

3. JOEL E. WHITNEY - Nice example by early western photographer. Two teenage Indian women seated on chairs. Yellow mount. Illust. $35.


6. G. B. BENNET - Among the Winnebago Indians. "277 - Hoo-dah Chun-ah-rah (second boy and pony)." Yellow mount has been folded through center. (Does not appear to affect image.) Small brown spot above head of boy on left image only. Illustrated.

7. - Among the Winnebago Indians. "277 - Wah-choo-choo-choo (Yellow Thunder)." - Champer Chief 1890's old. Yellow mount has been folded in center, slightly enters both images. Illustrated.


15. J. WHICKMAN - Two views, northern Pacific views. "1742 White Dance." & "1947 (f). buttocks for women." Good close view of last two words are "in Camp." Latter shows indians with two white men, all holding rifles, etc. Orange mounts with slight soilage (glue?) in sky area, both views have good contrast. Illustrated. G-VG MIN. $35.
By John Waldsmith

After several months of negotiations and considerable personal expense I have to regretfully announce that there is no possibility of a Research Library to be established in Canton, O. Because of circumstances which were beyond our control and very unexpected, we failed to clinch the final agreement. We continue to strive for our goal but must seek a different location. Presently we are investigating two other possible locations.

As a final note to an eventful Bicentennial celebration, we present in this issue a report on Op Sail '76 by N.S.A. member Tom Lesley.

Also I take pleasure in reporting the story of Mrs. Anna Deihm. Anna Deihm was a very visionary lady of the 1870s, who proposed and prepared the "Centennial Safe", which was opened at the Capitol on July 1, 1976. Along with a directory of 80,000 government employees of 1876 and a copy of Temperance leader Mrs. Elizabeth Thompson's passport were stereoscopic views of the Centennial Bells. Possibly Mrs. Deihm could have used a little more imagination but we must thank her for at least taking the effort to preserve a small part of Americana for future generations.

I am extremely interested in the applications of stereoscopy to commercial uses. Primarily this form of photography has been relegated to bringing pleasure to the user and only profit to those who produced the product, i.e. stereo views, viewers, cameras, etc.

Recently there has been a movement to take a new look at stereoscopy as a tool of the mail marketing companies and store and business display advertisers. Two of these new companies are the Curtin & Pease DimensionVision and the Holographic Development Corporation of America. Both are after a similar market but approaching it from different directions.

Curtin & Pease is a Division of Penton/IPC, a very highly successful mail marketing company. They are presently introducing their DimensionVision marketing package which includes an inexpensive viewer (patent pending) which collapses and may be sent through the mails. They see their product as an amazingly effective sales or educational tool which is ideal for selling homes, motels, resorts, condominiums, industrial products, and in other words, selling anything. The viewer is a simple device made of cardboard with a card of seven 35mm stereo transparencies which folds down into a neat mailer or as a "hand-out". What interests me and I am sure will interest stereo practitioners is that they are seeking stereo photographers to fulfill specific assignments. They will need stereo photographers on a daily basis. Their offices are at this time compiling a list of stereographers from all over the United States who they will be able to call on to give them stereo shots from their areas as required. According to Michael Drew, Director of DimensionVision, the stereographers "Will be well paid for their services." If you would like more information, contact Mr. Drew at DimensionVision, 2725 N. Reynolds Rd., Toledo, OH 43615. (419) 531-4401.

For those who may be willing to step into the future, The Holographic Development Corporation of America may have what you are looking for. As their name implies, they are interested in Holography. H.D.C. is in possession of a Patent-Pending Laser-Optical Process by which the image content (appearing in two dimensions) on 16mm/35mm film is transferred onto Holographic Film Masters from which multiple prints are reproduced (images on the prints appear in three dimensions when viewed). They are offering a HDC Production Center Package and will be establishing 205 Centers in the U.S. and Canada. HDC foresee immediate applications of the Holographic Process to the billion dollar "Point-of-Purchase Advertising Industry, Photographic Portraiture and Decorative Display Furnishings." More information is available from Regional Director Kenneth E. Edwards, The Holographic Development Corporation of America, 9301 Wilshire Blvd., Penthouse, Beverly Hills, Ca. 90210. (213) 273-8196.

