Children at Christmas

By John Waldsmith

Last year, at this time, we devoted our front page to Santa Claus. This year it is reserved for the children for whom Christmas is a very special occasion.

For the stereo view collector, the subject becomes almost limitless. Children have been appearing on stereographs and have been a favorite subject almost since the beginning of stereoscopy. Children first appeared on stereo daguerreotypes and became popular subjects for the makers of sentimental views in the 1850’s and 1860’s. Their relationship to the Christmas season depicts them sleeping snug in their beds with visions of Christmas morning soon to arrive. Several views, especially those published by B.W. Kilburn, show children with Santa Claus.

There is a wide variety of later views depicting children at Christmas time, usually showing them with the Christmas tree or with newly acquired gifts. Nearly all the major producers published views with Christmas themes including a number of views by Weller, Littleton View Co., Griffith & Griffith, Underwood & Underwood and Keystone View Co. Some of the lesser known and less common views were published by Kelley & Chadwick and Whiting View Co.

Also of interest are the many finely decorated late Victorian interiors with draped fireplaces, overstuffed chairs and the Christmas tree, lit by candles and decorated with wooden or glass ornaments.

Basically the scene has changed very little. The children still wait in expectation for the arrival of Christmas and Santa Claus. Most of us still select and decorate a tree. There is the preparation of a special meal and it is a festive occasion. In those by-gone days our great-grandparents placed a stereoscope and a stack of views under the tree. Maybe a GAF talking-viewmaster has taken its place for the youngster of today. It was a special time many years ago and for us today it is still a time set aside for the happy faces of little children. The spirit is still there, just waiting for us to carry on the traditions which were so vividly depicted in the stereoscopes of our Victorian ancestors.

"Going to Grandma’s, Christmas Morning," No. 2756 by Whiting View Co. from the "Twentieth Century Series." Copyrighted 1900 by the Whiting Bros., Cincinnati, O. (John Waldsmith Collection).

The Vision Of Hyperspace

By Arthur Chandler

From the Renaissance down to the twentieth century, artists have tended to confirm our vision of reality. Though the painter might paint angels and saints, he always placed them in a highly systematized, "realistic" (to our eyes) pictorial space. This rendition of vantage point it was perceived, the quattrocento onward, it became the universal canon for Western artists. No matter what the subject, or from what vantage point it was perceived, the laws of perspective and foreshortening were so convincing that, from the Renaissance down to the twentieth century, artists have tended to confirm our vision of reality. Though the universal canon for Western artists. No matter what the subject, or from what vantage point it was perceived, the laws of perspective and foreshortening were so convincing that, from the Renaissance down to the twentieth century, artists have tended to confirm our vision of reality. Though the universal canon for Western artists. No matter what the subject, or from what vantage point it was perceived, the laws of perspective and foreshortening were so convincing that, from the Renaissance down to the twentieth century, artists have tended to confirm our vision of reality. Though the universal canon for Western artists. No matter what the subject, or from what vantage point it was perceived, the laws of perspective and foreshortening were so convincing that, from the Renaissance down to the twentieth century, artists have tended to confirm our vision of reality. Though the universal...
Hyperspace

(Cont. from page 2)

way Boogie-woogie, but to enter into a new version of space itself.

The hyperstereo reminds us that the purpose of art is, and has always been, the transformation of natural vision. Most stereo pictures simply confirm what we see in and about reality, the reality bequeathed to us by the Renaissance version of "real" space. Hyperstereo keeps all the realistic detail of ordinary space, but dramatically compresses space and volumes into tight, almost implosive units. In Bayard Coll's stereo of Telegraph Hill, for example, each car juts out into space with an emphatic solidity that we would never find in a normal perception of the same subject. Coll's image is unusual, even for a hyperstereo, in that most hyperstereos are taken at a long distance from the subject. The usual purpose of making a hyperstereo is to give stereo effect to a subject too far away to be seen in relief. By including middle-ground (8-25 feet from the camera) objects in hyperstereo, Coll makes the two autos almost implode from the force of their compression in space. Even the stereo separation of the buildings on the hill evokes nothing comparable to the intensity of those condensed objects.

Close-range hyperstereo photography is an almost virgin field for stereo photographers. The technical difficulties involved in producing hyperstereos prevent most stereographers from experimenting with them extensively. (For a good discussion of the optical problems of hyperstereo, see Herbert McKay's Three-Dimensional Photography). Keystone utilized a close-up hyperstereo effect in some of its eye exercise cards but never, so far as I know, in the composition of artistic images. It is an exacting branch of stereoscopy, both because lens separation must be carefully controlled if the eyes are to pull the two images together, and because our minds are trained to see reality in just one way, and hyperstereo contradicts that way by infusing "real" space with an un-
Mail-order Stereo

By Ray Walker

If you were around in 1895 you probably would not have been old enough to send thirty-five cents to Montgomery Ward for a stereoscope, not to mention three dollars for a generous assortment in many categories. Of course that stereoscope was the lowest priced one shown in that year's catalog. Increasing the expenditure to fifty cents bought a nicer viewer with oiled cherry-wood parts and a screwed-in handle. For two dollars you could own a really deluxe viewer boasting "a plush covered satin-lined hood, collapsible rosewood frame and a folding nickel-plated handle." Today it seems impossible that one could buy anything capable of providing so much enjoyment for so little money.

