We Need Your SUPPORT
For The
NATIONAL STEREOSCOPIC ASSOCIATION

Oliver Wendell Holmes Stereoscopic Research Library

At THE CANTON ART INSTITUTE

- Cash donations of any amount are needed for general operating expenses*
- Gifts of materials which are needed to enhance the collection are welcomed

Give the Library your support

Do not delay!!

*All donations are tax exempt
As you read through this issue of Stereo World, you will notice several improvements. We have switched to a different type of press which has allowed for a better grade of printing stock. After six years, the Stereo World has grown up into a full-fledged magazine of the highest quality. We are one issue ahead of the projected schedule which was revised in 1978. After reading the survey attached to the renewal notice, we found several members contemplating dropping out of N.S.A. unless the printing quality was improved. This type of paper and the different press has caused a 20% increase in printing costs which are partly justified by an enlarged circulation. It will be necessary for us to increase membership to about 1,500 by the end of 1980 to totally justify this move. Therefore, we ask the membership to help us reach more stereo enthusiasts. A new membership folder is being prepared. Please write to our Secretary, John Weilex, here in Columbus, and he will send you all you need. Every week we receive letters from people who state that they have been collecting stereo views for 2, 3 or 4 years and were so surprised such a group as N.S.A. exists. We also have an influx of new members who are taking stereo photographs either with stereo equipment or adaptions of single lens cameras. They are thrilled to find us and to know there really are other people enjoying all aspects of stereoscopy.

Members may also take note of the illustrations being supplied by N.S.A. member Jim Middleton. It is a pleasure to have such a talented person contributing to make Stereo World a better publication.

We have encountered some problems with our bank in the last few weeks. They now return any foreign checks drawn on foreign banks to what is called “collection” and charge us a service fee of $2.50 per check. Apparently this recent change in policy is due to the fluctuations in the value of the U.S. dollar. We therefore have sent a letter to members in foreign countries, including Canada, requesting them to remit to us in U.S. funds drawn on a U.S. bank or to send us International Money Orders.

The renewals have been rolling in and we thank members for responding early. We further remind those who have not renewed for 1980, that all memberships come due on March 1. You may take a $1.00 discount if your renewal is received before February 15. Some members commented on their renewal form that they would like to see us offer a two or three year membership at a slight discount. This was considered at our board meeting in August but was rejected because of the uncertain economic conditions and the rapid advance of inflation. The U.S. Postal Service is asking for another rate increase in 1980 even though they report to be operating in the black. The price of printing paper has increased 50% in the last three years along with everything else we use to keep the N.S.A. in operation. We will reconsider the idea of long term memberships once the inflation rate is substantially decreased. It would definitely save us hours of time in handling the renewals.

We have run out of the May-June 1979 issue (Vol. 6, No. 2) but are having more printed. Some members who joined in the last months of 1979 did not receive this issue in their back numbers. These should be mailed shortly.

Lou Smaus has reported that we had a good attendance at the joint N.S.A.—Reel 3-D News regional meeting in Pasadena in November. He is organizing another regional for the first weekend in February at San Jose, California. Also, Tom Rogers is organizing a repeat of the very successful regional meeting in Huntsville, Texas, in April. Additional details may be found in the “Events” section of this issue. Would you like to organize an N.S.A. regional meeting in your area? Just contact us here in Columbus and we will give you guidance in getting such a meeting organized. These are fun events and a great opportunity to meet the other stereo enthusiasts in your area. They are very informal and not difficult to set up.

Thanks to our active and enthusiastic members for making 1979 a great year for N.S.A. We look forward to a most exciting 1980 with the issuance of several publications and an expanded show in August.

Deadline for the next issue is February 1.
Members of the Board of Directors

Dr. Brandt Rowles, President.
Richard Russack, Chairman of the Board.
A. Verner Conover, Treasurer.
John Waldsmith, Vice-President and
Managing Editor of Stereo World.
John Weller, Secretary.
Gordon D. Hoffinan, Consulting Editor.

Committees

Membership: Temporarily vacant.
Publications: Jack and Pat Wilburn.
Contemporary Stereoscopy: Linda S. Carter.

STEREO WORLD is published bimonthly by
the National Stereoscopic Association, Inc.,
P.O. Box 14801, Columbus, Ohio 43214. An-
nual dues $12. (Ord Class), $16. (Fist Class),
$18. (to Canada and other foreign countries,
all mailed 1st. Class), and $28. (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 join-
ing 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 $2.50 per issue
3rd Class, $3.00 First Class, and $5.00 Inter-
national Air Mail. Deadlines appear at the
end of editorial, on facing page.

Copyrighted 1980
By the National Stereoscopic
Association, Inc.
ISSN 0191 - 4030

Contents

Mount Vernon Enshrined In Stereo .................................................. Page 4
By R. M. Waldsmith
Alfred A. Hart and the Illustrated Traveler's Map of the
Central Pacific Railroad ................................................................. Page 14
By Peter E. Palmquist
The Development of a Stereographer ............................................... Page 19
By Brandt Rowles, Illustrated by J.S. Middleton

REGULAR FEATURES

Editorial ................................................................. Page 2
Comment ........................................ Page 22
Personalities in Perspective—Richmond P. Hobson ................. Page 23
By Morrie Greenberg
The Society—From the Society Notebook ........................................ Page 24
Holmes Library Report ............................................................... Page 25
Newviews .......................................................... Page 26
Equipment Notes ................................................ Page 27
The Unknowns .................................................. Page 28
Classifieds .................................................... Page 30
Review ...................................................... Page 31
Events ...................................................... Page 32

COVER: This month we feature Alexander Gardner's view of the East Front of George Washington's Mount Vernon. Taken
about 1864, it shows the home under restoration with the pillars replaced, the balustrade and "Bushrod's porch" removed.
Turn the page for R.M. Waldsmith's story of this historic landmark. (R.M. Waldsmith Collection).
Mount Vernon

Enshrined In Stereo

"Mount Vernon" by Langenheim Brothers, 1856. The earliest known stereograph of the West Front. (All views, R.M. Waldsmith Collection).
"The Washington Homestead, Mount Vernon, Va." by Bell & Bro., c. 1859. The earliest known stereograph of the East Front. Note the hobby horse on the porch and the crude supports which replace several missing pillars.

By R. M. Waldsmith

A ship from the north arrived in Washington with copies of the New York Herald of April 15, 1861. Therein was the grim tale of the dastardly assault on Mount Vernon by a troop of Confederate cavalry. It was alleged the tomb was defiled and the body of George Washington was seized and taken into the Virginia hills. Rumor said the raid was led by the late owner of Mount Vernon, Colonel John Augustine Washington, Jr., an aide to General Robert E. Lee.

"Mount Vernon", attributed to Alexander Gardner, c. 1865. A very rare and early example of a "quadpartite" stereograph showing the mansion, the tomb and Pohick Church.
Upon reading the article, the resident secretary of the Mount Vernon Ladies' Association, Miss Sarah C. Tracy, with great indignation, advised the "Washington National Intelligencer" there was absolutely no truth to the story and as long as the Mount Vernon Ladies' Association had ownership the tomb, the mansion, and the grounds would remain secure and inviolate. Through the efforts of Sarah Tracy, the Mount Vernon estate was neutral ground during the Civil War; although she had to make numerous appeals to Union officers including Generals Scott and McClellan. She even made an appeal to President Lincoln. Still there were many times when the roar of cannon fire and the sharp crack of musketry seemed to be very close.

Eight years before Sarah Tracy's outburst to the press, Mrs. Robert Cunningham of South Carolina was standing at the rail of a Potomac River steamer as it slowly passed Mount Vernon. The Captain respectfully tolled the steamer's bell. Mrs. Cunningham gazed at the house on the hill and was quite distressed at the condition of the once beautiful mansion. She had
visited there as a young girl and remembered the stately white mansion with its tall pillars on the piazza and the well manicured lawns and lovely gardens. She saw that the pillars were decaying; two were missing entirely. The porch roof and the ornamental balustrade across the top were sadly sagging. The white paint had turned a dingy gray. Unsightly weeds, overgrown shrubs, and unkempt trees marred the landscape.

Mrs. Cunningham had been in Philadelphia with her daughter, Ann Pamela, a semi-invalid spinster of 37. Ann was undergoing treatment for a back injury which she suffered from a fall from her horse. Mrs. Cunningham had left her in a doctor’s care in Philadelphia and was returning to her South Carolina home. She wrote to her daughter of her feelings on seeing Mount Vernon going to ruin and proposed the women of America begin a movement to save the home of General and Mrs. Washington and to dedicate the estate as a national shrine. Ann enthusiastically agreed and determined she would be the leader in this worthy enterprise.

Mount Vernon had become a tourist attraction following the death of Martha Washington in 1802. More and more visitors came each year. This heavy influx of the reverent, the patriotic and just the curious, although their intentions might have been good, tended to upset the family routine of every occupant of the estate. Uninvited tourists would often make their way into the private living quarters.

The farms that at one time stretched ten miles along the Potomac, had been reduced through various means. Only the mansion farm of two hundred and two acres remained. The farm was not operating on a profitable basis. The repairs and upkeep of the estate became a financial drain. These repairs were aggravated by the relentless and perhaps careless visitors.

For these reasons, the last private owner of Mount Vernon, John Augustine Washington, Jr., decided to dispose of the mansion and the farm. John’s grandfather was Corbin Washington, a nephew of George Washington.

There were many suggestions for disposing of the property, including converting the mansion into a presidential summer retreat. Another plan was to convert the estate into a home for old soldiers. But the only feasible solution that was satisfactory to John Augustine was to sell the property to a government agency that would preserve George Washington’s home for posterity. He offered the mansion and grounds to the Federal government and when they refused his offer, he approached his native state of Virginia. There were conflicting interests and restrictions upon the proposed sale that nullified final action by the state. The financial panic that gripped the nation in 1857 was another restricting factor.

The asking price for the entire property was considered by some as a bit inflationary being two hundred thousand dollars. There were rumors that John Augustine was mercenary and really not concerned with the ultimate preservation of the property. This attitude offended him and complicated further negotiations with his native state.

Ann Cunningham knew the price and she started her “Mount Vernon Ladies’ Association” in 1853 for the express purpose of buying and restoring the entire estate. From 1853 to 1858 she devoted all her time and energy to her project. She wrote to newspapers and made pleas for help wherever she could. Her greatest backer was the renowned orator, Edward Everett. He is remembered today as the speaker with the long and elegant discourse at the dedication of the cemetery at Gettysburg. His speech was followed by President Lincoln and “The Gettysburg Address”.

Everett traveled across the land raising money for Ann’s benefit. He lectured on the “Life of...
Washington" and his audiences, by their paid admissions, which were all donated to the cause, raised at least a third of the monies needed. Private citizens gave their dollars and school children contributed pennies. The firm of Currier & Ives produced lithographs on the life of Washington which brought in needed funds.