Please note that the deadline for the next issue is April 9.
THE COVER: "Primitive Mining, The Old Rocker" No. 3542 by C. E. Watkins from the "New Series". Staring out at us from our cover is C. E. Watkins, in this self-portrait which was made for his children. Turn the page for Eric Hill's article on one of San Francisco's best known photographers. (Collection of The Society of California Pioneers).
One of San Francisco's best known photographers of the past century was Carleton E. Watkins, who gained world fame in the 1860's for his views of the Yosemite Valley. Bringing rich and rare sights to a worldwide audience, Watkins employed a dozen mules to carry cameras, chemicals, glass plates, a tent for a darkroom and various other equipment through the scenic but dangerous Yosemite.

His efforts in Yosemite produced countless photographs, including about two thousand stereo views. In 1870 the European Art Journal exclaimed that it was "no small satisfaction to credit an American artist for the great Yosemite Pictures." Watkins was also hailed on the East Coast for capturing the "attitudes of nature." In 1868 he was awarded first place for California landscape photography at the Paris International Exposition. Five years earlier William Alexander, an Hawaiian historian, visited Yosemite and recorded the following experience: "On the table in our sitting room (there was) a large stereoscopic box, so arranged that by turning a crank on the side one picture after another is brought into focus. It contained over 70 large stereoscopic pictures by Watkins, mostly of the Yo Semite valley scenery, far superior to any pictures of the kind that I have seen." Such remarks clearly show how Watkins had become one of the most respected photographers of his day.

One of Watkins' most interesting achievements was his special sized stereo camera which would handle a plate $5\frac{1}{2}'' \times 14''$. With each exposure he produced two negatives $5\frac{1}{2}'' \times 7''$, from which he could print any sections he wished, sometimes making two or three different stereo pairs from a single plate.

With his success from the Yosemite works, Watkins soon opened his own Yosemite Art Gallery on Montgomery Street in San Francisco, which would now be in the heart of the city's financial district. Though he billed himself as a "portrait and landscape" artist, he took very little interest in portraits, while he lined the walls of his gallery with landscapes and offered his stereo views for $1.50 per dozen. His prices were average and his quality superb, but Watkins took more interest in photographs than business, and in the 1870's his gallery was taken by creditors.

He was always paid well for his work, but his subordination of business to the art of photography can be seen throughout his career. He came to California's gold rush with his boyhood friend Collis P. Huntington, who later gained fame as one of the "Big Four" of the Central Pacific Railroad. While neither succeeded in the gold fields, Watkins held a job in the early 1850's as a store clerk in San Francisco. His congenial personality with customers drew the attention of R. H. Vance, a well-known Daguerreotypist who had studios in San Francisco, Sacramento and San Jose. When his San Jose operator left his job unexpectedly, Vance quickly summoned Watkins to look after the studio — just until he could find another replacement. Since Watkins knew nothing at all about the medium, Vance showed him the primary elements and planned that Watkins would more or less act out the motions of picture taking. Vance would come to San Jose later to apologize to the customers for an unexplained malfunction and then retake the portraits himself. But Watkins' interest excelled, and he quickly
taught himself the technical points. When Vance returned, he found that Watkins had not only taken several portraits, but that the customers were thoroughly satisfied.

His photographic interest soon led him to independent projects in the neighboring area. San Jose was a major supplier of the mercury used in the processing of gold, and at the nearby “Almaden Quicksilver Mines” Watkins made several Daguerreotype stereo views. This gained a good deal of attention due to a widely publicized law suit concerning the ownership of the mines, and the sale of these pictures seem to be the incentive to further his career.

