AN EXHIBITION OF PANELS BASED ON VINTAGE STEREOCARDS

AT THE 3D CENTER OF ART & PHOTOGRAPHY

March - April 2009

STEREOGRAPHS

While the phenomenon of binocular vision was familiar in ancient Greece, the science was officially made public in 1838 when British scientist Charles Wheatstone introduced his experimental stereoscope and stereoscopic drawings to the Royal Society in London that year.

Thus the field was born in 1838, a year before the discovery of photography. The first simple geometric drawings were soon replaced by photographs and the need to be able to view them stereoscopically led to development and improvement of viewing devices, most notably by Brewster in England and later by Holmes in the United States whose stereoscope became the de facto design for stereoscopic viewers for many years to come.

The Holmes stereoscope was designed for views which were comprised of a pair of stereo photographs which were mounted on a piece of stiff cardboard with the dimensions of 7" x 3.5". Most stereographs were made using these dimensions, although several deviations were also available.

The Holmes stereograph or stereo view became a ubiquitous phenomenon which reached it's height at the end of the 19th and early 20th centuries.

Initially photographers used a single camera with which they took first the left view, then moved the camera about 2.5" to the right and took another view. Around 1854 the first stereoscopic cameras were introduced commercially which took two pictures simultaneously. Initially, these were large cameras which used glass negatives. Most of the classic stereographs resulted from such negatives and cameras.

By the 1860s there were over 100,000 different views available and in a few years the publishing of stereographs became a major business with significant competition. Within a few years there were more than a million individual cards available a number which eventually will surpass 5 million individual titles.

The stereograph quickly became an important social phenomenon with views from every corner of the world available to be enjoyed by ordinary individuals and by fashionable groups in drawing rooms and salons. Indeed, the stereograph provided an opportunity to see far away and exotic places in real 3D from the comfort of one's room at a time when no television or movies even existed.

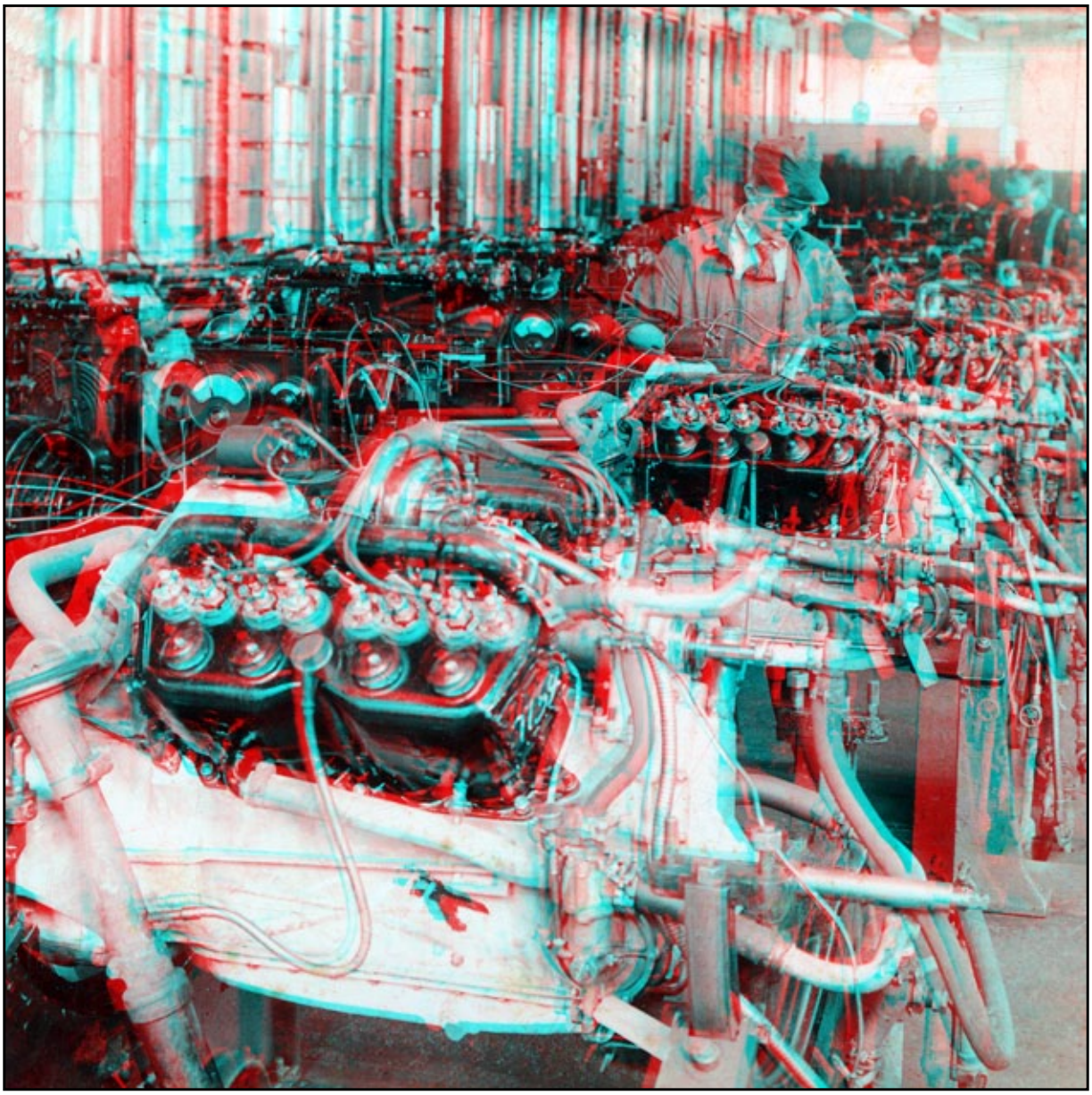
While it is not even conceivable to imagine a true represention of the countless

topics and titles of all the stereographs available today, this modest exhibition is showing an almost random sample of a few images that became available to its organizers.

In order to produce this exhibition, original stereographic cards were scanned and different portions of their images were converted to the anaglyphic images on the display panels. In many cases, the original text which was printed on the back of these views is presented verbatim. In other cases, where no information was available on the back of the card, original text is provided to accompany the views. Some of the images were downloaded from the Library of Congress.

To the best of our knowledge, no restrictions on scanning or using any of the images here exist. It is in this spirit that we have decided to exhibit these panels to the benefit of educating the public about the history of the stereograph.

Shab Levy
Exhibition Producer
March 1, 2009



EXPERTS TESTING ENGINES IN AN AUTOMOBILE PLANT,
DETROIT, MICHIGAN
Lat. 42° N Long. 83° W

In this room of a Detroit automobile factory the motors are tested before they are placed in the chassis. This is the last operation in assembling the motors. It is called the block test. You can see that the motor in front of the inspector is hitched to an electric motor. If the engine works all right it is approved, and is then installed in the chassis (sha/ se). The view suggests the hundreds of parts that have to be brought together in the motor of an automobile. If you are skilled enough, you can tell the make of the machine.

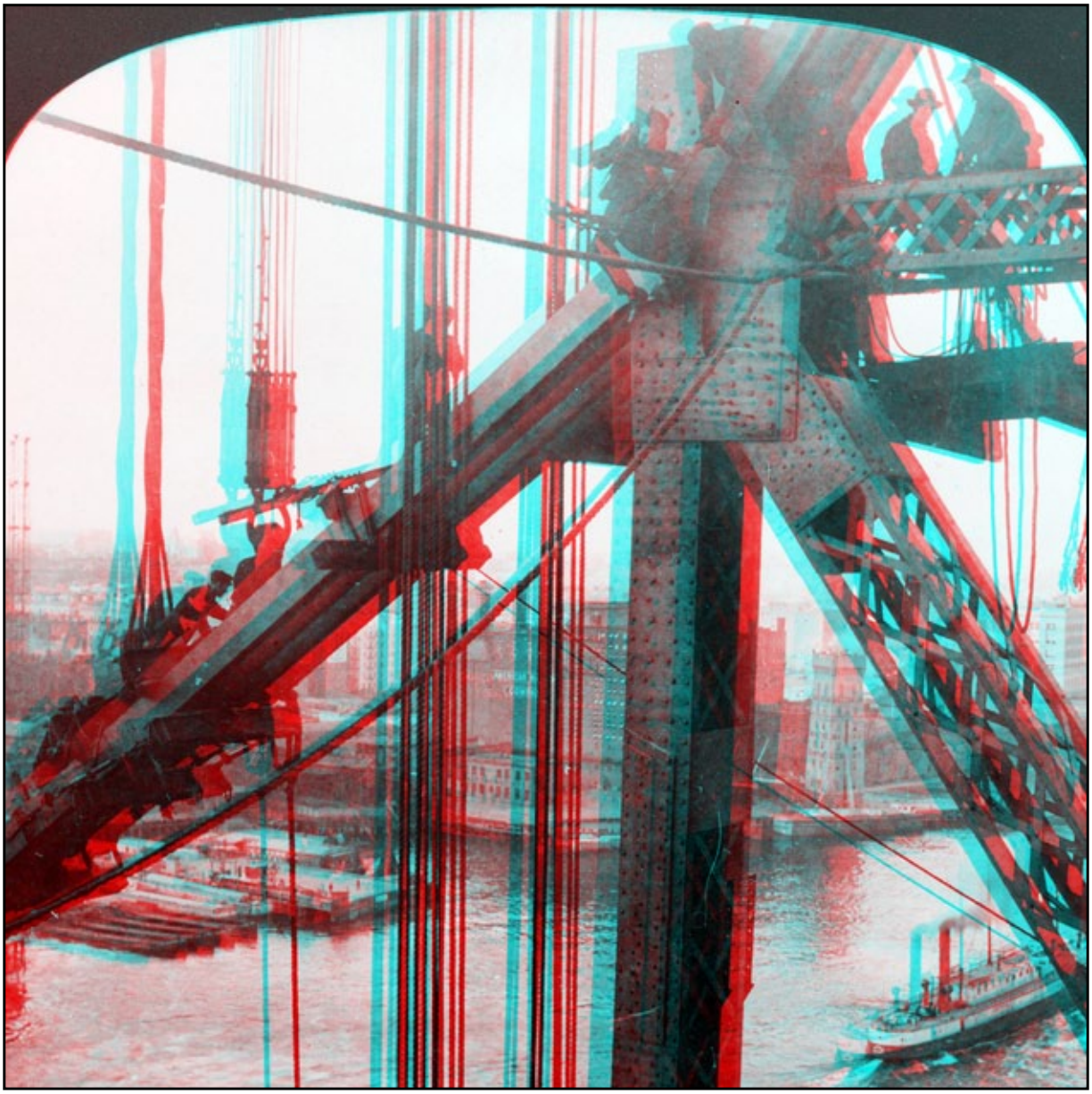
Detroit is the center of the world's automobile manufacture. Far more "cars" are made in this city than in any other. In fact, the industry has largely centered in Michigan, Ohio, Indiana, and New York. Detroit, Flint, Jackson, Lansing, Cleveland, Toledo, Indianapolis, Buffalo, and New York, are important centers of the industry. Perhaps the greatest single change wrought by the automobile is in the country. The farmer is no longer out of touch with the city. To run his machine, he has built better roads. In some of our Middle Western States, automobile trucks do the hauling. The housewife does her shopping at a city, fifteen miles away, after supper. Mail is daily delivered at the door by an automobile. In Iowa, one person out of every 13 owns a "car"; in Nebraska, one out of 16.

The Great War in Europe was a battle of motor trucks, delivering ammunition and shifting men. The "tanks" used by the British were huge steel-clad tractors that laid their own tracks ahead of the wheels. They could clamber over the deepest shell-holes and wide trenches. They were equipped with machine guns.

How many automobiles in your state?

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 22142.

Nowhere was the psychology of consumption more evident than in the automobile industry. Annual automobile production rose from 2 million during the 1920s to 5.5 million in 1929. By the late 1920s, there was one automobile for every five Americans, allowing, theoretically, for every person in the United States to be on the road at the same time. Two factors led to the rising popularity of cars: (1) Cost: The price of automobiles declined steadily until the mid 1920s so that many well-paid working families could now afford to purchase a car. The Model T Ford, for example, cost just $290 in 1926. (2) Credit: In 1925, Americans made 75% of all automobile purchases on the installment plan. According to the US Bureau of Transit Statistics for 2006, there are over 250 million registered passenger vehicles in the US or just about one vehicle for each person.



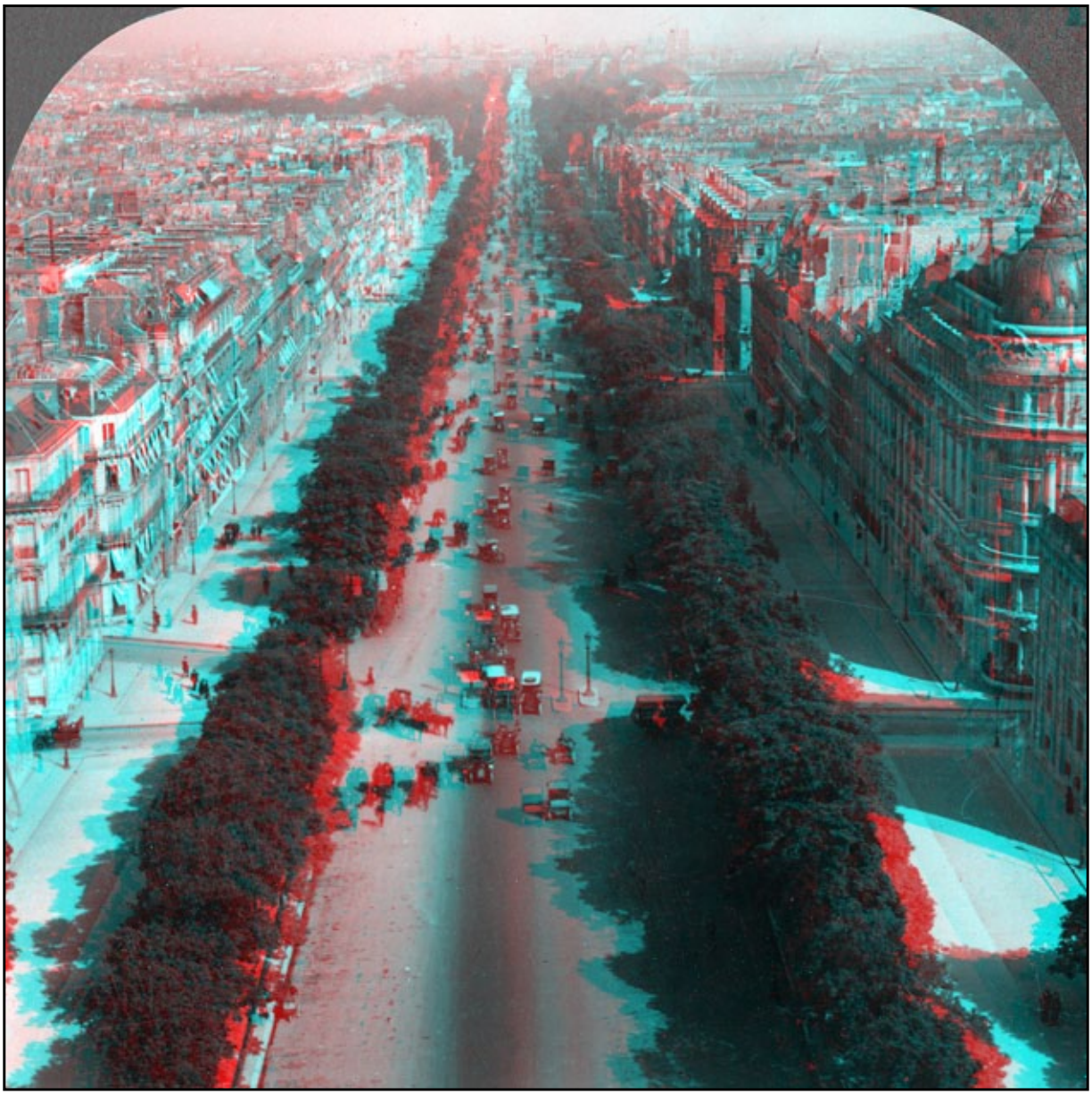
BLACKWELL ISLAND BRIDGE

Workmen putting in place a huge section of steel during the Construction of Blackwell Island Bridge over East River, New York. The bridge opened in 1909.