One outstanding number came with all the foregoing appointments plus a folding nickel-plated table stand. At $1.25 it may not have found too large a market, as one sees few today. Views were available on many subjects and took one to all countries as well as to the natural wonders here in the United States. Comic cards were popular, and a few delved into industry and science. Depending on subject and quality, other views listed at eight, nine and ninety-five, or the top grade at a dollar-fifty a dozen or by the hundred. As witness the perennial Montgomery Ward and Sears, Roebuck catalog for 1929-30. In the Sears, Roebuck catalog for 1927, and the Montgomery Ward catalog (No. 111), for 1929-30. In the Sears catalog we find the stereoscopes and accompanying views have been transferred to the toy section as though they took that means to close out left-over stock by offering viewers and views to kids as a novelty toy. Montgomery Wards placed their stereoscopes and views in a section called "Entertainment Helps" and also offers playing cards, games and comic books. They offered a stereo with "stained hardwood frame and en-graved aluminum hood, large magnifying lenses, sliding view holder and folding handle. Length 12 inches. Each $1.29. We pay postage." Also offered were "colored stereotype views. Clearly printed on stiff white card-board size 3 1/2 x 7 inches, 25 views in each set, 19 sets in all." Included are views of "biblical, travel, comic and educational subjects, per set 290-4 sets 99d. What a disappointing end to what once was a thriving home entertainment industry.

Nevertheless it is comforting to reflect that once-upon-a-time there really were such things as merchandise at prices that not only appealed to buyers of average means but yielded a profit that kept the sellers in business, as witness the successful closing of a rare and valuable daguerreotype owned by the Metropolitan Museum of Art. Photographed in about 1850 by the Boston photographers Southworth and Hawes, the full plate daguerreotype is a group portrait of twenty-three young women from the Emerson School of Boston. The image was hand carried to Rochester by the Metropolitan Museum's curator of Prints and Photographs, Mr. Weston Naef (N.S.A. member), and conservator, Mrs. Marjorie Shelly, the Southworth and Hawes daguerreotype was cleaned using a modified version of a technique originally called the Van Rensselaer method which is now considered to be archivally safe. The restoration took place at the new Regional Center for the Conservation of Photographic Materials located at the IMP/GEH.
The Story of the Amateur Exchange Club

An Old Photographic Club

(Editor's note: This is the tenth and concluding part of an article published in Anthony's Photographic Bulletin from May 26, to Nov. 10, 1888.)

By Coleman Sellers

A few pages later in the same letter-book is one from the late Mr. Henry Greenwood, asking the writer to act as the American correspondent of the British Journal of Photography, and then began one of those long friendships that end only with life. He said he was happy to note that the war cloud was passing away. "I am glad to see that the amicable relations between your country and ours is not to be disturbed." After this many letters for the public to read were coupled with private correspondence, in which the attitude of England towards America during the great civil war was discussed.

That war, how it did hamper us in the photographic work, when gold was up far above double its value, and we had to pay dearly for every pound of silver used. The photographer of today scarce knows that he is using silver. During the days of wet photography our blackened fingers, as well as our depleted purses, told of the silver consumed.

Now and then a member of the club was called to the field, and then another would be too much engrossed in the war to think of making pictures. About this time Dr. Holmes writes under date July 6, 1862: "I know you will excuse my negligence when I tell you that I have neglected almost everything in the fortunes of the army before Richmond, in which my firstborn is serving as Captain. It has been almost impossible for me to think of anything except what is going on there. Nothing else should have prevented my acknowledging long before this the receipt of the interesting series of stereographs (sic) you sent me through Dr. Dean." Then after several pages of talk about pictures, alluding to some he wanted, and that members of the club were trying to obtain for him, he says: "I ought to say I have a view of one of the entrances to Strasbourg Cathedral, but I have never seen one of the spire which I ascended many years ago. The towers of Bologna must have been taken a hundred times, yet I never saw a stereograph (sic) or photograph of them or either of them.

"If it was not for this war I should begin selecting photographic apparatus tomorrow. If peace ever returns I feel sure I shall try my hand at the art, and then I shall be only too happy to send you some of my handywork in return for the many favors I have received from you."

With this letter came a charming stereograph of large Japanese quartz sphere, showing now, as I write, clearly as ever, the reflections of the objects in the room in which it was taken so many years ago.

