The N.S.A. has been divided into 12 geographic regions with a Regional Director assigned to each to act as the representative in your area. We hope members will work with them to promote the N.S.A., increase membership and establish regular regional meetings. We are pleased to announce the establishment of a region for our Canadian members, with Martin & Gail Bass as Directors. Also, the map below reflects Directorship and address changes in several regions.

Tom Rogers, Vice President for Regional Affairs
1111 12th St., Huntsville, Tex. 77340
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COVER:

LAKE LOUISE, August 1983, by Wil Metcalf.
Voted the Favorite View of 1984 by members of the Stereoscopic Society print circuit, and
featured with some of Wil’s other work in the Society Notebook Column in this issue.
CONVENTION NEWS

Due to constraints of both time and space, coverage of the 1985 NSA Convention in St. Louis will appear in the Nov./Dec. issue rather than this one which follows so hot on the heels of that grand event. For now, I'll just mention that there were some truly astounding stereo images projected during the program and some wonderful items to be purchased (or at least examined) at the trade fair. On top of it all, two VERY generous donations of important collections to the Holmes Library occurred in conjunction with this year's convention.—All will be detailed in the next issue.

THE WHEATSTONE CONNECTION

One reader in particular enjoyed Jim Middleton's spoof in the May/June '85 issue, "Suppressed Wheatstone Drawing Revealed." Edward Tatnall Canby is more than familiar with many of the people and institutions used in fabricating the article. His father, with the SATURDAY REVIEW, shared an office with Henry Luce and the new-born TIME Magazine in 1923.

Mr. Canby was fascinated with the many correct details incorporated in the piece, from the "faultless...early 19th century style" of the drawings to the correct names and dates and line drawing style of the early TIME covers. He called his nephew, who works at the NEW YORKER Magazine, to confirm that Eustace Tilley was in fact the fanciful character from the NEW YORKER'S first cover and many others since then. Tilley never wrote for TIME or the NEW YORKER, but his "death" "last February" in STEREO WORLD was a sly reference to the month the NEW YORKER itself was sold.

NSA member Canby had a special interest in the article's drawings of musical and recording devices. He is an associate editor of AUDIO Magazine and plans to discuss the STEREO WORLD spoof in his regular column, "Audio ETC".

MATCH EN RELIEF

Fans of magazine efforts at "color" anaglyphs will be happy to know that PARIS MATCH has published another 3-D issue with 11 large (full and double page) anaglyphs. Like the 1983 issue, these are somewhat hyper scenic views, plus two ads. Most of the time, the color is manipulated to avoid interfering with the anaglyphic effect but a number of scenes place the background near the window with everything else floating in front—leaving plenty of opportunities for ghosting. The issue is dated July 5, 1985.

JASTROW'S ILLUSIONS

Another issue of the California Museum of Photography BULLETIN devoted completely to stereo photography has come along in the form of Vol. 4 No. 2. The issue examines the life and work of Professor Joseph Jastrow and reproduces a number of his stereographs showing experiments in visual perception. The views are from unpublished negatives in the Keystone-Mast Collection and go far beyond the tricks and eye-twisters seen in many commercial novelty views or vision testing sets.

The CMP BULLETIN is available from the California Museum of Photography, University of California, Riverside, CA 92521.

—John Dennis
Comment

IN FAZE

Regarding W.A. Faze (Jan./Feb. '85 page 3). I have views of Nelson Ledges in Ohio by W.A. Faze, with an address on back of a view as follows:

"The artist and dealer in views of Lake Superior, the Mahoning Valley etc. Headquarters, Painesville, O. P.O. Box No. 817."

He issued 24 views of Nelson Ledges, 12 views of Mahoning Valley and 12 (very beautiful according to Faze) of Little Mountain.

Ernest M. Petscher
Massillon, OH

KILBURN CREDIT

A book titled "Antique Fishing Reels" has just been published utilizing a Kilburn stereoview on its paper jacket. The author, Steven K. Vernon, purchased the view from my antiques shop where I sell views, among other paper ephemera.

Ron Lowden
Narberth, PA

Better even than the use of this fine view is the fact that credit is given on the rear, cover flap to Kilburn Bros., Littleton, NH along with the title and a date from the view ("The Critical Moment" © 1885). All too often, such images are exploited for their quaint antique flavor with no indication of their source or purpose.

-Ed.

PORTRAIT PROPOSAL—

VOLUNTEERS?

I thoroughly enjoyed the article by Norman B. Patterson (Society Notebook July/Aug. '84) on stereo portraiture or lack of, and the related Editor's View by John Dennis. It is truly a shame that portraits (including informal ones and even candid shots) of well known people have been ignored these past decades. If portraits of notables were taken at all times, or at least a step in the right direction. It certainly would give previously unknown views a chance to be available to people. I for one would love to get a copy of David Starkman's "Elvira" or Laurance Wolfe's "Jesse Jackson" (July/Aug. '84, page 10). This gives us amateurs a chance to have a sample of each other's work and to compare and learn from it.

Gary Peck
Cleveland, OH

I doubt that any volunteers would commit themselves to that much paper work and record keeping. Why not limit the scheme to a list of stereographers willing to make and sell copies of their work? The "price" of getting a view listed would be the contribution of a copy to the Holmes library. It would then appear in a xeroxed catalog along with the maker or owner's address. All details concerning price, format, payment, delivery etc. would then be BETWEEN the sellers and those who contact them. Content could be limited to notable personalities, events and places, OR could be open to anything the people assembling the catalog are willing to include. ANY VOLUNTEERS?

-Ed.
In this issue, we present the fourth and final installment of our series on the life and work of photographer J.J. Reilly by Paul Hickman and Peter Palmquist. It covers in fascinating detail the often harsh business side of being a photographer and view publisher in the west during the "golden age" of stereo. Part I of the series covered Reilly's time at Niagara and his move to Yosemite, appearing in the Nov./Dec. 1984 issue. Part II covered his years at Yosemite and appeared in the Jan./Feb. 1985 issue. Part III covered his later years in San Francisco and Marysville and appeared in the July/Aug. 1985 issue.

REILLY CONCLUSION

A Joy Forever
(And Its Price on the Market)

If you make your art wear too well, you will soon have too much of it; you will throw your artists quite out of work...It is one question, how to get plenty of a thing, and another, whether plenty of it will be good for us...It is one question, how to treat your fields so as to get a good harvest; another, whether you wish to have a good harvest, or would rather like to keep up the price of corn.

John Ruskin, The Political Economy of Art: or, "A Joy Forever" (and Its Price on the Market).)

The business side of photography sometimes confounded even its most enterprising nineteenth-century practitioners. A great many people engaged in the trade a century ago; more than five thousand were active in California alone. Of the small fraction that persevered and survived, the vast majority were portrait photographers. (Some of these men did engage in landscape work, however, as a secondary, part-time occupation.) In portraiture, most sitters explained their expectations to the gallery proprietor or camera operator before the plate was exposed. Almost every visit to the operating room resulted in the completion of a sale.

As a speculative, luxury industry, the business of taking and marketing landscape photographs involved a more difficult set of problems. A fickle public and a fluctuating, seasonal market were only part of the economic reality that
confronted the photographer who sought to make landscape views his sole source of income. In times of financial recession or depression, his pictures became an expendable commodity. Following in the wake of wild gyrations in the business cycle of a laissez-faire economy, the standard of living of a landscape photographer tended to swing like a pendulum between periods of prosperity and poverty.
Carleton E. Watkins, for example, often had a desperate time in selling his outdoor work. The photographer was "poor as poverty" all through the winter of 1865-66, writes his concerned friend, the California State Geologist. "In the first three months after he returned from the Yos(emite to San Francisco), he did not get $200 of orders." The following winter, the market for Yosemite views was again "horribly dull" in San Francisco. In the four months since his return from another trip to the Valley, Watkins had sold almost nothing, reports the State Geologist, "except to our boys & the Survey." A week later, he was still "as poor as a church mouse," and two months later, "as poor as Job's turkey of late. He told me today," writes his friend, "that he had only rec'd. $2.50 in 20 days."

These letters provide a glimpse of the financial price that one landscape photographer sometimes had to pay for his artistic independence and success.

In California, even after the completion of the transcontinental railroad, the sale of landscape photographs was still sluggish in off-season. Over a two-month period in the winter of 1869-70, for instance, Watkins did not receive a single order for more than two dollars. Despite predictably slow sales in winter time, outdoorsmen like C.L. Weed, C.E. Watkins, E.J. Muybridge, M.M. Hazeltine, and J.J. Reilly nonetheless persisted for many years in restricting the scope of their enterprise to making and selling photographic views. Other than Watkins and Muybridge, the only major publishers of Pacific Coast views in the 1860s were E. & H.T. Anthony & Company, of New York, and Lawrence & Houseworth, of San Francisco. (Many of these views were taken by C.E. Weed.) Unlike most publishers, these two firms also marketed a wide variety of related merchandise: from cameras and chemicals to spectacles and stereoscopes. Their diversified sources of income maintained a continuous cash flow, smoothing over those dull periods that inevitably intervene between major sales of landscape work. To provide himself with a steady, year-round financial base, Watkins made a series of practical, unrelated business decisions; he moved into larger quarters at a more fashionable address, he increased the size of his staff, and he enlarged the scope of his business. By the spring of 1872, four of his men were already hard at work, either taking or retouching portraits in his new Yosemite Art Gallery. The previous summer, he had made a poor business decision. By further escalating the local price war over stereographs, he had reduced his profit margin to a bare minimum.

In 1866, Lawrence & Houseworth had received six dollars a dozen for stereo views of Pacific Coast scenery, but within two years, Watkins had cut his price to three dollars a dozen. The prevailing rate on the local market was still "$3.00 per dozen" in July of 1871. So reads the fine print in a full-page ad for Thomas Houseworth & Co. The next issue of the same publication contains a comparable full-page ad for Watkins. The two advertisements are similar in size and content, except for two lines of large, boldface type, blazoned across the bottom of the second one: "STEREOSCOPIC VIEWS, $1.50 PER DOZEN." For the second time in five years, the retail price for stereo views of Western scenery was slashed in half.

The competition was growing more cutthroat every year. In 1870 alone, large new series of Yosemite and Big Tree views were released by three stereo publishers in the East and by another three in the West: E. & H.T. Anthony, John P. Soule, Charles Bierstadt, J.J. Reilly, M.M. Hazeltine, and Thomas Houseworth. Additional series were issued by the Anthonys, by Reilly, and by Hazeltine in 1871, and by Houseworth in 1871 and 1872. C.L. Pond entered the market in 1871; the Kilburn Brothers, in 1872; Bradley & Rulofson, in 1873. Many of these firms were printing the stereo negatives of either a salaried or an independent landscape photographer. The Anthonys were publishing negatives by Roche; Soule and the Kilburns, negatives by Hazeltine; Houseworth, negatives by Hazeltine, Pond, and Fiske; Bradley & Rulofson, negatives by Muybridge.

Edward J. Muybridge had arranged to market his views through the largest photo gallery in San Francisco. The firm occupied two floors of a building that fronted one of the city's most fashionable thoroughfares. Furthermore, H.W. Bradley and William H. Rulofson were portrait photographers with an established reputation. Their studio work assured Muybridge of a steady flow of production and of a regular patronage and clientele. For Watkins and for Muybridge, an adjunct business in portraiture was proving to be a successful technique in publishing and marketing their outdoor work. By 1874, Houseworth had also opened a portrait studio. Thomas Houseworth & Company, the Yosemite Art Gallery, Bradley & Rulofson: these three large firms of portrait and landscape photographers had captured most of the regional market for Western views by the mid-1870s.

Reilly moved to San Francisco in the winter of 1874-75: years too late for his small, undercapitalized business to compete on equal terms with the efficient, high-volume pro-

[ Ferrier & Soulier, Paris, France. ] No. 10264—CHUTES DE YOSEMITE, VALLEE DE YOSEMITE, CALIFORNIE. (AMERIQUE.) YOSEMITE FALLS, YOSEMITE VALLEY, CALIFORNIA. (U.S.A.) [Lateral transposition, Glass stereograph.]
PHOTOGRAPHED AND PUBLISHED BY C.P. HIBBARD, LISBON, N.H. [verso] No. 57—MIRROR VIEW OF YOSEMITE FALLS, HEIGHT 2,634 FEET. [Curved canary yellow card; collection of Eldon Grupp. Also published by G.H. Aldrich & Company as No. 857 and by the Littleton View Company as No. 857.]

Griffith & Griffith, No. 1608 S. 16th Street, Philadelphia. [Stereoscopic Gems of American and Foreign Scenery.] No. 57—YOSEMITE FALLS, CAL. [Curved beige card; collection of Paul Hickman. Also published by L. Dowe, on the American Scenery Tourist Series imprint as No. 53, and on the Pacific Coast West from Omaha imprint as No. 44.]