Roosevelt Island, formerly known as Welfare Island, and before that Blackwell's Island, is a narrow island in the East River of New York City. It lies between the island of Manhattan to its west and the Borough of Queens to its east. Running from Manhattan's East 46th to East 85th streets, it is about two miles long, with a maximum width of 800 feet, and a total area of 147 acres. The island is part of the Borough of Manhattan and New York County.

It's officially called the Queensboro Bridge, and Manhattanites tend to call it the 59th Street Bridge, but from this illustration it seems the original name was Blackwell's Island Bridge. This shows many of the structures in existence when the bridge was being built. Blackwell's Island was later renamed Welfare Island, and today is called Roosevelt Island.

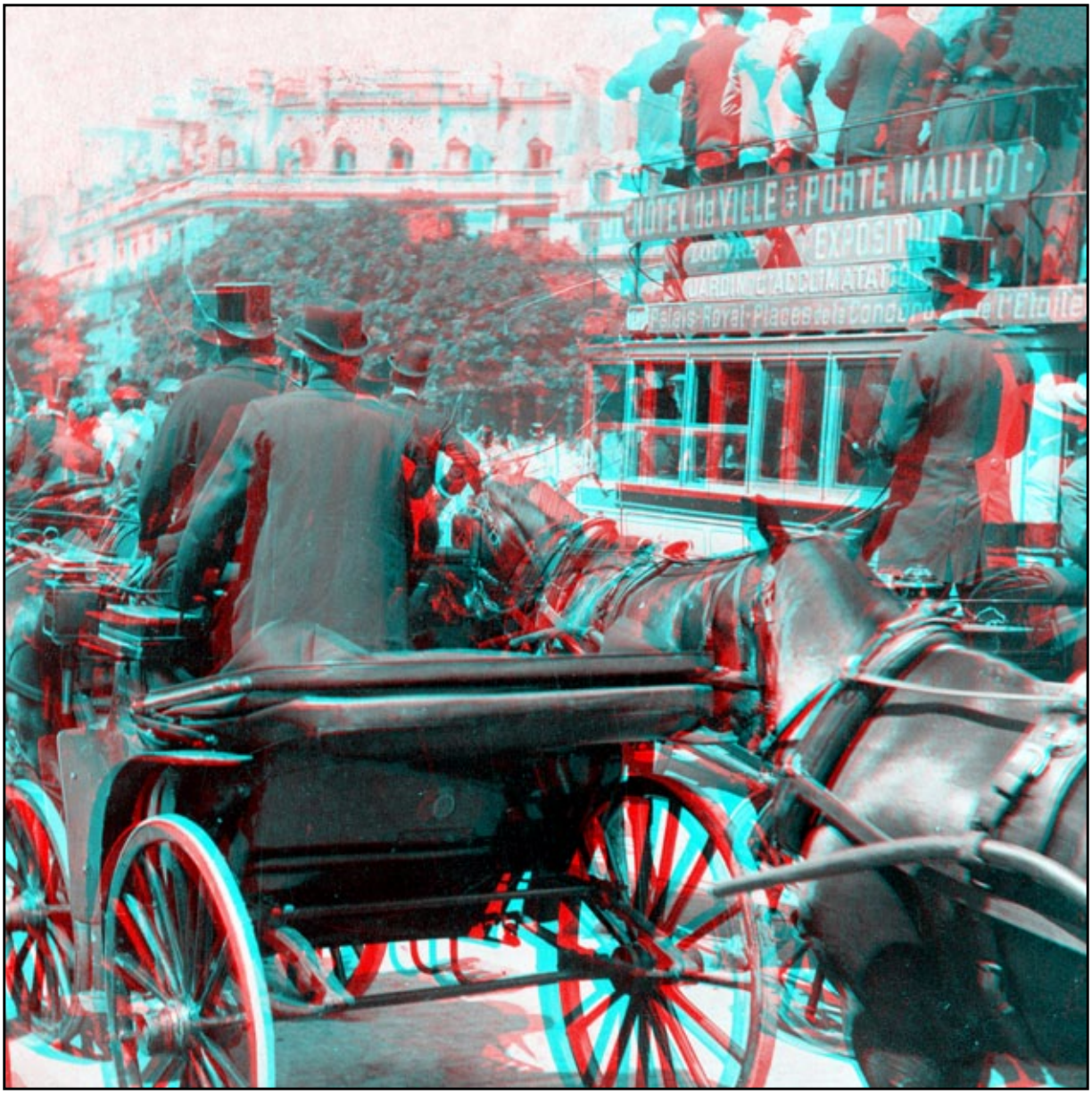
Above, a vintage postcard showing the construction of the bridge. Stereocard by the H.C. White Company. Card number 80



CHAMPS ÉLYSÉES

This lofty station on the summit of Napoleon's triumphal arch gives a marvelously fine outlook over the city. The square where it stands is called the Place de L'Etoile, representing the Star of Empire, and it is the center of twelve radiating avenues, long and broad and tree-bordered, stretching far, far out through beautiful Paris. At this moment we are looking a little south of east. The Élysée Palace, where the President lives, is on the left side of the avenue near where those trees break the line of buildings. The trees massed on both sides of the avenue are in the park which gives its name to the avenue, the "Elysian Fields." Between those trees and others which grow beyond in the gardens of the old Tuileries Palace is the Place de la Concorde, scene of the execution of Louis XVI and Marie Antoinette and almost three thousand other victims of the French Revolution. Notre Dame's two dark square towers rise a little farther away at the right from the old City Island in the Seine. Louis XVI and his family were brought into Paris in 1789 from Versailles ten miles away behind us, down this very avenue, surrounded by a hideous, howling mob. Now this stately avenue may still see private tragedies going on, but everything has a gay exterior, for the Champs Élysées, especially on Sunday afternoons, is the favorite Parisian promenade. It figures over and over again in the writings of the brilliant, beauty loving Parisians themselves. They love its sunshiny bravery of fine motor cars and beautiful women, lovely to look at as flowers, its ceaseless, shifting, twinkling, sparkling movement of forms and faces. It is like a charming pageant on the stage of a theater.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number V24804T



THE AVENUE DES CHAMP-ÉLYSÉES

The Avenue des Champs-Élysées is the most prestigious avenue in Paris. With its cinemas, cafés, and luxury specialty shops, the Avenue des Champs-Élysées is one of the most famous streets in the world and is the most expensive strip of real estate in Europe. The name is French for Elysian Fields, the place of the blessed in Greek mythology.

The Champs-Elysées were originally fields and market gardens, until 1616, when Marie de Medici decided to extend the garden axis of the Palais des Tuileries with an avenue of trees. By the late 1700s, the Champs-Elysées had become a fashionable avenue; the bosquet plantings on either side had thickened enough to be given formal rectangular glades.

The Avenue des Champs-Elysées, because of its size and proximity to several Parisian landmarks such as the Arc de Triomphe, has been the site of several notable military parades, the most infamous of which were the march of German troops celebrating the Fall of France on 14 June 1940 and the subsequent entrance of Free French and American forces into the city after its liberation on 25 August 1944.

William H. Rau was a prolific photographer of stereo views. He worked initially for other publishers and by the late 1890s he started to publish under his own name. He traveled in many parts of the world, including Tasmania, Africa, Europe and many parts of the United States. Some of his notable views are from the Boer War, the Spanish-Americal War and the St. Louis Fair. The image above is dated 1901.

Contemporary Photographs

CHARLES LINDBERGH AND THE SPIRIT OF ST. LOUIS

When on May 21, 1927, Charles A. Lindbergh, a virtually unknown United States air mail pilot, landed his monoplane, the "Spirit of St. Louis," on Le Bourget flying field outside Paris after a flight of 33 -1/2 hours from New York, during which he had covered 3,600 miles over Newfoundland, a vast stretch of the North Atlantic Ocean, Ireland and England, it seemed as if the whole civilized world turned for a moment from its everyday occupations to acclaim this splendid young pioneer of the skies who had been first to accomplish the long dreamed non-stop flight from New York to Paris.

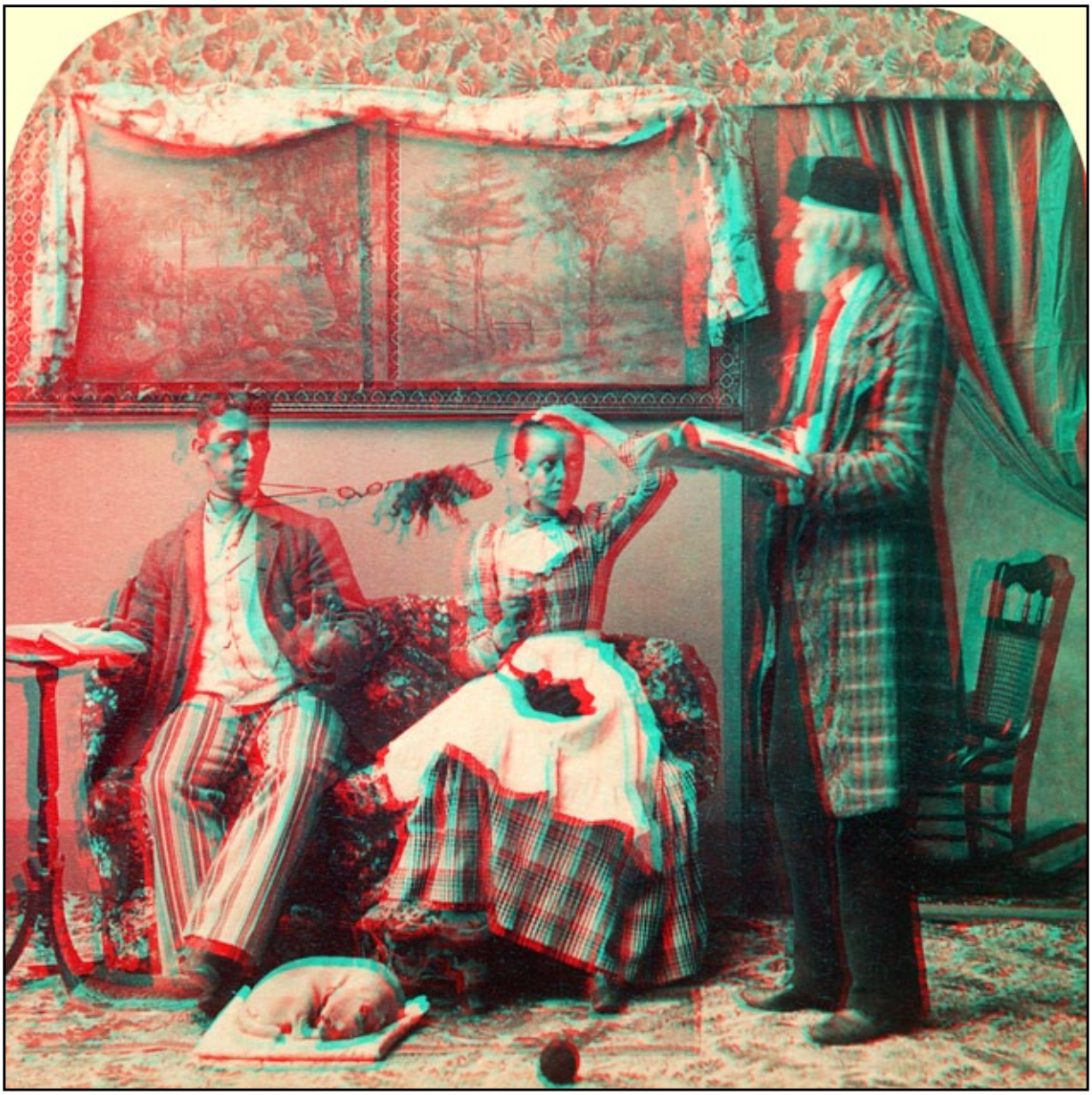
Since that day his own country and many foreign nations have bestowed their highest honors upon him, he has received the plaudits of millions of people and reaped financial rewards amounting to perhaps hundreds of thousands of dollars. Yet through it all he has maintained the modest and friendly demeanor which won for him abroad the name, "America's ambassador of good will," and has devoted himself with whole-hearted energy to the promotion of aviation as an instrument for the service of humanity. A glimpse of Colonel Lindbergh and his famous plane, as they stand before us here, is a fitting introduction for any American today to a tour of the world, which has grown so much more like a part of his own country by reason of Lindbergh's achievement.