In 1857 or 58 Watkins returned to San Francisco, and in 1861 he made his first trip to Yosemite. Following the success and subsequent loss of his Yosemite Art Gallery, Watkins found that I. W. Taber, the new owner, was plagiarizing his pictures which were lost with the business. But in the 19th century, there were no copyright laws covering photographs, so without legal recourse, Watkins attempted to re-take several of his old views and simply warn the public of the bogus works on the market. He also began recording the new pictures as his “New Series,” distinguishing them from the “Old Series” which preceded the loss of his gallery. He even opened a new studio, but was still never able to regain the prestige from those initial works of Yosemite. But with Huntington, John Muir, the painter William Keith and others, Watkins’ circle of friends numbered among society’s upper class, and he was always respected for his ability and never without work.

In 1880 Watkins married Frances Sneed, whom he met while photographing Virginia City. The couple had two children, Collis and Julia. His wife took an active part in the business, including full responsibility when Watkins made photographing journeys.

Throughout his career, Watkins photographed a good deal of the Pacific Coast area, including Yellowstone to the north and Tucson, Arizona to the south. He photographed all of California’s missions. And when Huntington found success in the railroad, Watkins was supplied with occasional employment and never ending free transportation.

His last job was photographing the hacienda of Phoebe Apperson Hearst near Pleasanton. He never finished this work due to his failing eyesight which drew an end to his career.

In these later years, Watkins’s health became poor and his financial problems were paramount. Huntington died in 1900. By 1906 Watkins’ good friend, Charles Turrill, decided to organize his works and lend aid for a commercial venture. When the earthquake struck, some of Watkins’ works were at Turrill’s home, but the greater portion were at Watkins’ Market Street studio, which was completely destroyed by the fire. Lost were countless pictures and negatives, including the bulk of his stereo works.

Watkins then retired to his small ranch in Yolo County, deeded to him by Huntington’s Southern Pacific Railroad for past services. But he never recovered from the shock of losing his life’s works, and in 1910 he was moved to Napa State Hospital for the insane, where he died at the age of 87.

Watkins stereo views are now rare. Nearly all of the works left with us today are those saved by Turrill. Perhaps the most valuable are 75 glass stereos from the first Yosemite trip. But one of the most interesting is the stereo view of Watkins himself. It is cropped from one of his typical 5½” x 14” negative plates. In this self portrait, which is one of the few pictures he ever allowed of himself, he is found portraying a miner using a rocker. Several years later his daughter, Julia, recalled that the picture was made only for his children. “Did you ever see a miner with a white shirt?” she remarked. Such a picture supports his daughter’s claim that Watkins was a friendly character, always full of fun and happiness. This causes us to wonder: Though his photographs were made with superb quality of composition and printing, perhaps his ability to get along with people was the real trademark of his career.

“Lick House Dining-room, S.F.”, No. 1745 by C. E. Watkins. Between the arches along the wall are Thomas Hill’s paintings of California’s scenic areas. (John Waldsmith Collection).
By Tom Lesley

The stereos that are presented here were taken with a Seneca Stereo View Camera, c. 1910. The shutters are made by the Wollensack Optical Co. I was fortunate to have been able to have found this camera in the well known catalogue of Allen and Hilary Weiner shortly before I was to depart for Bermuda. On June 16, many months of planning culminated in my flying to Bermuda to join the press ship T.V. State of Maine. I had been given an assignment by Op Sail '76 in New York to cover the race from it's start in Bermuda to it's finish in Newport, R.I. and then to follow the ships to New York and cover the parade on July 4th. I was told to "do it any way I wanted to." I'm sure that they hadn't considered the possibility that I would bring along with several Nikons and Leicas a 5 x 7 stereo view camera.

The fastest shutter speed was 1/25 of a second: a slow speed to use when photographing moving ships from a moving ship! Every other shutter on that ship was set no lower than 1/125 of a sec. Furthermore, I had forgotten my second tripod. I had a 400mm lens mounted on the only one I had and was forced to brace the stereo camera on the rail when I shot with it. After a while there were a number of members of the press who took a liking to the camera and would help brace it. Most of the photos

that I took were taken after the start about two days out at sea.

