury process. The reason that I write to you is that very few examples of Woodbury’s stereo slides or of lantern slides made by the Woodbury process have ever been found. I hope the N.S.A. members may assist me in my search for examples and information. I might add that the energy with which your Association conducts it’s activities certainly has won many admirers on this side of the Atlantic.” John Malcolm, 34 Kershaw Street, Shaw, Oldham, LANCS., Great Britain OL2 7AJ.

“I called the Kodak lab in Rockville, Md. and they verified that they do make 3½” X 3½” prints from stereo slides. They said just give the special instructions.” Les Woelflin, Beckley, W. Va.

I’m glad to see a committee on Contemporary Stereo. I Personally am interested in information on shooting, viewing and printing equipment, both original and modern.

“You may be interested in listing in your column the existence of stereo groups today. There is an active group in New York City, shooting and projecting stereo slides, etc., that meets the 2nd Friday each month. For info, people can contact: Milt Olive, 404 East 18th, Brooklyn, N.Y. 11226, (212) BU 7-0561, or Jerry Meyer, (212) LE 9-0100.”

“Also, please let me know if the articles in Stereoscopy (official publication of the International Stereoscopic Union) are in English. Does anyone in the New York City area get a copy that I might see once?” David Scherer, Jersey City, N.J. (Editor’s Note: Stereoscopy is printed in English which is the official language of the I.S.U. Send a large stamped, self-addressed envelope to us in Columbus and we will send you a xerox copy of the latest issue. N.S.A., P.O. Box 14801, Columbus, Ohio 43214.)

“Many times I have heard dealers describe their views for sale as ‘cards in good condition and will clean better’. Is there a good method of cleaning stereo views that won’t ruin the photographic images. I have several cards with brown stains on the images that I would like to remove. Any help you could give me would be appreciated.” Michael J. Novak, Newport Beach, Ca.

(Editor’s note: From the description of “brown stains” I would suspect you are describing a common problem which is called “foxing”. Foxing is a fungi which develops within the paper fibers. I know of no way to arrest or eliminate such damage. The best recommendation is not to attempt cleaning your stereographs. Handle your views on the edges of the mounts. Fingerprints leave oily deposits which can add additional soil. There is considerable controversy concerning storage, sleeves, etc. The ideal situation is to store the prints flat in a temperature and humidity controlled storage cabinet.
Unfortunately, such is not the case with 99.9% of the stereo view collections. Wipe off surface dust or soil gently in even strokes with a soft lens tissue (dry) or a soft hair brush. Store your views in a non-acid sleeve which has an opening at both ends for allowing the mount to "breath". Clear sleeves work best to prevent having to remove it each time for viewing. Store the views loosely in an acid-free storage box or metal storage cabinet. Mounts stored too tightly in a drawer can damage one another by pressing an imprint of trapped dust, etc. If you would like to experiment with cleaning, I strongly recommend using views you care nothing about. Ammonia or Methanol diluted with water will remove surface grime. Use a Q-Tip and do a small area at a time. Rinse excess liquid from tip. Do not press too hard or rub abrassively. This will remove the emulsion of the albumen print. I do not recommend ever using erasers. I have also seen remarkable results using a commercial wallpaper cleaner. Use caution though. Another old method of cleaning is very fresh white bread pressed into a soft ball. Brushing the bread ball over the surface does pick up a lot of grime. Finally, I must repeat, the best thing to do is nothing at all. It will only decrease the value of your views to clean them unless you feel professionally qualified.

TOGO

(Cont. from page 31)

ships being either sunk or captured (with two battleships among the latter), and Rozhdestvenski himself wounded and a prisoner.

As Admiral of the Fleet, Togo continued to exercise a strong role in the development of the postwar navy, as well as supervising the education of the Prince Imperial, the future Emperor Hirohito. Seven years after Togo's death on May 30, 1934, as the Japanese prepared to embark on another desperate struggle, Akagi's flag was a silent tribute to the sailor known as "the Japanese Nelson."