Finally in 1858, the down payment was available. In April, Ann was at Mount Vernon and made an attempt to deal with John Augustine. He was in very ill-humor, still upset by his treatment by certain persons in his own state. He refused to deal with any lady and certainly not Ann Cunningham. Due to staying too long at the estate while pleading with the owner to reconsider, she missed her connections to leave the estate, and was forced to spend the night at Mount Vernon. The next morning during a pleasant discussion with John’s wife, Eleanor, she learned of the treatment that had offended John. Another attempt was made to satisfy the owner of her sincerity and on April 6, 1858, a contract of sale was signed. By the terms of the sale, the property was to be vacated by the end of 1860. However by the end of 1859, since most of the balance due had been paid, the...
The British naval forces, under the command of Admiral Sir George Cockburn, set fire to the City of Washington during the War of 1812. As the squadron dropped down the Potomac after the raid, Admiral Cockburn on his flagship “Sea Horse” ordered the ship’s bell tolled as they passed Mount Vernon. This action of respect for a former honorable foe was soon adopted by American boatmen and became an established tradition.

The Washington family began to vacate and completed their move on Feb. 22, 1860.

By agreement with John Augustine, Ann hired Colonel Upton H. Herbert of Virginia to begin repairs to the mansion in the fall of 1859. A secretary was hired, Miss Sarah Tracy of Troy, N.Y. Ann planned that she and Sarah would move into the mansion and be in residence during the restoration, but the outbreak of the Civil War forced Ann to return to her family plantation in South Carolina where she remained for the duration. Ann’s father, Colonel Robert Cunningham, a veteran of the War of 1812, died in July, 1860. Ann was away from her beloved Mount Vernon for six years.

Upon vacating Mount Vernon, the John Washington family moved to “Waveland”, an estate near Charles Town, West Virginia. On September 13, 1861, John Augustine Washington, Jr., now a Colonel in the Confederate Army, was killed in a skirmish at Cheat Mountain, Virginia. His seven children were now orphaned as their mother, Eleanor, died in October, 1860. The children all survived into the Twentieth Century. The family took with them almost all the furnishings of the estate. Among the items left was the Bastille key, a gift to George Washington from LaFayette, which is now on display in the mansion along with George Washington’s large world globe.

The departure of Ann left a young northern lady and a southern gentleman to carry on the work of restoring Mount Vernon. Sarah asked her friend, Mary McMakin of Philadelphia, to come and live with her. Prior to Mary’s arrival, Herbert’s aunt came to Mount Vernon to be Sarah’s chaperone.

Since the mansion had to be partly furnished to be livable, Herbert brought some of his furniture from his home and Sarah purchased what she could find and afford in Alexandria. There was very little money available to her. At first Herbert had a crew of ten or eleven men working, but he was soon forced to release all but one or two men as the money supply ran low. The most pressing repair was to the roof of the mansion. Herbert did the best he could to stop the leaks, but there were no funds to reshingle the roof. The piazza pillars on the east side were in very bad condition. The ornamental balustrade atop the roof above the pillars was removed for repair. The side porch on the south side, known as Judge Bushrod Washington’s porch, was in poor condition. In a letter of March 13, 1861, Sarah wrote to Ann, “The little porch by the library windows is coming down on itself”; and on March 28, she wrote that the wind had carried away one side of the Judge’s porch.

Bushrod Washington was a nephew of George Washington and inherited Mount Vernon on the deaths of George and Martha Washington. He was appointed an associate justice of the United States Supreme Court by President John Adams in 1799. Apparently the ornamental balustrade above the pillars on the east front of the mansion and the square porch on the south side were added to the mansion by Bushrod. Both features were removed permanently in 1931 and the mansion today has the clean lines that George Washington knew in 1799.

To raise needed funds, Sarah charged admission from visitors including many Union soldiers from Alexandria. She insisted they leave their rifles outside the grounds. Sarah sold flowers and plants from the greenhouse and Herbert sold bricks from old foundations as souvenirs. A decision was made by

“Washington’s Family Dining Room” by N.G. Johnson, published by James F. Jarvis, c. 1880 negative, c. 1890 issue.
Sarah and several ladies of the Association in 1864 that some income could be had from the selling of photographs. With the end of the war approaching, the caretakers of the mansion were besieged by commercial photographers who wished to give the Ladies’ Association a percentage of the photographs they sold. Ann Cunningham gave orders that for the benefit of the Association the only way views could be sold was for an agreement with a photographer to provide the views at a set price and the Association was to sell them exclusively.

In April of 1865, the Bell Brothers of Washington, D.C. made an agreement with Sarah that they would make photographs to be sold only by the Association. Bell Brothers were to keep the negatives. The price of views to visitors was twenty-five cents for cartes de visite, fifty cents for stereographs, and seventy-five cents for cabinet cards.

Sarah expected to raise six hundred dollars the first year.

Previous to the outbreak of the Civil War in 1861 and during the four years of the duration, stereographers were publishing views of Mount Vernon. The Langenheim view of the mansion west front is outstanding. It was published in 1859 but taken a year or two earlier. This view is pictured on page twenty-two in The World of Stereographs by William C. Darrah. Franklin White of Lancaster, New Hampshire, made a glass stereograph of Washington’s tomb. George Stacy from New York published views of the mansion with the caption “War Views” along the print margin. Anthony Brothers made views of the mansion and the tomb. Prior to Sarah Tracy becoming acquainted with Bell Brothers, they made a stereograph of the mansion east front while the John Washington family were still living there. The date is believed to be 1859.

From 1864 to 1866 the Federal government imposed a war tax on photographs. A revenue stamp was affixed to the back of the view at purchase. Any stereograph with such a stamp is proof the view was sold during that period, but the view could have been produced some years previous.

When peace came in 1865, the visitors to Mount Vernon returned in large numbers. Miss Cunningham was in residence as the first Regent of the Mount Vernon Ladies’ Association of the Union. Sarah Tracy resigned her position in December of 1867. She was succeeded as secretary by Mary McMakin. Herbert left the mansion in 1868.

Stereographs were becoming popular and many American homes were displaying a Holmes viewer and a basket of cards on a prominent table in the parlor. One of the views may have been from a visit to Mount Vernon. Three prolific stereographers had the distinction of being awarded formal contracts by the Mount Vernon Ladies’ Association. They would be the “Only Authorized Publisher(s) of Mount Vernon Views”. This profitable privilege was enjoyed in succession by Alexander Gardner, N. G. Johnson and Luke C. Dillon.

Alexander Gardner of 921 Pennsylvania Ave., Washington, D.C., was awarded a contract from about 1865 to 1878. At the expiration of his arrangement he offered to present his negatives to the Association as soon as they made their final settlement with him. There is no reason to believe he presented the negatives as they are not in the Association’s archives. His list of views covered

The Herbert family records show the marriage of Sarah C. Tracy and Upton Heath Herbert in Philadelphia in 1872. They lived on Herbert’s estate “Bleak House” near Fairfax Courthouse, Virginia. They had no children. They are buried in Ivy Cemetery in Fairfax County, Virginia.
Shortly after Col. Washington was killed in action, part of the money which had been realized from the Mount Vernon sale was about to be seized in Alexandria, Virginia, by Union forces as enemy property. Sarah Tracy went to Alexandria to the home of a Mr. Burke of the banking firm of Burke and Herbert, and was given the bundle of money which she hid in her egg basket. She proceeded to Washington where she placed the money in a safe deposit box in the bank of George Riggs, then the treasurer of the Ladies' Association. Sarah returned to Alexandria and gave the key to the safe deposit box to Mr. Burke.

the entire estate with at least forty-five subjects. They ranged from the Steamer "Arrow" at the landing, the tomb, the mansion exterior and interior, the outbuildings and the grounds. His views document the period of restoration with some of his views showing various parts of the mansion under repair.

Gardner produced cartes de viste (from halves of stereographs) of the east front of the mansion. There is a revenue stamp on one example which shows the side porch removed and the ornamental balustrade removed. The revenue stamp is cancelled with the initials M.V.L.A. (Mount Vernon Ladies' Association). This dates the cartes de viste at 1865-1866 while the mansion was under repair. A novel stereograph, which might be termed a quadpartite, shows the above view with three additional views; the west front of the mansion, the tomb and Pohick Church. The stereograph has eight views. The carte de viste has Gardner's name and address on the reverse, therefore the quadpartite is assumed to be by Gardner.

One photographer that was not welcome at Mount Vernon was Dr. P.S. Howland. The superintendent of Mount Vernon reported to the Association that in August, 1876, a party of men led by Dr. Howland invaded the grounds, intimidated the servants and insisted on taking views commercially. When the servants resisted his actions, they were threatened with bodily harm. Dr. Howland claimed that the Mount Vernon estate belonged to the people and no one should be barred from making photographs for profit. As a result, Dr. Howland's views became available in Washington and elsewhere. Since the Association could not benefit from their sales, a suit was filed against the doctor and was due to come before the court in June, 1877. The suit was settled in favor of the ladies' as the next year an exclusive contract was awarded to N.G. Johnson. It should be noted that there is no evidence of the type of photographs taken by Dr. Howland.

N.G. Johnson's contract ran from October 8, 1878 to May, 1883. During this period, Johnson operated from several addresses in Washington, D.C. They were 317 Pennsylvania Ave., 309 Ninth St., and 426 Seventh St. Some mounts show two different addresses. He used orange or yellow mounts with explanations on the reverse carrying copyright of Mount Vernon Ladies' Association. Many of his views carry a date of 1880. Johnson photographed all aspects of the Mount Vernon estate; the mansion, east and west front, the new and old tombs, the piazza, the barn and stables, and various outbuildings. He also photographed the interior of every room in the mansion. At the conclusion of his contract, a request was made by the Association for him to return his negatives. There is no record of this having been done.

Luke C. Dillon, operating from Pullman’s Gallery, 935 Pennsylvania Ave., Washington, D.C., succeeded Johnson. His contract began on May 25, 1883 and ran at least until 1893. In 1885 his contract was changed and he was to be paid an annual fee of seven hundred dollars instead of a percentage on the views sold. He produced cabinet cards as well as stereographs. After 1888 there were numerous com-

"Washington's Old Home—Mount Vernon, Va.", No. 8038 by Keystone View Company, 1898. Note the balustrade across the roof of the porch and the side (Bushrod) porch which were removed in 1931.
Views of Mount Vernon.
For Sale on the Boat, W. W. Corcoran, and at the Mansion-House.

LUKE C. DILLON,
AUTHORIZED
Photographer of the Ladies' Union Mount Vernon Association.
OFFICE AT PULLMAN'S GALLERY.
No. 935 Penn. Ave., Washington City, D. C.

1. The Tomb of Washington.
3. Mansion, West Front.
4. The Porch and View to River.
5. The Family Kitchen.
7. The Old Tomb of Washington.
8. The Butler's House and Magnolia Tree.
10. The Old Brick Barn.
11. The South Gate to Flower-garden.
12. View in Flower-garden, showing Lemon Tree with ripe fruit.
13. The Conservatory, (cabinet size.)
14. The Old Washington Oak Tree.
15. The Boat-House and Roadway to the Tomb.
17. View from Old Brick Barn to North Arch'd Gate.
18. View of Potomac River from East Porch.
19. View from Cupola of Mansion to Porter's Lodge.
20. View of Porter's Lodge at the west gate.