The "Spirit of St. Louis," in which up to the end of March, 1928, he had flown more than 35,000 miles, is a Ryan monoplane with a wing span of 46 ft. and overall length of 38 ft., powered by a Wright J-5-A (Whirlwind) engine, with fuel capacity of 458 gallons. On its New York-to-Paris flight it made an average speed of 107.5 miles per hour.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 32062 T.

On March 1, 1932, the Lindberghs' 20-month-old son, Charles Augustus, Jr., was kidnapped from the family home in New Jersey. About ten weeks later, his body was found. In 1934, police arrested a carpenter, Bruno Richard Hauptmann, and charged him with the murder. Hauptmann was convicted of the crime. He was executed in 1936.

In 1935, after the Hauptmann trial, Lindbergh, his wife, and their 3-year-old son, Jon, moved to Europe in search of privacy and safety. The Lindbergh kidnapping led Congress to pass the "Lindbergh law." This law makes kidnapping a federal offense if the victim is taken across state lines or if the mail service is used for ransom demands.



CIRCUMSTANTIAL EVIDENCE

This stereograph is a good example of creative photography, employing a good doze of humor in a studio staged setting. The title of the card, “Circumstantial Evidence” refers to the woman’s glasses caught around the man’s neck, while apparently he was leaning to kiss her before the pious person standing up and lecturing to the couple came into the room.

Within the context of romantic encounters, stereographic viewing provided an amusing and educational form of interaction between the sexes that was performed within the ostensibly unregulated parlors of 19th century America.

Images like the above featured risqué humor, scantily clad women or suggestive narratives that perpetuated sexist, class, and racist stereotypes and many popular sets revolved around both the humorous and serious.

As the scenic and documentary stereograph was reaching its height, other subjects became very popular, such that could be constructed on the stage and in the studio.

Littleton View Company was among the publishing companies that explored this genre. The company was eventually bought out by Underwood and Underwood, one of the largest and most successful publishers of stereo views in the nineteenth and early twentieth centuries.

The above stereocard was published by Underwood and Underwood and is copyrighted to Littleton View Co in 1891. Card number 1530.

NEW YORK PROUDEST THOROUGHFARE - FIFTH AVENUE

Fifth Avenue is one of the most famous streets in the world. A center of business, fashion, and wealth, it is a focus of interest for the New Yorker himself as truly as for the stranger. In 1924 the Avenue celebrated its one hundredth anniversary, and the exhibits of history, romance, art, business and finance that were assembled along its decorated miles all the way northward from its beginning at Washington Square below Eighth Street, were a marvel even to those who thought themselves familiar with this street. So important is this famous avenue to New Yorkers they have formed the Fifth Avenue Association to guard its welfare.

From 59th Street to 110th, Fifth Avenue adjoins the east side of Central Park. Here are found palatial homes and apartment houses. Below 59th Street there is an impressive succession of the finest shops and stores, with banks, hotels, clubs, and here and there a magnificent library, church or cathedral to introduce variety.

We are in the heart of midtown New York. Our point of observation is just south of 34th Street, a location made famous by the old Waldorf Astoria Hotel, the site of which is now that of the world-renowned Empire State Building. We are looking north on Fifth Avenue with West 34th Street at the left. The Empire State Building is on the west side of Fifth Avenue, just out of our range of vision at the left.

Street cars do not traverse Fifth Avenue and trucking is not permitted. Fifth Avenue is the street of great public parades in New York and it would be hard to imagine a more wonderful setting for such spectacles.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 34867

FUNERAL OF PRESIDENT MCKINLEY

In 1901, President McKinley visited the city of Buffalo NY, in order to attend the Pan-American Exposition and deliver a public address. This address delivered on September 5, 1901 was a public utterance designed by McKinley to affect American opinion and public policy, and apparently to show that he had modified his views upon the tariff question with other nations. It declared that henceforth the progress of the nations must be through harmony and cooperation, in view of the fast-changing conditions of communication and trade and it maintained that the time had come for wide-reaching modifications in the tariff policy of the United States, the method preferred by McKinley being that of commercial reciprocity arrangements with various nations.

On the following day, the 6th of September 1901, a great reception was held for President McKinley in one of the public buildings of the exposition, welcoming people from all walks of life. Unfortunate advantage of this opportunity was taken by a young man of Polish parentage, Leon Szolgnosz, to shoot at the President with a revolver at close range. One of the two bullets fired penetrated the abdomen. After the world had been assured that the President was doing well and would recover, he collapsed and died on September 14th. The assassin was promptly seized and was convicted and executed in October 1901.

Czolgosz professed an anarchist justification for the assassination, though it was at the time suspected that he had been inflamed by the editorials and cartoons of the demagogic opposition press. William Randolph Hearst's New York *Evening Journal* had waged a continuous assault on McKinley since the election of 1896, which was only inflamed by his reelection. As recently as April, an editorial in the paper had railed: "If bad institutions and bad men can be got rid of only by killing, then the killing must be done." Hearst maintaimed however, that the article was published without his knowledge, something that was hard to believe.

Reference to the above excerpt:
http://www.nndb.com/people/431/000026353/

THE MAHATMA MOHANDAS KARAMCHAND GANDHI

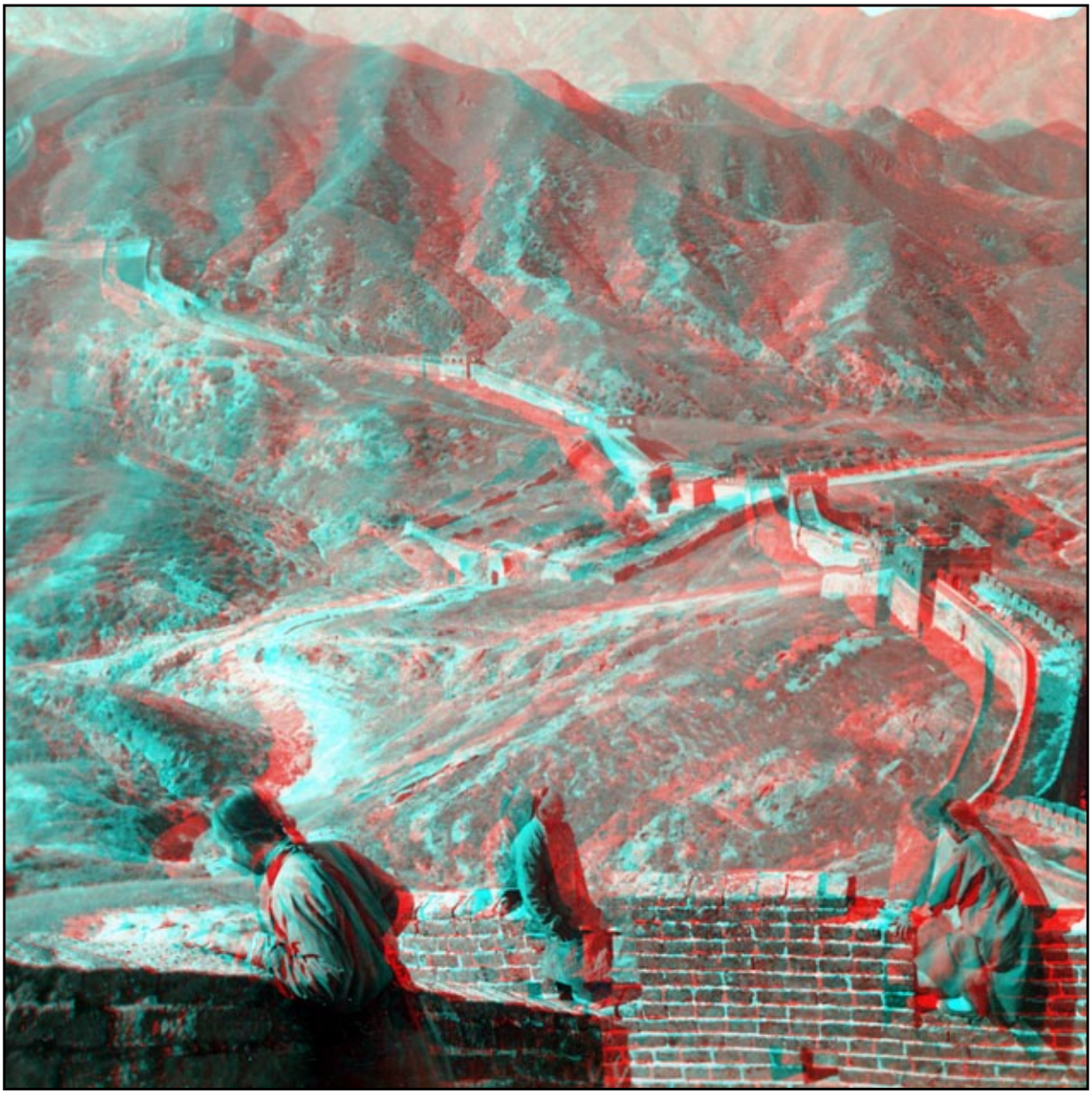
Born in Porbondo, October 2, 1869 and reared among the hardy people of the extreme west of India whose homes face the Asiatic Sea and its monsoons, Mohandas Karamchand Gandhi became used to bearing heat and cold, the fierce winds from the sea developing a vigor which has helped him in the trials and hardships of a strenuous life of service to his Indian people. From a family with official traditions he, at eighteen, left India for England to prepare himself for the bar, studying in London, where he gained a full knowledge of the English language and the customs of Western life. Returning to India, he entered the practice of law, but was soon called to South Africa where conditions among his fellow countrymen influenced him to remain. From 1893 until 1914, with rare intervals in India and England, he remained in Africa and there introduced to the world the principle of passive resistance as a means of obtaining notice for his people. Through this movement he finally obtained a notable victory.

Again in India, he became the national leader of his people, and there took part in many passive-resistance struggles. In the last of these attempts for the freedom of his country he came to honorable terms which are embodied in the Gandhi-Irwin agreement of March 1931. Since that time he has attended the Round Table Conference in London.

Hindu Nationalism is his greatest achievement. His title of Mahatma, or Great Soul, came from those who consider him a saint, and his the highest type of self-sacrifice and idealism.

C.F. Andrews, official biographer of Mahatma Gandhi.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 33852



THE GREAT WALL OF CHINA ON THE RUGGED HILLS NEAR THE NANKOW PASS

This is a part of the ancient barrier set up by the Chinese two thousand years ago to keep out “barbarians” from the north. It begins at the seashore behind you and runs as you see it here for more than twelve hundred miles over plains and valleys, up mountains, down hills, any and every sort of way that the extraordinary engineering of those days deemed desirable. It was originally about 1,700 miles long. Fancy the frightful amount of labor and hardship that must have been involved in such an undertaking! There are two parallel lines of substantial masonry about fifteen feet apart, the intervening space packed with earth and stones. Imagine what it meant to hew and transport, the stone, to shape, bake and bring away out into the wilderness such enormous quantities of brick, even to carry away up over such barren heights the water needed for mixing the mortar.

The old wall you see has been allowed to go to decay in many places. The territory at the east (right) of the wall is Manchuria, and since the Manchus conquered China in the 17th century, there has been no special point in keeping up this part of the wall, since it is no longer the imperial frontier. In the old times the crenellated parapet was an effective shield for the wall’s defenders and those towers were for use by watchmen or as bases of military supplies. In the present age of modern warfare this wall, great as it is, would be of no military value.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number W 23932 T

HIGH ART CONNOISSEURS

This stereograph is a good example of creative photography, employing a good doze of humor in a staged setting. Although the title of the card is supposed to refer to the art enjoyed by the 3 women, it is only a thin disguise to the erotic nature of the scene and allows for an innocent pretext to view the photograph.

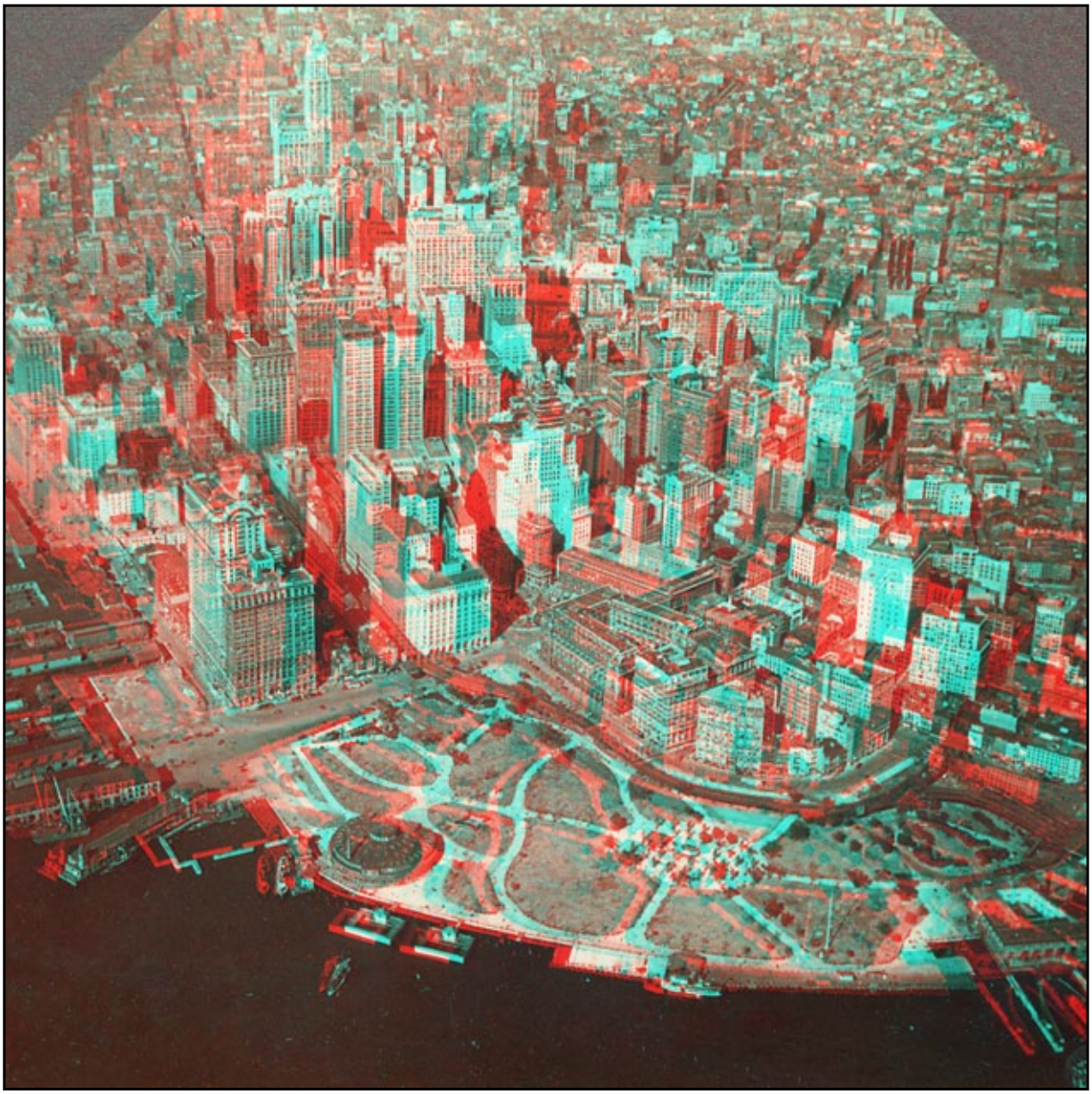
Within the context of romantic encounters, stereographic viewing provided an amusing and educational form of interaction between the sexes that was performed within the ostensibly unregulated parlor.