Darrah Collection to be Sold

Mr. Peter H. Falk, President of the Hastings Galleries, Ltd. of New York City has informed us of the auction sale of the William Culp Darrah Collection of stereographs. The auction sale is scheduled for a two day session May 1 and 2 followed by a second session in October. The illustrated catalogue [$10.00] will go on sale April 1. The collection will be previewed from the 24th of April through the 30th.

As most of our members know, the Darrah Collection, containing over 100,000 stereo views, was compiled over a forty year period by N.S.A. member William Culp Darrah. The collection is believed to be the largest surviving American collection of antiquarian stereo photographs. Mr. Darrah is the author of Stereo Views, A History of Stereographs in America and Their Collection [1964], and The World of Stereographs [1977]. William F. Stapp, Curator of Photographs at the National Portrait Gallery, has stated that "a collection of this magnitude would be impossible to assemble today... The Darrah Collection' is virtually unique in its comprehensiveness and quality, and is of significant interest not only to photographic historians, but to social and cultural historians as well."

The Hastings Galleries expect a considerable number of bidders for the two day sale. This sale could be a major trend setter in the future of the collecting value of stereographs. Persons wishing to purchase the catalogue or receive additional information should contact The Hastings Galleries, Ltd., 121 East 24th Street, New York, N.Y. 10010, [212] 228-6700.
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 ads a year, with a minimum of 35 words per ad. Additional ads may be inserted at $1.50 per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $3.00 a page.

FOR SALE

FOR SALE: Medical stereos: Rainforth, 1910, skin diseases, 125 cards, numbers 1 to 128 very good to ex., $93.6 hand viewers, 2 need holders $115. One hand viewer use with regular and post card stereos, places around glass) $80. Special payment certificated. Please add postage. Mildred Brooks, 142 Fernbank Avenue, Delmar, N.Y. 12054.

FOR SALE: Jules Richard Homeos—Stereo Photography Unlimited is offering Homeos serial #127, in excellent condition, with case in fair condition, two rolls of 35mm film, and two empty spools -for $5,000. This camera is featured in an article in this issue of Stereo World. A Homeos Photographic Package is also available, which completely describes this rare camera. The package consists of three 8 X 10 black and white prints, and four 1 5/8" X 4" stereo views. The cost of the package is $10. Stereo Photography Unlimited, 8211 27th Avenue North, St. Petersburg, FL. 33710.


SEND FOR MY LIST of Keystone views for sale. Send 28¢ postage. R.M. Waldsmith, 1345 Tiverton Sq., N., Columbus, OH. 43229.

“camera ready” (to be reproduced exactly as submitted). Other size ads rates sent upon request. Deadline for all advertising is published each issue at the end of the “Editorial” on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801, Columbus, Ohio 43214 or call (614) 885-9057.

FOR SALE: Matthew Brady and his camera—hand painted lead miniatures, approx. 2" high. $15.00 at set postpaid. Charlotte Schoewe, 18819 Purlingbrook, Livonia, MI. 48152.

I CAN STILL FURNISH the following back issues of Stereo World. 1-3; II-1,4,5; III-2-6; IV-1-3. Will take best offer. C.R. Thayer, 545 W. Neshannock, Apt. #3, New Wilmington, PA. 16142, (412) 946-8431.

POLYORAMA DRAWINGS. 3 drawings on light black paper, colored, circa 1855. Send 60¢ in U.S. stamps for xerox copy. John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.

THE WORLD OF STEREOPHOTOGRAHS by William C. Darrah, the must have book for the collector. Price includes fold flat stereo viewer and price. H.A. Hornstein, 995 Hendrick Road, Muskegon, MI. 49441.