The T.V. State of Maine is a cadet training vessel that was kind enough to lend itself to Op Sail '76 for the purpose of carting around the photographic press, most of whom had different ideas about just where our vessel should be at any given time. We were quite fortunate to have as our skipper a retired Panama Canal Pilot who was used to maneuvering large ships into tight corners. We spent our days at sea tracking down the Tall Ships one at a time, since they were never together after the race started, and circling them close on the leeward side and high on the windward side. It was during our close passes that I used the stereo camera. Its lens would be roughly equivalent to a 28mm lens on a Nikon. The advantage of such a wide lens is that I could safely focus at infinity as well as being able to aim the camera without having to set up anything on the ground glass, there simply wasn't time to compose a shot and then slip the film holder into place before the two ships passed each other. The only technical problem I had besides a slow shutter, or because of it, was slowing down my film speed which I accomplished with neutral density filters, one pair! I can recall the astonished look on the face of the salesman in the camera store in Bermuda when I asked him for a pair of ND's: I tried to put him at ease by telling him that they were for my 5 x 7 stereo camera but that seemed to confirm his belief that I was some kind of "crazy American."
The Court Photographer

By Lise Kirk

A unique opportunity to photograph European royalty existed in Denmark in the later part of the nineteenth century and the first part of the twentieth. The Danish King Christian 9th who ruled from 1863 until 1906, was nicknamed Europe's Patriarch. And he was indeed, not only was he the father of the future Danish king, Frederik 8th, but his second son was a king, too, chosen to be king of Greece under the name of George in 1863.

Christian 9th's eldest daughter, Alexandra, was queen of England from 1901, married to Edward 7th. The next daughter, Dagmar, was married to the czar of Russia, Alexander 3rd. Even the German emperor Wilhelm 2nd was a relative, though distant.

Every summer and on special occasions, like the Danish king's and queen's golden wedding anniversary, all this royalty would gather in Denmark; in the summer in a small town outside Copenhagen, Fredensborg, where the summer palace was located. And right there to photograph this abundance of crowned heads was the courtphotographer Peter Elfelt.

He was born Peter Lars Petersen in Elsinore, January 1, 1866. His family cannot have been too affluent, for already at the age of 12, he was apprenticed to be a photographer, but he did well for himself. His apprenticeship was spent with photographer Rathsack in Frederiksberg. He started there in 1878, and in 1883 he was ready to move on to Copenhagen to work with Johannes Petersen who besides taking portraits also specialized in “monument photography”, a series of views marketed in 1884, just after Elfelt joined him.

In the late 1880's he worked with Johannes Hauerslev who had in 1887 married a lady photographer, Georgine Alexandersen, and apprenticed himself to her when he saw how the business thrived. They published a series of stereoscopic pictures of Copenhagen and environs, and advertised that they would “stereophotograph family groups and rooms of your home”.

In 1890, Peter L. Petersen started a photographic atelier of his own. He had a nice location in the center of Copenhagen, and he was much sought after by the better classes and by stage personalities and other notables.

In the year 1900, he was appointed court photographer and thus had a virtual monopoly on official photographs of the royal family. At such an elevated social position he thought it proper to change his rather common name, Peter L. Petersen, to a more dignified one, namely Peter Elfelt. He did so on November 14, 1901, and it is under this name that most people know him.

He retained his good reputation and his position as court photographer until his death in 1931.

At the start of his career Elfelt, besides taking pictures, also sold photographic equipment, notably the Danish built cameras from J.P. Andersen, Nellerod, who was to be one of the pioneers of Danish moving pictures. Elfelt, too, dappled in the movies; in the beginning with the purpose of entertaining the royal family. He took films of their highnesses riding bicycles and otherwise frolicking in Fredensborg and showed them at the castle. Later he had a cinema in Copenhagen and was also involved in early filmmaking.