INTERIOR VIEWS OF MOUNT VERNON.
22. Washington's Bed and Room where he died.
23. Fire-place and Secretary in Washington's bed-room.
24. Mrs. Washington's bed-chamber.
25. Room occupied by Nellie Custis.
27. A room used as a guest chamber in Washington's time.
28. State Dining-Room.
29. Marble Mantel in State Dining-Room.
30. East Parlor.
31. West Parlor.
32. Hall and Stair.
33. The Family Dinner-Room.
34. Mrs. Washington's Sitting-Room.
35. Wash-Bowl and Pitcher used by Martha Washington.


An early visitor to Mount Vernon after the Ladies' Association assumed control was Mrs. Lincoln and a party of friends. Late in March, 1861, the steamer "Thos. Collyer", under the command of Captain Baker, conveyed the Lincoln party to the mansion. Mr. Herbert greeted them and after a brief tour shared his lunch of bread, butter, and ham with the visitors.
“Old Tomb at Mount Vernon” by Luke C. Dillon, c. 1886. Washington’s remains were removed to the present tomb in 1837.

Dining table was placed in the state dining room. This table has been removed as Washington did not own such a table. When a large number of guests were entertained at dinner, servants set up saw horses which were used to support long planks covered with dining cloths. When a banquet was concluded, the planks and supports were removed and the room cleared for dancing or other entertainment.

The new tomb, just a short walk down towards the river, was built in 1831. All the bodies were moved from the old tomb to the new tomb in that year. The marble sarcophagus, in which the body of George Washington now rests, was presented in 1837. The tomb is the subject of more stereographs, especially by Johnson, than any other feature on the estate. This is due, no doubt, to the reverence that the American people feel for the nation’s first President. The old tomb lies directly south of the mansion and across a sloping lawn.

The east, also called the river, front of the mansion is most often photographed in relation to the west front. The east front features the stately pillars which are now seen without the ornamental balustrade. The west front is first seen on approaching the mansion from the Mount Vernon Memorial Highway entrance. The most beautiful feature of the mansion is seldom seen in stereo views. This is the graceful Palladian window on the north side of the mansion and is the center portion of the wall in the two story state dining room.

Mount Vernon is a testament to the loving care and dedication of Ann Pamela Cunningham and her worthy successors. The sale of stereographs helped to make the dream come true for these ladies. The Mount Vernon Ladies’ Association of the Union is chartered by the State of Virginia. A Regent and her many Vice-Regents from the many states operate the estate. They depend on charges for admission to cover operations of the Association, and they do not receive Federal funds. A resident superintendent is in charge of daily operations.

Ann Pamela Cunningham retired as first Regent in 1873. In her retirement message, she stated the Association’s purpose: “To perpetuate the sacred memory of ‘The Father of his Country’ and, with loving hands, to guard and protect the hallowed spot where rest his mortal remains. To forever hold, manage and preserve the estate, properties and relics at Mount Vernon, belonging to the Association, and, under proper regulations, to open the same to the inspection of all who love the cause of liberty and revere the name of Washington.”

Ann Pamela Cunningham returned to her home “Rosemont” in South Carolina and died there in 1875.

The writer of this article is deeply indebted to the librarian at Mount Vernon, Miss Ellen McCallister, and to the archivist at Mount Vernon, Mr. John H. Rhodehamel, for their kind assistance.

**Bibliography**

Lossing, Benson J. - “George Washington’s Mount Vernon 1870” Reprint The Fairfax Press
Johnson, Gerald W. and Wall, Charles Cecil - “Mount Vernon, The Story of a Shrine.” Mount Vernon Ladies’ Association 1953
Mount Vernon Ladies’ Association Annual Reports 1877
Annual Reports 1879
Annual Reports 1897
Annual Reports 1909
Annual Reports 1975
Annual Reports 1977
Mount Vernon Ladies’ Association Visitors Guide Handbook 1886
Visitors Guide Handbook 1891
Visitors Handbook 1921
Visitors Handbook 1960
Visitors Handbook 1974
Darrah, William C. - “The World of Stereographs”
The TRAVELER’S MAP OF THE CENTRAL PACIFIC RAILROAD, designed and published by stereo photographer Alfred A. Hart. The woodcut engravings which flank the map are taken from Hart’s stereographs of the C.P.R.R. (Courtesy, Special Collections, U.C.L.A.).

Enlargement of Hart Stereograph which matches the woodcut engraving (“Top of Palisades”) shown at the lower left hand corner of the TRAVELER’S MAP (above).
Alfred A. Hart and The ILLUSTRATED Traveler’s Map of the Central Pacific Railroad

By Peter E. Palmquist

Few stereo photographers have been more interestingly allied with the western railroad industry than Alfred A. Hart. Not only did he diligently document the actual building of the Central Pacific Railroad with his camera, but he also served as an active and influential publicist for the railroad’s tourist endeavors as well. Among other things, he authored a railroad guidebook, entitled: THE TRAVELER’S OWN BOOK, A PANORAMA OF OVERLAND TRAVEL, FROM CHICAGO TO SAN FRANCISCO.

His most popular publishing achievement, however, was his “New Map of the Road” called the TRAVELER’S MAP OF THE CENTRAL PACIFIC RAILROAD. Published in several versions, beginning in about 1870, this map proved to be a very useful and popular guide to the routes and wonders of the C.P.R.R. Particularly unusual, however, was the fact that the map was highly illustrated with woodcut engravings based on Hart’s own stereographs. The map shown here is taken from THE CALIFORNIA MAIL BAG, March-April, 1873.
Verso of the TRAVELER'S MAP. All the illustrations shown as Woodcuts match known Hart stereographs taken of the C.P.R.R. during the 1860's.

The map itself is some 36 inches in length, with the woodcut illustrations serving as samples of the scenery which the travelers would see along the route west. Although other stereographs have been reproduced as woodcut engravings for various purposes, they were seldom featured in such a "travelogue" manner. Moreover the woodcuts themselves resemble stereographs, which reminded the tourist that actual stereographs would make excellent souvenirs of their journey.

It is unclear whether Hart undertook to produce his map with the specific endorsement of the railroad, or as a personal enterprise. However, it appears likely that Hart enjoyed a favored relationship with the railroad because of his status as the "Official Photographer of the C.P.R.R." Hart also spoke of himself as the "Proprietor and Publisher of the Photographic Railroad Advertiser" in which he arranged framed advertisements and displays in the largest hotels along the route of the C.P.R.R.

Hart began photographing the construction of the C.P.R.R. at least as early as 1864, achieving "official" status shortly thereafter. Based in Sacramento, California, Hart produced stereographs until

Hart stereograph of "Bloomer Cut" issued by C.E. Watkins. Note that the image matches the woodcut in the lower left corner (above).
about 1869 at which time he suddenly sold his railroad negatives to San Francisco photographer Carleton E. Watkins. Watkins published these views as his own for many years. With the exception of his publishing ventures in the early 1870's, little is known about Hart's later life.

NOTES AND REFERENCES
2. THE CALIFORNIA MAIL BAG, March-April, 1873. This particular version of the map was produced after Hart left the C.P.R.R. and the map no longer bears Hart's credit line.
3. Hart may have enjoyed a "concession" for such activities. For instance, he may have been allowed free passage on the railroad in return for promotional displays, etc., which featured the C.P.R.R.
4. Darrah, William C., THE
“West Portal Tunnel No. 1,” No. 211 by Alfred A. Hart. This view was published on Hart’s own mount.

**WORLD OF STEREOSCOPES,** Gettysburg, published by the author, 1977, p. 87. The vast majority of Hart's stereographs were taken in the California and Nevada areas and were of uniformly high quality.


6. Hopefully, research presently being conducted by photo-historian Pauline Grenbeaux will eventually solve many of the mysteries which surround Hart’s life and works.

**Sources:**

The Photographic Times
Sept. 19, 1890, P 475; July 17, 1891, P 399; Aug. 14, 1891, P 409; Oct. 16, 1891, P 518

Wilson’s Photographic Magazine
Vol. XXVIII 1891, P 576

The Toronto World
Oct. 3, 1891, P 1; Oct. 7, 1891

The Globe, Toronto
Oct. 3, 1891, P 13; Oct. 7, 1891, P 8, Oct. 8, 1891, P 8

New York Times
Sept. 7, 1890, P 1

“Snow Gallery around Crested Peak, Timbers 12 x 14 in., 20 in. apart,” No. 252 by Alfred A. Hart. This view was published by C.E. Watkins giving no credit to Hart.
What began in 1948 smoldered dormant for 26 years. I stood transfixed by the small but real figures revealed through my grandmother’s stereoscope. We had no television set and a first grade scholar such as I had few ophthalmic alternatives to the dreary funny papers and familiar but mystic photographs published in magazines. Grandmother’s small collection of faded curved images and garish lithoprints opened wide a skylight in my mind. The initial excitement generated through seeing these views has kept that skylight open through the decades.

However, television, “Uncle Miltie,” and the Life of Riley offered more visual excitement than did viewing and re-viewing the same ordinary stereoviews. Viewmaster was (as I perceived it) for the little kids, and I do not recall seeing any historically interesting images. Puberty led to Playboy and different visual experiences. I graduated, began work as a community pharmacist, got married, served in the Army reserve, and had every prospect of living a normal mono life. The skylight inched shut, propped open only by occasional visits to grandmother’s house.

I had at that time an antipathy to things photographic. As a pharmacist more concerned with professional aspects, I resented being asked to load cameras and advise on film size. I resolved to know nothing about film, cameras, or photography. I succeeded admirably. My honest response to questions was an earnest “I dunno—ask the person behind that other counter”. This behavior did not endear me to my fellow workers, but I remained proud of my ignorance. And very good at it, too.

However, I was not above taking a few stealthy photographs. My work was miserable. Using my wife’s Instamatic (she loaded it for me), I was unable to take sharp pictures. Later, I learned that I was turning the camera as I depressed the shutter (and myself). My idea of excellent composition was a boat at 400 yards framed by the sky and a wide expanse of water. Hopeless.

Graduate school at Purdue, in 1966, brought about a change in attitude and lifestyle. The visual stimulation brought about by such a campus led to a desire to record scenes such as sporting events, research laboratories, and the many events of the revolting era. The Instamatic and a cheap 620 camera, coupled with drugstore printing, were not adequate—but I did not know why. In 1968, I decided to see if some kind of stereoscopic camera were available. With my newfound sense of history, the skylight wished to fall upon the historic events of this unusual time.

When I asked camera dealers about stereoscopic photography, all of my previous suspicions about photographers and camera people were confirmed. Every dealer invented facts to explain why stereo was dead (“what the hell you talkin’ about, boy”; “we can’t get them kind of cameras”; “nobody does it anymore”; “poor quality”; “cannot process the film”; “expense”) and tried to sell me the 35mm camera in their window. I gave up the search. Where was the NSA when I needed it?

I think that there were and still are many people like me. Stereo was never dead, but an interested non-photographer never would know it! Plus ça change, plus ça même chose? (What have you done to publicize stereo?)