J.J. Reilly, STOCKTON, CAL. /Photographic Views of American Scenery./ No. 496—MIRROR VIEW OF YOSEMITE FALLS, YOSEMITE VALLEY, CAL. [Orange and lavender card; collection of Louis H. Smas.

duction methods, active marketing programs, or prime business locations of these other firms. In all areas of production, Bradley and Rulofson employed a total of thirty-four people, including six Chinese in their mounting and finishing department.17 Watkins had a regular staff of five camera operators, two retouching artists, one photographic printer, an unknown number of Chinese in his mounting and finishing rooms, and a saleslady.18 Bradley & Rulofson's
the business."²² Unless business improved soon, wrote another photographer to his newfound bride, "we will go squat on some government land and raise spuds." The photographer was Watkins.²³ He was fifty years old; he had devoted almost half his life to his trade. He had a well-established, international reputation as a landscape photographer, but he was nonetheless only one step ahead of creditors who were sucking the last shreds of life from his San Francisco gallery. His disillusionment is nowhere more apparent than in another letter to his wife:

When a customer comes in your place, get all you can in the way of price, but do not let one go on account of price. Sell all you can for all you can get. That is the rule of all other dealers in my goods, and I have stood out for a good price to my own detriment long enough.²⁴

The economy was depressed; the competition, intense. Even the fittest were struggling to survive. The nationwide business recession of 1873-74 was followed by the Bank of California’s suspension of business in 1875. In the wake of the second financial panic, operating capital became "very
scarce" in San Francisco. Watkins was forced into bankruptcy; creditors gained control of his gallery, most of his staff, and almost all his landscape negatives. Houseworth owed fifteen thousand dollars to thirty-two creditors; he lost a lawsuit for thirty-five hundred dollars. A year in arrears in paying his rent, he was forced to abandon his sales emporium beneath the Lick House.

Reilly's only business address in San Francisco was a post office box. At $1.50 per dozen, stereographs alone could not begin to cover the costs of operating even a small photo gallery. He produced his stereo and cabinet cards at home, either by himself or with one or two assistants. By displaying his views at an industrial fair (1875) and at a world's fair (1876), Reilly did succeed in gaining some publicity for his work, but he failed to arrange for a satisfactory retail outlet to sell it. By the standards of Watkins or Houseworth, his volume of production and sales was negligible: an occasional wholesale lot sold to a local book store or newsstand. Reilly's attempt to penetrate the San Francisco market can only be described as a dismal failure.

By 1877 he was also marketing his cards through the only "Photographic Art Gallery" in Marysville, California. Within a few years he had decided that a monopoly in a small town was preferable to a precarious foothold in a city thirty-five times its size. Reilly succeeded Amos Woods as the proprietor of the gallery in the summer of 1879. He continued to make and sell new stereographs, but taking portraits became his primary occupation, his primary source of income. After years of hardship, he wanted a little financial security, but he paid a heavy price for it: the freedom and opportunity he had once known as an independent view photographer.

No believer in trade secrets or cutthroat competition, Reilly was pleased to share his chemical formulas and working methods with "the fraternity," with his "brother photographers," even though he had already come to a harsh, new realization about the business of making and selling stereo views:
Our art is beautiful, but the trouble is, the men who spend both time and money in the way of trying to make fine work are poorly paid for it... Fine work is not appreciated by the public in stereoscopic views. The man who can furnish the cheapest sells the most without regard to quality... This is discouraging, to say the least.

In 1857 the socialist art critic John Ruskin had defined “the just price of a work of art” as “the price which will pay the painter for his time.” Failing to receive additional compensation for his extra time and trouble, Reilly became discouraged, then depressed, then despondent. His “fine cloud effects” from his “hard-earned negatives” were accorded no more value in the marketplace than cheap, pirated views “of the poorest kind.” Receiving a “just price” for his work played a critical role in developing and maintaining Reilly’s self-image as an artist.

In 1881, a Far Western journal published an article on the detrimental impact of frontier isolation and primitivism in the production of art: “The Pacific Coast is a test crucible for new-fledged artists... It is a destroying test for a man of talent, a difficult one for a man of genius.” In one of the enclaves of Europe, an American artist might receive stimulation from his peers and encouragement from his patrons, but in the West, the frontier artist had to contend with cultural isolation and an “unappreciative, non-purchasing public. He must live within himself and for his art.” Otherwise, warned the journal, “he will lose his self-respect and sell his talents by doing cheap, unworthy work—not for the necessities but for the luxuries of life.”

To the end of his publishing career, Reilly’s production quality remained high. Despite the inequity of the price he received for his imprint, he never allowed shoddy craftsmanship to carry his name. He was unwilling to “lose his self-respect and sell his talents by doing cheap, unworthy work,” even for the “necessities” of life.

“A Joy Forever” (and Its Price on the Market) was the original title of Ruskin’s lectures at the Manchester Art Treasures Exhibition (1857). The title was intended as an ironic reference to the motto of the exhibition: “A thing of beauty is a joy forever” (Keats). An American publisher
The photographer was still unwilling to do "cheap, unworthy work," and he was no longer willing to sell beautiful prints "from these hard-earned negatives" for the same low price as pirated views "of the poorest kind."

"HE HAS SOME NEGATIVES FOR SALE"

Perhaps it is not well to have a great deal of good art; and that it should not be made too cheap.

"Nay," I can imagine some the more generous among you, exclaiming, "we will not trouble you to disprove that objection; of course it is a selfish and base one: good art, as well as other good things, ought to be made as cheap as possible, and put as far as we can within the reach of everybody."

Pardon me, I am not prepared to admit that. I rather side with the selfish objectors, and believe that art ought not to be made cheap beyond a certain point...

Here, then, is the subtle balance which your economist has to strike: to accumulate so much art as to be able to give the whole nation a supply of it, according to its need, and yet to regulate its distribution so that there shall be no glut of it, nor contempt.

Ruskin, The Political Economy of Art, Lecture II

In 1870 only four towns in all of California were inhabited by more than ten thousand people: San Francisco, Oakland, Sacramento, and Stockton. Of the four, only San Francisco and Stockton really catered to tourists. From 1870 to 1874, Reilly spent his summers in Yosemite and his winters in Stockton. In winter, he made the prints that he marketed year-round through a succession of local portrait photographers: John Pitcher Spooner, Elon Delamore Ormsby, and Benjamin Pierce Batchelder. His provincial distribution system catered to a large transient population of Yosemite and Big Tree tourists and to a small local clientele.

Reilly had always sought to broaden his market through outside retail distributors. From 1867 through 1872, he sold large wholesale lots of his stereo cards for two dollars a dozen.

One Illinois distributor listed eight views of Utah Territory and the Calaveras Big Tree Grove in a supplement.
J.J. Reilly, Marysville, Cal. / Views of American Scenery. / No.
271—MIRROR LAKE CANYON, YOSEMITE VALLEY, CAL.
[Orange and lavender card; collection of Louis H. Smaus. Also
published by Reilly in his old series as No. 535.]

C.W. WOODWARD./ROCHESTER
N.Y./GRANDEUR OF THE
YOSEMITE./No. 572—MT. WATKINS AND TENAYA CANYON.
[Variant cloud negative. Orange and
lavender card; collection of Louis H.
Smaus. Also published by the Union
View Company as No. 572.]

CALIFORNIA VIEWS./PHOTO-
GRAPHED & PUBLISHED/
BY/G.H. ALDRICH & CO. LITTLETON, N.H. [verso]/No.
862—MIRROR LAKE CANYON,
[Variant cloud negative. Orange and
pink card. Also published by C.P. Hibb-
bard as No. 62 and by the Littleton
View Company as No. 862.]
J.J. Reilly, / YOSEMITE VALLEY, CAL. / Photographic Views / OF AMERICAN SCENERY. / No. 446—MOTHER OF THE FOREST, DIAMETER [sic] 78 FT., CALAVERAS GROVE, CAL. [Yellow card.]

Within a few years his firm was marketing at least seventeen of Reilly's Yosemite views. Some of these views were also published by another Illinois firm, active in Chicago from 1871 to 1879. For more than fifty years, Reilly's views were marketed on the imprints of at least five publishers active in northern Illinois or northern Indiana: J.H. Clark & Company; Clark, Lake & Company;

J.H. Clark & Company; Clark, Lake & Company;

James Cremer, Photographer and Publisher, / 18 South Eighth Street, Philadelphia. / MOTHER OF THE FOREST, 350 FT. HIGH, 63 FT. IN CIRCUMFERENCE, YOSEMITE VALLEY, CAL. [verso]. [Orange and lavender card.]

Published By / THE ATLAS VIEW COMPANY / 147 Fifth Avenue, CHICAGO / THE ATLAS STEREO-GRAPHS / Giant of the Forest, Yosemite Valley, Cal. [Chromolithograph; grey and white card. Also published on the American Views/Standard Series imprint.]

Lovejoy & Foster, W.L. Hoff; and the Atlas View Company.

Reilly sought to further broaden his market in the winter of 1873. The February issue of the Philadelphia Photographer describes eight of his Yosemite and Big Tree views (including Nos. 413, 430, and 496) as "the best we have seen of those subjects for a long time. He has some negatives for sale." His duplicate negatives were purchased or printed by at least five Philadelphia manufacturers of stereo cards or lantern slides or both. In the 1860s and 70s, James Cremer's Stereoscopic Emporium marketed Yosemite and Big Tree views by Muybridge, Pond, and Reilly. In the 1870s, optician L.J. Marcy made lantern slides of the Sierra from negatives by Roche, Bierstadt, and Reilly. Lantern slides from Reilly's negatives of the Yosemite were marketed by Edward L. Wilson from 1874 to 1887 and by William H. Rau from 1889 to 1893. Griffith & Griffith, active from 1896 to 1917, printed at least one of the stereo negatives in Reilly's 1873 lot (No. 496).

Fifty-three Reilly negatives (including No. 430) were purchased or acquired by a succession of Rochester firms: Woodward & Lord (1874), C.W. Woodward (1875-82), the Union View Company (1882-83), Woodward & Albee (1884). Woodward also manufactured Reilly views on a wholesale basis for the Pittsburgh Daily News.

From the 1870s into the 1890s, at least twenty-three Reilly negatives (including Nos. 413 and 496) were published by a succession of three New Hampshire firms: C.P. Hibbard, G.H. Aldrich & Company, and the Littleton View Company.

A fourth set of the 1873 negatives (including No. 496) was marketed on three quality, wholesale imprints: American Scenery/Tourist Series (eleven views), American Scenery/Standard Series (fifty-seven views), and the Pacific Coast West from Omaha (the same fifty-seven numbers and titles). These imprints can all be reasonably attributed to a photographer of the Boston area, C. Seaver.

The wholesale and retail competition—some of it, of Reilly's own making—had become quite intense by the summer of 1874. In two years, the dealer rate for wholesale lots of
J.J. Reilly, Marysville, Cal. / Views of American Scenery. / No. 406—TEN THOUSAND FEET OF LUMBER ON ORE WAGON, MARYSVILLE, CAL. / [Orange and lavender card; collection of Gordon L. Bennett.]

Stereo cards with Reilly’s imprint had dropped from twenty-four to twelve dollars per gross (one dollar per dozen). For a few more years, Reilly continued to ask a “just price” for his work. In the spring of 1875, when he enjoyed a monopoly on direct sales to Yosemite tourists, he was able to ask 1868 retail prices for his views: three dollars a dozen for stereo, six dollars a dozen for cabinet. The following sum-

E. Nesemann, Publisher. / Marysville, California. / No. 485—OX TEAM WITH 10,000 FEET OF LUMBER, CAL. / [Variant negative. Curved buff card.]

PUBLISHED BY Richard Behrendt, San Francisco. / Golden Gate Series / No. 534—OX TEAM WITH 10,000 FEET OF LUMBER, CAL. / [Variant negative. Curved middle grey card.]
mer, the shared monopoly of Reilly & Co. was still asking fifty cents apiece for its "large views."\textsuperscript{44}

After an exchange of duplicate negatives between Reilly and Hazeltine, some of Reilly's views continued to be sold in the Valley under the successive imprints of Hazeltine (1877), Walker & Fagersteen (1877-81), and Fagersteen (1881-90).

A set of at least fifty-seven negatives by Hazeltine and Reilly was marketed by J.W. & J.S. Moulton, "publishers of stereoscopic views" from 1876 to 1881.\textsuperscript{45} These views of Yosemite and the high Sierra were manufactured by the Moultons in Salem, and distributed from Massachusetts to Minnesota on at least eight retail imprints: by the father and son together and by the son alone in Salem, Massachusetts; by Dodge, Collier & Perkins in Boston; by H. Ropes & Company and by Surdam & White in New York City; by James Matthews in Rochester, New York; by Lovejoy & Foster in Chicago; and by Elmer & Tenney in Winona, Minnesota. The Moultons also marketed these views on a variety of card stocks under two wholesale imprints: "American Scenery/The Yosemite Valley, California" and "Yosemite Valley, California."