Images like the above featured risqué humor, scantily clad women or suggestive narratives that perpetuated sexist, class, and racist stereotypes and many popular sets revolved around both the humorous and serious.

As the scenic and documentary stereograph was reaching its height, other subjects became very popular, subjects that could be constructed on the stage and in the studio.

The photographer and publisher Carlton H. Graves was active from 1880 to 1910 and published under the name of Universal Photo Art Company.

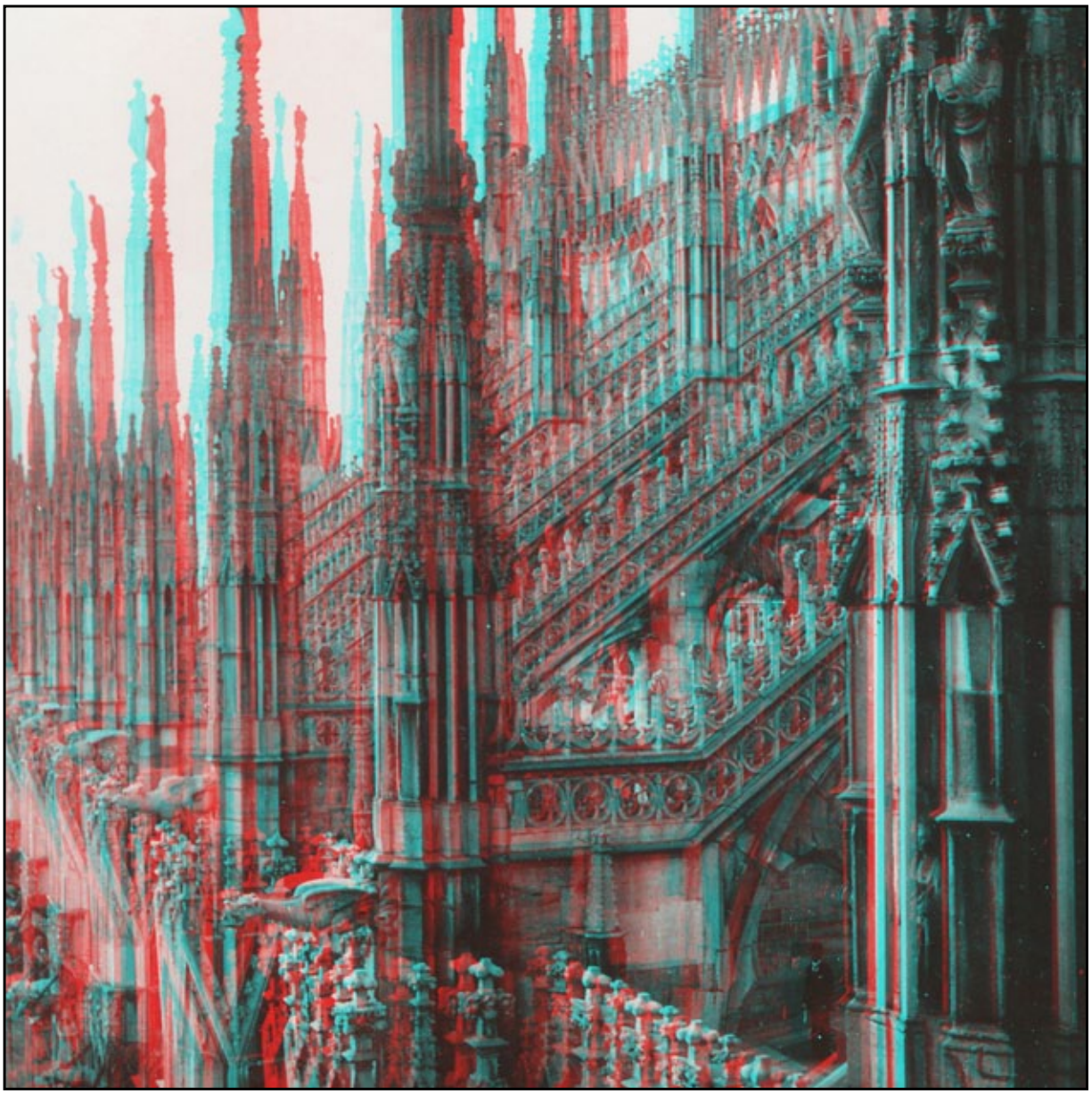
The above card was published by the Universal Photo Art Company, copyrighted by C.H. Graves 1897. Card number 4518



SKYSCRAPERS OF LOWER NEW YORK FROM THE AIR

What tremendous power is concentrated in this little area! Here is centered more than anywhere else the financial fortune of the world. Its daily transactions involve billions of dollars and affect the economic structure of the whole of our civilization. These massive piles and climbing towers admirably typify the strength and courage, the energy and enterprise of America. The skyscraper is an American invention. The foundations of these buildings rest on bed rock, and their frames are of steel. The walls are not built up from the ground. The walls of each story rest on the girders of that story. Directly in the foreground is Battery Park. The round building on the left is the Aquarium, formerly the famous Castle Garden where Jenny Lind, the "Swedish Nightingale" once sang while touring America. Back of the Park the elevated railroad looks like a black line. At the farthest corner of the Park is the US Custom House built as three sides of a hollow square. It fronts Bowling Green, a tiny oval park. Here Broadway begins and runs north, lined with sky-scrapers on each side. First you see the Produce Exchange with its square tower. A little farther up Broadway you see the Manhattan Life Building, then the pointed roof of the Bankers' Trust Building, and back of that, the Equitable, the largest office building in the world. It has 40 stories above ground and three below. There are 2300 offices with 15,000 people in this building. Still farther on you see the 41-story tower of the Singer Building and almost in the background rises the Woolworth Building, the highest in the world. It has 51 stories and is 792 feet high. The high building in the center of the background is the Municipal Building.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 26294

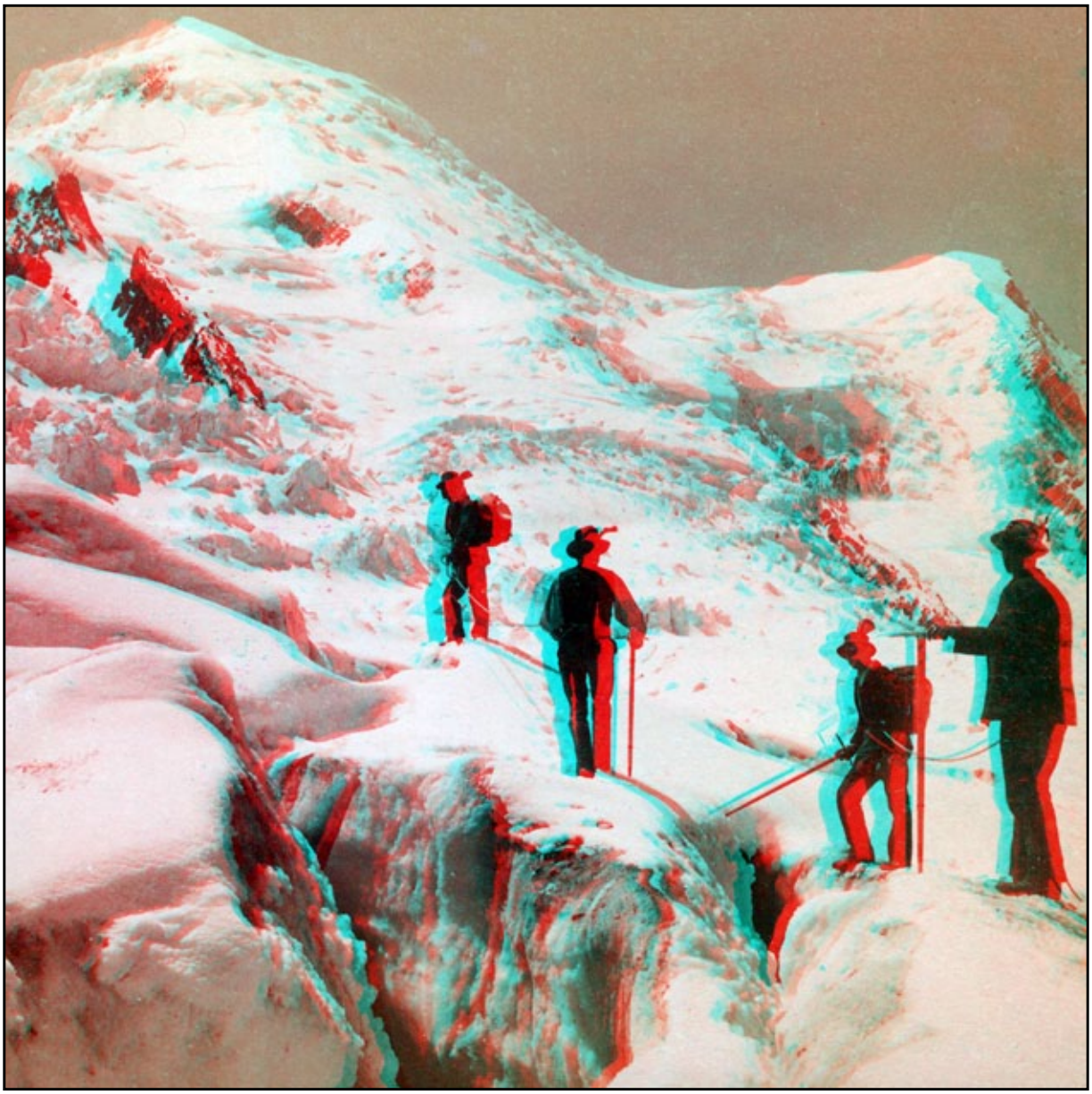


UP AMONG THE SPIRES OF MILAN CATHEDRAL

The roof of Milan Cathedral is a marvel in itself. It is like a gigantic flower garden, blossoming with sculptural spires. There are 135 spires adorned with 2,300 marble statues. Visitors in Milan often climb up here to the roof to study the almost unbelievable elaboration of the sculptures. High up here in the air are decorative figures almost beyond count, grotesque gargoyles and the statues of saints and of angels. There is a magnificent cupola surmounted by a tall spire. This spire holds a statue of the Virgin 355 feet above the street level. When we study in detail the sculptural work of the roof, how each spire is carved with the same patient perfection as if it were to be part of a little church altar instead of but one in many away up here 150 feet above the heads of passers-by, we do not wonder that it took so long to complete the cathedral. More than five hundred years it was in the building. When Napoleon's troops took possession of Milan in 1806, the building was still far from completion. He pushed the work along, securing funds by the sale of estates that had belonged to certain rich Italian monasteries.

Milan Cathedral is a paean of praise, a prayer wrought by the workmen's hands. It was a consecration of labor to worship and every form of beauty which the workers could create has been offered here in the solitude of the open sky to the God of heaven and earth. The mystics of the Middle Ages found in such structures an artistic outlet for their vague but potent feelings of infinity. Their yearning toward a deity invisible became localized in these holy things and places.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number V 33422



ASCENDING MONT BLANC BY BOSSONS GLACIER

Beginning this ascent you climb the steep pasture hills from the village of Chamonix until you come to this glacier filling the valley between two high ridges. Here all the climbing has to be done for some little distance on solid ice. The heat of the sun and the deposit of new snow serves to obliterate steps after they are once made, so the labor of the guides in cutting serves only a temporary purpose. You notice that the men are roped together, so that, if one should fall, the others planting their nail-studded shoes as firmly as possible may hold his weight and pull him back to safety. The ropes used by these guides have all been subjected to severe tests of sudden strain and heavy weight, and are known by a peculiar strand of red which runs through their entire length. Notice that the rope is not drawn taut but intentionally left just a little slack to allow for an emergency; it would not do to leave it trailing loose, for then the shock of a sudden pull might prevent a man's keeping his foothold.

Eighty years ago five men, ascending this very glacier, were all swept away in an avalanche, and buried so deeply that it was impossible to reach their bodies. Forbes, the geologist, made calculations based on the glacier's rate of motion, and thought that in forty years the bodies would reach a certain indicated point in the valley below here. Forty years later, certain relatives and some scientific men went to the place indicated, where the glacier melts, and there they did actually discover the bodies, one of them still recognizable after forty years' burial under the ice.

See "Switzerland through the Stereoscope" with special, keyed maps locating all the standpoints and identifying all the landmarks.