Facing this letter is one from Thompson, in which he says Anthony and I had a day of it in the woods on the 4th of July. My wife went along and we had a good time in spite of the heat. Anthony carried his dry box with him and some milk plates, such as I used to work with a year ago. I gave it up because I could not prepare the plates fast enough. Anthony brought home some tip-top pictures, and now I guess the club will hear from him—at last!"

Letters from Mr. Anthony, in June of that year, were full of his milk process, and he sent to members of the club some cans of solidified milk of the kind he used in his experiments, and interested them in aiding in the work of finding a plate that could be manufactured and held for sale. Once in commenting on some blisters with albums one complains of, he says: "What can you expect when one goes pleasuring with the camera on Sunday."

He was enthusiastic about the improvement to be made in tannin plates by fuming them with ammonia in the same manner as he fumed albumenized paper.

In one of his letters he discusses the making of composite pictures, such as Rejlander and others had been publishing. He sends two copies of these pictures for examination. Speaking of Rejlander, I see before me a letter from Mr. Henry Greenwood, in which he says: "I inclose (sic) you three card pictures (not samples of printing, for I have seen better prints from the same negatives, but these happen to be on my desk). They were sent to me by my friend Rejlander, with the quaint expression I send you a prince, a beggar, and a beggar and a half. They were the late Prince Consort, Rejlander himself, and a beggar boy, the latter taken for his Night Side of London. Poor Prince Albert gave his best sitting for a portrait to my friend Rejlander."

When I began these closing pages of the story of an old club, I was sure I had much to give of interest from the pen of its founder, but now I fail to be able to separate them from the great mass that part which would be pleasing to the public and instructive to the readers of the Bulletin. The good man, the kind friend, the earnest seeker after truth, has gone, and his memory is fresh in the minds of all who joined their hands and hearts in friendship at the touch of his wand, when his personal magnetism drew together the elements of the first Amateur Photographic Exchange Club.

Q AND A

"I have a set (numbered) of 36 glass slides. They came in a box entitled: Diapositive/Su Vetro/per/Stereoscopio/E Proiezizioni/Musei E Gallerie Pontificie. As the last line indicates, they are views of the Vatican. The slides are 4 1/8 x 1 3/4 and a reddish-brown color. There are three small boxes of 12 each. Also included was a viewer which measures 4½ x 2 ½ x 2. It has a sliding drawer-type focus adjustment. (Focus by pulling out the drawer.) Views appear to be from the early 1920's (Judging from the car appearing in 2 views). I have seen a similar set of Paris views. Can anyone help?" Gordon Keys, Scarborough, Ontario, Canada.

"I have just come across a normal handviewer stereoscope. Except that it has on the top of the hood a decal: Paul Garrett's / GM University Club R. Jan. 19, 1950/General Motors/Photorama. This viewer was undoubtedly made for the GMC Photorama on Jan. 19, 1950. Can anyone furnish more information; Were there cards made for it? Where was the event held? How many of these hand viewers were made? Who made the hand viewer? My curiosity has been aroused." John Steffen, Oshawa, Ontario, Canada.

Announcement

The Public Broadcasting Service will broadcast in January, 1976, a program called "Stereoscopics". It will be shown as a segment of George Michael's "Antiques" program. The telecast will feature an interview with N.S.A. Director Richard Russack with a showing of items from his collection. It will be shown nationally on most PBS networks during the week of January 11, 1976. Check with your local public television station to determine what time and day they will air "Antiques" in your area.
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of FREE classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 50¢ per word. Please include payments with ads. Display ad rate is $25. a page, "Camera Ready" (to be reproduced exactly as submitted.) Other size ad rates sent upon request. Deadline for Classified ads is three weeks prior to publication date. Notice of display ads must be received three weeks before publication date, but the actual ad copy can be received up to two weeks before publication date.

FOR SALE

STEREO VIEWS in paper and glass. Viewers, cameras and all other antique photographic. Write for free mailings. Leon Jacobson, 161 Genesee Park Drive, Syracuse, N.Y. 13224.

TRADE

DO YOU PROJECT OLD STEREO VIEWS? If you copy to modern format for projection I would like to exchange information and slides. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, SOUTH AFRICA.

WANTED

WANTED. Views of Southeastern Vermont and any by Langill. I am a general collector and also solicit offers of other views, a few or many. Art Lynch, 4310 Rudy Lane, Louisville, Ky. 40207.


WANTED: 2 wooden eyepieces to complete Becker table model viewer. Also views # H17, H161, H211, H243 & H254 from Keystone History Library. Also Hunt's Stereoscopic Studies. Buy or trade. John Steffen, 573 King St., E., Oshawa, Ontario, Canada.