Reilly was often published, and sometimes victimized, by other photographers and publishers. Without permission or payment, several firms made copy negatives of his stereo cards. Substandard prints were then mass-produced from these cheap, pirated views. Pirated Reilly cards were marketed under the imprints of at least two picture dealers: Perry Mason & Company, of Boston, and Myers & Smith, of Canton, Ohio. These dealer imprints, and many of the anonymous ones on other shoddy Reilly views, can all be attributed to one or both of the two most brazen stereo pirates of the second half of the 1870s: William Miller and E.P. Best, of New York City, New Haven, and Boston.

For thirty-seven years, Reilly's views were distributed by at least thirteen men in northern California: by himself in Yosemite Valley, Stockton, San Francisco, and Marysville; by his two partners and by a third photographer in Stockton; by his three successors in the Yosemite Valley; by his predecessor and his successor in Marysville; and by four men in San Francisco. Joseph LeConte distributed nine Reilly views in a self-published book (1875); his Journal of Ramblings was printed by a San Francisco firm. Between 1875 and 1879, Reilly's cards were marketed by a San Francisco bookseller, Chillon Beach. A small set of duplicate or variant Reilly negatives was printed and marketed by L. Dow, the proprietor of a gallery at the corner of 4th and Market streets from 1883 to 1885.\textsuperscript{46} Reilly's master set of stereo negatives and a large, leftover supply of his cards was published or marketed (or both) by Enno Nesemann, of Marysville, from 1887 to 1900. Some of Nesemann's Reilly views were acquired by Richard Behrendt, a publisher in San Francisco from 1903 until the earthquake of 1906.

In the early 1870s, Reilly had sold large sets of duplicate and variant negatives to several foreign publishers: J.G. Parks in Montreal, Ferrier & Soulier in Paris. Making these sales was a simple exercise in Yankee pragmatism. Without closing viable potential markets to the sale of his own cards, he had realized a quick return on a substantial investment of time and materials.

He had exercised poor judgment in deciding to sell his negatives to firms in the most populous regions of his own country: the mid-Atlantic states, New England, and the Midwest. While active as a stereo publisher in San Francisco, he had exchanged negatives with a photographer in Yosemite Valley. As a publisher in Marysville, he had sold negatives to a photographer in San Francisco. After making the decision to move his business to a new location, he sealed his decision each time by burning his bridges behind him. He wrote off large potential markets and tourist outlets, one after another, for the remainder of his publishing career.

By 1870, the competition from other photographers and publishers was already becoming cutthroat. By selling his negatives, Reilly created new rivals who further intensified the competition. In effect, he cut his own throat. By 1886, his only remaining retail outlet was a gallery in a small country town, and to a large extent, he had himself to blame for it.

\textbf{FOOTNOTES}


3. Whitney to Brewer, 10 December 1866.

4. Whitney to Brewer, 18 December 1866.

5. Whitney to Brewer, 18 February 1867.

6. Whitney to Brewer, 28 February 1870.


11. Whitney to Brewer, 7 February 1868.


16. \textit{Catalogue of Photographic Views Illustrating the Yosemite, Mammoth Trees, Geyser Springs, and Other Remarkable and Interesting...}
Scenery in the Far West (San Francisco: Bradley & Rulofson, 1873).


6The San Francisco Directory for the Year Commencing April, 1874, s. v. Polycarpo Bagnasco (photographic printer), Charles D. Bonestel, William White Dames (photographer), Sally L. Dutcher (saleswoman), George Fiske (photographer), Charles Andrew Garthorne (photographer), H.C. Hayes (photographer), Charles Merck (artist), J.E. Oglesby (artist), and Alfred H. Wulzen (photographer), Chinese people were not yet listed in the city directory.


9Thomas Houseworth, financial statement, 12 January 1876, Thomas Houseworth Papers, MS 2603, California Historical Society.


11C. E. Watkins to “Frankie” Watkins, 26 June 1880, Carleton E. Watkins Correspondence, Bancroft Library. If all else failed, they could always go settle and farm some federal land: his contingency plan is a good example of the provisions of the Homestead Act serving as a psychological safety valve.

12C. E. Watkins to “Frankie” Watkins, 30 April-2 May 1880.

13George B. Rieman, Corresponding Secretary of the Photographic Art Society of the Pacific, 8 January 1876, Philadelphia Photographer 13 (February 1876):46.

14Thomas Houseworth & Company, financial statement, 8 January 1876, Samuel C. Harding v. Thomas Houseworth, Fifteenth District Court, Summons No. 9392, 5 January 1876.


16Ruskin, The Political Economy of Art, p. 78.


22Chicago Photographers, 1847 through 1900, as Listed in the Chicago City Directories (Chicago: Chicago Historical Society, Print Department, 1958), s.v. Lovejoy & Foster. Edward Lovejoy had marketed Houseworth’s Yosemite views between 1870 and 1871.


28For a checklist of the negatives, see Stereoscopic Views (Rochester, New York: C.W. Woodward, 1876), pp. 28-29. For information on the firms, see Robert Penn Fordyce, Stereo Photography in Rochester, New York, up to 1900 (Rochester: By the Author, 1975), pp. 15, 17, 18-20. We have failed to locate any Yosemite views on the 1885 imprint of the Woodward Stereoscopic Company, or any of Reilly’s Yosemite views on the imprint of a Rochester dealer, James Matthews, who did market the cards of two known Reilly publishers, C.W. Woodward and John S. Moulton. Webster & Albee, active from 1886 to 1910, used Woodward & Albee’s old numbers and titles to designate a new series of Yosemite views.


31Caroline M. Churchill, Over the Purple Hills: or Sketches of Travel in California (Chicago: Hazlitt & Reed, 1877), p. 144.

32J. Reilly & Company, business card, summer (1876), Yosemite National Park, acc. no. 6270.

33The Salem Directory, 1876, p. 133; 1881, p. 156.

34Langley’s San Francisco Directory, 1883, p. 395; 1885, p. 415.

REILLY’S “OLD SERIES” CHECKLIST ADDITIONS

In compiling these additions to our checklist of Reilly’s “old series” views (see Stereo World, 11:5), we wish to acknowledge the assistance and encouragement of Ralph Gosse, John F. Miracle, Harry D. Porter, Ward Ryan, Louis H. Smith, and the museum staff of Yosemite National Park.

11—SUSPENSION BRIDGE NIAGARA.

15—[Also variant negative.]

30—SUN-SET NIAGARA RIVER, N.Y. (Reilly & Spooner.)

54—THE CORAL TREES OF NIAGARA.

73—ICE CAVE UNDER NIAGARA FALLS, N.Y. (Reilly & Spooner.)

93—[Previous title was published by Reilly & Spooner.]

AG1—AMERICAN FALLS—CANADA SIDE, JUNE 24TH 1867. (MS)

126—HORSESHOE FALLS FROM CANADA, JUNE 24TH 1867. (MS)

135—NEAR SUNSET ROCK. (MS: logo on verso: “SCENERY OF CAT-SKILL MOUNTAINS. /Made Wholesale and Retail, /By J.J. REILLY, /At Suspension Bridge, N.Y.”)

153—CATSKILL MOUNTAIN HOUSE. (MS: same logo on verso.)

162—CATSKILL FALLS.

171—THE BEAR’S DENN (sic).

196—(MS: logo verso: “SCENERY OF CENTRAL PARK, NEW YORK, /Made Wholesale and Retail, /By J.J. REILLY, /At Suspension Bridge, N.Y.”)

263—HORSE SHOE FALL FROM FERRY CANADA, NIAGARA.

304—TERRAPIN TOWER COAT ISD. NIAGARA.

322—SUSPENSION BRIDGE NIAGARA.

389—BRIGHAM YOUNG ORGAN SALT LAKE CITY, UTAH. (Reilly & Spooner.)

402—(Previous cross-listing should have read: C.W. Woodward, No. 597.)

404—[Also Reilly & Spooner, variant negative.]

408—[Also new view and title: “Lake Tenaya, Sierra Nevada Mts., Calif.”]

411—[Also new cross-listing: Elmer Tenney.]

415—[Also new view and title: “Congress and Columb, Spring Saratoga.”]

417—[Previous title should have read: “The Three Brothers, height 3,830 ft., Yo Semite Valley, Cal.” Also new cross-listing: American Scenery/Standard Series, No. 13.]

420—[Also new cross-listing: American Scenery/Standard Series, No. 51.]

425—[Previous title should have read: “Cathedral Peak, Sierra Nevada Mts., Calif.”]

426—[Previous cross-listing to variant negative of Reilly & Spooner should have read: New series, No. 296. Also new cross-listing: American Scenery/Standard Series, No. 49.]

429—[Also new cross-listing: Miller & Best.]

434—[Also new cross-listing: C.W. Woodward, No. 571.]

438—THE LOST ARROW, YO SEMITE VALLEY, CAL. (New series, No. 305.)

446—[Also Reilly & Spooner, variant negative.]

452—[Delete previous cross-listings to C.W. Woodward, No. 592, and to Woodward & Albee, No. 592. Also new cross-listing: C.W. Woodward, No. 575.]

456—[Also new view and title: “Union Rock, Yo Semite Valley, Cal.”]

468—[Previous new view and title was not published by Reilly & Spooner.]

481—BRIDAL VEIL FALL, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner.)

492—[Previous title should have read: “Hoffman (sic) Tower, Sierra Nevada Mountains, Cal.”]

496—[Also new cross-listing: Griffith & Griffith.]

497—[Also new cross-listing: C.W. Woodward, No. 569.]

508—[Previous title should have read: “Cathedral Peak from Mt. Hoffman (sic), Sierra Nevada Mts., Calif.”]

509—[Also new cross-listing: M. M. Hazeltine; Walker & Fagersteen.]

513—ON THE SUMMIT OF THE VOLCANO, SIERRAS, CAL. (C.W. Woodward, No. 550; negative exposed on July 28, 1871.)

516—[Also new cross-listing: M. M. Hazeltine.]

522—[Previous title should have read: “Three Graves and Bridal Veil Fall, height of Rocks 2,660 ft., Yo Semite, Cal.”]

525—TUOLUMNE RIVER NEAR RODE SPRINGS, SIERRAS, CAL. (New series, No. 51.)

532—[Also new cross-listing: Union View Company, No. 560.]

543—[Also new cross-listing: M. M. Hazeltine.]
VIEWS BY REILLY: A CHECKLIST OF PUBLISHERS AND PIRATES

Publishers

Aldrich, G.H. & Co. ..................................................... Littleton, NH
Atlas View Co. .......................................................... Chicago, IL
Behrendt, Richard ..................................................... San Francisco, CA
Best, E.P. Manufacturing Co. ......................................... New Haven, CT
Clark, James H. & Co .................................................... Rockford, IL
Clark, Lake & Co. ....................................................... Rockford, IL
Cremer, James .......................................................... Philadelphia, PA
Dodge (John F.), Collier (Samuel S.) & Perkins (Charles A.) .................................................... Boston, MA
Dowe, Lewis ............................................................. San Francisco, CA
Elmer & Tenney .......................................................... Winona, MN
Fagersteen, Gustavus A.F. .............................................. Yosemite Valley, CA
Ferrier (Claude-Marie) & Soulier (Charles) ......................... Paris, France
Ferrier (Pere et Fils) & Soulier, J. Levy ................................ Paris, France
Griffith (George W.) & Griffith ....................................... Philadelphia, PA
Hazeltine, Martin Mason .............................................. Yosemite Valley, CA
Hibbard, C.P. ............................................................. Lisbon, NH
Hoff, W.L. ................................................................. La Grange, IN
LeConte, Joseph .......................................................... Berkeley, CA
Littleton View Co. ....................................................... Littleton, NH
Lovejoy (Edward) & Foster (Henry C.) .............................. Chicago, IL
Marcy, Lorenzo J. ........................................................ Philadelphia, PA
Mason, Perry & Co ...................................................... Boston, MA
Miller & Best (E.F.) ...................................................... Boston, MA
Moulton, Joshua W. & John S ......................................... Salem, MA
Moulton, John S .......................................................... Salem, MA
Myers & Smith .......................................................... Canton, OH
Nesemann, Enno F.C. .................................................... Marysville, CA
Ormsby, Elon Delamore ................................................. Stockton, CA
Parkes, J.G. ............................................................... Montreal, Canada
Pittsburgh Daily News .................................................. Pittsburgh, PA
Rau, William Herman .................................................. Philadelphia, PA
Ropes, H. & Co .......................................................... New York, NY
Seaver, C ................................................................. Boston, Grantville, and
Speer, John Pitcher ...................................................... Stockton, CA
Surdam (Bernard G.) & White (Hawley C.) ........................ New York, NY
Union View Co .......................................................... Rochester, NY
Walker (Selah Clarence) & Fagersteen (Gustavus A.F.) ........ Yosemite Valley, CA
Wilson, Edward Livingston ............................................ Philadelphia, PA
Woods, Amos ........................................................... Marysville, CA
Woodward, Charles Warren ......................................... Rochester, NY
Woodward & Albee (Henry C.) ....................................... Rochester, NY
Woodward & Lord (Joatham) ......................................... Rochester, NY

Anonymous Imprints

American Scenery
American Scenery: California Scenery
American Scenery: Standard Series
American Scenery: The Yosemite Valley, California
American Scenery: Tourists Series
American Views: Standard Series
California Illustrated: New Series
Diamond H
New Diamond H Series
New Educational Series
Pacific Coast West From Omaha
Stereo Views
Steroscopic Views
Yosemite Valley, California

3-D IN THE NEWS

DARWINIAN DEPTH

On page 66 of the August 1985 SCIENTIFIC AMERICAN, there is a "reconstituted" stereo view of Charles Darwin. According to the article, the two images are the long lost and separated halves of a stereo portrait made in 1864 by the London Stereoscopic Company. The right half is said to have been found in a book in 1977. It was combined with the already-on-file left image at Carnegie-Mellon University last year.