PROTECT YOUR STEREO VIEWS with clear acetate sleeves. 2 sizes, (3 1/2 X 7, 5 X 7), $5.00 per 100 plus postage (Minimum $2.00 plus 50¢ a box for 3 boxes or more). Last chance to buy at this price. Stereo-Mania, Gordon D. Hoffman, Box 324, Green Lake, WI 54941, Tele. (414) 294-6458.

TRADE

TRADE: Anything for Louisiana images. Brandt Rowles, 54 W. Elmwood Drive, Monroe, LA. 71203.

WANTED

WILL PAY $25 (I’m desperate) for a nice Blessing #411 (bird’s Eye Panorama View of New Orleans, No. 2). Or will trade whatever you want for it. View is needed to complete my set for research purposes. Brandt Rowles, 54 W. Elmwood Drive, Monroe, LA. 71203.

WANTED: California stereo views, especially Santa Cruz and Capitola. Any close up locomotives or fire engines. Please price and describe. Tom Pollard, 411 Spruce Circle, Watsonville, CA. 95076.


DARIEN EXPEDITION: Highest prices for mint copies or will trade your wants. Wilfred Thompson, 16850 E. Jefferson, Grosse Pointe, MI 48230.

Standard Terms


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Standard Terms

WANTED: Boxed sets of stereo views, primarily of Germany, Russia, Scotland and Greece. Also interested in other sets, or single views. Please price and describe. Gunter Neumann, Parkgrund 14, D 2000 Hamburg - Schenefeld, West Germany.

WANTED: Midget stereoscope with views, if possible, as advertised in Johnson Smith catalogue for 1929. Describe and price. Freeman Hepburn, 30 Montrose St., Malden, MA. 02148.

INDIANS, OCCUPATIONALS (including non-stereo, dags, etc.), labor related (Strikes, labor parades, demonstrations), and London Stereoscopic Company North American Series. Dick and Pam Oestreicher, Box 368, Tempe, Ariz. 85281.

VERMONT STEREO VIEWS always wanted, also other 19th century images of Vermont towns, industry, historic events, etc. cdv's, cabinet cards, etc. Stuart Butterfield, 280 Kinderkamack Rd., River Edge, N.J. 07661.


SARATOGA SPRINGSWANTED: Please help me get through the winter by offering any/all views you have. Bob Joki, 106 Ludlow Street, Saratoga Springs, N.Y. 12866.

ASTRONOMY WANTED: Views of moon, sun, planets, comets, telescopes, observatories, scientific instruments. Describe and price, or send for my best offer. David Coffeen, Box 151, Hastings-on-Hudson, N.Y. 10706.

KEY WEST, FLORIDA KEYS, Spanish-American War, Cuba. Wright Langley, 821 Georgia St., Key West, FL. 33040.

WANTED: Send your Seaver views of Florida to me on approval—your postage and prompt return if not purchased guaranteed. Buy other Florida views. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL. 32207.

WANTED: French tissues, early tinted views ca. 1860, Missouri, trains, pre-WWI balloons. W. Sarono, 68 Morwood LN., St. Louis, MO. 63141.

WANTED: Views of Dover, N.H. Thom Hindle, Box 373, Dover, N.H. 03820.

WANTED: Stereo views of Portsmouth, New Hampshire; street, wharf, architectural, etc. Also views of trans-Atlantic sailing ships in dock, sailing, etc. Also views of Saginaw, Michigan. Douglas Doughty, 1503 N. Bond, Saginaw, MI. 48602.


ALWAYS WANTED: Stereo views concerning the Island of Martha’s Vineyard and its towns: Oak Bluffs (Cottage City), Edgartown, Vineyard Haven (Tisbury), Gay Head, Chilmark, and Menemsha. Harvey Garneau, Jr., Box 700, Vineyard Haven, MA. 02568.

WANTED: Send your Seaver views of Florida to me on approval—your postage and prompt return if not purchased guaranteed. Buy other Florida views. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL. 32207.