WANT daguerreotypes, ambrotypes, and stereographs by Michigan photographers. Will buy or swap from collection of 15,000 stereo views. Dave Tindler, 327 Minnesota, Troy, MI. 48084.

I WILL BUY old English "classic" comics and sentimental, any quantity. Earl Moore, 152 Walnut, Wooddale, Ill. 60191.

BOY SCOUTS—stereo views of Lord Baden Powell, or other views of Scout ing activities and events. J.P.H. Webber, P.O. Box 1075, Station "B", Ottawa, Ontario, Canada, K1P 5R1.

WANTED—Top price paid for Pol yorama Panoptique Slides. Describe scene, size, and condition. Please reply to M. Schnebly, 622 South Allison Street, Greenacastle, Pa. 17225.

NEW MEXICO & Southwest views, tissues, quality handcolored views, views on milkglass or porcelain. Richard Levy, 2734 Burton SE, Albuquerque, New Mexico 87106.

WANTED: Stereo cards of Santa Barbara and vicinity. C.E. Piper, 222 W. Pueblo St., Santa Barbara, Ca. 93105.

ANY STEREO CARD. Carte-de-visite, album card, post card of P.T. Barnum, Midgets, especially want General & Mrs. Tom Thumb. Lorenzo Judge, E. Main St., MTD. Del., Middleton, Ma. 02346.

MICHIGAN, NEBRASKA, KANSAS stereo views. Also economic activity such as agriculture, forestry, and industry; Domestic life. A. Allan Schmid, 217 Oakland Dr., East Lansing, Michigan 48823.

STEREO VIEWS of California, San Francisco, Quebec. Glass stereo slides and daguerreotypes. Alex Primeau, 3382 18th St., San Francisco, Ca. 94110.

H.C. WHITE VIEWS WANTED, especially sets; also want industrial and scientific subjects, and views of scientists and inventors. Write for current trade/sale list. Mark Peters, 1786 Spruce St., Berkeley, Ca. 94709.

MY EYE TEETH for Charles Knowlton stereo views of Kankakee, Ill! My teeth or cold cash—Your choice. Also want steamboats, machinery, street scenes, railroads. Lindsay, 152 W. Baker, Manteno, Ill. 60950.

STRIKES, demonstration, etc: 1877. Coxey's Army, Homestead, others (?). Has anyone ever seen a view of Eugene Deb? Buy trade (many views available), or appreciate information. Dick and Pam Oestreich, 885 Sherwood Rd., Williamsonst, Mich. 48895.

WANTED views depicting the city of Darmstadt, Germany. Also interested in other German views. William J. Rauch, 7145 W. South Range Road, Salem, Ohio 44460.


OHIO STATE UNIVERSITY. Want views of buildings: especially construction scenes, students, activities, etc. Would like to borrow for photo-copying. Ruth Jones, O.S.U. Photo Archives, Brown Hall, Columbus, Ohio 43210.

Standard Terms

VIEWS

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

CAMERAS

"New"—Equipment as shipped from the manufacturer. "Mint"—100 per cent original finish, everything perfect, in new condition in every respect. "Excellent"—80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good"—60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good"—45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair"—25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
Stereo Views, I 867-An interesting 15 page catalog by this well known New York State photographer. The list only includes "the principal views" in areas such as: the Adirondack Mountains, Ausable Chasm, Clinton Prison, Fort Ticonderoga, and other New York State scenery. Price is $2.50 plus 50¢ postage and handling.

Brady & Co., June 1864.—A most important catalog of Civil War stereo views and photographs. The listing includes "Lt. Grant's Late Campaign" and starts at No. 991. The highest number in the catalog is 11,042. Not all numbers in between are accounted for but the 6 page catalog is an excellent listing of views published under Brady's own label. Price is $2.50 plus 50¢ postage and handling.

Alexander Gardner, Washington, D.C., Sept. 1863.—A 28 page catalog which is a must for those interested in the Civil War period. The value of this catalog lies in the fact that each and every negative is credited to the photographer who took the picture. It includes names such as Barnard, O'Sullivan, Gardner, Wood, and Gibson. This is not a complete listing of the "Photographic Incidents of the War," but the numbers do run into the high teens. Price is $3.00 plus 50¢ postage and handling.

C. W. Woodward, Rochester, N.Y., June 1876.—This is an interesting 40 page catalog by a major publisher of the period. It lists views of Rochester, New York State, New York City, New England, a large listing of Pennsylvania, including the Oil Regions, Western subjects and some foreign. The catalog also includes a very useful reference item; a listing of the total number of views issued in 48 different categories prior to June 1876, along with prices per dozen of the different categories. Price is $3.50 plus 50¢ postage and handling.