At first glance, it's hard to see any depth anywhere in the pair except for the fact that Darwin is floating, quite flat, out in front of the window. Close examination shows that there is indeed some difference between the halves under his left elbow, where it appears that more of the chair behind the elbow is showing in one image than in the other. But to get a proper stereo effect from that difference, the pair requires cross-eyed freeviewing. This also puts Darwin back an appropriate distance behind the window. If this is in fact an actual stereo pair (perhaps minimized by long portrait lenses?) it could well be one printed pseudoscopically by SCIENTIFIC AMERICAN.

If any collector has an example of a London Stereoscopic Company view of Darwin, it would be interesting to compare it with this reconstruction effort.

INFLATED REALIST

There among the photos of hot rods and Camaros in the June '85 issue of AUTO TRADER OLD CAR BOOK is a picture of a Stereo Realist camera. Under the picture is an ad that beats anything you'll ever see in STEREO WORLD or SHUTTERBUG.

DAVID WHITE Stereo Realist Camera, $22,500 or trade for 1956 THUNDERBIRD in mint cond., extremely rare, freezes time in true dimension, no collect calls, Sam, #####-####, Mobile, AL.

3-D IN INDIA

3-D movies are alive and well in India, according to the newsletter published by Stereovision International Inc. India's first 3-D feature film, the 1984 "Kuttichathen" has been dubbed in three regional languages and has broken house records. Four more 3-D films are said to be in production in India, also using Stereovision camera and projection equipment. The India Government Film Board has also purchased the 3-D film "Metalstorm". It's possible that "Kuttichathen" could later be distributed in the U.S.

VIEW-MASTER BUYS TOY COMPANY

View-Master International Group of Beaverton, OR has purchased New York based Durham Industries for a reported $5 million. Durham makes and markets less expensive versions of leading popular toys under license from the

(continued on page 47)
Celebrities of

Nook Farm
by Harold W. and Deborah S. Fisher

One of the authors in front of the Harriet Beecher Stowe house on Forest Street in December 1983.
With his well-known sense of humor Mark Twain called it "The Gilded Age". It was about 100 years ago that an impressive community of artists and writers flourished in an area of Hartford, Connecticut known as Nook Farm. A few of the talented people who lived in the compound, in addition to Mark Twain, were Harriet Beecher Stowe and Professor Stowe, William Gillette, Charles Dudley Warner, Isabella Beecher Hooker and Joseph P. Hawley. On several recent trips to the area we were favorably impressed by the restored houses and the enthusiasm for the celebrations this year to mark the 150th anniversary of the birth of Mark Twain and the 100th anniversary of the publication of *The Adventures of Huckleberry Finn*. Although only a small portion of the curious thread of relationships which ran through the group who settled on Nook Farm can be covered here, perhaps readers will find interesting some images as a souvenir of that little society of family and friends.

We will begin this account with the purchase in 1853 by John Hooker and his brother-in-law Francis Gillette of about 140 acres of land in Hartford. It was a picturesque, wooded plot of land already known as Nook Farm bounded on one side by the Park River and its north branch. Francis Gillette and his wife Elisabeth (Hooker) moved into an old farm house already on the land and shortly thereafter their last child, William, the distinguished actor and playwright, was born. A few years later, when Senator, Francis Gillette had another house built nearby where William grew up. John Hooker was married to Isabella Beecher, whose work as a women's rights leader we will discuss below, and they had a Gothic house built on Forest Street.

The first celebrity of international fame to come to Nook Farm was Harriet Beecher Stowe about twelve years after the publication of *Uncle Tom's Cabin*. She was well ac-
Mark Twain in bed with the "cherubs." Reproduced with permission of the California Museum of Photography (CMP). Keystone negative V34494.

Mark Twain playing cards with Clara (with permission of CMP). Underwood negative X112523.
quainted with the Hartford area, since she was born in Litchfield, Connecticut on June 14, 1811 and at age 13 began attending the Hartford Female Seminary. Her older sister Catherine had established that academy in 1823 and by 1829 Harriet was a full-time teacher there. Although Catherine never had a house at Nook Farm, there were several reasons why she was closely associated with it. She tragically lost her fiancé, a young Professor at Yale, who was lost in a shipwreck on the Irish coast. Although Catherine inherited considerable money from her fiancé Professor Fisher, with which she was able to start the Seminary, his tragic death ended her youthful frivolity, made her question her early religious training and brought her close to three of her sisters who lived on Nook Farm.

In 1832 Harriet's father Reverend Lyman Beecher, a Calvinist minister, was appointed president of a theological seminary in Cincinnati, Ohio and the family moved. It was a large family; his first wife had nine children, one of whom died in infancy and his second wife had four children, one of whom also died as an infant. Harriet was one of the six children who moved to Cincinnati and she didn't return to live at Nook Farm until 1864. In the interim, Harriet led a very active life and before she returned to Nook Farm she had written for several journals and magazines as well as *Uncle Tom's Cabin* and she had married Professor Stowe and raised a large family starting with twin girls.

Harriet's first house at Nook Farm was in a grove by the river which she knew as a schoolgirl. Construction of this dreamhouse built to her specifications was begun in the year of the Emancipation Proclamation. She called this house with eight gables—Oakholm—and used the oak on the surrounding land for panels and mantels. There was much disturbing news to distract Harriet's attention from the joy of completing the dreamhouse in time for her youngest daughter Georgiana to be married therein. Three sad events occurred before the wedding. One was her son Fred was wounded at the Battle of Gettysburg, another was her father died and still another national tragedy was the Lincoln assassination in April of that year.

Several things strained the Stowes' finances and forced the purchase in 1874 of a more modest house on Forest Street, a different location on Nook Farm. The Stowes pioneered the "wintering in Florida" idea and many stereographs depict the setting and family at Mandarin on the St. Johns River—see, for instance, the collection of stereographs collected by Clement Slade in the book *Historic Florida*. Unfortunately a plantation investment at Mandarin was disastrous and coupled with the extravagance of the construction of Oakholm forced its sale. The new house had just been built in 1871 and in it Harriet was able to incorporate many of her ideas of home economics, organization and decoration which she wrote about in *The American Woman's Home*. Professor Stowe died in 1886 and Harriet remained in their residence on Nook Farm until her death ten years later. Their twin daughters, Harriet and Eliza, never married and remained family travelling companions throughout their lives.

Another celebrity, William Gillette, grew up on Nook Farm and went to high school in Hartford. He then apprenticed with theatrical companies until Mark Twain arranged for him to have a small part in *The Gilded Age* which opened in Hartford in 1875. Within several years Gillette was writing successful plays in which he had the leading roles such as, *The Professor, The Private Secretary* and *Held by the Enemy*. In 1882 he married the beautiful Helen Nickles from Detroit but a mere six years later she died suddenly of

Mark Twain at the billiard table (with permission of CMP). Underwood negative XI12522.
a ruptured appendix. Gillette became depressed, retired from acting and returned to Nook Farm for visits with his mother and his sister and her husband George Warner. During this time he wrote several more plays before Sherlock Holmes in 1899 in which he established his internationally famous style and new concepts in the theater. These ideas of William Gillette included the deerstalker cap, the calabash pipe, the Inverness cape, the stage lighting technique of fade-out, sound effects of rain and hoofbeats and the dialogue with Dr. Watson.

Before Mark Twain (Samuel Longhorn Clemens) moved to Nook Farm he had visited Hartford for work with his publisher and had stayed with John and Isabella Hooker in their house on Forest Street. In 1871 Mark Twain and his wife Olivia Langden (whose marriage the previous year had been officiated by Thomas Beecher) leased the Hooker House. While resident at that location, they became close friends to Charles Dudley Warner and his wife Susan Lee. The Warners were living in one of the first houses built at Nook Farm for Thomas Clap Perkins and Mary Beecher Perkins (Harriet's close sister). Warner had become editor of The Hartford Courant (the oldest continuous newspaper in the country) because he had been a schoolboy friend of Joseph Hawley. Hawley also lived nearby on Nook Farm but as a lawyer, major general in the Civil War, Governor and Senator, he devoted too much time to his political career and the beginnings of the Republican Party to pay close attention to the newspaper.

Warner was a talented writer and some of his humorous editorials were eventually published in a book, My Summer in a Garden, through the urging of Henry Ward Beecher. Henry Ward frequently visited his sister Harriet at Nook Farm and enjoyed Warner's droll humor and as an avid horticulturist he wrote the introduction to this book. Warner's wife Susan was a talented concert pianist and their home was a central hospitality center for musicians and authors. During one of the evening gatherings of the Warners and the Clemenses when Charles Dudley and Mark Twain were criticizing the poor quality of literary contributors, their wives Susan and Livvie challenged them to do better. They took up the challenge, and within a few months of hard work equally divided, they produced The Gilded Age.

Mark Twain had his own nineteen-room mansion designed and built in 1873 on Farmington Avenue in Nook Farm. He even wrote his own poem to describe the High Victorian architecture with Gothic aspects. The poem entitled "This is the house that Mark built" begins:

These are the bricks of various hue
And shape and position, straight and askew,
With nooks and angles and gables too,
Which make up the house presented to view,
The curious house that Mark built...

The interior of the house has been restored to the original elegance. The stenciling inside in 1874 took 13 months and decorating was done by Associated Artists (Tiffany was one) and at the time was valued at $140,000. This can be compared to the sale price of the entire house in 1903 of only $20,000. The house had hot and cold running water and the first shower in Hartford and a telephone wire to The Hartford Courant office. This was the first line in town and the first one in a private house in the world. He had disastrous
business dealings, however, and missed investing with an agent from Graham Bell and instead lost a fortune on typesetting machines and personal loans.

The bedroom had a bed with angels on the four corners. Mark said this was the closest he'd ever get to heaven. He imported it from Italy for $200 (a fortune at a time when the housekeeper got $150 a year). The angels were removable for the daughters to play dolls and Mark stretched out with his head facing the headboard so he could look at the ornate carving (as seen in the stereo view). Mark also enjoyed his 20-30 cigars a day, but called himself a moderate smoker because he only smoked one at a time. There was also a billiard room which served as his study as well as his den.

The Twains needed to go to Europe for Mark to do a lecture tour in order to pay off his enormous debts. By 1896 he had made enough money to pay off these debts and while Mark and Livvie and daughter Clara were in England they received a letter saying that Susy was ill, but nothing serious. The next day at noon Clara and Livvie sailed back to Hartford to nurse her. However, three days later Mark received the cable saying Susy had died. She had been down for Harriet Beecher's funeral and died of spinal meningitis in the Nook Farm house. The Twains never returned to the house.

Isabella Beecher Hooker was the most controversial resident of Nook Farm. She was Harriet's half sister and neither Harriet nor Catherine were in agreement with her convictions about the Women's Suffrage Movement. Isabella may have been driven by the successes of her relatives and neighbors but her association with another woman suffragist, Victoria Woodhull, resulted in the worst controversy at Nook Farm. Victoria advocated not only equal voting rights but also free love and in 1872 published a story of Henry Ward Beecher's alleged adulterous relations with a Mrs. Theodore Tilton. This caused both a civil and a special council of ministers trial for Henry Ward and although he was completely exonerated of the charges, Isabella openly questioned his innocence. This caused a rift and her ostracism by Harriet and Mary (Perkins). John Hooker was in Europe and upon his return tried to make amends; however Harriet never forgave her.

"Residence of Prof. and Mrs. H.B. Stowe, rear view." No. 2 of the Mandarin, Florida views by C. Seaver, Jr. published by C. Pollock, Boston. This was the Stowes' winter home on the St. Johns River.
Contemporary color photography stems from the basic theory that perceived colors derive from a combination of the three primary colors found in nature—red, green and blue. This refers to light values and their combinations rather than to pigmentation. The subject discussed here is the additive color process of photography.