But mostly he is known for his many pictures of the royal family. Whenever there was an occasion, Elfelt was there with his camera. There are pictures of arrivals and departures, of picnics and formal gatherings, of single members of the royal family and of large groups, and much of this was done in stereo.

Elfelt sold these stereographs through a catalogue to a world hungry for royalty and fascinated by photography. He had a large collection of portraitplates taken by himself and by earlier Danish pho-
"Medal-Frederik" one of the town-originals, No. 1320 by Peter L. Petersen (Peter Elfelt).

Elfelt's stereophotos are mounted on grey or brown cards; top left corner shows his phone number, bottom left the view's number; at either end his name, the words "Stereoskop-Galleri" and his address.

Peter Elfelt recorded not only an interesting epoch in Danish history and culture, but one that also reached into European history and culture and thus into the World's. When he died, his firm continued as courtphotographers.

In 1966 Elfelt's collection of stereoplates was sold to Denmark's Radio, T.V., who has used some of the views as their sign-off.
Another Way
to View

Prices of stereo views are on the increase! A card that only a few years ago sold for 25 to 50 cents may cost several dollars today. Some views may not be available at any price. As an example, not too long ago a collector friend of mine and I were combing a flea market for items to add to our various collections. My friend found a stack of stereo cards for 75 cents each that were simply superb in every respect. I felt it was useless to ask him to sell me his cards but I did ask him to let me copy them, to which he readily agreed.

I had copied some of my own cards already, and anyone can do the same. It is very simple if one used a 35 mm SLR. Some camera lenses are able to focus close enough to fill the frame with the card, others may need a short extension tube or a close-up lens. The card should be on a black background, be centered in the viewfinder and be parallel with the bottom edge. It is not super critical. I copied some with the camera hand-held and the slides were all usable, but I don't recommend doing it this way. A tripod or copy stand should be used to support the camera. One may use negative film and reconstruct the view card physically. However, it is much simpler and cheaper to use color slide film, and it also increases the viewing possibilities in many ways.

Let's say you just received your slides from the lab, perfectly exposed, etc. All you have to do is look for a split 35 stereo viewer in your collection, such as Stitz, Stereo-Tach, Pentax or similar. Put your slide in and view your stereo card copy in 3-D, of course. You may also put your slide in a rear projection table viewer such as a TDC, or a Kodak, or similar and view the image with the stereo viewer that comes with the book "Stereo Realist Manual," or other similar stereo viewers the constructions of which does not interfere with the ability to focus on the screen image.

The best way to view your slide is to make a rear-projection screen the size of your stereo cards and insert it into your viewer instead of the original card. Rear projection material is available from the larger camera stores. Fine focusing ground glass works, too, but may show hot spots. Now you project your slides directly onto the screen in your viewer. Most projectors will focus close enough to produce an image the size of the original card. The projector will be about arms length away from you. You adjust for critical focus by simply moving the viewer. If you have an automatic projector, you just adjust the timer, make sure the projector is placed in such a way that will leave you in the most comfortable position for viewing, and then begin to have one of your most enjoyable stereo shows, ever!

There are still other ways. The slide can be projected onto a stereo projection screen with stereo projection lenses on your projector.
made by Leitz, Zeiss, Stitz and others for the purpose of projecting split 35 stereo slides. With the help of Polaroid glasses, more people can enjoy your Stereographs at the same time.

The slide can also be cut in half and mounted in regular mounts for 35mm stereo. The Brumberger stereo mounts are ideal; one can hook the film onto the tabs without any difficulty and then mask off the sides somewhat. One then has a slide that can be viewed in the various 35 mm stereo viewers, such as Kodak, Realist, Revere, Brumberger and others. It can also be projected by projectors accepting this kind of slide, such as Stereo Vivid, Nord, Realist, etc. The audience again must wear polarizing glasses to see a three dimensional image.

Lastly there is also the possibility of projecting the slides without a stereoscopic effect. Much of the detail and quality of the original card will be enhanced by the enlarged projected image.