During the middle 1970’s, I purchased roughly 500 stereoscopic images at one time or another. Choosing only the finest colored lithoprints and unidentified views at premium prices, I shunned the prosaic Jackson, Langenheim and Muybridge. I was collecting what I wanted, and what I thought to be a fine assortment. Antique dealers helped advise me.

I had little appreciation of artistic merit and no sophistication in evaluating the intrinsic merits of stereoscopic images. I enjoyed my meager and tattered collection immensely. Then came word of the NSA, close readings of Stereo World, spongelike absorption of the contents of Darrah’s first book on stereoviews, and sound and helpful advice on the artistic evaluation of stereoviews from Fred Lightfoot.
My collection grew apace and my artistic sense grew exponentially. As knowledge increased, so did enjoyment. I began to perceive the stylistic differences among stereographers, and began to appreciate composition, printing, mounting, historicity, and that hardest-of-all-to-define criterion: personal impact.

I think that any person who desires to produce stereoctopic images would do well to examine the old masters. Moran, Soule, Seaver, and Heywood have much to say. As for me, however, blurry Instamatic slides were still common. The composition of these blurs was much better, but blurs they remained.

I was ripe for the harvest of those who would encourage NSA members to take their own stereoctopic views. Chief among the harvesters was one John Waldsmith, who was forming a revival of the old Amateur Photographic Exchange Club (APEC). The new NSA APEC would be modeled along the structure of the original APEC, and Stereo World ran reprints of the original APEC history by Coleman Sellers. The simpering blandishments in these early articles were major annoyances. I think that boredom must have contributed to the demise of the original APEC as much as did the Civil War. The stuffy, commonly exchanged scencics also could not have helped (how different is the modern APEC!). John Waldsmith's ideas were the opposite of those of the early group. He encouraged the taking of historically interesting stereoviews. I liked that idea.

Through a newspaper ad, I was able to obtain a Kodak Stereo Camera for $35. On a telephone guarantee of workability, I sent my money and received what turned out to be an erratically functioning bomb. Four months before the first APEC exchange, I was thoroughly programmed for failure. I was not worried.

My first color slides came back from the drugstore with only minor problems. The slides were mostly mounted pseudo, and the numbers of 4-stop overexposures and 2-stop overexposures were approximately equal. The blurs were colorfully and properly composed. How could this have happened? I read the directions on how to use the camera, and followed the exposure directions on the film package insert. I set the f-stops and time and focus correctly. What could have gone wrong?

Too proud to ask for help, too self-programmed for ignorance to have any confidence in my photographic resources, and too stubborn to believe that I would have paid for a malfunctioning camera, I went through three more rolls of film. Finally, I faced reality and took the camera for repairs. It cost four bagsful of money to ransom that camera from the repairman.

With my shiny old camera, I went forth to take perfect slides. And I did—on a ratio of one perfect slide for fifty attempts. At least I thought the work was perfect. I learned better later. Brimful of confidence and ready to cast the works of Muybridge and Heywood into disrepute, I took my first black-and-white negatives. The drugstore printers went crazy trying to figure out what to do with these odd-sized negatives. They only printed half of them—they printed them matte finish—they charged too much money—they sent them back—they never did the same thing twice—the quality of the prints ranged from mediocre to miserable. I began to have some doubts about the wisdom of my commitment to the new APEC. But, after many attempts and a minor fortune spent trying to get what I wanted from the printer, I was ready for the first exchange. I had reinvented the stereoscopic print! Without advice or knowledge of any kind, I submitted my first exchange at the end of 1975. Here is the now-infamous letter of enlightenment I mailed:

"I am mailing out this first view of the new Amateur Exchange with this letter to encourage the exchange of information as well as the views. As the rankest of amateur photographers, I learned some interesting things in the process of making the enclosed stereoview which I would like to share. Those of you who already know about what you are doing are warmly invited to share your knowledge. Definitely would welcome any information which would save time or help me to produce better quality views for exchange.

"I found that good quality manicure scissors (curved) are terrific for rounding off the tops of the views. I first used a protractor and a fine-line ballpoint pen to mark off the area to be cut. Cutting the prints from the borders was done with my wife's very sharp and fine fabric shears. I recommend that you buy your own. I am still in the doghouse for dulling their edges!"

"The wallboard used as the mount was purchased in a picture-framing shop...they were happy to let me select a color from a wide assortment, and it was little problem for them to pre-cut them for me.

"I am having a great deal of difficulty in getting my prints made. My Kodak stereo camera takes a rectangular odd-sized view and needs to be cropped to fit the 3x3 prints which I request. (The printer does 3½x3½ with ¼ inch borders...thus 3x3 prints). I have been getting my work done at...but it is becoming a major hassle...they take many weeks, they only develop ½ of the negatives into prints, sometimes they send matte finish instead of glossy, they threaten to do away with glossy prints, color in stereo format is next to impossible to get, etc. Yet this company gives far and away the best service and
quality of any other processor in the area. Does anybody out there in stereoland have any knowledge as to where a better place would be? Perhaps there is some processor who would welcome such work? (Help!!)

"Rubber cement works great in cementing pictures to the mount. "I'm looking forward to the exchange!"

Several days after mailing the views, I began to get correspondence of the most fascinating nature. I received a telephone call from Nick Graver, an original APEC member. Nick is extraordinarily knowledgeable, well-respected, and makes every effort to disseminate useful information to advance the modern art of stereoscopy. He told me "Don't use rubber cement". Other letters arrived informing me of my faux pas.

My second exchange was rubber-cement free. I used dry mount (never heard of it before!) and sent the following letter along with the exchange:

"I am pleased to send out my second exchange view but am a good deal embarrassed about my rubber cement suggestion for the first exchange. As a result, I have repented, bought dry mount, found a local old-time photographer to help in processing film, and I am even considering setting up my own darkroom.

"...While working with the local photographer in printing, I made the damfool mistake of registering the negatives so that the final 3½x7 print came out with the right image on the left, etc. All 24 prints came out that way. So, I had to cut them apart and mount them separately. This helps to account for the uneven borders and crude-looking appearance...it was an awful job indeed. I did take pains to level the images, but their overall appearance is not pleasing. It will be better next time..."

The rest of the education of this stereographer took place along more rational and traditional lines. My association with the Stereoscopic Society accomplished wonders with my level of performance. The candid critiques were and are superb learning tools—one likes praise and will do nearly anything to get it—including taking presentable stereoviews. Also, looking at the work of others, reading comments about that work, and having to critique it oneself allows for a broad expansion of knowledge.

I have learned from many splendid people in the NSA and Stereoscopic Society, and owe a great debt to them. Stereo is more fun than ever as a result of the knowledge gained from participating in the activities of these groups.

My skylight will remain open as long as I do. After me, I hope that some of the people whom I have infected with the stereococcus will carry on the work. My son, Matthew, at nine years old, is the latest convert. After attending the annual meeting at Canton, working the NSA table, talking with Tim Hoffman, and looking at every stereoview displayed and for sale, he cannot wait for dad to give him his entire collection, negatives, camera, and darkroom. He actually believes that he will get it gradually, at Christmaslides and the like. (He is correct.)

In summary, I must ask pardon for subjecting the gentle reader to this autobiographical sketch. If a moral must be drawn, let it be that one of the major goals of this organization is the dissemination of information to those who want it. We have a reader's forum in Stereo World, and encourage questions. Linda Carter always is interested in ideas for articles and articles themselves—on modern stereography. Do let us help you—let this sad tale of woe be a warning. None of us ever needs to reinvent the stereoview (or rubber cement)!
"As one who was "taken" by Stereo Classic Studios, I wish to take exception to the opinion of Greg Taylor published in Stereo World for September-October, 1979, page 20. My first indication that my $28.40 was in jeopardy was when I received a letter from the 3-D Fulfillment Center, 2860 Route 10, Morris Plains, New Jersey 07950, stating that, "Stereo Classics Studios is no longer making stereoscopes or View Sets." Further, the 3-D Fulfillment Center announced that they were selling the remaining stock of View Sets and Pedestal Display Bases on a first come, first serve basis. Because mine had already been paid for before they were acquired by the 3-D Fulfillment Center, I chose not to take them up on this "Last Chance" offer.

I complained to Smithsonian Magazine, in whose pages I had seen the advertisement of Stereo Classic Studios to which I responded. The Smithsonian response to me, in part, said, 'In April of 1979, I saw that because they were in arrears on their most recent advertisements, we sued for payment. At that time, there were still no complaints from their customers. Our suit revealed that the company had gone into bankruptcy. At the present time the principals cannot be located'.

'My letter to Stereo Classics Studios came back marked 'Not Deliverable as Addressed—Unable to Forward'. Had the intentions of Mr. Kessel been above board as suggested by Greg Taylor, I am sure that he would not have disappeared so mysteriously, leaving no forwarding address or means by which he could be contacted.

'I have accordingly turned the matter over to the postal authorities for possible prosecution under Mail Fraud Statutes as a criminal matter. Smithsonian has likewise contacted the postal authorities and the Federal Trade Commission regarding the activities of Stereo Classic Studios. I hope that Greg Taylor's defense of Mr. Kessel's business practices does not suggest that Stereo Photography Unlimited would operate in the same manner." Ron Fredrickson, Kenosha, WI.

NSA member, Harold A. Layer, was 3-D advisor/designer to Paramount Pictures for their official anaglyph poster for STAR TREK—THE MOTION PICTURE. The film, its poster, and the "Spock-Vision" red-blue glasses premiered on December 7. UA Theaters, and poster or record shops will be the primary outlets. Check with your STAR TREK theater for local information.

If NSA members know of any other Hollywood anaglyph posters—from the 1950's, for example—or of any other anaglyphs as large (23" by 34") published by anyone, they should write to H.A. Layer, AV-SFSU, 1600 Holloway Ave., San Francisco, CA 94132.

'To store my standard sized stereo views, I acquired an old metal computer card storage file. It is a 20 drawer file cabinet with removable drawers, designed to hold 4000 computer cards in each drawer. It will not hold that many stereo cards, but each drawer probably holds 600-650 flat cards or 500 later curved cards. It will hold only the regular 3½" x 7" cards. The drawers are not deep enough for the 4½" x 7½" or larger cards. I find it an ideal storage cabinet, eliminating the many odd sized shoe boxes, etc., that I had before. I always enjoy Stereo World." R.G. "Bob" Wilson, Toronto, Ontario, Canada.


"Shortly after the last issue was mailed, the Holmes Library was fortunate to purchase a complete bound set of the first 10 years of Popular Photography magazine (1937-1947). On page 69 of the October, '1937 issue I discovered an ad for the Eho camera which is reproduced here." John Waldsmith, Curator/Librarian, N.S.A. Holmes Library.
Personalities in Perspective

By Morrie Greenberg

The mustached figure in ill-fitting clothes might best be described as plain, nondescript, perhaps even Chaplinesque. This impression however belies reality. At least one phase of the life of Richmond Pearson Hobson, Lieutenant, United States Navy, would suggest other adjectives usually reserved for America's heroes: brilliant, undaunted, intrepid.