Any subject photographed through red, green and blue filters onto black & white film can be used to recreate a color scene. This is done by combining the three processed positives with the addition of corresponding color filters. The addition of stereo imagery produces an even more lifelike effect.

Why go to all the trouble to separate colors with black & white film, given the availability of today's outstanding color films? Currently, color films still have a problem with fading over time. Separating colors from color film stock onto black & white copies is the best way we know to preserve color images for future generations. So why not start with black & white film color separations, and enjoy...
a process which harks back to the turn of the century? At that time, a few early technicians such as Frederick E. Ives and Louis Ducos du Hauron were actively engaged in producing stereo color pictures in this manner.

Why use the Nimslo camera with this procedure? The advantage is that the Nimslo makes it possible to take four photos simultaneously, which is a requirement for a full color stereo image using a modified Kromaz color photography system. The Kromaz system combined two pairs of stereoscopic images to give a full color picture. The system was patented in England by C.S. Lumely, T.K. Barnard, and F. Gowenlock in 1899. Their technique was to take black & white positive transparencies, with the first exposure taken through red and blue filters, side by side. (Each half of the stereo pair was exposed through a different filter.) The second exposure exposed both stereo images through a green filter.

The Nimslo camera allows all this to be done at the same time with one exposure. A green filter is placed over each of the two outside lenses—those separated by two and a quarter inches. The two inner lenses are covered with a red and a blue filter, respectively. This gives a configuration of: Green, Red, Blue, Green—when all four lenses are covered.

The viewer I have designed utilizes positive black & white prints instead of transparencies. A stereo pair made of the two prints taken with the green filters is placed directly in line with the viewing lenses of the stereoscope. The prints made with the red and blue filters are placed under the green pair, and slightly closer to the viewer. This compensates for the reflected image displacement. The left eye will see the left hand print of the stereo pair, taken with the green filter, along with the red print. These are combined by the semi-transparent mirror, the front surface mirror and the filters. Likewise, the right eye sees the right hand print, taken with a green filter, and the blue print—also combined with the same mirror arrangement. It is up to the brain to combine all four images into a color stereo view.

Registering prints is done with great care using a specially designed card that holds all four pictures in place at one time. Mounting tape is used to adhere the prints to the card, in proper registration.

Slight color fringing is always a problem with this technique. Care should be taken when photographing scenes with a large disparity between near and far objects. A more subtle stereo photograph will produce a color image that is easier to register and more pleasant to view.

I will be happy to try answering any questions about this process of color stereo reproduction. Send a stamped, self-addressed envelope with your inquiries to Robert DeVee, 1212 Campus Dr., Berkeley, CA 94708.
In 1892 Frederic Eugene Ives, an American inventor, produced the "Kromskop" and thus became the first to achieve practical color photography. A year later, a second lens was fitted to the instrument and the new color system appeared in stereo. Of course, the principle of the three color process had been established before 1892, and the development of color photography was to take a different direction, but the Kromskop was the ultimate in photography at the time. The quality and tonal range of the colors combined in the viewer could never be matched by our modern dye colors.

The stereo sketch shows the general design of the Kromskop, but not the brass and mahogany (or the light diffuser over the entire top). The "Kromogram" (Fig. 2) shows how the three monochrome glass stereo positives and the card title panel are taped together so that they can be placed on the scope in the positions indicated at A, B, C, D in Fig. 1. The colors indicated on the slides themselves refer to the filters used when taking the photographs. Aperture size is 5 x 5 cm.

The green reflector (Fig. 1) is hinged at the bottom and can be adjusted to control the green light entering the scope. The lens panel is also hinged at the bottom and can be swung down to allow access to the transmitting reflectors which are tinged blue and green as shown. The title panel gives the subject title, serial number, and "KROMOGRAM Ives Patent 1890, Dec 1894".

**Fig 1**

**Fig 2**
DISNEY DEPTH DUE—
BIG NAME, BIG SCREEN 3-D

Just when it appeared that big screen commercial 3-D was gasping its final breaths, word arrives that the biggest 3-D production yet is in the works.

Walt Disney Pictures has announced that rock superstar Michael Jackson will appear in a unique 3-D narrative film presentation, “Captain Eo”, which will be shown in the Disney theme parks in Florida and California. “Captain Eo” surely represents the biggest 3-D investment ever in talent and production values. The executive producer is George Lucas, one of the most famous names in Hollywood today, after “Star Wars” and “Raiders of the Lost Ark”. The film’s director is another Tinsel Town giant, Francis Ford Coppola, famous for “The Godfather” and “Apocalypse Now”. The 12-minute musical space fantasy has original songs written, produced, and sung by Jackson.

Lucas says, “It has lots of drama, singing and dancing, lots of characters, and great space battles. Ships will come right out over the audience and lasers will shoot by everyone’s head.”

Your intrepid reporter was lucky enough to visit the set of “Captain Eo”, thanks to the efforts and contacts of fellow NSA member, David Janzow.

As we entered the Laird Studios sound stage area, Barbra Streisand emerged from Michael Jackson’s dressing room, having dropped by to greet the young phenom. Our host informed us that we had just missed Elizabeth Taylor and Sophia Loren. Ah, life among the dream makers!

The set for the scene being shot was reminiscent of surrealist H.R. Giger’s alien spacecraft design in the 1979 film “Alien”. Elaborately detailed walls and pillars surrounded an opening where 28 colorfully costumed dancers rehearsed. Finally, Jackson entered the set dressed in a white space hero uniform. I neglected to notice if he was wearing his trademark single glove. As the crew prepared for the shot, smoke machines were turned on to add to the atmosphere. Coppola commanded “Action” and Jackson and the dancers went into an energetic musical number, stylistically similar to Jackson’s popular “Thriller” production. The entire number was executed in a single take.

I wasn’t able to make a close examination of the camera system, but it appeared to be the same dual 70mm set-up used to film the enormously effective “Magic Journeys”, still playing at Epcot and Disneyland. However, Michael Eisner, Disney’s chairman and chief executive officer, has announced that the project’s state-of-the-art technology is an advance on the existing 3-D process used in “Magic Journeys”. He said that it was this technology level that allowed Disney to land the talent involved.

“Captain Eo” is projected to cost $10 million to $15 million, or around $1 million per minute of the final projected image. The top drawer list of Hollywood talent includes Oscar-winning make-up wizard Rick Baker, and choreographer Jeffrey Hornaday, who did the dance scenes for “Flashdance”. Rusty Lemorande, who co-produced “Yentl” is producing the film, and the photographic consultant is Vittorio Storraro, who won Academy Awards for the cinematography in “Apocalypse Now” and “Reds”.

The film will premiere probably sometime in the Spring of 1986 at Epcot Center’s Kodak Imagination Pavilion in Orlando, Florida, and in the Tomorrowland area at Disneyland in Anaheim, California. There, a brand new planetarium-like theatre will be built, designed by John Napier, who designed the sets for the Tony award-winning musical “Cats”.

It seems likely that “Captain Eo” is destined to ultimately be seen by more moviegoers than any other 3-D film in history.

STEREOKAMERAS VON 1940 BIS 1984
FINE DOKUOTION VON WERNER WEISER

3-D CAMERA BOOK NOW IN U.S.

“Stereokameras von 1940 bis 1984” is a new German book documenting 42 different modern stereo cameras by Dr. Werner Weiser. The book was reviewed in the July/Aug. Newviews column and is now available for $12.00 post-paid from Mr. Poster, PO Box 1883, So. Hack, NJ 07606. Included is a German-English translation guide for the technical specifications printed on the page facing the camera being documented. Each camera is clearly shown in three (flat) photos showing front, top and open rear views.
basics of preservation
part vi contemporary materials
by christine young
this is the final installment in our series on the archival preservation of stereographs in any format of negatives, prints or transparencies. part i, "philosophy and materials" appeared in the sept./oct. 1983 issue. part ii, "causes of deterioration" appeared in the nov./dec. 1983 issue. part iii, "storage" appeared in the jan./feb. 1984 issue. part iv, "restoration & cleaning stereoviews" appeared in the march/april issue. part v, "mending stereoviews" appeared in the may/june 1984 issue.

the number of creative options available to the modern maker of stereoviews is enormous. color transparencies, color prints, and black and white prints are all common stereoscopic image types. the choice of type is primarily determined by aesthetic judgements and ease of manufacture. in general, the stability of photographic media is poorly understood by photographers, both professional and amateur. as a consequence, the relative permanence of the photograph is rarely considered when choosing materials.

for many, the goal of photography is the immediate gratification of the creative urge. in this case, anything which gives an appealing image is adequate. others may seek to create a more permanent record by photography. for this purpose, the stabilities of the materials and techniques used must be considered. inherently self-destructing materials cannot be made to last; the decision for longevity must be made at the outset.

in producing photographs with the intent of preservation, three major areas must be addressed. the first is the photograph itself—both the film or print and its processing. the second is the manner of presentation—mounts, adhesives and other secondary materials. the final concern is handling, use and storage of the finished product; these final requirements are virtually identical to those for "vintage" photographs.

photographic media
black and white materials
silver gelatin photographic media have been in continuous use since the 1880's; until the 1940's black and white gelatin prints were the almost exclusive photographic type. years of experience have proven that the gelatin silver-bromide print has tremendous potential for longevity.

resin coated (rc) papers have been introduced to the market relatively recently. the paper support of these print materials is coated and impregnated with plastic polymer. the coating reduces the permeability of the print and consequently reduces the absorption of chemicals and the amount of washing required. because of the rapidity of processing, rc papers have come into common use. unfortunately, a number of problems are associated with resin coated papers. the most significant of these is the tendency of the coating to crack and crizzle. rc papers are not recommended for the production of permanent images.

non-rc, paper-based black and white prints have the greatest inherent stability of all positive photographic materials on the market. they are not, however, fool-proof. proper processing is critical.

the basis of archival processing is purity—clean chemicals combined with sufficient washing to insure the final print is free of processing chemical residues. the procedure can be adapted to any developer or fixer; the key is to keep chemicals fresh, protect them from air and to replace them frequently. an acid stop bath should always be used as it will help prevent the formation of dichroic fog. most processing problems stem from the fixing bath—overused fixer which deposits complex compounds within the print or residual fixer which causes direct oxidation and fading of the image silver. the use of two separate fixing baths of two minutes each is recommended. at intervals of 15-20 prints, the first bath should be discarded and replaced by the second bath; a fresh solution should be used for the second bath. never use the fixing baths as holding stations—the longer the print is immersed, the more fixer will be absorbed and the more difficult complete washing will become.

full removal of processing chemicals is critical to permanence. washing alone will not remove all chemicals, particularly complex hypo compounds which become entangled in the paper. after fixing, place the print in a water bath for just a minute to remove the fixer from the surface. next, immerse the print in a hypo-eliminating bath. there are numerous hypo-eliminators on the market—follow the manufacturer's instructions for dilutions and times. hypo-eliminators convert the low-solubility hypo compounds into readily soluble substances. the use of a hypo-eliminating bath followed by a thirty minute wash removes more chemicals than a straight wash of twenty hours or more.

washing should be done in a continuous flow bath, taking care to see that the water reaches all surfaces of the print. if prints are added gradually to the wash as they are processed, remember that each new print re-contaminates the
wash water. Time the wash from the addition of the last print.
This type of processing will remove internal contaminants from the print. If external contaminants are a major concern, then toning of the print is recommended. A number of toning agents are available, with selenium and gold being most commonly used for permanence.

Toning chemically modifies the photographic silver to produce a less reactive, and therefore more stable, compound. As the name implies, toning will alter the color of the image slightly.

Black and white negatives are inherently more stable than prints. This is due primarily to the fact that the plastic film base does not absorb chemicals and so washing is accomplished more efficiently. To insure stability, hypoeliminators should be used with negatives as well as prints.

**COLOR MATERIALS**

The chemical technology required to produce color photographic images is extremely complex. All common color photographic materials, regardless of manufacturer, use silver halide as the light sensitive materials. The silver image serves as a catalyst in the formation and distribution of color dyes. After processing, all silver is removed and the image consists of dye alone. The number of dyes which conform to the technological requirements of the systems, are economical and efficient, and produce the desired colors is relatively limited. As a result, most available dyes tend to be extremely unstable.

Independent tests show that all common color negative, print and transparency materials will show clear evidence of fading in less than a decade, most within five years of manufacture. Recently emphasis has been placed on balancing out the rates of dye fading to prevent obvious color shifts as fading progresses.

Color photographic dyes fade by two distinct and independent mechanisms. First, and most obvious, the dyes fade by exposure to light. This is particularly significant for transparencies which are viewed by projection. When projecting slides, use the low light setting rather than the high and keep display times brief. When they are not being used/viewed keep all color materials, negatives, prints and transparencies in dark storage.

The second mechanism of fading is oxidation, which occurs by simple exposure to air. Even in perpetual dark storage, color photographs will fade. This source of fading cannot be eliminated by practical means. The rate of fading can be dramatically reduced, however, by refrigeration.