Furthermore, one can give a copy slide of some of the cards to a friend to complement his collection, and hope he will do the same for you. Also, stereo views for libraries can be inexpensively produced. Slides could be made available from stereographs that are so rare that few ever see them, without endangering the value of the original. I demonstrated these techniques at the October, 1976, meeting of the Photographic Historical Association of Western Canada.

Some of the equipment used by Rolf Eipper for viewing stereoscopic images.
The Stereoscopic Society

By Frederick S. Lightfoot

Did you know that a stereoscopic society, established back in 1893, still is active, with membership in England, the United States, New Zealand and Australia? It is called, simply enough, "The Stereoscopic Society," and consists of photographers who make their own stereographs (with the aid of a commercial developer nowadays, in the case of color film at least), and who agree to enter some of their best slides in postal folios that circulate among their fellow members. Unlike the practice in the old and current amateur exchange clubs, each member is expected to supply only one copy of his slide for each folio and will eventually get it back. The folios are sent by a route secretary, and are mailed from one member to another, until they eventually return to the route secretary. "Domestic" folios circulate only in the country of origin, but "international" folios go from England to the United States, on to New Zealand and Australia, and back to England. As each folio reaches a member, he inserts one of his stereographs in it, and removes any that has come back to him. He is expected to view all the other stereographs in the folio and make comments on them by writing on an envelope that holds each view. Comments range from technical advice, and praise or adverse criticism, to thoughts raised by the subject of the slide.

Since every member tends to be a fairly distinct personality — many members are professional men or men whose lives have developed in them a special flair of one kind or another — the stereographs in the folios include quite a variety of subjects. More or less conventional scenics, usually very well done, vie with city scenes, portraits, occasional nudes, close-ups of birds and flowers, "giant" or hyper-stereos taken from the air, etc. This allows members to see, enjoy, and learn from what stereographers all over the world are doing. In some cases, votes are cast for the best three slides in a folio, and this touch of competition encourages submission of superior slides. If a member is enchanted by some view in the folio, he can ask its owner for a copy, but such transactions are left as a private matter among the parties concerned.

Some of the members are collectors of antique stereoscopic equipment, and/or antique stereos. At the moment, the Society has three officers who are very active in the collecting of stereos and N.S.A. members — the present writer, who is the General Secretary of the American Branch, Dr. Brandt Rowles, who serves as Treasurer, and Louis Smaus, who is the Route Secretary for the Transparency (35mm color stereographs) Section. There is also a folio for paper print stereos, headed by the Print Secretary, Euin Shook. Incidentally, at the moment, the print folios are all international, as there are too few members making prints to support a domestic print folio. However, if more members interested in print stereos join the Society, domestic folios could be revived.

At present, The Stereoscopic Society is recruiting new members, as many of its older members have retired or passed on, and it is known that many younger stereo buffs are unaware that they have so many fellow enthusiasts here and abroad. The fact is that stereo is no longer just an antique art, nor just a passe', quaint byway of photography. There is a tremendous amount of ferment in the field, and there have been two major meetings of stereo experts in Europe the past two years. An international organization has been established with the purpose of advancing the art, possibly with a new format and set of equipment for it, and there have been projection demonstrations of stereo involving both technical and artistic ingenuity and originality. (These were mentioned in Connie Hitzeroth's recent article in "Stereo World.") The Stereoscopic Society — both in England and America — will become involved in this activity.

Anyone who is shooting 35mm stereos and would like to join The Stereoscopic Society should write to: Louis Smaus, 668 Oakwood Court, Los Altos, Ca. 94022. Those who make paper stereos should contact: Euin Shook, 1270 16th Ave., San Francisco, Ca., 94122. Annual dues are nominal, $3.50, with the English branch's bulletin available for an extra $2.00.
551 BOXED SET OF KEYSTONE VIEWS, "WORLD WAR (1)", VIEWS NUMBERED 1 TO 100 W/NO.'S 18 & 43 MISSING. THE BOOK-LIKE BOX IS MARKED, "VOL. 111 & VOL. 1V, 101-200". SOME GRIESEBONE BATTLEFIELD SCENES, AIRCRAFT, HOSPITAL SCENES, ETC. CARDS IN NEAR EXC. COND., BOX IN G. COND., $115 PLUS $2 SHIP.