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AVIATION VIEWS WANTED, also stereo cameras, projectors, viewers, books on stereo and glass stereographs (approx. 2 5/16 X 5 1/8). State subject, condition and price. Joe Kresyman, 502 Glenmeadow Dr., Ballwin, MO. 63011.

WANTED: Two cases for 35mm Realist stereo camera. Also Realist stereo viewer with 110 Volt adapter. Also Revere stereo camera in good condition. James J. Ayotte, Caswell Plt., P.O. Limestone, Maine 04750.


PAYING UP TO $15.00 for views of Easton, Md., Oxford, Md., Chestertown, Md., and Cairo, Illinois. Also want other Maryland and Delaware views. Michael Luby, 200 Goldsborough, Easton, MD. 21601.


EVENTS

The Tri-State Camera and Photographic Show will be held Sunday, March 18, 11 A.M. to 5 P.M. at Cranford, N.J., at the Coachman Inn, Exit 136 of the Garden State Parkway. Further info: call (212) 374-1499 days or (201) 994-0294 evenings and weekends.

The Photographic Historical Society of New England will hold their 9th Antique & Classic Photographic Show & Trade Fair on Saturday, April 7, from 10 A.M. to 5 P.M. at Howard Johnson's Park Plaza 57 Motor Hotel, 200 Stuart Street, Boston, MA. Donation $2.00 at door. Further info: Jack Naylor, 104 Pilgrim Road, Wellesley, MA. 02181, or Harold B. Lewis, P.O. Box 63, West Newton, MA. 02165, (617) 235-1768 or (617) 332-3649.

N.S.A. member Charles Swedlund is coordinating Stereoscopic Photography: Past, Present, and Future at the national conference of the Society for Photographic Education. It will be held at the Kohler Oaks Inn and Conference Center in Fort Worth, Texas, April 11-14. The program will be multifaceted and consist of a number of talks and visual presentations. The stereo portion of the conference will be presented on Friday. Mr. Swedlund is attempting to contact persons working in contemporary stereo to borrow slides for projection. Persons wishing to participate should contact Charles Swedlund, RDF 2, Box 126, Cobden, IL. 62920. (618) 893-4217.

The Southern States members of N.S.A. will have a regional Swap and Talk meet at the Sam Houston Inn, off Interstate 45, Huntsville, Texas on Saturday and Sunday, April 28-29. In attendance will be John Waldsmith, presenting the stereo slide show The Civil War, A Stereoscopic Documentary as seen at the N.S.A. annual convention in Canton, Ohio. He also will be reporting on the new Holmes Library. The meet will be informal, starting at 12 noon Saturday, with members getting together for dinner in the evening. The meet will end at noon on Sunday. Bring views, viewers, and cameras to swap. There will be a "Show and Tell" for presentation of favorite items from collections. Plan to attend. Further info: Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, TX. 77340.

The Midwest Photographic Historical Society will hold their Photo Show in Kansas City on April 28-29 at a location yet to be announced. Further info: Jerry Smith, 19 Hazelnut Court, Florissant, MO. 63033.

The Photographic Historical Society of Canada will hold their Fifth Annual Photographica Fair on Saturday and Sunday, May 5 and 6 at the Chelsea Inn, 33 Gerrard Street West, Toronto, Ontario, Canada. Non-members of P.H.S. of C. will pay $1.50 admission. Info: R.W. Anger, Fair Chairman, 194 Craighurst Avenue, Toronto, Ontario, Canada M4R 1K2.

The N.S.A. will have the gala opening of the Oliver Wendell Holmes Stereoscopic Research Library on Friday evening Aug. 10 at 8 P.M. prior to the N.S.A.'s Photo Show '79 on Aug. 11 and 12 at the Canton Art Institute, 1001 Market Ave., N., Canton, OH.
“The Pissic Deer” hunted over the hills of the Deer Valley beginning in 1865. The deer was known for its speed and agility, often evading capture despite the efforts of the hunters.

In the view of the interior of the “Chase Shop,” located on the main floor, you can see the door of the cabin of the main house.