Only frost-free refrigerators with no internal cooling elements should be used. Protect the photographs from light and spills; low humidity is essential and some conditioning of the air within the storage container may be necessary. Kodak manufactures storage envelopes which can be hermetically sealed for the cold storage of processed color photographs.

It is neither desirable nor practical to refrigerate all color photographs. For favorite prints, one might consider refrigerating the color negatives so that acceptable prints can be made in the future after the first prints have faded. For transparencies, it is recommended that the originals be refrigerated and only duplicates be used for projection. It is most economical to make duplicate slides at the outset while shooting.

There are several alternatives to common color materials when printing. The Cibachrome process, made from transparencies rather than negatives, works on a bleach-out technology and is significantly more stable than the average printing processes; Cibachrome prints can be produced in the home darkroom. Non-silver, color transfer processes are more stable yet, but they are considerably more expensive and laborious, requiring the production of color separation negatives. The materials required for the dye-transfer process are marketed by Kodak and are available for the dedicated printer. Carbon transfer prints, the most stable of all color images, must be done commercially; there are only a few firms in the nation which can produce these prints.

In summary, even with the best processing, mounting, handling and storage, the readily available color photographic materials are unstable; the finished images are fugitive and must be considered temporary. The only color images which approach permanence are the color transfer processes or hand-colored black and white prints.

**SECONDARY MATERIALS**

**ADHESIVES**

As before, the recommended adhesives for use are starch or modified cellulose pastes. These adhesives are known by actual experience to be long lasting as well as non-detrimental to photographic images.

Dry mounting is by far the most common method in use today for adhering photographs to board. Heat setting drymount tissues have been in use for many decades. Thus far, few have done visible damage to the photographs when properly applied. The greatest single disadvantage to the use of drymount tissue is the fact that many tend to lose adhesion in time. Adhesion loss does not occur in a uniform pattern,
but rather in spots resulting in a blistered appearance. Generally, even deteriorated drymount tissue is difficult to remove once aged; for this reason, many conservators will discourage its use. In the short term or for items of little value, heat setting drymount tissue can be an acceptable adhesive. The heat required to activate drymount tissue makes it an inappropriate adhesive for vintage prints of all types.

Cold mount adhesives, both sheet and spray, are relatively new on the marketplace. While these adhesives appear non-detrimental to photographs over the period of a few years, they have not received adequate testing for their long-term properties. Lack of testing combines with the disappointing performance of other self-stick adhesives after aging to create considerable skepticism about their appropriateness for photographs. For the time being, the use of these adhesives is not recommended.

**PRINT MOUNTS**

If one wishes to create a long-lasting photograph, then a long-lasting mounting board must be used. Nearly all mounting boards are made from paper pulp; the purer the pulp, the better the mount.

Rag fibers are the most chemically clean of all paper pulps. Ragboards are inherently the strongest of the lightweight boards. They have the fewest additives and will age with a minimum of deterioration to themselves and to the attached photographs.

Chemically derived wood pulps are less pure and inherently less strong than rag. Some boards made from chemical pulps have been modified by the addition of alkaline buffers in order to reduce the rate of deterioration of the board itself. Often such “buffered” boards are advertised as being of archival or museum quality and are recommended for use with photographs. It has been found, however, that the same buffers which slow deterioration of the board accelerate the fading of silver prints. Despite their good PR, such boards are not recommended for use with photographs.

Mechanically derived wood pulp is the least stable of all pulps, containing all the resins and acids found in the living tree. While this pulp is used primarily for papers which have short use (newsprint), it is also used for common matboards containing all the resins and acids found in the living tree. The heat required to activate drymount tissue makes it an inappropriate adhesive for vintage prints of all types.

TRANSPARENCY MOUNTS

The choice of paper or plastic mounts for color transparencies is made somewhat moot by the fact that the transparencies themselves have poor long-term keeping properties. Generally speaking, the mounts currently on the market all have sufficient stability to survive the lifetime of the photograph. It is reasonable to select the type of mount for purely practical reasons—convenience of use, ability to adjust placement of the film, and so on. In extremely humid environments one might shy away from paper mounts because of their tendency to absorb moisture and to warp. Glass-faced mounts should not be used for photographs which are projected frequently—the concentration of heat inside the mount accelerates fading and consequently offsets the protective advantages offered by the glass.

**HANDLING AND STORAGE**

Proper handling practices and storage conditions can reduce many external causes of deterioration and eliminate some altogether. Good conditions can stabilize older deteriorated photographs—the benefits they bring to new photographs are enormous. With proper manufacture and proper care after manufacture, a photograph may have the potential of remaining “new” for many years.

The basic principles are simple—do nothing which will add chemical impurities to the photograph, protect the photograph from environmental extremes, and think ahead to avoid accidents. Do not touch the photographs with your fingers; do not eat, drink or smoke near them. Keep storage and work areas free of clutter and dirt. Store photographs in a cool, dry and dark environment. Use individual storage sleeves whenever possible; allow only stable, high quality materials to be in the area with the photographs. For more specific requirements and suggestions, refer to the earlier article on storage.

It is possible to produce stereoscopic images of many types with many different potential life-spans. If an individual wishes to make a photograph for posterity, he or she can do so; if, however, he expects to accomplish this with a color print from his local drugstore, he will be disappointed. Similarly, if an individual wants a print for a few years’ use, archival processing, toning and pastemounting to ragboard would be a waste of time and money.

**MONOBLOC**

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31, Boul. Saint-Germain, PARIS. Gob. 25-56.
OFF THE SHELF

The shelves of the Oliver Wendell Holmes Stereoscopic Research Library contain some extremely informative volumes describing the development of photography and 3-D pictures during the early years of this new discovery. Marcus Aurelius Root was making daguerreotypes in Philadelphia as early as 1846. Laid up with a broken leg resulting from a train crash, Root wrote *The Camera and the Pencil* or *The Heliographic Art* in 1864. Beaumont Newhall refers to it as “rambling, repetitious, obvious...yet a bold attempt to establish photography as a fine art.”

Root preferred the word Heliography in place of *photography*. “My reason is,” he said, “that Heliography, ‘sun-sketching,’ is a correct general name for the art in all its varieties; while Photography, ‘light-sketching,’ with all its derivatives, is a misnomer, since it is not light, but *actinism*, which is the producer.”

In his reference to views “for the stereoscope” he extols the significance of the picture in relief, contrasting it with “flat, meaningless maps of the face, with little or no shadow, but with half the face white and the other in a shadow, flattened through a side or reflected light from a side screen. These, of course, are made by dull ignoramuses.”

The contemporary photographer will be refreshed by reading this volume and sensing the excitement of Root in predicting the potential of Heliography as it rose to take its place beside Painting and Sculpture, with the pencil, chisel and camera held in honor together among the Fine Arts.


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ACQUISITIONS

1. “Bibliography of Published and Working Projects on Photographic History,” Richard Rudisill, Curator of Photographic History, Museum of New Mexico, 1985. Donated by the Author. This bibliography is a must for any serious researcher of photographic history. For more information, contact Mr. Rudisill at PO Box 2087, Santa Fe, New Mexico 87504.


4. Mr. William C. Brey, Author of a book on John Carbutt, has donated Microfilm copies of the American Journal of Photography covering most issues during the years from 1882 through 1900. His book will soon be off the presses.

5. A stereo drawing of the World by George K. Lewis, whose brother was the head of Stereo Optical Company in Chicago in 1945. It was designed by “High Navy Brass” in 1944 for teaching purposes. The slide was prepared for projection in the same format as Stereo Realist (4" x 1 5/8 ").

WE GET HELP

As our collection of stereoviews has increased to almost 5000 cards, it has become more and more difficult to locate specific views in response to our members' requests. This is being corrected, however, by the volunteer labor of three NSA members, Mr. Ron Louden and Mr. and Mrs. Raymond Holstein. Together, they have devoted many hours in filing the stereoviews according to a system that Mr. Louden developed for use in his own extensive collection (continued on page 36)
The Dietz Sisters
by Norman B. Patterson

Where I come from
Nobody knows;
And where I’m going
Everything goes.
The wind blows,
The sea flows
And nobody knows.
from “Portrait of Jenny”
by Robert Nathan

Somehow those lines resurface in my thoughts from a haunting and persistently unforgettable little novel which I read many years ago. They especially come to mind when I have been trying to trace down the story behind a Gurney portrait, frozen in albumen well over a century ago, whose owner has left few, if any, illusive traces that she ever existed. The eyes may still sparkle through my Holmes’ viewer and tease and taunt as though to mischievously say, “I’m still here, you see, but this is all you will ever know of me.” And so it was, or is (I don’t know which), with the beautiful Dietz sisters.

For many years now the sirens of show business have lured the unsuspecting with their visions of fame and fortune. While a few have actually achieved the objective, many more have had reason prevail and pursued more realistic, if less glamorous, lives. We can only guess at how many initiates have slipped into the traps and quagmires set along the way by predators who catch the unwary and carry them off for their own purposes. In 1870, as now, there was a bustling and vigorous theatrical business which then, by

and large, displayed its wares on the boards of the legitimate stage. To some it offered riches, celebrity, and the chance to rub elbows with the notable people of the day. Others made a living and enjoyed being recognized on the street or in a restaurant but never really made it big. For them it was an exciting life, at least for a while. Some couldn’t handle it. The sorrowful stories of those who destroyed their careers and often their lives with booze and other poisonous substances would take a book to summarize. Many others appeared briefly, gave it their best shot and, anon, faded from the public sight. So it was with the Dietz girls.

Augustin Daly was among the most highly regarded and successful managers of theatrical productions in the nineteenth century. His companies included some of the best talent seen on the New York stage and there was no better place to learn the craft. Needless to say it was an accomplishment in itself to break into such a group. In the summer of 1870 the name of Linda Dietz first appeared in a Daly cast. The play was FERNANDE, an adaptation of an avant-garde French production. Though it had been toned down for the more easily shocked New York audiences, the play was still an eye-raiser dealing with touchy subject matter. Basically it was about a girl put into prostitution through no fault of her own, rising above it, and trying to be accepted for what she was rather than for what fate had done to her. The reviews are fascinating to read now. The New York Times in an unsigned review praised the performances but could not come to terms with the girl’s redemption. Though admitting that the fault was not hers and

LINDA DIETZ as she looked when she first appeared as one of Augustin Daly’s players at the Fifth Avenue Theater in the early 1870’s. By J. Gurney.
though she had proven herself most admirable, still the reviewer could not accept any alternative to soiled once-soiled forever. For moral reasons he could not recommend it though, as he predicted, the audiences flocked to see it.

Several weeks into the run Linda Dietz took over the supporting role of Georgette, replacing no less an actress than Fanny Davenport, a lady destined for superstar status. For the next ten years or so Linda Dietz was seen regularly in the Daly productions and others, more often than not in important supporting but not starring roles. Typical is the description given by a reviewer in the fall of 1871 who said, "...Linda Dietz is as dainty and comely as can be desired in the part of Grace...". This was in the Daly production of DIVORCE at the Fifth Avenue Theater.

ELLADIEITZ (Mrs. E.M. Clymer) made her debut in a starring role in 1871. Her subsequent career with the Daly players at the Grand Opera House was relatively brief. By J. Gurney & Son.

But aside from what remains in ancient playbills and reviews buried in the morgue of old newspaper files, little seems to have survived of Linda Dietz. It can all be summarized in several sentences. Her full name was Ethelinda Dietz and, though her birth date was her secret, it is apparent from her pictures that she was born about 1850. The

LINDA DIETZ, now a seasoned actress and a maturing young woman is seen here as posed by Napoleon Sarony.
next and last bit of personal data is a brief obituary in the *New York Times* saying that Linda Dietz died on September 6, 1920 at Poughkeepsie, NY. She would be remembered by some for a career of about ten years in the New York theaters. The funeral was at the home of Henry H. Hallock at Milton-on-the-Hudson. That is all. I wrote to the library at Poughkeepsie to ask if they could help me find a local obituary which might have more information. Apparently they didn’t feel it was worthy of an answer, the research librarian no doubt being occupied with important matters. To find out more about the deceased Linda Dietz would require a further expenditure of time and money which I cannot justify. Instead I can, I guess, from time to time visit the living Linda with the dark and sparkling eyes who exists in my Holmes’ viewer.

Information on the second Dietz girl is even more illusive. Although Linda’s sister Ella Dietz was also one of Augustin Daly’s players, her debut was fashioned in a somewhat different manner and I do not pretend to know the details of the arrangement. During February of 1871, about six months after Linda’s first appearance, the Daly company was tied up at the Fifth Avenue Theater with a long run of _SARATOGA_, interspersed with other presentations in their current repertoire. At that time the Fourteenth Street Theater had been rented by William Holland for the purpose of presenting the distinguished actor Edwin Forrest in a series of plays after an absence from the city of about three years. This covered several weeks and after Forrest’s last offering on February 24th Holland kept the theater open one more day. At the February 25th evening performance Ella Dietz made her debut as Pauline in _THE LADY OF LYONS_ to the Claude Melnotte of veteran actor, C. Barton Hill. She was introduced under her married name of Mrs. E. M. Clymer.