H. C. White, Bennington, VT., 1907.—This is a 116 page catalog plus a 16 page supplement. It is a superb reference item and checklist for collectors of 11C White views or curved mount views in general. The scope of the subject matter covered is very broad, including dozens of foreign countries plus thousands of American subjects. The catalog lists the views in each set and describes each view. It also includes "sales pitches" for each set. In addition this important catalog includes a numerical index through view No. 16,953. Price is $4.50 plus 50¢ postage and handling.

E. & H.T. Anthony, New York, c.1867—This 104 page catalog is one of the most important in the field. Price is $4.00 plus 50¢ postage and handling.

The Government Survey views of W.H. Jackson—This 81 page catalog was issued in 1875 by the Government Printing Office which lists William H. Jackson's photographs taken while he was employed on the Government Surveys. Price is $4.50 plus 50¢ postage and handling.

Thomas Houseworth, c.1869—A 93 page catalog including lists of the Central Pacific R.R., hydraulic mining, placer mining, San Francisco, Stockton, Sacramento, Nevada and many other views. Price is $3.50 plus 50¢ postage and handling.

Please note: If ordering more than three catalogs, include $1.50 postage and we will mail the book rate.

Renew Now!

With this issue we remind our members to please renew their memberships. The 1976 dues will remain at $10. Members will still receive their 100 words of free classified advertising and other NSA benefits. Do not miss a single issue of "Stereo World," renew now.

Announcement

On Sept. 1, the N.S.A. moved from Mansfield to Fremont, N.H. (near Danville). Please take note to no longer address letters to the Mansfield, Mass. address.

Stereo World is published bi-monthly by the National Stereoscopic Association, R.D. 1, Fremont, N.H. 03044. Richard Russack, Director, John Waldsmith, Managing Editor, 1345 Tiverton Sq., N., Columbus, O. 43229. The business office of the N.S.A. is at the New Hampshire address. Other correspondence may be sent to either address. Annual dues $10. ($12 outside the U.S. and Canada.) Closing date is three weeks prior to publication date.
The Unknowns

By John Waldsmith

This issue I have two unknowns. The first was sent by Brandt Rowles, Big Rapids, Mich. Here are his comments: "The blowzy beagle-like gentleman appearing on this stereo view appears in a surprising number of early English cards. Unfortunately, I have never seen a view labeled with the manufacturer. I have seen so many views of this gentleman with no clue as to his identity or the company for which he posed, that I am now in the last stages of terminal curiosity." Do we have any members who can provide any information about this person or the maker? These views appear on a variety of mounts, both tinted and untinted. Mr. Rowles has located one of the views as a copy print on a dark yellow round cornered mount with the blind stamp of G.W. Thorne.

The other unknown comes from Laurance Wolfe of North Sutton, N.H. He has a dozen or so glass stereo negatives. A contact print of the right side of one of the views appears here. The negatives were found in a 5 x 8 Carbutt's Eclipse box. The box has the hand-penned name of M.R. Coleman, Kidder's Ferry, N.Y. I checked the National Atlas of 1885 and found a Kidder's Ferry, N.Y. located in Seneca County. Unfortunately it is not located on the map. Can any member supply further information?
By Brandt Rowles

With the last issue of "Stereo World", we mailed a computer scored survey of 25 questions which relate to services and objectives of the N.S.A. 121 members responded to the questionnaire. This represents a response of about 25% of the membership. The assumption has to be made that the views of this 25% are typical of the rest of the membership. Although there will indeed be differences between responders and non-responders, one cannot know their nature. We will generalize as if every member responded, but realize that errors may be present.

Incidentally, 25% return rate for a questionnaire of this type (non-paid postage, totally voluntary, machine scored form, etc.) is very good. We are disappointed, however, that more were not received. We hope that future undertakings will produce a greater response rate. We do try to listen to the membership and respond accordingly, but cannot listen to voices who do not speak.

Question 1, shows a response definitely in favor of the Q and A section. One respondent indicated a desire to make sure all questions are answered or guessed at. For question 2, most members felt that these features should be continued, but a wide range