The above is the original text from the back of the stereocard by the Underwood & Underwood company. Card number 85

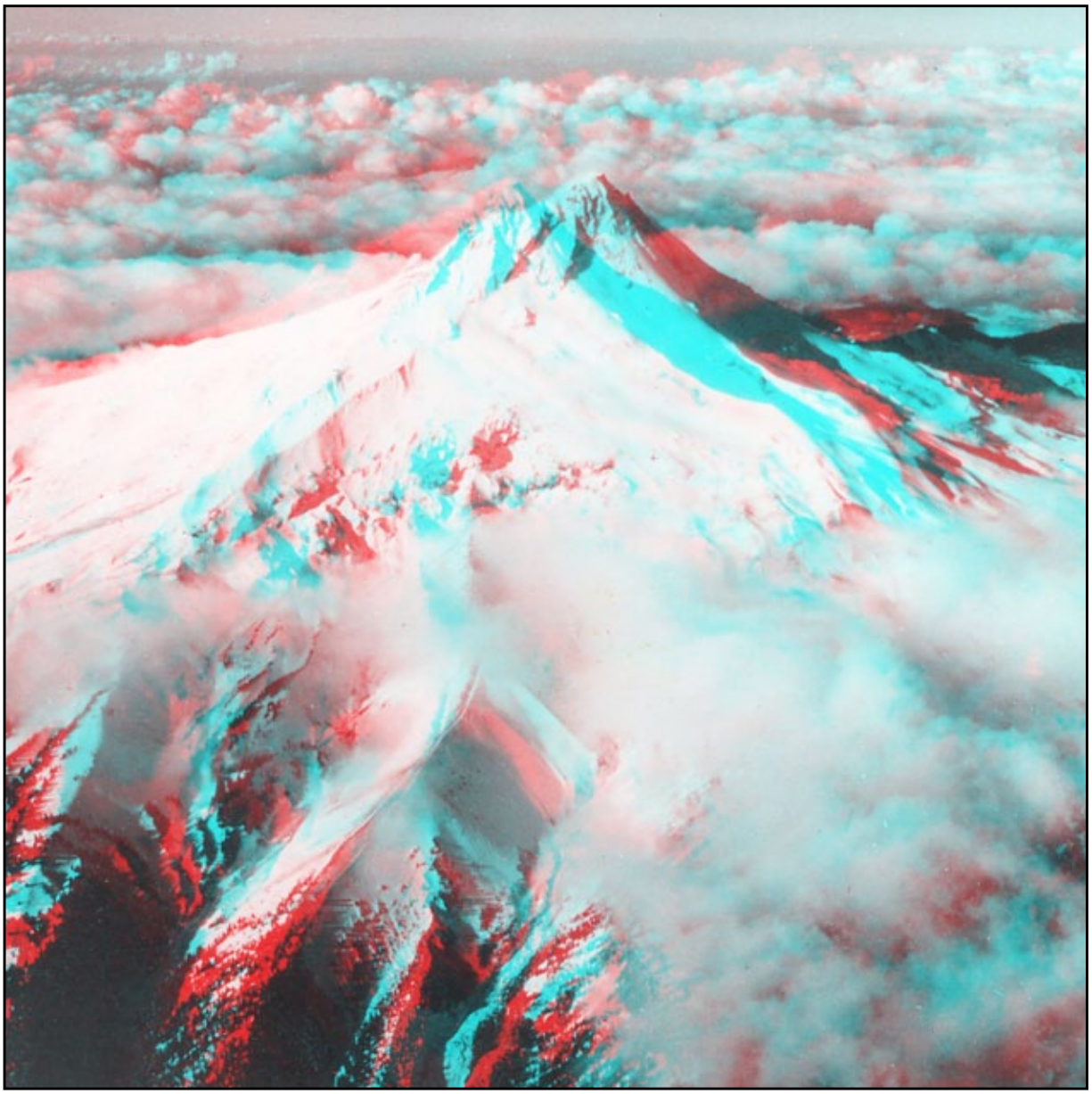
THE STRASTNAYA PLOCHAD, MOSKVA, U. S. S. R.

Far-reaching though the effects may be, it is in Moskva we become conscious of the huge task it is to lift 168,000,000 people from a primitive stage of existence to a modern industrialism. It has been said by a writer on Russia that foreign visitors to Russia never change their preconceived ideas of Sovietism. Those who were hostile to the Soviet experiment leave the country still hostile, while those who were favorably inclined, speak of it in terms of praise.

Moskva has perhaps changed more than any other Russian city, and in Strastnaya Plochad we are face to face with Russian life today. It is quite possible that in this view some will see an unkempt street and poorly clad people, while others will find the evidence they seek to support their claim in favor of the new life. Judged by the average American standards, living conditions in Russia still leave much to be desired. Housing conditions in Moskva - nine square meters is the official allotment per person - are still a problem and food conditions are far from normal. But to judge Russia fairly, one must have known intimately life in pre-revolutionary Russia and be able to make the comparison between that period and life in Russia today.

This statue in the Strastnaya Plochad is that of Alexander Sergeievich Pushkin, a Russian poet whose work is known to both European and American readers. He was born in Moskva in 1799 and died in 1837. He wrote under the name of Ivan Belkin and was the author of Boris Godunov, the tragedy upon which the popular opera by Mussorgski is based. Because of his liberal opinions his work is still popular in Russia.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 26294. The current site name is Pushkin Square, in Moscow.



A ROMANTIC VIEW OF MT. HOOD FROM THE AIR

Nowhere but from immense elevations in the sky can we get such romantic and unique scenes as are our joint heritage of the camera and the airplane. While in the past ballooning gave us elevation, it has only been in recent years since the perfection of air craft that we have learned to know the surface of our Mother Earth as though we were creatures apart from it and not of it, as though we were aliens from a strange planet. More like a sand heap scooped up by a child on an ocean beach and about to be submerged by a surfy tide is this formation before us, than like the 11,000 foot peak of Mount Hood which it actually is as seen from the high elevation of a plane. As far as sight can range extends our cloud ocean. But it is a strange ocean, it has no sandy bottom, and a most peculiar and breathless emotion is ours as with heads in our Telebinoculars we look past Mt. Hood at the right to a horizon beneath this cloud sea. There is too much snow on Mt. Hood at this time to enable one to study its glacier formations. It contains nine living glaciers and is the most accessible snow-capped mountain in western North America, it can be climbed either from the north or south side and it is most interesting to know that Mt. Hood is the only major mountain peak in America that can be completely encircled by an automobile tour. The loop trip which completely surrounds the mountain is 173 miles long and can be negotiated in a day.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 32741

OLD MATMAKER AND HER DAUGHTER IN NAZARETH

Nazareth is a town in northern Israel, 88 miles north of Jerusalem. Nazareth has a population of about 60,000, of whom half are Arab Muslim and half are Arab Christian.

According to the New Testament, and a topic for debate, Nazareth was the hometown of Jesus and thus is one of the most important Christian sites in the Holy Land. Christian pilgrims have been coming to Nazareth since the 4th century.

Important sights in Nazareth include several churches, traditional biblical sites, Byzantine ruins, and especially the modern Basilica of the Annunciation, which stands over the traditional site of Gabriel's announcement to Mary that she would give birth to the savior of the world.

John F. Jarvis was for 20 years the largest manufacturer of stereographs in Washington, DC and for at least 10 years, one of the largest in the USA. The list of topics includes inaugural ceremonies, parades, street scenes and stereography in many countries.

Modern Nazareth

Nazareth in 1842

AN OPTICAL DELUSION

This stereograph is a good example of comic set photography, employing a good doze of humor in a staged setting. The title of the card, “An Optical Delusion” could be interpreted in more than one way, for example, does it refer to what the man looking through the stereoscope is seeing, or is it what he is imagining as a result of looking at the stereograph?

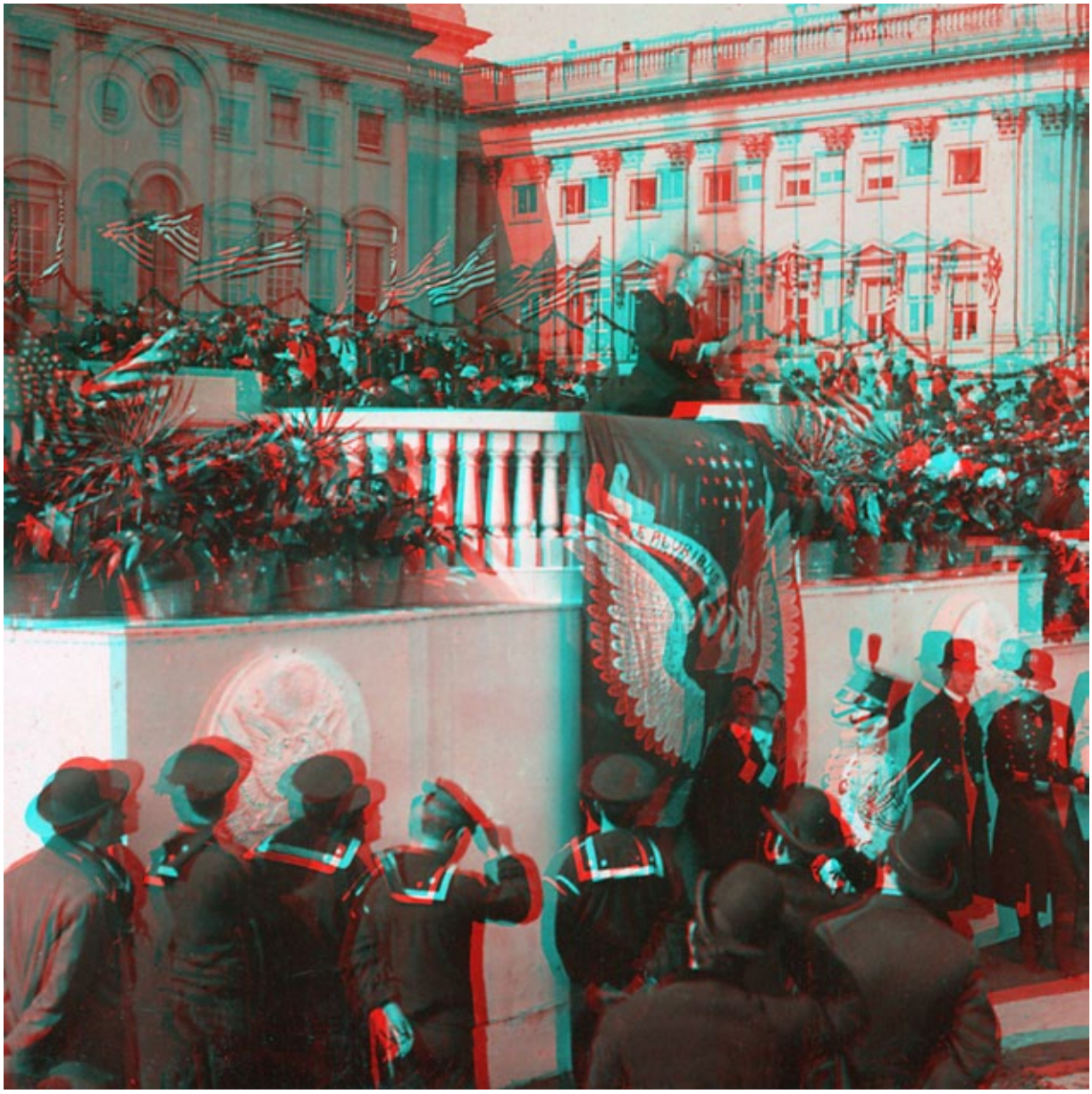
Within the context of romantic encounters, stereographic viewing provided an amusing and educational form of interaction between the sexes that was performed within the ostensibly unregulated parlor.

Images like the above featured risqué humor, scantily clad women or suggestive narratives that perpetuated sexist, class, and racist stereotypes and many popular sets revolved around both the humorous and serious.

As the scenic and documentary stereograph was reaching its height, other subjects became very popular, subjects that could be constructed on the stage and in the studio.

Comic set stereographs enjoyed the greatest popularity between 1898 and 1910. The image in this stereograph was owned by Strohmeyer & Wyman from NY but it was published and distributed by Underwood and Underwood.

Stereograph published by the Underwood and Underwood Company



THEODORE ROOSEVELT INAUGURAL ADDRESS
Saturday, March 4, 1905

The energetic Republican President had taken his first oath of office upon the death of President McKinley, who died of an assassin's gunshot wounds on September 14, 1901. Mr. Roosevelt had been President himself for three years at the election of 1904. The inaugural celebration was the largest and most diverse of any in memory—cowboys, Indians (including the Apache Chief Geronimo), coal miners, soldiers, and students were some of the groups represented. The oath of office was administered on the East Portico of the Capitol by Chief Justice Melville Fuller.

While vacationing in the Adirondack Mountains of New York, Vice President Theodore Roosevelt learned the terrible news that President William McKinley was not expected to survive bullet wounds incurred days earlier during an assassination attempt in Buffalo, New York. By the time Roosevelt had completed the exhausting 15-hour journey to Buffalo, President McKinley had indeed succumbed to his injuries. Deeply saddened over McKinley's tragic death, yet knowing that the country must not be long without a leader, Roosevelt arrived at the home of his friend Ansley Wilcox. Here, in the library of this stately Greek Revival house, Roosevelt became the 26th President of the United States.