Two nice pairs of glasses hanging on the wall. The glasses are framed in wood and are very attractive.

A view of the photographer shooting a picture among the ice mountains. The photographer is focused on his task, and the ice mountains are a stunning backdrop.

A view of the photographer taking pictures of ice formations. The ice formations are a natural wonder, and the photographer is capturing their beauty.

A view of the cabin on the left. The cabin is surrounded by trees, and the view is very peaceful.

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STEREO

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16. SWITZERLAND: 2 UNC., #176b, 1747, and 1 Key #77005, $2.00

17. WASHINGTON, DC: Jarvis’ Patent Office View, fine yellow flat
mt, shows display cases and hall; G-VG, $1.00

18. WASHINGTON, DC: Bryant & Smith: Grissom’s Washington (statue
and birds) 1874; $1.00; 18155; $1.00

19. WASHINGTON, DC: Dell & Bro. 2 views: Treasury Island and
Fennar. Avenue and the Capitol; yellow mts, both at damage, G-VG,
$3.00

20. WASHINGTON, DC: buff mt by Jarvis and one by Keystone, G-VG,
$3.00

WESTERN VIEWS:

21. ARIZONA: 2 Keyestones #1730 and #3564 showing cactus, Buff-B,
$1.00

22. ARIZONA: Grand Canyon views: Unc and Keystone, 5 $1.35, and 5, 850.00

COLORADO:

23. BLACKSMITH: group of 6 gray cabinet mts. of Monument
Park, Glen Eyrie, Garden of the Gods: G-VG, $1.00

24. BISMARK: 2 views; Cemetery Rocks, and #13. Devil’s
Pinnacles: red, buff, nice, $1.50

25. BIVANT: Two views of unusual rock formations: #6, County
Park, Colorado Springs; state capitol, Buff, $1.25, $0.50

26. CHARLESPLATE: Fish, Pike Rock, Garden of the Gods, yellow
cabinet mts, E, rich print, $3.50

27. CHARLESPLATE: Glen Eyrie, Rock, Grand Canyon of Clear Creek;
sends tracks, yellow cab. mt, G-VG, $3.75

28. CHARLESPLATE: 5 scenic cabinet mt views: Summit of Grey’s Peak,
Mount Sopris, South Dakota, Devils Gate (#329), Strike Rocks; All
G-VG, $10.50

29. COLUMBUS: Signal Station, Pike’s Peak; tan cab mt; G-VG,
$1.50

30. COLUMBUS: Fine Tree Farm, William’s Canyon, G-VG; yellow
cabinet mount shows narrow rocks, B, $1.50

31. CORRY & HART: group of 17 Christmas scenes; shows double-
turret monitor Omaha and barge, yellow mt, yellow mt, G-VG, $1.50

32. COTTONWOOD: 3 Cats: Wheeler, Entrance to Insurance Exchange,
and #703; 1874, #56, S.A.M., R.N., Denver, G-VG, $1.25

33. CIVIL WAR: Anthony #81a: Gymnastic Field Sports of the Gallant 7th:
A four-story pile of men; B buff mt, VG, $15.00

34. CIVIL WAR: Anthony #82a: Celebrated Alamo Landing; shows double-
turret monitor Omaha and barge, yellow mt, G-VG; S-L, $1.00

35. CIVIL WAR: Anthony #82d: General Butler’s Dutch Gap Canal;
se. yellow mt, G with G first issue, two only, $0.80

36. CIVIL WAR: Anthony #87: Swamp Angel, Morris Is., S.; shows
common colors, VG but at light brown, $1.25

37. COLUMBUS EXPO: group of 10: #779, 780, 781, 782, 783, 784;
next cabinet, all in mint, 65.00, 1.25, 1.00, 95; $1.25, 1.00, 85, 75