I have found a review of that debut in the February 28, 1871, issue of the *New York Times*. The reviewer was quite sensitive and gentle with Mrs. Clymer as he was torn between encouraging her future potential as an actress and yet recognizing her present shortcomings. He described her as, "...a beautiful blonde, with dark eyes and a tall and slender but erect figure...her voice melodious and gracious...her bearing refined and ladylike...". But the upshot was that she had much to learn in both stagecraft and basics and this was balanced off by her appeal, promise, and certain natural stage attributes. All in all the reviewer tried to be kind in his treatment of a newcomer but I imagine it was, at least in part, discouraging for Ella Dietz to read.

Daly’s Fifth Avenue Theater burned down and he was able to lease the Grand Opera House. Over the next several years Ella Clymer’s name appeared in the cast of several Daly productions such as _UNDER THE GASLIGHT_. Then the record on Ella Dietz Clymer became silent. Whatever short-circuited her career it was conclusive. I have found nothing more on her at all beyond those few facts. Although she had a more elaborate debut than her sister, it was Linda who was more successful and who continued acting in substantial productions throughout the decade.

Fortunately, when they were young and fair, both girls sat before Gurney’s stereo cameras and I am pleased to have several poses of each in my collection. Two of these are illustrated here along with a later version of Linda taken by Napoleon Sarony. They are about all that is left of the lovely Dietz sisters.

(continued from page 33) gathered over many years. In addition, they are cross-listing the collection for quick retrieval.

The system can easily be used for any size collection and can be expanded at will. We will be glad to provide a copy of the system upon request.

A special thanks goes to these kind friends.

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CATALOGUE GRATUIT
Stoneman Lake

One of Arizona’s Early Tourist Attractions
Stereographed by D.F. Mitchell and W.H. Williscraft, c. 1875-1883
by Bruce Hooper

Stoneman Lake is located in Northern Arizona about forty-four miles south of present-day Flagstaff and approximately sixty-five miles northeast of Prescott. It is a crater lake encircled by oak, juniper and Ponderosa pine and is at an elevation of 6,722 feet. During years of high rainfall, the lake stretches three quarters of a mile, but in dry years it is half this size. On the north side of the lake stands a two hundred foot high mass of columnar basalt in the shape of a large tree stump. The lake was named for General George Stoneman who commanded the newly formed Military Department of Southern California with its headquarters at Fort Whipple, near Prescott, from 1869 to 1871. During the 1870’s Stoneman Lake was an important camping site for those travelling from the Verde Valley and Prescott. It lay on a road that ran from Prescott to Albuquerque that had been part of the Palatkwapi Trail running from the Hopi Villages to the Verde Valley. Stoneman Lake was a scenic wonder along this route and early on became a tourist attraction. In Prescott during the 1870’s the popularity of Stoneman Lake precipitated a demand for stereographs of the area. W.H. Williscraft and D.F. Mitchell tried to meet this demand.

W.H. Williscraft, one of the first to stereograph the Stoneman Lake area, was active in Prescott from 1875 to 1877. In addition to his photograph gallery he also owned a small boot and shoe making and repair business. His gallery was located near his boot shop on Cortez Street. Williscraft owned the Old Gallery (original owner, William McKenna, 8/1874-10/1875) that changed to the Capital Art Gallery when Prescott was once again made capital of Arizona Territory in January, 1877. In addition to his views of Stoneman Lake, Williscraft also sold stereoscopic views of Prescott and vicinity, Camps Whipple, Verde, and McDowell, the Verde Valley, Montezuma’s Well, the Matsal Mountains, and the Tonto Basin. In 1876 he hired an artist from California. This assistant probably was D.F. Mitchell.

Stoneman’s Lake—South Side, c. 1876-1877 (Courtesy of Northern Arizona Pioneers Historical Society, Special Collections Library, N.A.U.)
I have examined two stereographs of the Stoneman Lake area by W.H. Williscraft. They are on 3½" x 7" flat yellow mounts with rounded corners. The prints are square and centered on each mount with no break in between. Printed on the front of each mount in ornate lettering is the series title ARIZONA VIEWS, W.H. Williscraft, Prescott, A.T.

These views are identified in pencil on the front and back of each mount. Both views are unnumbered. These stereographs show Stoneman Lake from the south side and Stoneman Lake with Apache Maid Mountain in the distance. They probably were taken in 1876 or 1877. The contrast in both photographs is good, but Stoneman Lake looks as if there has been a drop in the water level.

Stoneman's Lake, in the distance by D.F. Mitchell (Courtesy of Northern Arizona Pioneers Historical Society, Special Collections Library, Northern Arizona University.)

In the latter part of 1877 ownership of the Capital Art Gallery passed to D.F. Mitchell (c. 1843-1928). During the 1880's Williscraft reappears in Ash Fork as a rancher, butcher, and seller of Hereford cattle for the Yavapai Livestock Growers' Shipping Agency. Mitchell, on the other hand, was Clerk of the Board of Supervisors of Yavapai County and during the 1880's and 1890's became an insurance and real estate agent. During the late 1870's and early 1880's Mitchell took the same stereographs of Arizona scenery as Williscraft. I have identified two series.
A stereograph of the Great Rock on the north side of Stoneman’s Lake by D.F. Mitchell (Courtesy of Northern Arizona Pioneers Historical Society, Special Collections Library, N.A.U.)

The first series of D.F. Mitchell’s views is almost identical to W.H. Williscraft’s views. They are on the same size yellow mounts using the same square prints and pencil identifications. The obvious difference is on the back of each mount. On the back printed in an ornate style is the series entitled VIEWS-OF-ARIZONA SCENERY D.F. MITCHELL, PHOTOGRAPHIC ARTIST. The views show two different angles of Stoneman Lake and one view of the columnar basalt stump shaped rock formation on the north side of the lake referred to as the “Great Rock.” My guess is that these are reprints of the Williscraft views.

The second series is definitely a new series, represented by one view. The view is on a 3½” x 7” flat orange mount with lavender back, rounded corners, and domed prints. The view is identified on the front and back in ink. Scrawled on the front of the mount is “Camp at Stoneman’s Lake” and on the back appears “My camp at Stoneman’s Lake.” Printed in gothic lettering on the front of the mount is D.F. Mitchell, Prescott, A.T.

The quality of the photograph is excellent. The photograph shows a wagon wheel in the foreground with a small tent in the background. In front of the tent stands a young soldier and on the ground lies a moustached man

My camp at Stoneman’s Lake Mogollon Mts. (verso). Could the man lying on the ground be Mitchell? c. 1880-1883 (Courtesy of Northern Arizona Pioneers Historical Society, Special Collections Library, N.A.U.)
in a suit. Could the man lying on the ground be Mitchell?

Much more might be learned about W.H. Williscraft and D.F. Mitchell if only more stereographs could be found. This is just a sampling of their surviving views of Stoneman Lake. I do know a little more about D.F. Mitchell after examining Prescott’s newspapers from the period and a ledger from the Ruffner Funeral Home, Prescott. From 1883 until 1886 Mitchell formed a partnership with Erwin Baer. They still produced stereographs, probably more of Stoneman Lake. During the late 1880’s Mitchell became an insurance and real estate agent. In 1890 he set up an insurance and real estate office in Baer’s photograph gallery. D.F. Mitchell was 85 years old when he died in 1928 at the Arizona Pioneer’s Home in Prescott. More stereographic research in this area might reveal more about the lives of W.H. Williscraft and D.F. Mitchell, two of Prescott’s forgotten photographers.

Sources
Arizona Champion (Flagstaff)—8/1/1844, p. 2, col. 6
Arizona Enterprise (Prescott)—9/5/1877, p. 4, col. 2
Hoof & Horn (Prescott)—11/12/1885. p. 7, col. 2; 1/21/1886, p. 7, col. 1
Weekly Arizona Miner (Prescott)—2/13/1874—12/5/1884, continued by Arizona Weekly Journal—Miner
Additional information on W.H. Williscraft, D.F. Mitchell, and Stoneman Lake
Plateau 29(3)—Stonemans Lake’
This article says that until the 1950’s there was a store, service station, and cabins that catered to sportsmen located on the crater’s rim. During the early to mid 1950’s all of this burned down.
D.F. Mitchell was a member of the Azlani Lodge in Prescott. Prescott Weekly Courier. p. 1, col. 1, April 10, 1891.
W.H. Williscraft
W.H. Williscraft held an office at Walnut Creek in Yavapai County. Prescott Weekly Courier
Nov. 6, 1891, p. 4, col. 1—Williscraft had a ranch at Walnut Creek. Dec. 18, 1891, p. 4, col. 1—Williscraft announced himself for Mayor of Prescott.

(continued on page 47)
Events

Sept. 29 (NSA Event)
NSA New England Regional Meeting starting at noon. Includes a Paul Wing stereo slide presentation. Edgell Library, Oak St. between Library St. and Edgell Rd., Framingham, MA. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 eves.

Oct. 5-6
2nd. Cleveland Photorama USA, Cleveland Center, 3100 Chester Ave., Cleveland, OH. Write Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Oct. 6

Oct. 9-14
5th International Stereoscopic Union Congress, held for the first time in the U.S. in Washington, D.C. (At the Westpark Hotel, Arlington, VA.) 3-D programs, exhibits and photographers from around the world. For details see page 27 of the Mar./Apr. '85 STEREO WORLD. Contact Melvin M. Lawson, 1400 S. Joyce (A513) Arlington, VA 22202—or Paul Wing, 30 Floret Circle, Hingham, MA 02043. Call 617-749-1996.

Oct. 11-13
PHOTOHISTORY VI. A photo-historical symposium at George Eastman House, Rochester, NY. (See July/August STEREO WORLD, page 2.)

Oct. 13
Midwest Photographic Historical Society Collectors Show, Harley Inn, St. Louis, MO. Contact Jerry Smith, 19 Hazelnut Ct., Florissant, MO 63033. 314-921-3076.

Oct. 19-20

Oct. 20 (NSA Event)
FIRST CANADIAN NSA REGIONAL MEETING, in conjunction with the Fall 85 Photopraphica Fair, 1:30 p.m. Holiday Inn, Yorkdale (Toronto). Contact Martin Bass, 130 Normandy Gdns., London, Ontario NoH 4B2. Call 519-472-1773.

Oct. 20

Oct. 27
Indianapolis Area Photorama USA, Indianapolis Armory, Indianapolis, Ind. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Oct. 27

Nov. 2 (NSA Event)
NSA SOUTH CENTRAL REGION FALL MEETING. Old Main Lodge, Waco, Texas (I-35 at Baylor University). Contact Tom Rogers, 1111 12th St., Huntsville, TX 77340. Call 409-291-0110.

Nov. 3

Nov. 3

Nov. 9-10
Western Photographic Collectors Association 17th Fall Trade Show. Pasadena City College, Pasadena, CA. Write WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

Nov. 10
Photographica Fair of the American Photographic Historical Society, Penta Hotel, 33rd St. and 7th Ave., New York. Write to APHS, Box 1775, Grand Central Sta., New York, NY 10163.

Nov. 10

Nov. 16-17
Columbus Area Photorama USA. State Fair Grounds Arts & Crafts Bldg., Columbus, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Nov. 23
Atlanta Photographic Collectors Club Fourth annual show at Marriott Perimeter Center. Contact APCC, 1275 The By Way NE, Atlanta, GA 30306.

Nov. 24 (NSA Event)
NSA NEW ENGLAND REGIONAL MEETING. Ron Labbe stereo slide presentation. Edgell Library, Oak St. between Library St. and Edgell Rd., Framingham, MA. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 eves.

Nov. 24
Lansing's 6th Photo Trade Fair, Lansing Civic Center, Lansing, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

(continued on page 47)
Where There's A Wil, There's A Way

In the Society print circuit, 1984 was the year when Wil Metcalf reaped the honors. This was no surprise as Wil has regularly been seeking to exploit the original, the unique, and the classic in his viewcards. According to the voting tallies, in 1984 it all came together.

Wil's style is distinctive. He works in black and white, printing both halves simultaneously on single-weight paper large enough to cover the whole 3 1/2 x 7" mount. A narrow separation between halves sets off the window, leaving the snappy contrast of the prints against a white background. The top of the views are neatly arched. The whole print is then mounted upon a firm backing.

Wil was born in central Alberta, Canada, in early 1933. His grade school years were spent in New Brunswick, but he returned to western Canada and attended the University of Alberta in Edmonton for a degree in Electrical Engineering. In 1961, while vacationing in Seattle, Boeing made him a job offer, which he accepted, and hence moved to the United States...the land of his father's origins. Except for a four year period spent at Northwest College (B.A. in Theology), he has been with Boeing. He works as a design engineer in a flight simulation lab in Renton. They design interfaces between the computers and the cabs. Wil and DeNelda (Nel) were married in 1969. They have two boys, Jim is 12 and Tom is 14.