Born on August 17, 1870, the young Alabaman entered the United States Naval Academy in 1885. So strict was Hobson's interpretation of his duty that his Annapolis classmates found even their slightest infraction reported to superiors. This hardly endeared Hobson to the other cadets, and he was ostracized by all of his classmates during his last two years at the Academy. This didn't prevent him from graduating at the head of his class in 1889. The experience however might have influenced his choice of the Construction Corps rather than the line duty that awaited most Annapolis graduates.

For the next decade, yard and sea duty alternated with a period of advanced study at the École d'Application du Génie Maritime in Paris. In the spring of 1898, a lieutenant, he was posted to the cruiser New York.

The single event that catapulted the unheralded Hobson to instant hero occurred a few weeks later. With the outbreak of the Spanish-American War, Rear Admiral Pasqual Cervera's Spanish fleet had south refuge at Santiago on Cuba's southern shore. Outside the harbor lurked an American fleet under Rear Admiral William T. Sampson in New York.

With the enemy reluctant to come out, the impatient Americans hit upon another approach: cloaked in darkness, a ship could be steered to where the channel was less than 400 feet wide and be sunk by her crew so as to bottle up the Spanish fleet.

In the early pre-dawn of June 3, 1898, Lieutenant Hobson and seven volunteers aboard the collier Merrimac steamed into Santiago Harbor. The plan depended on surprise. Lights were doused, the men hardly breathed, but the throbbing engines could not be muffled. Well before Hobson could get the ship into position, flashes of cannon fire from the shore batteries signaled discovery. The Merrimac steamed on while shells landed alongside. Finally, one shell, then another struck the collier. Hobson ordered the ship to continue until it reached the narrow part of the harbor where he would swing the vessel into position at right angles to the channel. Somewhere along the way however, the Merrimac's steering gear had been shot away and, instead of responding to the turn, she continued past the narrows. Hobson gave the order: drop anchor and explode the torpedoes. Only one of the ten torpedoes brought on board could be exploded, but it mattered little: enemy shells proceeded to sink the ship. Somehow Hobson and his men escaped injury and at daybreak were picked up by Spanish patrols. Hobson's mission had failed.

From his confinement in Morro Castle, it is doubtful that Hobson could have anticipated the reaction of the American public to the press descriptions of his exploit. Upon his release, Hobson toured city after city to wildly enthusiastic receptions— for a time—on national hysteria.

Apparently the public adulation was not sufficiently mirrored by advancement within the service. At

(Cont. on page 31)
News from the folios seems to be improving as of this writing. Several serious slowdowns have caused the common denominator here to be unnecessary or unexplained delays caused by thoughtless actions of a very few members. If one goes on an extended trip without notifying anyone or if one holds a folio an excessive period of time, all of the members down the line are penalized. Some of the new members have had active participation delayed weeks and even months for such non-reasons. This is most unfair and I find it embarrassing to try to explain when there is no adequate justification for such behavior. Our general secretary, Brandt Rowles, has firmly stated that those not abiding by the rules will be disenrolled. More stringent “entry requirements” are now in effect for all folio circuits, mainly to eliminate view-only participants. One is expected to enter views and to view and comment on the offerings of the others.

**Speedy Print Folio** This experiment seems to be a success. “Speedy” made its first appearance at my house recently and was shipped out a day later. Ten members are on the original route list of those who agreed to the special rules. It appears it will complete its first circuit inside of six or seven weeks. It contained a fine selection of view cards. Mainly, this special folio is to meet the needs of those who are more prolific in viewcard production and wish to be more active. The delays that beset the regular folios should not occur here. The privilege of remaining on the route list depends upon adhering to the rules. I see no reason why a fast transparency folio would not work so long as the route list is kept to modest size. Perhaps we will see some interest develop in that possibility.

**Dr. Paul Milligan** reports that the transparency mounting jigs which he had made and which were offered to the members at cost have been snapped up and there are now none left. Better mounting should make itself evident now that more members have these valuable aids. Unfortunately, they are not available in a commercial version so far as we know. Many thanks to Paul for thinking of us when he had to make one for himself. He says the biggest trouble is to make the first one and it was little trouble to make fifteen more.

**Special Folios** Paul also offers some thoughts on the several special folios which have been discussed and which have called for potential members. Howard Frazee has reported very limited response to the 2x2 paired format folio and Matt Rebholz has done somewhat better in getting enough for a Hyper Folio. Paul Milligan, however, suggests that these topics may be too narrow to sustain a folio for long. He would prefer a VIT (various interesting techniques) circuit. He adds, “...anyway, a VIT circuit, including hypo-stereo, slide-bars, stereo drawings, trick photography, stereo montages, etc., etc., etc. Every screw ball in the United States would soon be an avid member and we could fight among ourselves to our heart’s content. You know, we have three kinds of stereographers: i) those who pop the camera to their eye and shoot...they get a non-descript weed patch or a crowd of people in some far-away market place—all with their backs to the camera; ii) those who strive for sheer beauty and excellence in every way; iii) those who like to do something different, odd, far-out, whether it is beautiful or not. These characters like to congregate and argue. Don’t you think these misfits deserve a circuit?”

Any members who would like to pursue this further should contact Lou Smaus, 668 Oakwood Ct., Los Altos, CA 94022, the overall transparency secretary. It may well be that all of these special techniques belong in a single circuit where they can toss ideas at one another. We are anxious to hear from anyone who has anything to add.

**Phil Tyler** High on the list of those voting in the transparency circuits is the name of Phil Tyler. And it is no wonder. Phil brings impressive artistic credentials to the Society and there is much to be learned from studying his views and comments.

Born in the South, an Alabama flatlander, in March of 1914, Phil moved west and finally settled on a small ranch at the base of Mt. Hood, called the “Rolling-T”. The registered brand of five radiating “T”s represents the five members of the family. Phil was graduated from the Los Angeles Art Center College of Design on a scholarship, from San Mateo Junior College as an Art Major, and the Famous Artists School of Fine and Commercial Art. His paintings and photographs hang in many homes throughout the USA and other countries and in quite a few larger collections. Reproductions of his work have been distributed internationally as cards and in publications, including *The American Artist*. These, along with radio and television interviews, have added to a broadening recognition. Phil has had many one-man shows, group shows, and commissions, including U.S. National Bank’s “Oregon Artists” check series. He now paints and teaches art and photography full time.

Phil traveled far and wide in the

(Cont. on page 32)
By John Waldsmith
Curator/Librarian

Our thanks to the many members who have responded to our call for financial aid. The collection continues to grow and is now nearly all catalogued and organized. We are also pleased to report that we are starting to have researchers make appointments to use the facility. Last month the Art Institute had several thousand school children tour through the complex and many saw our exhibit area. Hopefully the winter will not be too severe. Last week I drove through a storm of snow flurries and found Canton covered with a little of the white powder. I have one appointment with a researcher for early January and hope I can get there without any trouble.

We are investigating the possibility of applying for a grant from the Ohio Arts Council for a major travelling exhibit which will present a history of stereoscopy and highlight the activities of the N.S.A. The exhibit will be designed to be transportable in sections. This type of portable exhibit may be set up in libraries, museums or any other public buildings and then easily broken down and moved to its next exhibit site. More will be reported on this project.

The regional photographers project has slowed down a bit from the large response we received on the initial requests. A couple of southern members have questioned why I chose to exclude such states as Tennessee, North Carolina and Louisiana from the “Old South” survey. One said I had old Civil War vets turning in their graves. It was necessary to put some limits on the scope of the project. The hope is to publish our findings in a series of volumes. Two other volumes in the series are “The Border States” (Kentucky, North Carolina, Tennessee, Virginia and West Virginia), and “The South Central States” (Arkansas, Louisiana, Oklahoma, and Texas.) Once the “Old South” is finished, we will move on to one of the other areas. This seems the best way to organize the information into some kind of order. It is difficult to easily group the varied States into areas. The southern tier of States may be the most difficult because of the colorful dramatic social and economic history of the last century. I am surprised that we have not been able to locate examples of stereoscopic work by the following Alabama photographers. Please send me xerox copies of any views by these photographers: J.W.F. Wild, Demopolis; W.A. Reed, Mobile; Sidney Pinney Tresslar, Montgomery; and J. Voyle, Tuscaloosa.

During the month of February the Canton Art Institute will display an exhibit on the Parthenon. As part of the exhibit, Associate Director M.J. Albacete is preparing showing of the Holmes Library’s views of the famous building using specially devised Wheatstone stereoscopes. The views are part of a Keystone View Company boxed set of Greece which was donated last year by a Canton citizen who wished to support the Library. In the regular exhibit area is a display of views of Cleveland, Ohio. A number of the views have been re-photographed for 35mm stereo viewing.

We wish to remind our members that your continued financial support is needed for the Oliver Wendell Holmes Stereoscopic Research Library. Persons donating $20 or more to the Library Fund will receive a limited edition print of Norman Rockwell’s “The Sphinx.”

New Acquisitions

Daguerreian Journal/Humphrey’s Journal, S.D. Humphrey, Editor and Publisher, New York, Vols. 1-20, November 1, 1850 to 1868, on microfilm. (Gift of Mr. & Mrs. Richard Russack).

The Photographic & Fine Art Journal, W.B. Smith, Publisher, New York, Vols. 1-12, January, 1851 to 1857, on microfilm. (Gift of Mr. & Mrs. Richard Russack).


new views ...

By Linda Carter

There isn't much news as we pull into the long stretch of winter ahead of us. The excitement of the holiday season is behind us, and many of us are probably looking forward to a chance to catch up with some of our stereo chores: that stack of prints or those rolls of slides ready to mount; all that darkroom work that has fallen way behind, and the collectors among us may have to sort out the old views as well as the new. I wish everyone a productive winter season, and try, if you can, no matter where you are, to find some beautiful stereo photographs to take. And don't forget, any news, ideas, and articles long and short are always welcome. c/o NSA, P.O. Box 14801, Columbus, Ohio 43214.

CARD STOCK FOR STEREO VIEWS was the subject of a survey of Stereoscopic Society Print folio members which I conducted many months ago. I wish to thank all the members who responded to my rather mundane questions. As you will learn from the Rowles article elsewhere in this issue, often it is difficult for a beginner to start out in stereo because of the extreme lack of information available to the novice. Therefore, asking rather simple questions may prove to be helpful to newcomers to this art. Most of the respondents purchase their card stock from an art supply or photo store, and nearly all cut large pieces to size themselves using a paper cutter. (In fact, most viewcard makers are adamant about the necessity of a good paper cutter for all the various steps in mounting the prints.) The brand name mentioned most often is "Crescent" board, which comes in 16"x20" sheets and is used for matting and mounting photos and other art work. Bill Patterson uses salon board, pebble surface, but notes that when mounting photos for archival storage you should make sure the board is acid-free. He adds, "What we really need is what Keystone used: tough, durable, and attractive." (By the way, several concerns market materials for archival purposes. One of these is Light Impressions Corp., Box 3012, Rochester, NY 14614. They have a good selection of supplies for framing and mounting, including acid-free mounting board.)