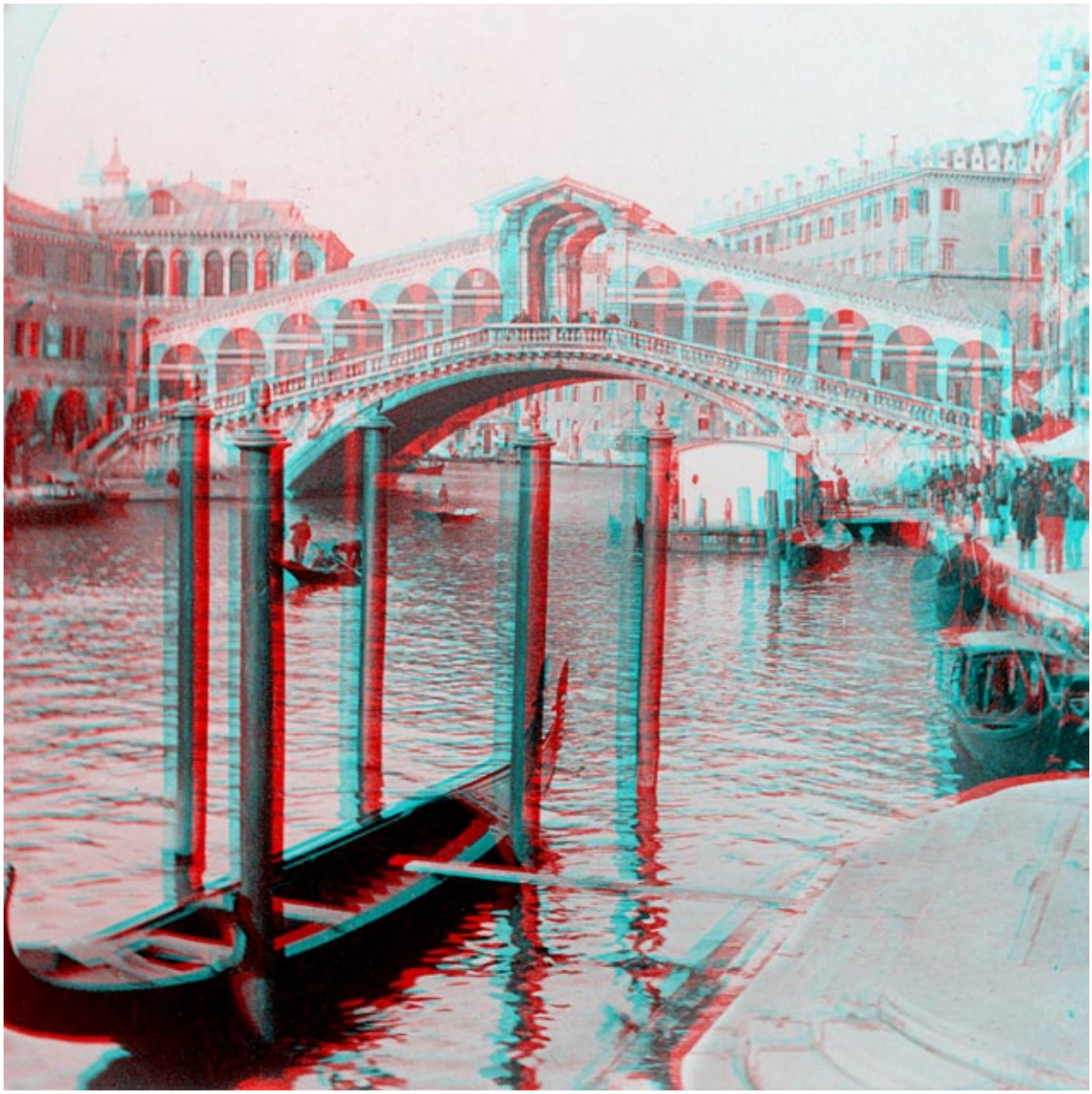
Theodore Roosevelt (October 27, 1858 – January 6, 1919), also known as T.R., and to the public as Teddy, was the 26th President of the United States. A leader of the Republican Party and of the Progressive Party, he was a Governor of New York and a professional historian, naturalist, explorer, hunter, author, and soldier. He is most famous for his personality: his energy, his vast range of interests and achievements, his model of masculinity, and his "cowboy" image. Originating from a story from one of Roosevelt's hunting expeditions, teddy bears are named after him.

Stereograph published by the American Stereoscopic Company in NY.
Above text is condensed from Wikepedia, the free encyclopedia.

QUEEN ELIZABETH OF BELGIUM STEREOGRAPHING

In this sparse Belgian woods, standing before us, simple and unaffected, is Elizabeth, Queen of the Belgians, a woman who has known what it is to be driven from her home, to see her country ravished by fire and sword, her subjects slain and driven away into servitude; a woman who has been forced to seek the hospitality of foreign nations; a woman who has served as a simple nurse in the hospitals of her country, who has alleviated the sufferings of wounded men, softened the last hours of the dying; a woman who has grieved over, the sufferings of her people, who has suffered with them, ministered unto them, endured with them and who has met all this with quiet dignity worthy of her noble husband and of the exalted station she occupies. She and her people have won the undying respect and friendship of the world. When, in October 1919, King Albert, Queen Elizabeth and Prince Leopold, the heir apparent, visited our country this was manifested in the most emphatic manner. They were guests whom we felt it an honor to entertain. Simple manner, disdaining pretense or ostentation, the Queen stepped off the ship dressed in a plain white serge tailored suit, round turban white feathers, white veil, and with her ever present camera slung over one shoulder. The Queen is of small stature, fragile and delicate in appearance. The horrors she has seen have left their traces upon her countenance. King Albert is the first reigning sovereign who has ever visited our country. From New York the royal party went to Boston, where they met Cardinal Mercier, happily our guest at the time. Then to see the wonders of Niagara Falls and the Pacific Coast, returning to Washington late in October.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 18770



THE RIALTO BRIDGE & GRAND CANAL IN VENICE, ITALY

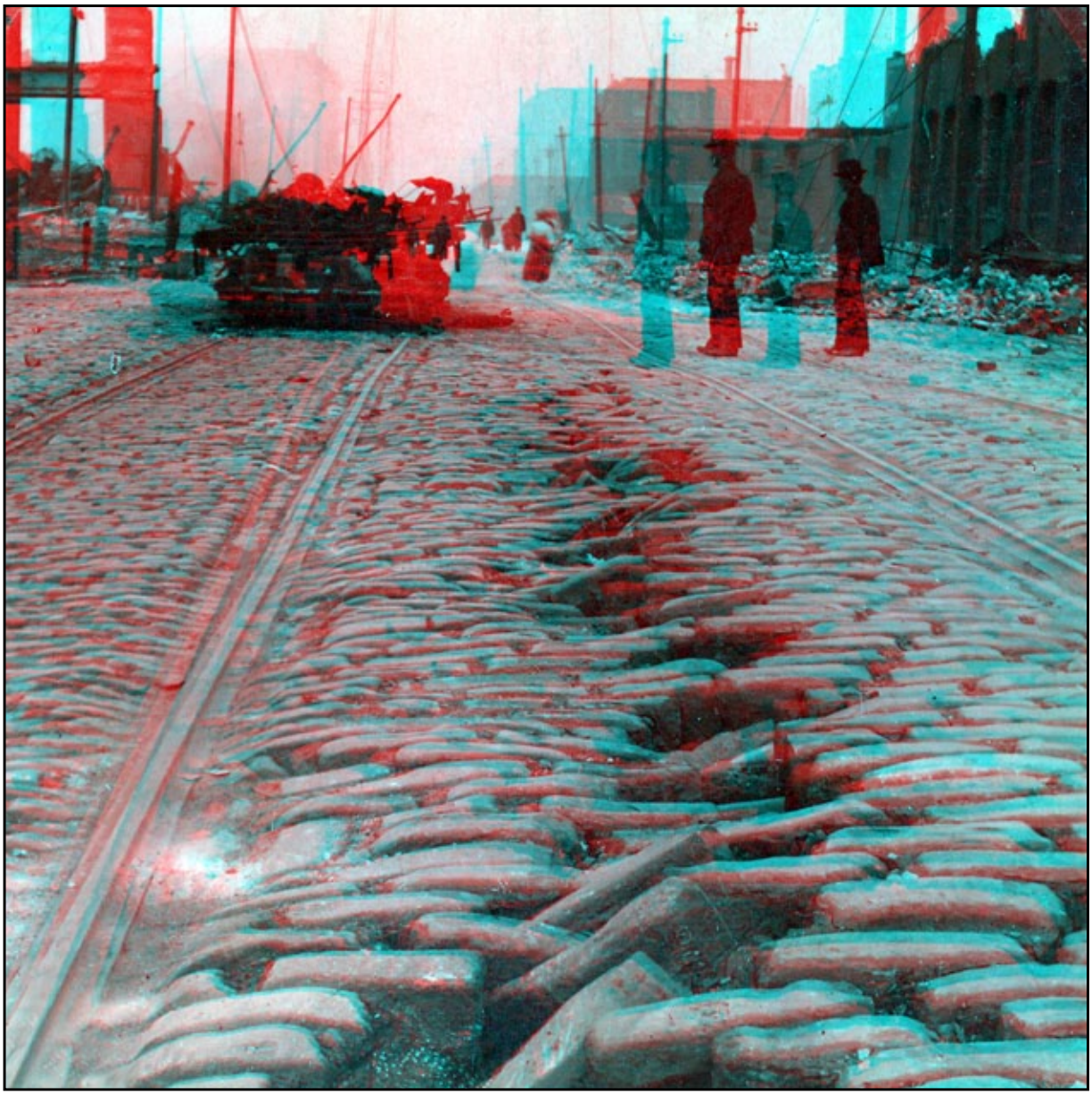
The Rialto Bridge in Venice, Italy is the oldest bridge that crosses the Grand Canal and is the most famous sight in addition to Piazza di San Marco. This single span bridge was designed by Antonio da Ponte and was completed in 1591, eventually becoming one of the architectural icons in Venice.

The stunning Rialto Bridge has three walkways, two along the outside railings and a wider central walkway that leads between rows of small shops. From the outer walkways there is a beautiful view of the Grand Canal and its famous gondolas.

Originally Venice was built on a group of islands and there was no way to get from one side of the Grand Canal to the other. The only way to cross the Grand Canal was by boat but eventually many bridges were constructed that joined the two banks.

Venice is world-famous for its canals. It is built on an archipelago of 118 islands formed by about 150 canals in a shallow lagoon. The islands on which the city is built are connected by about 400 bridges.

Although there are some 400 bridges in Venice, The Rialto Bridge is one of the most popular for tourists and has been mentioned in books and shown in the movies.



THE CALIFORNIA EARTHQUAKE OF 1906

The California earthquake of April 18, 1906 ranks as one of the most significant earthquakes of all time. Today, its importance comes more from the wealth of scientific knowledge derived from it than from its sheer size. Rupturing the northernmost 296 miles (477 kilometers) of the San Andreas fault from northwest of San Juan Bautista to the triple junction at Cape Mendocino, the earthquake confounded contemporary geologists with its large, horizontal displacements and great rupture length. Indeed, the significance of the fault and recognition of its large cumulative offset would not be fully appreciated until the advent of plate tectonics more than half a century later. Analysis of the 1906 displacements and strain in the surrounding crust led Reid (1910) to formulate his elastic-rebound theory of the earthquake source, which remains today the principal model of the earthquake cycle.

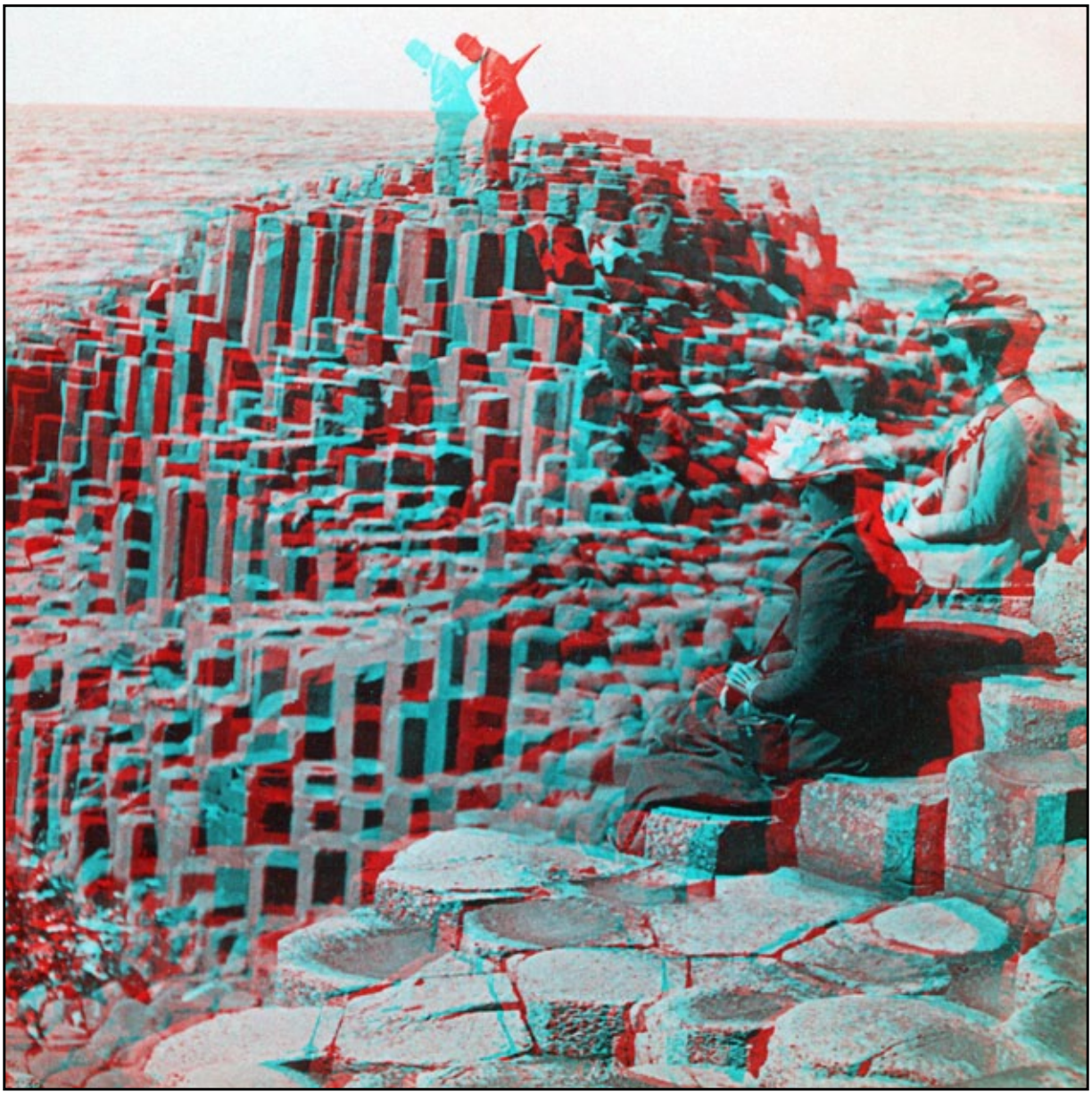
At almost precisely 5:12 a.m., local time, a foreshock occurred with sufficient force to be felt widely throughout the San Francisco Bay area. The great earthquake broke loose some 20 to 25 seconds later, with an epicenter near San Francisco. Violent shocks punctuated the strong shaking which lasted some 45 to 60 seconds. The earthquake was felt from southern Oregon to south of Los Angeles and inland as far as central Nevada. The highest Modified Mercalli Intensities (MMI's) of VII to IX paralleled the length of the rupture, extending as far as 80 kilometers inland from the fault trace. One important characteristic of the shaking intensity noted in Lawson's (1908) report was the clear correlation of intensity with underlying geologic conditions. Areas situated in sediment-filled valleys sustained stronger shaking than nearby bedrock sites, and the strongest shaking occurred in areas where ground reclaimed from San Francisco Bay failed in the earthquake. Modern seismic-zonation practice accounts for the differences in seismic hazard posed by varying geologic conditions.