Wil's photography hobby began in grade school, but became more serious during his Northwest College days where he did most of the yearbook photography, as well as being editor one year. Since then he has produced over 2000 views and collected about that many, although most are of the later boxed sets. He joined NSA and the Stereoscopic Society in 1982 after reading about it in Popular Photography. He has enjoyed his participation in the print circuit and has found the sharing of endeavors very helpful and rewarding.

Wil feels that in the Society he has benefited from contact with people with technical and artistic skills, those gifted with creativity and originality, those with literary talent, and those knowledgeable in many fields beside photography. Wil has returned this in kind as he is a skilled and innovative technician in the darkroom as well as a creative photographer. He has always shared his methods and experience to help the never ending search for quality and growth in the Society as a whole.

Illustrated are several of Wil's choices from his recent viewcard production. They show his approach to both the classic and the innovative in viewcard stereo. Although being the point leader for the year is certainly significant and an honor, the central business of The Stereoscopic Society is not competition. It is carrying on the tradition of stereoscopy in the making of stereo views, personal growth as a stereographer, and most important just plain enjoyment. Wil Metcalf is a top scorer on all counts.

Society Membership

Persons wishing information on the Society should write to the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.
POPCORN. The result of many tries. The boys dutifully picked up after each try but at the end dumped the full bowl over Wil's head.

FAMILY. Here, immortalized in pewter, is the Metcalf family. The dad, Wil, is the one on the left with the receding hairline and not always aware of what is going on (he says). On his left is wife, Nel, faithful companion and mother of the two fine boys. Tom likes to fish and be the big brother. Jim likes games, wearing hats and being fun. Skippy is a fond memory... he was fond of motorcycles. The camera was a Fujica SLR with Macro lens, using about a one inch baseline. Lighting was two spots and a flood. The background was a page out of FAMILY CIRCLE.

CHATEAU ON LAKE LOUISE, July, 1984. One of those gifts of nature sometimes awarded to stereo photographers—this one found along a hiking trail.
We recently heard from Edward Earle, Curator of the California Museum of Photography, home of the Keystone-Mast collection. He identified the view at the bottom of page 31 in the JUL/AUG '84 issue. Glass negative X79845 was exposed by Bert Underwood at the Louisiana Purchase Fair in St. Louis in 1904. It is titled "Pres. Roosevelt and Pres. Francis on the Reviewing Stand, President Roosevelt's visit to the La. P.E. St. Louis World's Fair." All of the high number Underwood & Underwood negatives with "X" prefix indicate unpublished views purchased by Keystone. The published version from Underwood's shooting sequence is X5944 (X79812). The smaller number is on the original U&U mounted stereo and in their catalog from this World's Fair.

At the top of page 28 in the MAY/JUN '85 issue was a city view now identified as the end of Fountain Square in Cincinnati, Ohio, looking east toward Government Square. At
the left behind the tree is the Post Office. We thank Frederick Bauer and Harriet Hayes for assisting us with this one.

Karen Berggren, Bruce Hooper, and Richard Rudisill all knew about the pueblo shown at the top of page 29 in the same issue. Tequa (or Tewa, or Tiqua) is one of the group of Hopi Indian villages located on First Mesa in northern Arizona. It is unusual in that it was not originally a Hopi settlement but was established by refugees from the Pueblo Revolt and Spanish reconquest of New Mexico in 1680-93. These people were mainly from the Rio Grande pueblo of San Ildefonso near Santa Fe and their language was Tewa, thus the name of their town. Although the site was first photographed by W.H. Jackson in 1875, this view is from the work of Henry T. Hiester who was at Hopi around 1877-78. This card is a late issue, probably by the firm of Lewis M. Melander, or Melander Brothers, in Chicago. Melander purchased Hiester’s negatives around 1880. The Museum of New Mexico currently owns these negatives and hopes to issue a book on Hiester’s work if funding to duplicate them can be found.

We begin this issue’s unknowns with a railroad view from Gary Ewer. This may be an amateur attempt since the views are very crudely pasted on the gold card. The church in the center seems to be the only thing that might help in identification.

Next is a gold card view of a city. It was with a batch of Lookout Mountain (Tenn.) views, so perhaps it is of Chattanooga. Can anyone tell us for sure? There are some substantial buildings in the background, but apparently the lumber yard in the foreground was the reason for the photograph. Another amateur view?

The red card features a nice looking Victorian house complete with residents and friends or relatives. The ink label (continued on page 47)
FOR SALE

RED-HOT REDHEAD. Crissy, in 10 sizzling nude 3-D views; 10 Realist format color slides $22. Ron Gustafson, P.O. Box 7228, Va. Beach, VA. 23458.

BOOKLET with detailed descriptions of 42 stereo views from 1940 to 1984, 126 pictures in German language, send $12. cash or by check to Dr. Werner Weiser, Siegelberg 57, 5600 Wuppertal 23, West Germany.

3-D POSTERS. comics, Super 8, 16mm trailers, perfect complete 35mm "Amityville 3-D" print. Steve Phillips, 3447-50 St., Moline, IL 61265. Make offer.

WE SPECIALIZE in 3-Dimension Comics, Vintage View Master reels and 3-D Collectibles. List, send SASE, Robert Meretsky, J.A.F. P.O. Box 8007, New York, N.Y. 10116.

BREWSTER stereo viewer on brass stand, burl walnut, rack focussing, $530; also Cadwell, Beckers and other old viewers for sale. Paul B. Jones, 2673 Lindenwood Drive, Pittsburgh, PA. 15241. (412) 833-5209.

ICA 5 X 7 STEREO VIEW CAMERA with three backs (2 ground glass, 1 other), 3 lenses, w/o septums or lenses. Will send photos on request. $150. Scott Bryner, 3820 E. 65th, Anchorage, AK 99507.

25 DIFF. KEYSTONE WWI. Send SASE. Indicate position no. and series no. needed. Ppd. Set 100 Italy Underwood VG, $110. Set 100 Misc. Iltho. Ingersoll, Good, $60. Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054.


ANTIQUE PHOTOGRAPHY Mail Auction. Hundreds of photos. Hard images, CDVs, Cabinets, Stereo views, Misc. photos. Large variety—lots of quality unique images. $1.00 for illustrated catalog, should be out this summer. Don Ulrich, 1625 South 23, Lincoln, NE. 68502.

STEREOSCOPES, mint, originals, 1901 Underwood & U. $53.00 postpaid, also 37 glass slides, Norway, 3 ¼ square, c. 1880-90, $49. lot. Marvin S. Balick, 5900 Kennewick Pike, Wilmington, DE. 19907. (302) 655-3055.

WANTED

ALASKA-YUKON EXPOSITION views, Seattle, WA. 1905. Also, Mt. Rainier and any Wa. or Ore. logging stereo views. Irving Smith, 3421 Stikes Dr. SE, Lacey, WA. 98503.

VECTREX COMPUTER CONSOLE ut. control unit and any games & Pen Lite made to show special 3-D games and 2-D games. Write or call J. Rand, Rt. 8 Box 486-1, Oreal Bourgeois Rd, Gonzales, LA. 70737 or call (504) 647-8870.


STEREO REALIST viewers, both 2061 (Red button), 2062 (AC/DC, black button), Realist sunshades. Shade condition, price desired. Dennis Sherwood, 40622 North Kenosha Road, Zion, IL. 60099, (312) 872-1759.

BHS, VISTA, SUPER 8 16MM 3-D movies (flat versions of classic 3-D sought on video). Also 3-D comics, posters, etc. Have same for trades. Steve Phillips, 3447-50 St., Moline, IL. 61265.

PHOTOGRAPHERS: A. Veeder (exspect: Capitol); Irving, Troy; Webster & Albee (roots only); Churchill & Denison. Also all makers views of Saratoga Race Track and Catskill Mountains. Geese, Box 5591, Albany, N.Y. 12205.

PRINTING/PUBLISHING—eagerly seeking views related to this topic (newspaper offices, news vendors, printing shops, writers, journalists, etc.). Send xerox, if possible, and state condition and price. Mark Peters, 1786 Spruce St., Berkeley, CA. 94709.

WAUKESHA, WISCONSIN—Stereo views, photographs, post cards, advertising, etc. Wanted from Waukesha. Wi. Will pay post payment. Milt. & Marilyn Hagerstrand, 1140 Aldoro Dr., Waukesha, WI. 53186 or phone (414) 542-7049.

GALVESTON, TEXAS.—Early stereo views, photographs, post photo cards of Galveston wanted. 1900 hurricane disaster, beaches, piers, seawall, old buildings, beauty contests, etc. Excellent condition only. Bill Hamilton, 5416 Northwest 112th Oklahoma City, OK. 73132.

RUSSO-JAPANESE WAR and Burma views by U&U, individual or boxed sets. William Butignol, 8893 W. Moccasin Tr., Wexford, PA. 15090.

ASIA. Stereo views and other early or interesting images of Japan, China, Philippines, Southeast Asia and Asians in America. John Best, Box 648, Lovers Lane, Norfolk, CT. 06068.

BIOGRAPHICAL INFORMATION on French stereo equipment manufacturer Jules Richard. Particularly information on photographic studies by him. Also interested in purchasing 45 X 107 or 6 X 13 stereo nude photos on glass. Bill Wegner, 4373 S. Wayside, Saginaw, MI. 48603.
PHOTOGRAPHY IN PRESCOTT, 1874—1886
February 1874—D.P. Flanders & Penelon of Los Angeles visit Prescott (stereographs taken).
August 1874—October 1875—William McKenna establishes the Old Gallery, the first photograph gallery in Prescott.
October 1875—March 1876—Williscraft & Co., Old Gallery, North of the Court House.
April 1876—February 1877—Williscraft, Cortez Street, between the shoe shop and H.V. Cram's new store, corner of Gurley.
February 1877—May (?) 1877—Williscraft, Capital Art Gallery, Cortez St., north of Court House.
May (?)—August 1877—D.F. Mitchell, Capital Art Gallery, Cortez St., north of Court House.
February 1880—September 1883—Mitchell, Capital Art Gallery, Cortez St., between Gurley and Willis.
October 1883—December 1884—Mitchell & Baer, Cortez St., between Gurley and Willis.
February 1886—1913—Erwin Baer

Erwin Baer, c. 1880? (Courtesy of Sharlot Hall Historical Society)

3-D IN THE NEWS
original companies. Some of their recent products include The Transformers, My Little Pony, Cabbage Patch Kids and others.
While View-Master sales and profits over the past few years have been growing, the past few months have been poor. Buying the toy company was seen as a way to expand the product line and move into new market areas. The purchase was seen as safer and less costly than an internal expansion program at View-Master itself.

THE UNKNOWNS
on the back says something like "Domis", "Dornis", or "Dumis"...perhaps the name of a town? It is followed by, "Dr. Yappun's House", but the Y might actually be a G or a J. Any of these names ring a bell?
Finally, a grey card that looks like California to us, with palm trees and a big hotel or private residence. The round tower is an interesting feature.
Send views or information to Neal Bullington, 137 Carman St., Patchogue, NY, 11772. When sending views, please enclose return postage.

EVENTS
Nov. 24
Chicago Photographic Collectors Society Trade Fair. Ramada O'Hare, Rosemont, IL. Contact CPCS, Box 375, Winnetka, IL 60093.

Nov. 30-Dec. 1
Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

Dec. 1

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MARSHA
NORTH AMERICA'S HISTORIC BUILDINGS
The Vermont Statehouse, Montpelier.
by Neal Bullington

This L. O. Churchill view shows the Statehouse that had been completed in 1838, but was severely damaged by fire in 1857. The interior was destroyed and had to be reconstructed but the exterior walls of granite and the Doric portico survived. In the rebuilding the original plans of architect Ammi B. Young were largely followed, but the structure was enlarged by adding a bay at each end of the facade. Also, a high circular dome atop a drum replaced the original low saucer dome. Today the Statehouse remains inside much the same as it was in 1859.

STERE-OZ-ICON

Along with (or perhaps despite) the release of the film "Return To Oz" there seems to be growing in-depth interest in the Oz stories of L. Frank Baum. Bill Eubank is a member of the International Wizard of Oz Club and has done into stereo pairs several of the John R. Neill illustrations from the older Oz books. The one shown here is from "The Patchwork Girl of Oz" on Stere-Oz-icon set #2.

The converted drawings come in sets of six to a sheet at $2.00 a sheet. Two sheets are from "The Land of Oz" and two from "Patchwork Girl of Oz". Separation of the planes in some of the drawings is somewhat extreme and windows are often ignored, but the Stere-Oz-icon sets do reveal some of the 3-D potential lurking in many classic line drawings.

For information contact Bill Eubank, 2415 N. Hamlin, Chicago, IL 60647.

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