N.S.A. SURVEY NO. 1
Percentage of Results

<table>
<thead>
<tr>
<th>QUESTIONS</th>
<th>DISAGREE VERY MUCH</th>
<th>TEND TO DISAGREE</th>
<th>INDIFFERENT OR UNDECIDED</th>
<th>TEND TO AGREE</th>
<th>AGREE VERY MUCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Q &amp; A section is a good feature and should be continued.</td>
<td>1%</td>
<td>2%</td>
<td>12%</td>
<td>30%</td>
<td>55%</td>
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<td>2. Reprints were interesting and should be continued.</td>
<td>7</td>
<td>11</td>
<td>25</td>
<td>39</td>
<td>17</td>
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<td>3. More Mini-features.</td>
<td>2</td>
<td>2</td>
<td>14</td>
<td>35</td>
<td>45</td>
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<tr>
<td>4. I read classified section.</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>21</td>
<td>69</td>
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<tr>
<td>5. The &quot;Events&quot; is a good feature.</td>
<td>1</td>
<td>3</td>
<td>17</td>
<td>37</td>
<td>41</td>
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<td>6. The &quot;Review&quot; is a good feature.</td>
<td>1</td>
<td>3</td>
<td>17</td>
<td>43</td>
<td>35</td>
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<td>7. More views should be featured.</td>
<td>2</td>
<td>9</td>
<td>9</td>
<td>35</td>
<td>45</td>
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<td>8. I like direct sales advertising.</td>
<td>1</td>
<td>5</td>
<td>12</td>
<td>30</td>
<td>51</td>
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<td>9. I like &quot;SW&quot; format.</td>
<td>3</td>
<td>0</td>
<td>7</td>
<td>36</td>
<td>52</td>
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<td>10. This issue arrived (see choice).</td>
<td>11</td>
<td>74</td>
<td>10</td>
<td>3</td>
<td>1</td>
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<td>11. Will pay more dues.</td>
<td>7</td>
<td>10</td>
<td>13</td>
<td>36</td>
<td>31</td>
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<td>12. Should sell copy views.</td>
<td>9</td>
<td>10</td>
<td>27</td>
<td>19</td>
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<td>13. Should establish library.</td>
<td>6</td>
<td>10</td>
<td>29</td>
<td>31</td>
<td>23</td>
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<td>14. Should establish museum.</td>
<td>7</td>
<td>9</td>
<td>37</td>
<td>23</td>
<td>22</td>
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<td>15. Sell items for storage, etc.</td>
<td>3</td>
<td>4</td>
<td>15</td>
<td>27</td>
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<td>16. Should develop stereo paraphernalia catalog.</td>
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<td>8</td>
<td>20</td>
<td>25</td>
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<td>17. Directory for identifying views.</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>30</td>
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<td>18. Should publish viewer directory.</td>
<td>2</td>
<td>5</td>
<td>24</td>
<td>35</td>
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<td>19. Continue catalog reprints.</td>
<td>2</td>
<td>2</td>
<td>16</td>
<td>34</td>
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<td>20. $100 life members.</td>
<td>32</td>
<td>19</td>
<td>26</td>
<td>12</td>
<td>9</td>
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<td>21. Consignment auctions.</td>
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<td>9</td>
<td>21</td>
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<td>22. Publish prices realized.</td>
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<td>2</td>
<td>13</td>
<td>33</td>
<td>45</td>
</tr>
<tr>
<td>23. Subscriptions for local libraries.</td>
<td>3</td>
<td>16</td>
<td>33</td>
<td>27</td>
<td>18</td>
</tr>
<tr>
<td>24. Questionnaire was good idea.</td>
<td>1</td>
<td>2</td>
<td>7</td>
<td>38</td>
<td>51</td>
</tr>
<tr>
<td>25. N.S.A. &quot;Listens&quot;.</td>
<td>2</td>
<td>0</td>
<td>16</td>
<td>39</td>
<td>42</td>
</tr>
</tbody>
</table>

***Please note that the percentages will not add up to exactly 100%.
of opinions exists. A number of people felt that such historical articles are congruent with the historical objectives of the association and are necessary. Question 3, indicates that the mini-features are indeed popular and the members seem to want more like them. Questions 4 and 8 indicate that there is tremendous interest in the classified section plus an over-all desire of members to add items to their collections. The responses to questions 5 and 6 show that members want to be informed of events and written materials relative to their interests. We predicted the response to question 7, basically that members want to see views. From question 9, we can see that "Stereo World" is very well accepted. Question 10 was included because of our numerous letters telling of slow delivery by the U.S. Postal Service. The mails are better than we suspected. Labor Day doubtless slowed some services, or service would have been even better. The problem of 13% of the membership waiting upwards of 2 weeks is serious, however. Question 11, concerning "Stereo World", tends only slightly towards agreement. We knew this was a loaded question and the response shows members generally mixed in their opinions.

Questions 12-20 concerned services and fund raising activities. The idea of limited issues of copy views received a mixture of responses, but on the average, tends slightly towards agreement. Questions 13 and 14 realized a wide range of opinions on the establishment of a library and/or a museum. Many comments were received on uncertainty about expenses, availability, logistics, etc. It is significant that about half of the members very much agree with the sale of items for storing their collections and the response to question 15 will probably encourage further sales of hard to find items. We are currently working on the preparation of the directories and catalog mentioned in questions 16-18 and with time and needed funds should be ready late next year. Priorities will be directed to the directory for identification of views as expressed by the strong agreement to question 17. The response to question 19 confirmed what we already knew, members want catalog reprints and more are planned. Question 20 was another one of those loaded questions and showed a tendency to disagree with the idea of life memberships. There was a general feeling that such a plan would be an expensive venture for the N.S.A. as it would subsidize younger members.