Reference to the above excerpt:
http://earthquake.usgs.gov/regional/nca/1906/18april/index.php

PRESIDENT TEDDY ROOSEVELT IN THE WHITE HOUSE

It is doubtful whether any European monarch would allow himself to be photographed in the inglorious confinement of an office chair. Certainly one would have great difficulty in collecting portraits of royalty in the harness. In the White House it has been no unusual thing for the Presidents to reveal themselves to the outside world as they really are, when the cares of state weigh upon them in the prosaic form of papers and signatures and the endless routines of the desk. But the likeness thus secured has usually been a sketch made at full speed by a clever artist eager to spare the President any further annoyance than was positively demanded by the readers of Harper's Weekly, or its rivals. This time the length of the sitting has been reduced to a moment, and the whole effect is as though the visitor has accomplished the impossible, walked in unannounced, and he found the President at work, but ready to spare a few brief minutes for his unknown guest. There is no smile of warm welcome to be sure, but then smiles and office-hours seldom agree. There is an earnestness of purpose in every line of this strong face. It is the best commentary upon its owner's energetic career. An active mind in an active body - these gifts may be at once discovered in a moment's study of face and figure, or even of the hand alone. By such a combination of resources, mental and physical. President Roosevelt early aroused the interest and enthusiasm of widely different classes in all parts of the country - Dutch blood and a Southern mother, Harvard training, a gifted pen, travel, frontier life, hard work in public office, gallantry in the field, a determined energy in all that he does, not without a lively interest in what other have done in the past, all these make an equipment which even his enemies must admire, and which sufficiently explains his rapid rise through lower posts honorably filled to the Governorship of New York, 1898-1900 and then, after six months as Vice-President, to the Presidency itself at the age of forty-three. (14 September, 1901)

The above is the original text from the back of the stereocard by the H.C. White Company. Card number 9901



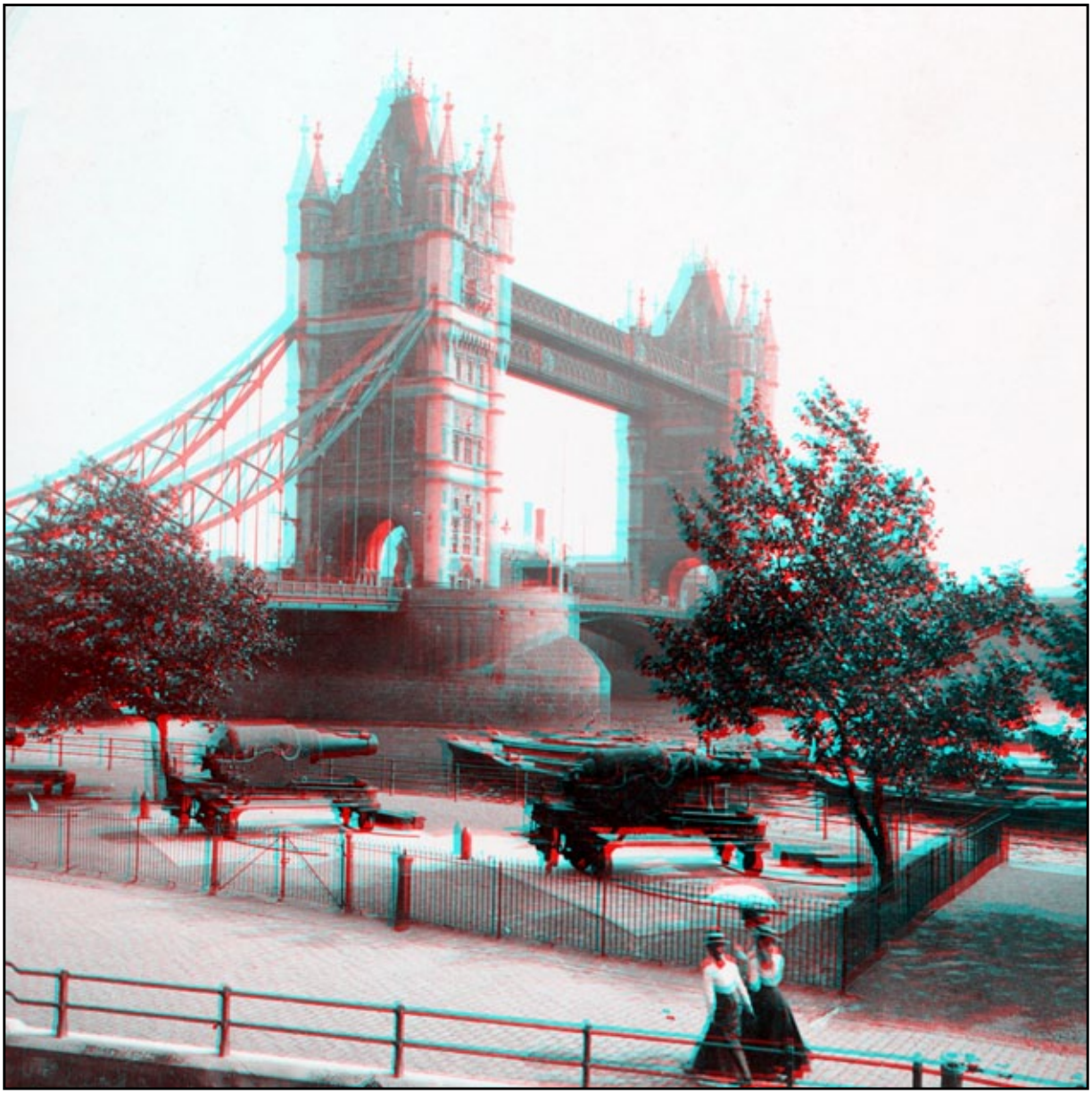
THE “HONEYCOMB” GIANT’S CAUSEWAY IN IRELAND

This is a way up on the northern coast of Ireland. At our left is the broad open Atlantic - 2,200 miles of heaving ocean between us and New Foundland. Straight ahead is the sea-way between Iceland and Spitzbergen toward the Arctic wastes. For nearly four miles along this shore the rocks are more or less like these beautifully regular prisms piled up and on end as we see them over yonder, and packed edge to edge as we see them here under our feet. They have the effect of some fantastic architectural construction and you are almost ready to believe the old legend about their origin. It seems that, once upon a time, there were giants here in Ireland. One Fin MacCoul was the champion of these northern shores and everybody stood in awe of him as well they might. Only there was a forthputting Caledonian giant over across the North Channel in Scotland who vowed that he could whip the champion if he chose. Indeed, he said he would do it too, if it were not that he didn’t like to get wet coming over. Whan Fin MacCoul heard that he made up his mind in three shakes of a lamb’s tail. He just built a causeway across to Scotland so that the Scot might have no excuse for non-appearance and then he gave the boaster a most tremendous trashing, as it was fitting he should. The causeway stayed there for a long time, but after the doughty Fin MacCoul went to his rest, the stones sank to the bottom of the sea - all but these here at the end and a few others at the farther end, over at Staffa.

Geologists tell us that these balistic rocks are of volcanic origin. In some earlier age of the earth’s history a lava river flowed down into the sea near here and when the fiery liquid contracted in cooling to solid form, it did just as starch does when it has been mixed into a stiff paste with cold water and allowed to dry - it cracked and separated into these regular columnar parts.

There are most interesting accounts of the origin of our world’s physical features in N.S. Shaler’s Outlines of the Earth’s History and similar works.

The above is the original text from the back of the stereocard by the Underwood & Underwood Company. Card number 59



THE TOWER BRIDGE, LONDON

Tower Bridge is a combined bascule* and suspension bridge in London, England, over the River Thames. It is close to the Tower of London, which gives it its name. It has become an iconic symbol of London.

The bridge consists of two towers which are tied together at the upper level by means of two horizontal walkways which are designed to withstand the horizontal forces exerted by the suspended sections of the bridge to the left and the right. The vertical component of the forces in the suspended sections and the vertical reactions of the two walkways are carried by the two robust towers. The bascule pivots and operating machinery are housed in the base of each tower. Its present color dates from 1977 when it was painted red, white and blue for the Queen's Silver Jubilee. Before this, it was painted a chocolate brown color.

The Tower Bridge, named after its two impressive towers, is one of London's best known landmarks. This Victorian Bridge is more than 100 years old. Designed by Wolfe Barry and Horace Jones, and completed in 1894, the middle of the bridge can be raised to permit large vessels to pass the Tower Bridge. It used to be raised about 50 times a day, but nowadays it is only raised 4 to 5 times a week.

The bridge is 60 meter (197 ft) long and its towers rise to a height of 43 meter. From the top of the towers, there is a great view on the center of London. One can also visit the inside of the tower and observe the original mechanism used to raise the bridge.

The Tower Bridge is sometimes mistakenly referred to as London Bridge, which is actually the next bridge upstream. A popular urban legend is that in 1968, Robert McCulloch, the purchaser of the old London Bridge that was later shipped to Lake Havasu City, Arizona, believed mistakenly that he was buying Tower Bridge. This was denied by McCulloch himself and has been debunked by Ivan Luckin, the seller of the bridge.

*Bascule: A form of moving bridge in which a hinged counterweight at one end of a span falls, causing the deck to rise.

The stereograph was published by the Keystone View Company. Card number 11303.

TUSKEGEE INSTITUTE - WEAVING CLASS, TUSKEGEE, ALABAMA

In 1880, Lewis Adams, a black political leader in Macon County, agreed to help two white Democratic Party candidates, William Foster and Arthur Brooks, win a local election in return for the building of a Negro school in the area. Both men were elected and they then used their influence to secure approval for the building of the Tuskegee Institute. Booker T. Washington was hired as teacher.

The Tuskegee Negro Normal Institute was opened on July 4, 1888. The school was originally a shanty building owned by the local church. The school only received funding of $2,000 a year and this was only enough to pay the staff. Eventually Booker T. Washington was able to borrow money from the treasurer of the Hampton Agricultural Institute to purchase an abandoned plantation on the outskirts of Tuskegee and built his own school.

The school taught academic subjects but emphasized a practical education. This included farming, carpentry, brick making, shoe making, printing, cabinetmaking and weaving.

By 1888 the school owned 540 acres of land and had over 400 students. Washington was able to attract good teachers to his school such as Olivia Davidson, who was appointed assistant principal, and Adella Logan. Washington's conservative leadership of the school made it acceptable to the white-controlled Macon County.

In September, 1895, Booker T. Washington became a national figure when his speech at the opening of the Cotton States and International Exposition in Atlanta was widely reported by the country's newspapers. Washington's conservative views made him popular with white politicians who were keen that he should become the new leader of the African American population.

In 1901, President Theodore Roosevelt invited Washington to visit him in the White House. To southern whites this was going too far. One editor wrote: "With our long-matured views on the subject of social intercourse between blacks and whites, the least we can say now is that we deplore the President's taste, and we distrust his wisdom."

In 1903 William Du Bois joined the attack on Washington with his essay on his work in *The Soul of Black Folks*. Washington retaliated with criticisms of Du Bois and his Niagara Movement. The two men also clashed over the establishment of the National Association for the Advancement of Colored People (NAACP) in 1909.

By the time Booker T. Washington died in November, 1915, the Tuskegee Institute had an endowment of $1,945,000, a staff of almost 200, and a student population of 2000.

Excerpt from: Spartacus Educational. http://www.spartacus.schoolnet.co.uk/

VIA DOLOROSA

Via Dolorosa (Latin for “Way of Grief” or “Way of Suffering”) is a street in the Old City of Jerusalem. Traditionally, it is held to be the path that Jesus walked, carrying his cross, on the way to his crucifixion. It is marked by nine of the fourteen Stations of the Cross. The last five stations are inside the Church of the Holy Sepulchre. It is a focus of pilgrimage.

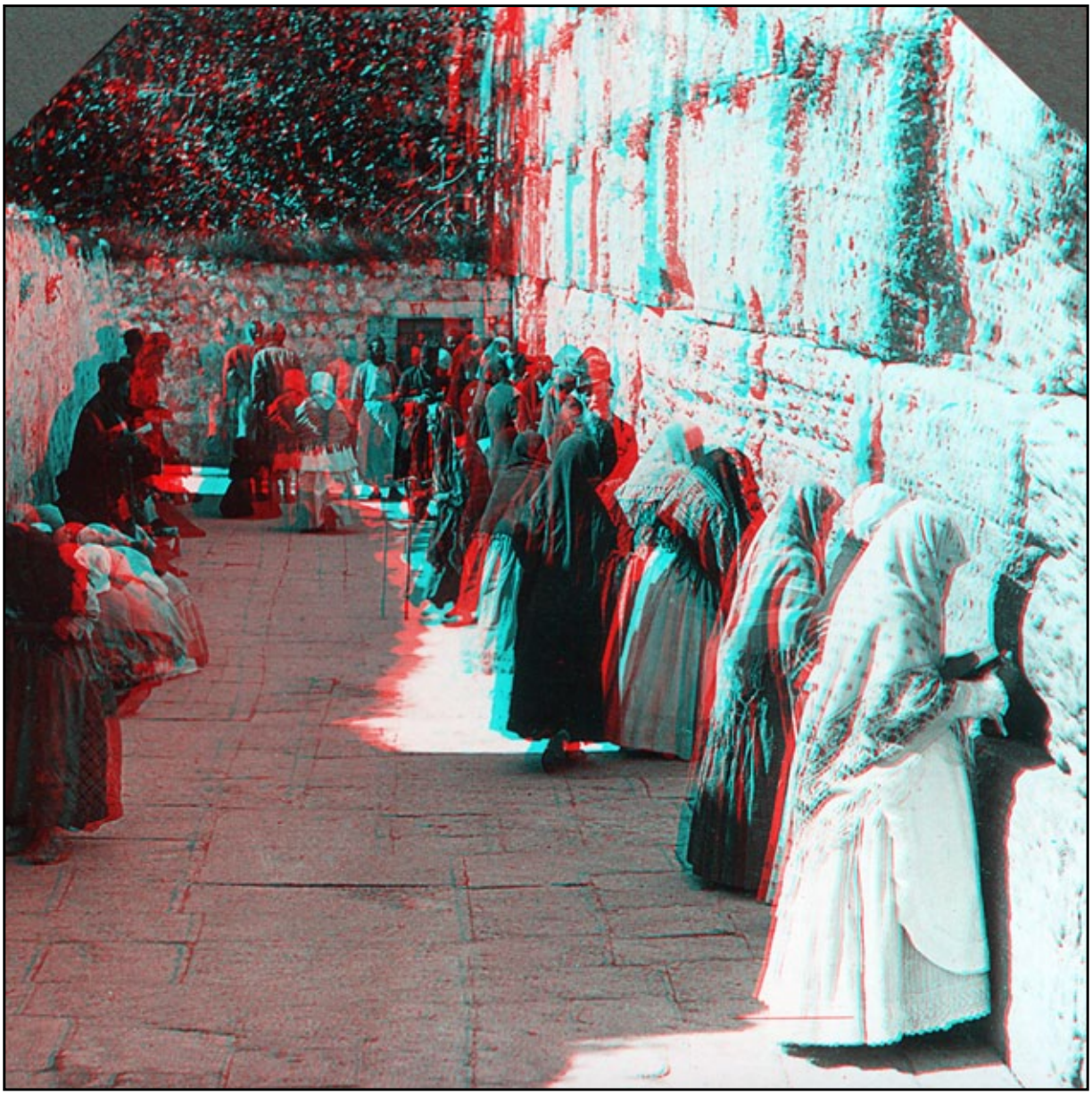
The traditional route starts just inside the Lions’ Gate (St. Stephen’s Gate), at the Umariya Elementary School, near the location of the former Antonia Fortress, and makes its way westward through the Old City to the Church of the Holy Sepulchre. This route is based on a devotional walk organized by the Franciscans in the 14th century AD.