There was no outstanding preference for the proper color of the mount. Essentially one should choose a color that best reflects what the stereograph is meant to convey. Neutral colors were most often mentioned, such as grey or buff.

I was aware that sometimes there was trouble with the mounts warping in humid weather. There were no definitive ideas here, either, except suggestions that the views be kept stacked and pressed together, especially in a humidity-controlled environment. Not great news if you're like me and like to keep a basket of views handy for guests to enjoy! A few folks took advantage of the warping tendency and cut the views so they warped in the proper direction a la Keystone.

As far as fancy details, each stereographer seems to be trying out his or her own idea regarding a personal trademark. Several have had stamps made up with their insignia on them. Ray Bohman uses the services of an amateur calligrapher (his wife) to embellish the edges of his cards with the maker and title of the views. Doug Smith has used cyanotype labels which he has made to identify his views.

Finally, Bill Patterson had a comment: "Please ask sometime for response on the "curved vs. flat" mounts. Was curving of any value? If so, it escapes me what it was. I don't believe curving enhances the stereo effect; if anything it distorts. It is of minimal help in holding a stack without their sliding on the floor. So why did curved mounts become standard?"

A POISON HOT LINE has been installed by Kodak, according to Photo-Nostalgia, the publication of the Photographic Historical Society of New England. This service is for use when you or a fellow darkroom worker or a curious child should be exposed to photographic chemicals in an unusual way. It is recommended that your doctor make the call for you, as the Kodak expert answering the call is also a doctor. For help, call Kodak collect:

JIM MIDDLETON, who has recently begun making a few illustrations for the Stereo World, is as you can tell a talented artist with a heart-lightening sense of humor. We hope you are enjoying his work as much as we. Recently he sent in this idea for a stereo viewer, in an obvious attempt to improve on the work of Holmes and Bates:
EN-2 - THE KODASLIDE STEREO VIEWERS

by Paul Wing

In my opinion, subject to some annoying minor faults, the EK Kodaslide Viewer II was the best ever made. It, along with the Stereo Realist 110 volt Viewer to be discussed in another release, was the first to use a rheostat and the 80 volt GE 656 lamp for brightness control. The Roman numeral II is important. It stands for achromatic lenses. The model I had poor quality plain lenses. Avoid it like the plague! Both have all other things in common although the Model I was normally furnished for battery operation only.

If you use the viewer much you will experience two guaranteed failures.

1. The 110 volt cord will open circuit near the lamp socket. The cure is to operate on the socket with a sharp knife to uncover the two leads and then solder a new longer cord in place. You should be able to tie a knot in the cord and squeeze it into the case to take off external stress and strain. The rubber is hard and it isn't easy but it's well worth the effort.

2. Focus is by friction drive on the right. It's just a bad design. From time to time you may have to replace the little rectangular resilient friction pad. Sorry I don't have an ideal material in mind.

3. Fortunately less common is the failure of the interocular adjustment. Each eyepiece has a little plastic toothed rack sticking out that meshes with a central pinion that rotates as you move the interocular adjustment lever. The rack on the left hand eyepiece is extremely flimsy and it breaks. It is hard if not impossible to glue it back together. If you have a broken one, a self addressed stamped envelope to me will bring you a sketch of a fix.

The special bulbs are over $1.00 each so it pays to keep the rheostat down when you don't need the extra light. A 110 volt plain bulb in the same size works quite well.

Send inquiries to Paul Wing, 12 Weston Road, Hingham, Mass. 02043.

THE STITZ SYSTEM IS NO LONGER AVAILABLE from Harrison Camera, as stated in the last issue. This information comes from NSA member Steve Hochschild. He states: "The only currently available mirror unit is the Pentax, which is in short supply." The Pentax beam splitting attachment produces two images which can be viewed with the Asahi Pentax Stereo Viewer II. The May-June 1979 issue of Reel 3-D News states that this device can be obtained from Pentax Corp., 9 Inverness Dr. East, Englewood, CO 80112.

CONGRATULATIONS TO PAUL WING who was awarded the Charles A. Kinsley Memorial Trophy at the Photographic Society of America International Exhibition at Hartford, Conn. The Kinsley trophy is awarded by Kodak for the best three sets of stereo slides submitted at the international exhibition. This is the second time that Paul has received this distinguished award. Paul also brought home from Hartford the New England Camera Club Council Gold Medal for his winning stereo photo entry entitled, "Not too thick, please." (Thanks to Photo-Nostalgia for this information.)

A VIEWMASTER REEL OF THE PITTSBURG STEELERS is being offered for sale in the classified ads of this issue. Photographed by NSA member Michael Chikiris, these views are fine examples of stereo photography. In my review of the reel Michael donated to the Library, I find well exposed, well composed stereo views of some very imposing gentlemen who play for this winning team. This reel would make a good addition to any contemporary stereo collection.
We did not have identifications of the unknowns in the last issue. A number of members responded to the view of St. Mark's Church in the Sept.-Oct. issue and we thank them for their response. The following letter from Peggy Bartlett of Washington, D.C. adds some additional information about this historic New York landmark. 'The church dates from 1795 and the present building, built in 1826, stands on the former estate of the last Dutch Governor, Peter Stuyvesant, who is buried there alongside English Governor Col. Slaughter and American Governor Tompkins. Listed in the National Register of Historic Places, the church was destroyed by fire in July of 1978. The picture prompted me to check it out and led me to the fascinating sight of the entire shell, trussed by scaffolding inside and out. Construction workers were busy with the restoration process, the hard hats of today looking somewhat incongruous hammering alongside the 18th century wooden steeple and pediment. Whatever was salvageable has been carefully sorted and stored inside the nave including the huge tower bell. Emergency measures to save the physical structure have been funded by individual gifts, foundation grants and Government assistance and it is hoped that the church and parish hall can be completely rebuilt and restored.'

At the bottom of this page is one of three stereographs discovered by Peter E. Palmquist of Arcata, CA, while researching in the Special Collections at U.C.L.A. for the soon to be published N.S.A. history of the Houseworth Company. Peter notes, 'The three stereographs are somewhat smaller in overall size than normally encountered. The images themselves are paper, but do not appear to be in stereo. Handwritten captions on the verso of each image identify the images, thus "View from White Spot, Reading"; "Reading"; and "View North West of Reading, L.D.R.R. Bridge", (Illustrated). The mounts are of a white color similar to those used during the period 1854 through 1861. However, the mounts appear to have been cut from a single sheet of material because when they are placed top to bottom as a group they contain the legend ORPHANS' HOME OF THE REFORMED CHURCH, WOMELSDFORF, BERKS COUNTY, PA. A handwritten date of 1853 also appears. No clues concerning the photographer are known, nor is the dating certain.' Do we have any members who may help us further identify these three stereographs or give the reason for the unusual mounts? At first impression it is felt that these are by an amateur who used a piece of card stock with the Orphan's Home imprint and they have survived to be fitted back together.

Wilfred Thompson of Grosse Pointe, MI, has sent in the unusual unknowns on the facing page. They are from a set of six views on square cornered yellow mounts. The views show the construction of "Washington Aqueduct." The three views illustrated here are the only ones with inscribed captions apparently in ink directly on the prints. The top view shows the Aqueduct with scaffolding and is inscribed in the lower right corner "cabin John Buelse...Wash. aqueduct, Necruyl". The middle view shows some machinery and is inscribed "Washington Aqueduct, Plop Cocks, Necruyl". The bottom view shows a side view of the aqueduct apparently in the early stages of construction inscribed "Wash. Aqt". Do we have any members who may be able to indentify these unknowns?
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $45. a page "camera ready" (to be reproduced exactly as submitted). Other size ad 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, OH 43214 or call (614) 885-9057.

FOR SALE

FOR SALE: Stereo slide view kits. Includes 10 color views, portable viewer with magnifying prism lenses, signed and numbered. Limited edition of 500 by artist Connie Hitzeroth, $10.00 (Check or Money Order). Connie Hitzeroth, 442 Spadina Ave., Toronto, Ontario, Canada M5T 2G6.

FINE MATERIAL coming up in future mail auctions from a private collection. Six lists still $3.00 with prices realized. Earl Moore, 152 Walnut St., Wood Dale, IL 60191.


TRADE

TRADE OR PURCHASE: I pine for views of Norwich, NY and Skaneateles, NY. Fine Louisiana images are needed desperately. Will trade for same from a large selection of stereo views, or pay what is asked. Brandt Rowles, P.O. Box 671, Norwich, NY 13815.

FOR SALE: Stereo slide view kits. Includes 10 color views, portable viewer with magnifying prism lenses, signed and numbered. Limited edition of 500 by artist Connie Hitzeroth, $10.00 (Check or Money Order). Connie Hitzeroth, 442 Spadina Ave., Toronto, Ontario, Canada M5T 2G6.

TRADING OR SELL: 40 Titusville and Oil City, Pennsylvania, oil region views by Robbins and Mather. Derricks galore; Mather's "viewboat". Would like quality western views. John Weller, 49 East Longview, Columbus, OH 43202.

WANTED
WANTED: To purchase a lot of WWI stereo views and any stereo views with images of Blacks. Contact: Leonard C. Griff, 1545 Appletree Rd., Harrisburg, PA 17110.

THOUSAND ISLANDS and Eastern Ontario stereo views wanted. Will pay cash or exchange views of other areas. Jack Brown, Box 439, R.R. #3, Mallorytown, Ontario, Canada KOE 1RO.

WANTED: "Princeton Scientific Expedition of 1877" stereo views. Would like to purchase or copy for upcoming article. John Weiler, 49 E. Longview, Columbus, OH 43202.

WANTED: Stereo views of diamond cutters and jewelry manufacture. David Huddle, 2546 Home Acre Dr., Columbus, OH 43229, (614) 891-2992.

WANTED: Views of women at work; Russia views; early amateur views, especially want Keystone 1200 Tour of the World. State condition and price. L. Carter, 49 E. Longview, Columbus, OH 43202.


WANTED: Viewmaster film cutter and Viewmaster stereo projector. Also would like the name and address of anyone who mounts Viewmaster slides. Any information on stereo photomicrographs. Earl Vickers, 3132 Hawthorne St., Franklin Park, IL 60131.

WANTED: Stereo views of Dover, New Hampshire. Tom Hindle, Box 373, Dover, NH 03820.

WANT any Florida views including Keystone Florida boxed set. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL 32207.

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

CAMERAS
"New" — Equipment as shipped from the manufacturer. "Mint" — 100 percent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 percent to 100 percent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 percent original finish, item complete but wood or leather slightly scratched, coughed, or marred, metal worn but no corrosion or pit marks. "Good" — 45 percent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather coughed and/or aged. "Fair" — 25 percent original condition, well used and worn, in need of parts replacement and refinishing.
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, NY 10706.

WANTED: Stereo views of revival or evangelistic meetings and preachers. Included are camp meetings, gospel tabernacles, tent meetings, etc. Also interested in items on missions. James Stambaugh, Director, Graham Center Museum, P.O. Box 674, Wheaton, IL 60187.