38. CRIPPLE CREEK: 4 views; shows interior views of exhibit, one
best, rest VG, $0.10

39. CENTENNIAL EXPO: Centennial Photo Co.: #466, Corinna Engine,
buff cab; VG, $3.50

40. CENTENNIAL EXPO: group of 4 views on red mts, one G-VG, $0.50

41. CRYSTAL PALACE: 1. The Wave; iron and similar to Stewart World,
Vol. 5, #2. 50, bottom; 50 best, very fine, $4.50

42. COTTONWOOD: 2 scenic views of waterfalls, one from Haynes Glen,
the other from Glen Eyrie, Buff, $1.50

43. INDUSTRIES: Laura Furnace, on the Susquehanna River, Harrisburg;
F. #1,361, American Scenery yellow flat mts, building and workmen,
VG, $6.00

44. KUNKLE: 2 early square corner yellow mts views, Eagle, from
Profile, K. and Y.; $2.50

45. KUNKLE: group of 11 yellow flat mts views: #10, #17, #26, #70,
105, 122, 127, 131, 160, #169; all VG, fine M-H, cabinet, $1.60

46. KUNKLE: 1 red mt view of ice formations: #531, 1361, 1281,
G-VG, $0.25

47. MASSACHUSETTS: C. A. Farrow, Jamaica Plain: 6 views on orange
cabinet mts; Charles Bight of Boston and New England; Marblehead
and Hungen Bay pictures illustrating; shows fishermen & gear, hunting
boats and hunters, boat to lake, etc.; interesting group; G, $1.50

48. NORTH FALLS: 5 Anthony views; #639, 1556, 1930, 3004, 5797;
buff and yellow sq mt, all 501 issues; $5, $4.50

49. NORTH FALLS: 16 flat mts views by various mineral falls: bridges,
ice formations, avg, E, $6.50

50. NORTH FALLS: Davis: #4695, curved buff mt; $2, $1.50

51. ONION UNION Co.: #508, Łaing in Oil, Mehemian’s Farm; G-VG,
$5.00

52. PALESTINE: 8 Views, 1 dupl, all E, $4,50

53. PIRCE, W.V.: 6 views of New Hampshire scenery: #25, 31, 41, 118,
165, 197; all yellow flat mts, fine above; $2.50

54. POGGENDORF, N. S. 2 yellow cabinet mts of Assumpsit Falls, $6.00,
and 1166, VG-VG, $6.50

55. SOULE, J.P.: #520, Washington from Glen House, red mt, G-VG, $2.50

56. SOULE, J.P.: #525, Glen Hills Fall, VG-VG, nice view, red mt

57. SOULE, J.P.: #250, Old Hancock House, Boston; sq yellow mts,
TG, $1.00

58. SOULE, J.P.: 8 views:#88, 11b, 65, 56, 206, 516, 525, 576: all
red mts, scenes, tourists, stagecoaches, two bent, avg $7.00