There was a great deal of indif-
ference to the idea of consignment auctions. Despite the previously determined desires for more sales, it is probably significant that members do not endorse the idea of the N.S.A. itself conducting auctions. There is a general agreement that the N.S.A. should not become too commercial. We already publish prices realized in auctions but with question 22 we wanted your reactions and found a tendency to agree. Question 23 was a trial balloon and we could make no judgements from such a mixed response. There was definite agreement to question 24 and we will run more such surveys in the future, as the need arises. In conclusion, the double question asking mutually exclusive questions, do we listen and serve your needs?; received relatively solid agreement. We do try to listen and do try to serve membership needs. Communication is sometimes delayed, but only because we are busy people with full time jobs. Sometimes we lose or pigeonhold letters, forget certain niceties or foul up, but it is never intentional.

Here are some of your comments:

"It capital is needed why not sell select views at premium prices? For example, wanted versions of the Presidential views from Vol. 2, No. 2."

"A detailed cross-index to Stereo World every three years, or so, would be a nice bonus. It should be printed as part of the membership directory, and it should always be cumulative back to Vol. 1, No. 1."

"Renewal dates of membership, etc...such policy should be made a little clearer and published. So many of us are accustomed to being billed."

"In the Q and A section it would be nice to address the questions to the editor or perhaps have someone who is an authority handle questions. Some of the questions that have been printed have been left unanswered, so rather than addressing the questions to the membership, have them like a "Dear " column."

"Stereo World keeps getting better and better. One suggestion I have is to put the classified ads on the outside back cover. That would make for easier reference."

"I believe that an index of major collections, private and public, might also be in order."

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**Survey**

(Cont. from page 9)

**Announcement**

After several months of discussion and meetings, it appears that the International Stereo Union is close to reality. Because of the interest generated at the International Congress For Stereoscope at Wageningen, the Netherlands, last May, the I.S.U. has gained steadily in support from regional stereo groups. During the Congress, a special working party was set up to examine the possibilities of an international body whose purpose would be to assist in coordinating the activities of stereo clubs around the world, to foster international cooperation and to act as a center for the interchange of information on stereoscopy.

Current plans of the I.S.U. are the issue of a regular international magazine containing interesting articles from around the world, up-to-date lists of stereo clubs, photographic manufacturers, slide contests, meetings, and conventions. International Congresses will be organized by the I.S.U. The next one will be in 1976 and will be at Rouen, France.

The N.S.A. supports the efforts of the I.S.U. and would like to know if our members feel we should be affiliated. More information is available by writing Mr. D. Jeter, The Old Manor, Radipole, Weymouth, Dorset, DT3 5HS England.

**BOXES**

Storage is possibly one of the greatest problems for stereo view collectors. We have received several requests from members asking for help and we hope we have found an answer. After careful study we have found an excellent storage box, designed specifically for the archival storage of stereo views.

The boxes measure 8.1/8" wide, 12" long, and 5-1/8" deep. They will accommodate any size stereo view up to 5 x 7 inches. The boxes are made of high quality, acid-free solid fibre-board with metal reinforced corners. They have full telescoping lids with a thumb cut in the sides.

The capacity is about 150 views stored in Kodak transparent sleeves, or about 200 unsealed. (Several members have written asking about the sleeves. These are available from major photo dealers at about 55.00 a hundred.)

The boxes cost $5.50 each plus 25¢ each for shipping (in most cases by United Parcel). As far as we know these boxes are being made available only by the N.S.A. to its members with no restrictions on quantity ordered. Send all orders to the attention of John Waldsmith, 1345 Tiver- ton Sq., N. Columbus, Ohio 43229. Make checks payable to National Stereoscopic Association.


4. Animal. Partridge nest + eggs; partridge on nest. Two McIntyre views, 1875. Close, VG. $8

5. Bathing. "Young ladies in the Bath, at Green Cove Springs, Fla." Nice view, fully clothed bathing. $4

6. Balloon. A large time shows balloon when built to light. Early "a. m." view. excellent. $46

7. Big Trees. 3 cabinet size views from Anthony's "Treasuries Trees" series: 12, 23, 32. Hercules Prostrate, Old Vet., Original Big Tree. VG. $9


9. Cave. 3 electric light views of Luray by James: 47, 73, 91. VG+. $14


12. Civil War. Tipton's Gettysburg Views. 10 views of battlefield. Average about VG. $30


15. Combination View, Chicago Fire. Before & after the fire on opposite sides, Lovejoy & Foster: 43, Clark St. Bridge, VG. $8