WANTED: Views of Columbian Exposition, amusement parks, Victorian hotels, circus, locomotives, train depots, zoos, bridges, ships, boats, disasters, fire engines, trolleys, theatres, horses, hunting, also early Stereo World issues. Behein, 3554 Jewell, San Diego, CA 92109.

DE KALB COUNTY, ILLINOIS


FLORIDA VIEWS WANTED.


WANTED: John Moran. Janet Lehr, 45 East 85th St., New York, New York 10028.


Hobson

(Cont. from page 23)

any event, Hobson resigned from the Navy in 1903 to champion a variety of causes, chiefly American seapower and prohibition. Elected to Congress in 1906, he served four terms before a 1914 loss to Oscar W. Underwood in a close race for the United States Senate cut short his political aspirations.

Official recognition was belated. In 1933—thirty-five years after the exploit—Hobson was awarded the Congressional Medal of Honor and the following year designated Rear Admiral, Retired. Uncomfortable in the role of hero emeritus, Hobson spent his later years with wife and children in New York City, where on March 10, 1937, he fulfilled the last requirement for a final honor—burial at Arlington.

* * *

Would you like to write an article for Personalities in Perspective? We need short vignettes of the famous or infamous who have been depicted in stereo. If you are interested in contributing to this series, write: Richard C. Ryder, 110-C Haddon Hills Apts., Haddonfield, N.J. 08033.

REVIEW

One of the world's most important and unique photograph collections is the National Archives' Audiovisual Archives Division. Numbering over five million photographs spanning America's history from 1860 to the present, the collection holdings touch upon almost any diverse subject, making it a valuable resource for the historic researcher. Beginning in November, 1979, the National Archives opened a new exhibit highlighting this vast collection. Appropriately titled "The American Image", a panel of judges culled through the Still Picture Branch deciding on 250 photographs which give a vibrant view of American people and places from 1860 to 1960.

Concurrent with the opening of the exhibit, Pantheon books has released a partial catalogue The American Image, Photographs from the National Archives, 1860-1960. A short introduction by Alan Trachtenberg explains the purpose and importance of the exhibit and the National Archives collections. Most of the photographs were made for the various agencies of the U.S. government such as the Public Buildings Service, Bureau of Reclamation, Boundary and Claims Commissions and the Food and Drug Administration. Therefore most of the photographs were not made for commercial sale but rather are records of America's growth and varied social changes. Several of the agencies used stereoscopy including the famous survey photographs made by Timothy H. O'Sullivan and E.O. Beaman. Apparently many of the illustrations in the book were made from the original negatives. The stereo images are reproduced too large for easy free visioning and of course are pseudoscopic (not reversed). What is interesting is seeing O'Sullivan's "Canon de Chelle" from the 1873 Wheeler Survey in its uncropped version.

This book is a fine introduction to this fascinating and valuable collection. The American Image is available in a paperback edition ($10.00) or hardbound ($20.00) and is published by Pantheon Books.
EVENTS

David Cox presents the "Largest Show in the U.S.A." the 4th Annual Photo Fair at the Santa Clara County Fair Grounds at San Jose, CA, on February 2 and 3. Show times are 10:00 A.M. to 5:00 P.M. each day. The show is located in Fiesta Hall on the Fairgrounds, 344 Tully Road. Additional info: Photo Fair, 1067 Ribisi Circle, San Jose, CA 95131. (408) 526-4280.

The N.S.A. members will have a regional meeting at the Holiday Inn, Airport, 1355 North Fourth St., San Jose, CA, on Saturday evening, February 2. The meeting will start at 7:00 P.M. N.S.A. Board members John Waldsmith and Gordon D. Hoffman will be in attendance showing the "Lincoln’s Last Years" which has been shown at the annual N.S.A. Show in Canton, Ohio. There will also be a show and tell session plus plenty of opportunity to meet fellow members. Further info: Lou Smaus, 668 Oakwood Court, Los Altos, CA 94022. There is a $1.00 donation to cover the cost of the room.

Florida Photo Collectors will hold their 4th Annual Camera and Photographic Trade Show on Saturday and Sunday, Feb. 16 and 17, at the Holiday Inn Biscayne, 112th St. & Biscayne Blvd., Miami, FL. Show times are Saturday 11 to 5 P.M. and Sunday 10 to 4 P.M. There is an admission charge of $2.00. Early bird buyers will be admitted with the dealers for $10.00. Further info: Florida Photo Collectors, P.O. Box 15224, Plantation, FL 33318; or call (305) 473-1596.

Saturday and Sunday, Feb. 23-24, are the dates for Wichita’s 3rd Annual Antique and Classic Photographic Trade Fair, Exhibit and Show, co-sponsored by Vintage Camera Club and Club Daguerre-Darrah at the Ramada Inn Central 221 E. Kellogg in downtown Wichita, Kansas. Special events include a Saturday night banquet featuring photographic historian and lecturer, John Waldsmith speaking on "The Camera and its Image (Match not mix)", a stereo view contest with winners receiving graphic designer Nelson Schmitt’s "stereo" medallions; and Sunday afternoon an auction at 2 P.M. conducted by Bruce Hoover. For show information call Betty or Kirk Graham, (316) 265-0393 or write: Box 173, Wichita, KS 67201. For stereo competition information call or write Paul Randall, 1639 Ferrell Drive, Wichita, KS 67203, (316) 264-6746.

Valley Camera and Movie Collectors present their Second Trade Show & Exhibit in beautiful downtown Burbank, CA, on March 16, from 10:30 A.M. to 5:30 P.M. Admission $2.00. The show will be held at Machinists Hall, 2600 W. Victory Blvd., Burbank, CA (at the corner of Buena-Vista). For info: Gene Lester, Chairman, Valley Camera and Movie Collectors, 4918 Alcove Ave., North Hollywood, CA 91607; (213) 769-6160.

The Tri-State Camera & Photografia Show will be held on Sunday, March 23, at the Meadow Lands, NJ Hilton Hotel. More info: (212) 374-1499, or (201) 994-0294.

The Photographic Historical Society of New England will hold their Spring Show and Trade Fair on April 11 and 12 at Howard Johnson’s, 57 Park Plaza Convention Center, Boston, MA. Info: Jack Naylor (617) 235-1768, or Harold Lewis (617) 332-3649, or write PHSNE Show Committee, P.O. Box 63, West Newton, Mass. 02165.

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 26-27. The meeting 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. There is a $1.00 donation admission charge to cover the cost of the room.

May 16, 17 and 18—Western Photographic Collectors Association’s 11 Annual Spring Trade Fair and Western Photo History Symposium, Riverside, CA. Details from WPCA, P.O. Box 4294, Whittier, CA 90607.

May 31 and June 1—OCCS Trade Fair, Southern Hotel, Columbus, Ohio. Details from OCCS, P.O. Box 282, Columbus, OH 43216.

August 16 and 17—N.S.A. Photo Show '80, Canton Art Institute, Canton, Ohio.

October 4 and 5—Pennsylvania Photographic Historical Society Show at Ramada Inn Airport, Pittsburgh, Pa. Details from PPHS, P.O. Box 862, Beaver Falls, PA 15010.

SOCIETY

(Cont. from page 24)

West and North in the years before settling down in Oregon in the forties. The urge to record the ever changing West, mountains, as well as ranch life, has been a challenge to him of far-reaching meaning. He has sought to record by brush and film, the pure beauty of the alpine meadow, the rugged timberline, the massive peaks, and the sweat, dust and nostalgia of inherited strength of the men and women who carry on the spirit of the West in their work and play. Phil’s feet and car are seldom at rest in the continual search for more material, for that next picture. His stereo color transparencies have been a joy to behold in the folios and show us how well he accomplishes his goals with a camera.

Persons interested in the Society should write the Corresponding Secretary, William Shepard, 9408 Clinton Ave. S, Bloomington, MN 55420.

RENEW NOW!
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AIR</td>
<td>USU 1904 Jap War Balloon over corn, 2nd being inflated, Fort Arthur, mid-distance</td>
<td>$4.5</td>
</tr>
<tr>
<td>2.</td>
<td>USU 1984 starting for sky 20th C airship Jamestown Expo, 1907 blimp mid-dist fm ground</td>
<td>$20</td>
</tr>
<tr>
<td>3. DISASTER</td>
<td>Weber &amp; Albree 250 Union Depot Louisville KY twisted metal, RR car, VG</td>
<td>$10</td>
</tr>
<tr>
<td>4.</td>
<td>257 Main St look w, fine dramatic, Exc</td>
<td>$10</td>
</tr>
<tr>
<td>5. EXPO</td>
<td>Alaska-Yukon-Pacific 1909 Seattle Wash, ON Watson 24 vs scarce series, opening, bldg etc., Exc</td>
<td>$145</td>
</tr>
<tr>
<td>6.</td>
<td>Chicago World Fair 1894 Kilburn 8488 Calro St Midway Plaisance, close tourista arabs donkyes, VG</td>
<td>$5</td>
</tr>
<tr>
<td>7.</td>
<td>Columbian 1893 Kilburn 7922 Blind chaplain opening Expo, close crowd vu, Exc</td>
<td>$4.5</td>
</tr>
<tr>
<td>8.</td>
<td>as above Kilburn Prune Knight CA Bldg, weird, Exc</td>
<td>$4.5</td>
</tr>
<tr>
<td>10.</td>
<td>Paris Expo 1900 Key 11720 Giant Globe close vu late state construction, neat, Exc</td>
<td>$7.5</td>
</tr>
<tr>
<td>11.</td>
<td>St Louis World Fair 1904 Griffith 11723 gowns of glass along the pike, close exhibit, Exc</td>
<td>$5</td>
</tr>
<tr>
<td>12.</td>
<td>USU 1st tank loco used in England &amp; other early; look down row locos, Exc</td>
<td>$8</td>
</tr>
<tr>
<td>13. CIVIL WAR</td>
<td>Gardner Photographic Incidents of the War 232 Cemetery Gateway Gettysburg 1863 broken windows earth breastwork, Gardner neg, reversed, Exc</td>
<td>$25</td>
</tr>
<tr>
<td>14.</td>
<td>240 bodies in woods extreme Rt Reb line, Gibson photo neg w minor flaws, Exc</td>
<td>$35</td>
</tr>
<tr>
<td>15.</td>
<td>241 stone breastworks Round Top, Gardner, Exc</td>
<td>$30</td>
</tr>
<tr>
<td>16.</td>
<td>248 Trossel House bloated animals nr ctr battle O'Sullivan neg, VG</td>
<td>$35</td>
</tr>
<tr>
<td>17.</td>
<td>261 stone breastworks Round Top, Gibson, VG</td>
<td>$30</td>
</tr>
<tr>
<td>18.</td>
<td>262 Slaughter Pen by Gardner, bodies, Exc</td>
<td>$35</td>
</tr>
<tr>
<td>19.</td>
<td>566 Rebs as they fell Antietam, Gardner, Exc</td>
<td>$35</td>
</tr>
<tr>
<td>20.</td>
<td>584 Burnside Bridge Antietam, Gibson, Exc</td>
<td>$30</td>
</tr>
<tr>
<td>21.</td>
<td>589 Smith Barn used as hospital Antietam, tents, men, Gardner 1862, Exc</td>
<td>$30</td>
</tr>
<tr>
<td>22.</td>
<td>658 Ruins Potomac Fridge at Berlin destroyed by Rebs 1861, ponoton bridge beyond, Gardner, Exc</td>
<td>$30</td>
</tr>
<tr>
<td>23. FAMOUS</td>
<td>Johann Strauss by Gurney 1872 closeup composer wrote Blue Danube, Fledermaus, many walztes etc., good stereo effect with bristling beard, v scarce, VG-E $70</td>
<td></td>
</tr>
<tr>
<td>24. FIRE</td>
<td>4 hoses spray bldg fm same plug in early demo, hose cart, men, cab size by Osgood Pittsfield NH, VG</td>
<td>$12</td>
</tr>
<tr>
<td>25. INDUSTRY</td>
<td>A&amp;C RR Etna Mines Coke Ovens TH; fine dramatic vu rare late (Anthony) 10012, Exc</td>
<td>$12</td>
</tr>
<tr>
<td>26. JACKSON</td>
<td>509 The Seal &amp; Bear rocks Garden of Gods, fine scenic good example, Exc</td>
<td>$12</td>
</tr>
<tr>
<td>27.</td>
<td>709 Royal Gorge &amp; bridge fm low angle, Exc</td>
<td>$12</td>
</tr>
</tbody>
</table>