46
27. FAMOUS PEOPLE. Anthony Prominent Portraits 2096 Mrs Lt Gen Grant, studio full pose, 3c stamp, VG-Exc $20
28. ------- 2965 Lt Gen US Grant, Com in Chief, VG $40
29. ------- Curmeys&Sonn. Horace Greeley; journalist, cofounder"New Yorker",politician, Presidential candidate, scarce,$E65
30. ------- by HR Lindsly, Auburn, NY. 6 important sq cor mt views Un'anry Seward and estate, 4 good mid-dist views of Seward who was Lincoln's Sec State (1861-69). Exc- $70
31. ------- by Paul&Curtis NY, Rev HW Beecher, Am clergyman with wide influence, abolitionist, Am Hall of Fame, E $12
32. ------- (Sarony) beaut close Brett Harte, Calif writer,E $40
33. FIRE ENGINE. Cab size close steamer by WS Elliott,Milton MA, very al unevenness o/w Exc $35
34. ------- Scarse double sided beforeafter Boston Fire, after with close steamer,E -Exc $40
35. GLASS. By Platt D Babbitt, fine winter view Tower, Horse Falls fm Goat is, Exc- $14
36. ------- (Ferrier, et al)co 8005 Expo Universelle, Paris 1867 choice view of Turkey Section: "Empire Ottoman" with display orientalia, Exc $14
37. ------- 8090 as above: overview of Galeries du Travail, Sec. Russian, richsharp, Exc $10
38. ------- signed Ferrier in neg, fine view of palace with harbor & Constantinople, hyperstereo, Exc $14
39. ------- Ferrier et alco, 8833 Colonade at Philae, Egypt. fine overview ruins, Exc $12
40. ------- Langenheim: fine example with VG tint; Boston & Vicinity,Meeting Mass Historical Ass'n, at Mr Tudor's, Nahant. Good historical content, Exc $125
41. ------- Langenheim: Nice Niagara scene fm Clifton House Canadian side, tinting has streak on one side o/w Exc- $50
42. ------- Langenheim: outstanding view tinted loco on Suspension Bridge, Falls beyond.Choice, Exc. $145
43. HAZELTINE. MM Gems Pacific Coast, undil view looking up toward simple log cabin with Assay Office sign, bligs beyond, Exc- $12
44. INDIAN. Zimmerman 497 two Chippewa deer hunters, rifle, snow shoes, Exc- $27.5
45. INDUSTRY. Cab size by RN Ham, interior nitroglycerine har, Hoosac Tunnel, dramatic view dangerous, VG $12
46. INTERIOR. 7 Cab size, complete set Eastman Business College, practical instruction, 1 exterior, Exc $35
47. OCCUPATIONAL. Anthony 193 by FB Gage, Maple Sugar Making VT, tax stamp, Exc $10
48. ------- 5938 Making sugar N woods of NY, Exc $9
49. ------- Excelsior Straw works by OM Perrigot, hat factory. #4 Private Office, top hat owner, VG $6
50. ------- series above, no label: #6 Boiler room, worker, E-87
51. ------- as above: men blocking straw hats, VG $7
52. SCOUT. Kev16761 School gardens boy scouts CF Girls,E$6
Public Preview: Tuesday, April 24th - Monday, April 30th
Illustrated Catalogue: On Sale April 1st, $10 post paid
Auction Date: Tuesday, May 1st & Wednesday, May 2nd

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PART 1: MAY 1st & 2nd

S.R. Stoddard: Reflected self-portrait with a stereo camera. 1875
Glens Falls, New York (Darrah, 1977: illustration no. 252)
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8S24


Another----"No. 2992, Student's Glen, Middletown, Ct"

Another----No. 3204, "View from Union Fort Anthony War Views, No. 2554, "View from north bank of James River, man posed in foreground for excellent stereo composition. In G. Cond., $3 PP.

Another-'Vhirlpool..... Part of Horse Shoe Fall from the Canada Side". G. Cond., $15 PP.

Move Day. Two horse-drawn wagons; a barrel in each, are unloaded in front of a large house. Lots of people in front & on porch. Imperial sized card by Sherman & Gares (Vermont). Unusual column & arch treatment of print outlines. In G. Cond., $3 PP.


Train-views of the Erie Railway by walker, Warsaw, N.Y. An orange mt. view of a train on an iron trestle. Appears to be a wood-burning 4-4-0 locomotive, pulling a baggage & 2 passenger cars. In G. Cond., $8 PP.

Golfers-2 views of men golfing, probably English. Curved cards, probably done by an amateur. V.G. Cond., $7 PP.

"Chinese Idol". By Gurney of Marine. Imperial-sized yellow mt. In V.G. Cond., $3 PP.

N.Y. State Soldiers & Sailors Home series, "Barracks". Yellow mt. view by Knight, Bath, N.Y., of rows of beds & washstands. In G. Cond., $3 PP.