For many Christian pilgrims to Jerusalem, the most important and meaningful thing they will do while in the city is walk the Via Dolorosa, the route that Jesus took between his condemnation by Pilate and his crucifixion and burial. The Via Dolorosa pilgrimage is followed by Christians of many denominations, but especially Catholics and Orthodox.

Whereas the names of many roads in Jerusalem are translated into English, Hebrew, and Arabic for their signs, the name Via Dolorosa is used in all three languages.

Modern view of Via Dolorosa

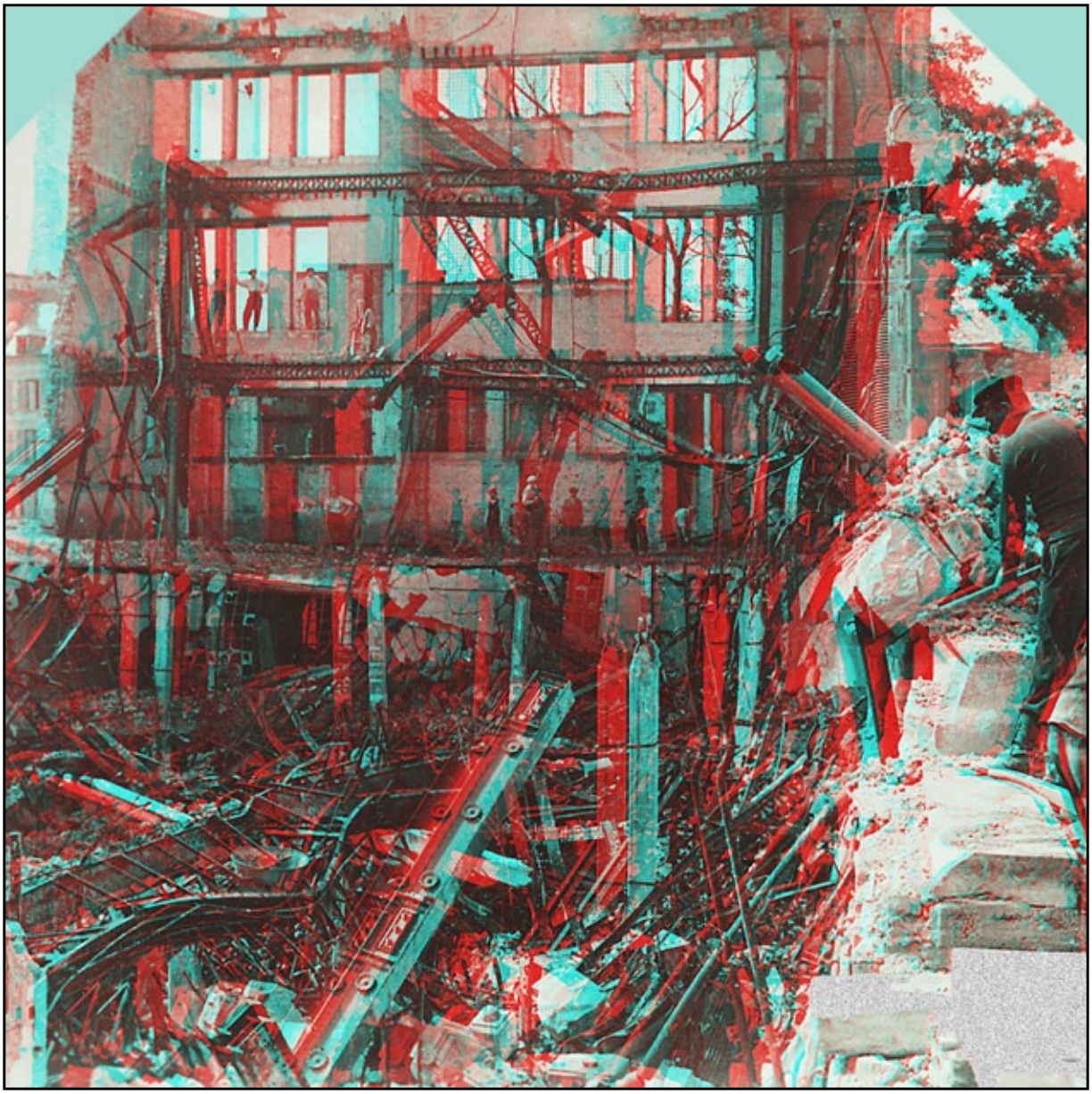
The above is the original text from the back of the stereocard by the Underwood & Underwood Company from 1897. Card number (23) 3102



JEWS' WAILING PLACE, SOLOMON TEMPLE, JERUSALEM

Not many sections in Jerusalem or in all the land can show workmanship as ancient as that of this wall. The old Temple enclosure was about a thousand feet square, and we know it was divided into various courts, which stood one inside another, all open to the sky, the innermost court of the priests surrounding the Holy House itself. There is evidence to show that part of it as laid by the Phoenician builders in the erection of the first Temple, in the days of Solomon, is still standing. This wall upon which we now look was the exterior wall of the Gentiles' court, on the western side near the southwestern corner. See these groups of Hebrews standing up close to the wall, some of them pressing their faces against the stones. This is as near as Jews were permitted to approach the precincts of that hill toward which every Israelite in the world turns when he worships, and even for the poor privilege of praying and weeping here they were compelled, until recently, to pay a heavy price to their one-time Moslem masters. On certain days, especially on Fridays and fast days, Jews enter this court and engage in a solemn service of wailing over the destruction of their Temple and the sufferings of their race. Rich and poor, men and women, old and young, meet here together and read in Hebrew the litany of their sorrow. It is indeed touching to think of their coming here again and again, leaning against this old weather-beaten wall, kissing the stone, agonizing, lamenting and praying. The women, you see, wear shawls on their heads, instead of bonnets, and the men wear their own peculiar headdress, or fur cap. Most of the Jews dwelling in this city are miserably poor, for there are few sources of revenue.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 11004



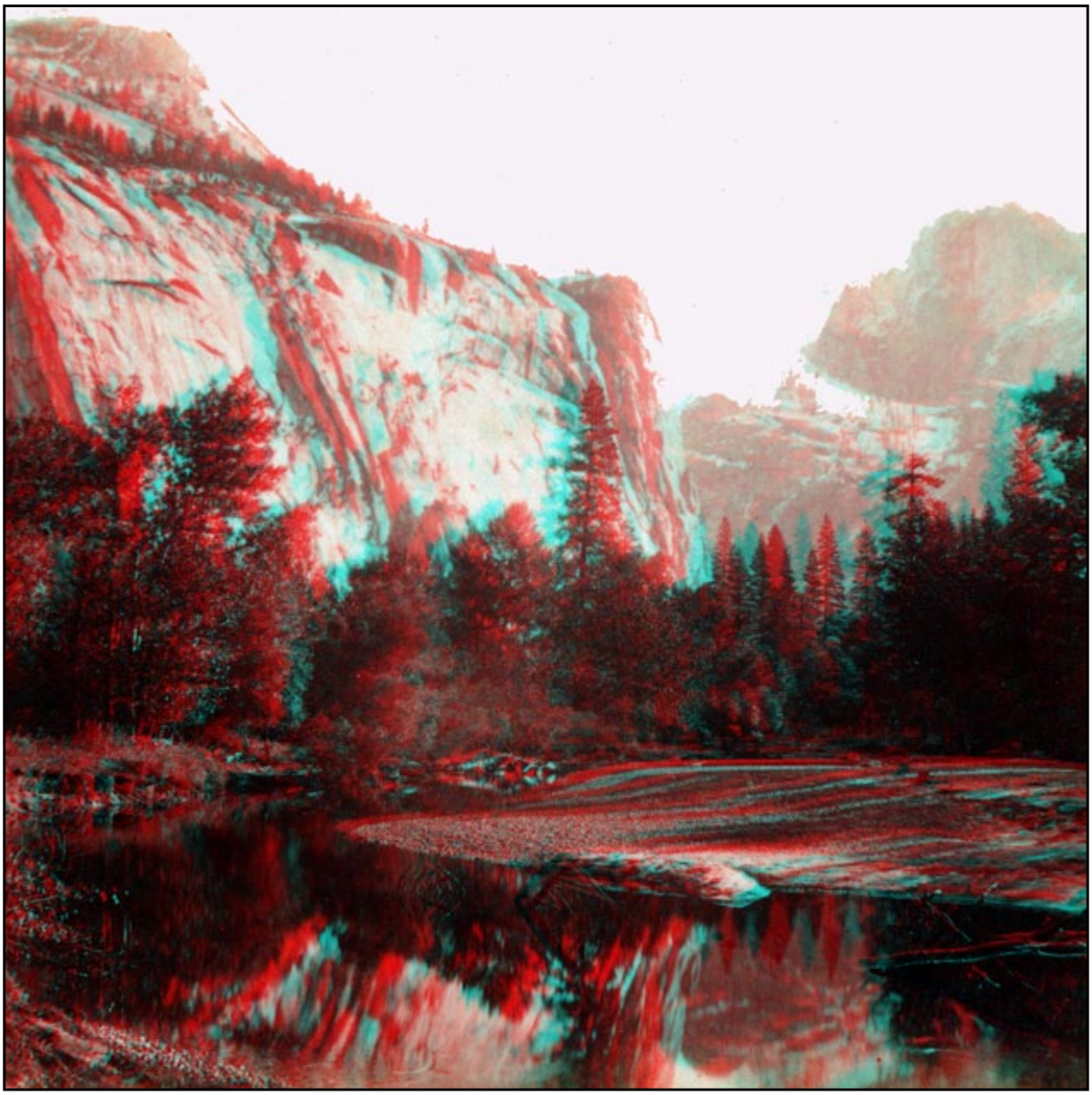
WRECKED BUILDING IN AMIENS, FRANCE IN WWI

The effects of aerial bombs and high power shells upon steel structure buildings may be vividly realized in the scene before us. Steel structures seem to withstand modern projectiles less well than stone or brick buildings. Imagination shrinks from the thought of what would have happened to the towering steel sky-scrapers of New York had German Gothas or Zeppelins been able to bomb them.

Amiens was one of the principal objectives of the German drive of March, 1918. It was the chief railway and supply center behind the right flank of the British armies. Its fall would have badly crippled those armies and probably have broken the connection between the British and the French, south of them. The attempt would have succeeded, too, but for the efforts of General Hubert Gough, commander of the defeated British 5th Army, and the men whom he called to the rescue to fill the widening gap between the flanks of the British and French armies and check the victoriously advancing Germans.

On March 25th, Gough, according to John Buchan, had begun to collect a motley force, made up of stragglers, details returning to units, the personnel of the machine gun school, army troops, tunnelling companies, and Canadian and American engineers; and on the 26th, under the command of Major General Grant, the Chief Engineer of the 5th Army, they prepared the old line of the Amiens defenses. Among those who fought gallantly in this thin line of defense were detachments of the 6th U. S. Engineers, who successfully held a position near Villers-Bretonneux; directly east of Amiens, and were thus the first American troops to be thrown into battle against any of the German ofrensives of 1918.

The above is the original text from the back of the stereocard by the Keystone View Company. Card number 19260



YOSEMITE DOMES BY WATKINS

Carleton Eugene Watkins (1829-1916) is perhaps the most famous early western photographer. He became famous for his award winning photographs of Yosemite, San Francisco, the Pacific coast and other subjects throughout the western states. Watkins is best known for his large plate photographs but actually published the majority of his work as stereoviews. They represent a comprehensive look into California and the West from the 1860s through the 1890s. Carleton Watkins was born in Oneonta, New York on November 11, 1829. Lured in 1851 by the opportunities of the California gold rush, he traveled to California. In late 1854 Watkins met photographer Robert Vance who had a photographic gallery. Watkins began working for Vance and it was here that he learned the photographic techniques and processes that he would perfect during his career. By 1858 Watkins was working on his own, taking on a number of photographic commissions. In July of 1861 Watkins traveled to Yosemite equipped with a very large plate camera which used 18 by 22 inch glass plate negatives, and a stereoscopic camera. He returned with 30 large plates and 100 stereoscopic negatives. These photographs and later Yosemite images, established him as a master of landscape photography. By 1863 Watkins was selling stereoviews of Yosemite, the New Almaden mining region, the Mendocino coast as well as views of San Francisco. In 1867, Watkins also traveled to Oregon and photographed Portland and the Columbia River area for the Oregon Steam Ship Navigation Company. The following year he exhibited 50 mammoth prints at Shanahan's Art Gallery in Portland. While Watkins won acclaim for his artistic efforts he was not considered a good businessman and, during the financial crisis of 1875, lost his studio and negatives to creditors. In spite of this devastating setback, Watkins began to rebuild his inventory of negatives by revisiting locations he photographed in the 1860s. Over the next ten years Watkins photographed much of California and the western states eventually publishing more than 2300 New Series titles. The San Francisco earthquake of 1906 destroyed Watkins studio along with the negatives of his life's work. Watkins died on June 23, 1916 at the age of eighty-seven. Although the negatives were lost, Watkins prints exist today in many private and institutional collections. The above photograph is made from a stereoview of his "New Series."

Watkins' New Series - The Domes - Yosemite. Card number 3128