**HAPPY NEW YEAR!** Postage & insurance extra, return privilege, CWO. 1st Class: 1vu=75¢, 2-3= $1, 4-5= $1.25, 6-7= $1.5. Larger=75¢+postage. Insurance optional: to $50= 85¢, to $100= $1.1, to $150= $1.4. Your want lists always welcome.

---

28. --- 1903 Platt Canon nr Sta. man's boy on edge, Exc | $12
29. **NEW MEXICO** | Cab size by Henry Brown & Governors Palace Santa Fe, minor neg flaws, Exc | $12
30. ---- 11 Int. St Miguel Church, photog at altar? VG | $12
31. ---- 18 Oldest House Santa Fe, VG | $12
32. **NYC** | USU 1472 Bronx Zookeep holds 2 chimps close Exc | $8
33. --- HC White 512 Coney Is. smallest locomotives with passengers at Dreamland, Exc | $12
34. **OCCUPATIONAL** | Excelsior Straw Works 14 Lower Sewing RAIL, by Perrigo; room full women & straw hats, VG | $10
35. --- US Treasury Money Printing Dept, Cutting Room 685 by American Stereo. Co (RY Young) women, stacks uncut bills, machines, Exc | $25
36. --- US Treasury manufacturing US Currency Hydrostatic Press Room 1866 by Bell, room full inkers & press people, machines, Exc | $30
37. **PANAMA CANAL** | Railroad Automobile Key 20895, unusual open coach on track, Exc | $10
38. **PHOTOGRAPHIC** | USU §299 man & large stereo camera on beam high above 5th Ave NYC, classic, Exc | $15
39. **PRESIDENT** | Garfield's Inauguration 1881 by Jarvis, crowd, stand, Pres. close enough to be clear, without stereo effect, Exc | $20
40. --- Cleveland as ex-Pres close dressed for duck hunt, gun, dead ducks, super, Exc | $15
41. --- (Vice Pres) Colifax & party at Echo City (AJ Russell) UPRR 315, mid-dist, Exc | $40
42. **RAILROAD** | Key 7093 Finished engine, Baldwin Loco Works fine close vu on turntable in roundhouse, Exc | $8
43. **ROGERS GROUP** | Courtship in Sleepy Hollow, Exc | $6
44. **SHIP** | French Steamship Pereire, fine deck vu stacks, men, close lifeboat, cab size Am Scenery NY, VG-E | $14
45. **TINTED** | Key 7329 Childrens Feast Jerusalem, finely colored costume study, Exc | $6
46. --- Key 1149 baking bread Lebanon women, Exc | $6
47. **WEITHEL** | 60 Road Master Clear Ck Canon, Exc | $8
48. --- 67 Double Curve Clear Ck Canon, Exc | $8
49. --- 72 Mother Grundy, Clear Ck Canon, Exc | $8
50. --- 116 Rainbow Falls in Winter Manitou, Exc | $8
51. --- 312 Seven Falls Cheyenne Canon, VG-Exc | $6
52. **WWII** | Key 100 set in box, troops, front line scenes, horrors of war, basic set, Exc | $100
53. **WWII** | 97 of 100 mininv set 2.5x5" issued by Germans "Kampf im Westen" (The War in the West) action vu artillery, Panzer, troops, planes, Dunkirk, distant vu Hitler & Goring, the best WWII set, Exc | $85

---

Russell Norton
P.O. Box 1070
New Haven, CT 06504
(203) 562-7800
OUR ASSOCIATES IN ENGLAND, KEEN & JENNY JACOBSON, SPECIALIZE IN 19TH CENTURY PHOTOGRAPHS AS WELL AS STEREO VIEWS. THEY ARE LOCATED ONE HOUR BY TRAIN FROM LONDON AND, BY APPOINTMENT (PHONE OR LETTER), CAN MERRIT INTERESTED PARTIES UPON REASONABLE NOTICE. THEY CAN BE CONTACTED AT: "SOUTHCOTTS", PETCHES BRIDGE, GREAT BARDFIELD, BRAINTREE, ESSEX CM7 4QN, ENGLAND. PHONE (0371)81-0566.

Brewster Viewer-Named for Sir David Brewster who invented the closed box style stereo viewer in 1849. Its design allows the viewing of glass views as well as "tinted". By opening a mirrored door, light can be reflected to illuminate standard paper views. This style of viewer was most popular in Europe. This example from England, c.1865, has a truncated pyramidal shape w/t/ the lenses set in a swing-up panel at the small end & the ground glass to transmit light through the glass view; set in the large end. Of mahogany, w/an ivory logo disc inset, "Chap- pultepec, 59 Fleet St, Patent~", c.1865, $185 plus $3 Ship.

Stereo daguerreotype-Lovely image of a young girl cradling her large toy poodle. Claudet's logo on the reverse & the date "Feb. 23, 1860-aged six years less one month and six days". Hand tinted, tinting partly missing from one view & some tarnish, only in G.C., mat chipped. Unusual & charming image, however. Rebound. $795 PP.

Ferrier-Stunning early signed glass view of a glacier. E.C.$28PP.

Exposition of 1878-Great view of the Chinese section at the exhibition by Ferrier, Soulier & Levy. E.C., $20 PP.

Excellent amateur glass view of a French village scene w/a woman washing clothes c.1890, E.C., $16 PP.

Italy-Lovely glass view of a boat on an Italian lake. W. $17PP.

On the quay, Boulogne-Artistic amateur glass view of fishermen & sailors on the docks. E.C., c.1900, $16 PP.

Canada-The following 5 views are by L.F. Valle, Quebec City. They are on various colored mt's & all are in G.C. except as noted and are $4 PP.

Snow in Streets-The aftermath of a heavy snowfall that has left a 15 foot drift. A cut-through has been made next to a large white door, light can be reflected to illuminate standard paper views. In G.C., $6 PP.

Another----pub. by Anthony. Orange cabinet sized mt., "No. 4793, New York University---". Yellow mt. w/taxed stamp on back. In G.C., $6 PP.

Another----"No. 2992, Student's Glen, Middletown, C.", w/taxed stamp. In G.C., $6 PP.

Another----"No. 5004, Trinity Church (N.Y.C.), G.C., $6 PP.

Another----"No. 4288, Library, West Point Military Academy. In F.C., foxing, $2 PP.


Hayden Survey-1871, Photo by W.H. Jackson on yellow cabinet sized mt., "No. 636, Down Clear Creek from Empire Trail". A symmetrically-winding stream. From Darrah Collection. G.C., corners trimmed, $9 PP.

Another----pub. by Anthony. Orange cabinet sized mt., "No.60 Mary's Bay, Yellowstone Lake. In G.C., $12 PP.

Watkins' Pacific Coast-A view of Hadenmom's Spout Farm, Napa Co., Calif. (No. 2346). Orange mt., V.G.C., $11 PP.

Savage-Three green mt. views of the sights around Salt Lake City. Two at Salt Lake; the third overlooking the city. Avg. G. C., $15 PP for the lot.


Savage & Ottinger Pioneer Fine Art Gallery, Salt Lake City. Nicely composed green mt. view of the rugged western hills w/a flowing stream through it. In G.C., $6 PP.

Gurnsey's (Colorado Springs, Col.) Rocky Mountain Views. A set of 4 Imperial mt's: Soda Springs at Mantiou (852), Ute Pass (#108), Clear Creek Canon (#190) & Mother Grundy (a rock formation) (#155). All in V.G.C., $20 PP for the lot.

"Pueblo Girl of New Mexico"-Tan imperial-sized mt. by Continent Stereoscopic Co. Rubber stamped, "I. Gold, Santa Fe" on back. In V.G.C., $8 PP.

"640 Chippawa Wagons". Tan curved mt. New Educational Series Indians pose in front of their wagons. V.G.C., $5 PP.

Photograph of a Victoria woman w/children, 1870. In G.C., c.1870. G.C., $4 PP.

Battlegrounds of Gettysburg. Pub. by L. & C. Girt, Gettysburg. A set of 6 orange & yellow mt's; views made from artist's drawings that depict the battle. Inc. 1 of a map of the battlefield. A unique set in G.C., $10 PP for the lot.

Mother Grundy (a rock formation) (#52). In each, are be- tween 20 & 30 vehicles. Orange mt.


Savage & Ottinger Pioneer Fine Art Gallery, Salt Lake City. Nicely composed green mt. view of the rugged western hills w/a flowing stream through it. In G.C., $6 PP.

Gurnsey's (Colorado Springs, Col.) Rocky Mountain Views. A set of 4 Imperial mt's: Soda Springs at Mantiou (852), Ute Pass (#108), Clear Creek Canon (#190) & Mother Grundy (a rock formation) (#155). All in V.G.C., $20 PP for the lot.

"Pueblo Girl of New Mexico"-Tan imperial-sized mt. by Continent Stereoscopic Co. Rubber stamped, "I. Gold, Santa Fe" on back. In V.G.C., $8 PP.

"640 Chippawa Wagons". Tan curved mt. New Educational Series Indians pose in front of their wagons. V.G.C., $5 PP.

"For Thine Is The Kingdom, The Power And The Glory". Beautifully tinted gray mt. English sentimental view of a Victorian group of two women & a child saying her bedtime prayers. G.C. 3c revenue stamp on back, $3 PP.

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

Turners(railroad) Station, Erie Railway. Yellow mt. Anthony, No. 6246. View of station (sorry no trains). G.C., $4 PP.

Phone orders held 5 days for receipt of payment. Prompt refund on sold items. 10 day unconditional refund privilege. Include shipping costs (where required) & N.Y. State sales tax (if resident).

ADDITIONAL ITEMS ARE AVAILABLE. LET US KNOW YOUR WANTS.