"Batterie Prussienne a Clamart", Yellow mt. view of fortifications during the Franco-Prussian War, c.1870. G.C. $4 PP.


Collodion-Card size, pressed & cornered yellow mt. view of the British Prime Minister. W/ facsimile signature on reverse. 1860's. In G. Cond., $22 PP.

Another..."No. 5086, Trinity Church (N.C.Y.), in G.C., $6PP.

Another..."No. 4788, Library, West Point Military Academy.

In P. Cond., foxing, $2 PP.

Another...Banana Plant No. 171 from "Views in New Grenada, South America" series. Workers in front of banana tree & large cactus. In G. Cond., slight fading, $3 PP.


Shipping Scene, New York City. Busy dock scene w/a "call" ship tied up & some steamers. Tan mt. "From A. Hockford's Picture Store, Schenectady, N.Y." In V.G. Cond., $6 PP.

French Steamer-Ville de Harve, A.N.Y. American View; orange mt. Good view of docked steamer w/assail masts. V.G.C. $4 PP.

J. Gurney & Son Beige mt. of an actress in a low-cut gown. In G. Cond., $3 PP.

Another..."A view of a china figurine of a Grecian lady & her whipper (dog). In V.G. Cond., $3 PP.

"The Ivy Covered Cottage" from "Illustrations of New England Life" series. Nicely tinted, yellow mt. w/family posed around cottage. In G. Cond., $3 PP.


"For Thine Is The Kingdom, The Power And The Glory". A beautifully tinted gray mt. English sentimental view of a Victorian group of two women & a child saying her bedtime prayers. In G. Cond., $6 revenue stamp on back, $4 PP.


"The dying Bugler's last call", Boar War, c.1900. A. U. & U. tan curved mt. An obviously posed battlefield scene w/a soldier holding up the bugler so that he can sound his last call. "Bodies" lay about. In G. Cond., $5 PP.

Trick stereo-A Keystone black curved mt. of an out of proportion, feet first, view of a man laying down. When viewed in a viewer, the rear size rear is composition larger than reads book, "Stereoscopic Photograph". In G. Cond., $4 PP.

Savage-Three green mt. views of the sights around Salt Lake City. Two of the Salt Lake; the third overlooking the city. A nice composition for the lot, G. Cond., $20 PP for the lot.


Savage & Ottinger Pioneer Fine Art Gallery, Salt Lake City. A nicely composed large set of 4 imperial mts: Soda Springs at Hammond (#52), Ute Pass (#108), Clear Creek Canyon (#190) & Mother Grundy (a rock formation) (#155). All In V.G.C., $20 PP for the lot.


Another...No. 3204, "View from Uniform Port Sedgwick"....". 1865. Image shows rebel bunkers & tree stumps. V.G. Cond., $25 PP.

Another..."No. 6343, "Terrapin Towar and Part of Horse Shoe Fall from the Canada Side", G. Cond., $15 PP.

Another...No. 6793, New York University----". Yellow mt. w/tax stamp on back. In G. Cond., $6 PP.

Another..."No. 2992, Student's Glen, Middletown, Ct", w/tax stamp. In G. Cond., $6 PP.

Another..."No. 5086, Trinity Church (N.C.Y.), in G.C., $6PP.

Another...No. 4788, Library, West Point Military Academy.

In P. Cond., foxing, $2 PP.

Another...Panama Plant No. 171 from "Views in New Grenada, South America" series. Workers in front of banana tree & large cactus. In G. Cond., slight fading, $3 PP.

Another..."No. 6644, The Canal Bridge" at Little Falls, N.Y. Photo of water-carrying bridge of the canal crossing the Mohawk river. G. Cond., $5PP.

Shipping Scene, New York City. Busy dock scene w/a "call" ship tied up & some steamers. Tan mt. "From A. Hockford's Picture Store, Schenectady, N.Y." In V.G. Cond., $6 PP.

1818

1840

1860

1870

1880

1900

1920

1940

1960

1980

2000