17. Disaster: Mill River Flood. 3 views, 2 by Seaver. All interesting. VG. $8


19. Expedition. Powell & Thompson. 3 cabinet size views all scenes: 27, 108, one unnumbered. VG. 1870's. $16


22. Indian. Pappose in cradle, Barker. VG. $6

23. Jackson. 946 Cave of the Minis. Musical Stalactite. Good with corner fold sl. into image. $4

24. Line prints: Washington Monument, Baltimore, 1858. G-VG contrast showing street & houses. VG. $15


26. Photography. Darktent on island in Devil's Pulpit. Lithica, NY. VG. fit. glue streaking. $4

27. Photography. Darktent, Gates #18. VG+. $1

28. President McKinley. U&W: greeting children at the station, Canton, Ohio. VG+. $3.5

29. President Roosevelt. U&W TH at Williamstown. Communist close view. VG+. $7


32. Ships. Newport Harbor by Williams with numerous sailboats. Interesting, VG. $6


34. Ships. Surprise tissue changes from one ship to two when held to light. Close, 2 lg. spots, VG. $6

35. Stanton. Signorina Spalterini crossing Niagara on wire, Bierstadt. Nice, VG. $10

36. Train. Excursion Train at Cape Horn, Watkins 57. Fine view of funnel stack engine stopped on track with crowd. VG. $16

37. Yosemite. 3 views by Reilly: dramatic view Half Dome, first house, ladders up Vernal Fall. VG. $9


39. Watkins. 2 good views at the Sonoma Co. geysers: 1885, 2191. One shows crowd in area now restricted. VG+. $10


All items sold with five day return privilege, postpaid.
Another Nickel-Plated Viewer

On page 12 of the July-August issue we featured Richard Russack’s nickel-plated table model viewer. It brought a response from several members with similar viewers and some which are very unusual. The one featured in this issue is from the collection of Robert J. Dynes of Stony Creek, Ontario, Canada. His viewer is a red velvet base. The hood is of wood and is painted green on the inside. A magnifier glass on a square shaft to fit in the socket at the base is not shown.

If you have not seen it yet, tune in to CBS-TV’s “Beacon Hill” on Tuesday nights at 10 Eastern time. They feature a similar viewer at the beginning and briefly at the end of the program. They have removed the stereo lenses to better zoom-in on the credits for the program.

Hyperspace

(Cont. from page 3)

acustomed tension.

Hyperstereo also reminds us of the relative nature of perception. If we were a race of cyclops, the houses and bodies, and even vast cities of “ordinary” humans would appear dwarfish. Being what we are, our minds react ambiguously to the hyperstereo. The eyes feed in the information to the brain; but our perceptual habits are quite unfamiliar with large objects or vistas standing out in space in such relief. The only previous experience we have had with such “miniaturization” is from looking at scaled-down models, such as doll houses, relief maps, or small statues. But the visual cues—a horizon, clouds, realistic detail—tell us that the scene is real, not just a facsimile. The net result, in a sympathetic observer looking at a good hyperstereo, is an exhilarating expansion of perception into a new depth, the feeling of seeing the world as a colossal would.

Aesthetically, hyperstereo has enormous advantages over flat photography. In the Keystone hyperstereo of the Rheims Cathedral, an entire building is made to stand out in a sculptured relief. Since architecture is itself a three-dimensional medium, no flat photo, regardless of how artfully contrived, can capture the full spatial reality of a building. However, even normal stereoscopic perception would not take in the Rheims Cathedral in the way we see it in this image; so just what is it we are seeing when we look at this picture?

Primarily, we see the cathedral as the architects imagined it: as a massive three-dimensional block in space. Instead of seeing the buttresses and sculptures as surface decoration— and this is the kind of misinterpretation fostered by flat photographs that resolve everything into one plane—we grasp their truly architectural function in relation to the whole building. The curved-out, niche-like effect of the portals must be seen in three dimensions for their real spatial value. Seen two dimensionally, the curved sculptures in the archivolts seem chaotic and crammed together around the doorway. Seen stereoscopically, they become stately and processional, each figure occupying a unique space in the unified ensemble.

The three-dimensional scale in this hyperstereo is supplied by the people and cars which are caught, with historical incongruity, beneath the immense Gothic multicentenarian. By supplying the human scale, these passing men and their antique machines impress us with a temporal as well as a spatial metaphor for the dominance of this cathedral, in stone and spirit, over the lives that come and go around it. Even the large nineteenth-century buildings that surround the cathedral have nothing of its size, its sculptured intricacy, or its deep significance to the destiny of Western civilization.

We only look at a flat picture; but we look through a stereo image, and therein lies the source of its fascination. Hyperstereo takes this vision through the image and transforms space itself. Hyperstereo is not, as most theoreticians have described it, simply a technique for supplying stereo relief to distant objects: it is the creation of another dimension, peopleed with familiar sights of our world, but completely transmuted into another imaginative realm. As we look through the condensed masses of this implosive variant on “normal” space, we begin to sense some of the truly visionary possibilities of this “leaf torn from the book of God’s recording angel.”