552 BRIGHAM YOUNG, A SAVAGE & OTTIGNER GREEN MT. PORTRAIT OF THIS HISTORICAL FIGURE. IN G. COND., MILD FADING W/ONE CORNED CORNER, $5PP.

553 AMERICAN BALD EAGLE (PROBABLY STUNPED) W/PERCH DRAPE W/ A FLAG W/55 STARS VISIBLE. ORANGE MT. VIEW, V.G. COND., $5PP.

554 NEW YORK CITY, EIGHT U. & I. KEYSTONE CURVED MT. VIEWS OF THE CITY. AVG. V.G. COND., $40PP.

555 ATLANTIC CITY, N.J. THREE CURVED MT. VIEWS (JARVIS, KEYSTONE & BERRY, KELLY & CHAMICH) OF BEACH SCENES TAKEN WHEN THIS RESORT WAS IN ITS HEATY. IN V.G. COND., $3.50 PP, FOR THE LOT.

556 INDEPENDENCE HALL, PHILA. FIVE YELLOW IMPERIAL MT. VIEWS BY CHERN, IN G. - G. COND., $4 PP.

557 CHICAGO FIRE, "RUINS OF CHICAGO-POST OFFICE, INTERIOR VIEW, NORTH END" AN UNISSUED SQ., CORNED YELLOW MT. G. C. $5PP.

558 SPANISH-AMERICAN WAR & PHILIPPINE INSURRECTION. EIGHT VARIOUS TAN CURVED MT. VIEWS, INC. BATTLE ACTION & SHIPS. IN AVG. - G. COND., $8 PP.

559 SHIPPEES-Spanish-American War, SANTOIS HARBOR, TWO VIEWS BY GRIFTH & GRIFFITH; CURVED MT. ONE OF THE MOST OF THE N.W. FOR THE LISTING OF ADJACEN CLEared, BOTH IN V.G. COND., $5PP.

560 THE CRACOF THE SUNSHEL BATTLESHIP, "MAIN" IN HAVANA (CUBA) HARBOR, A GRIFFITH & GRIFFITH CURVED MT. IN EXC. COND., $4PP.

561 BATTLESHIPS, c.1899. FIVE TAN CURVED MT., PUB. BY RAG, PHILA. THE SHIPS ARE "TEXAS", "MISSISSIPPI", "BROOKLYN" AND TWO VIEWS OF "OREGON". ALL IN V.G. COND. 94.50PP/LOT.

562 PENSA, RAILROAD-D-TWO ORANGE IMPERIAL MT., "210-WINTER AT HORSESHOE HUMP" AND "WINTER AT ALLEGREPS, EAST". BY MORINE, ALDINNA. c.1883. RAIL RIGHT OF WAY SeNDED IN EXC. COND., $4.50PP.

563 ELEPHANTS-THREE U.A.W. VIEWS OF DOMESTICATED ELEPHANTS IN CEYLON. IN V.G. COND., $4PP FOR THE LOT.

564 AFRICAN LEOPARD AT THE LONDON ZOOLOGICAL GARDEN BY YORK. A GREEN MT. VIEW IN G. COND., $7PP.

565 ALLIGATOR (IN CAPTIVITY). TAN MT. WEBSTER & ALBER, ROCHESTER, NY. IN G. COND., CARD EDGES SCALLOPED, $3PP.

566 "FALLS AT BLACK RIVER AT WATERTOWN" (IN PENCIL) SLICE VISIBLE AT MILL. IMPERIAL TAR MT. IN V.G. COND., $3PP.

567 "BE1, OUR FRIEND THE BOATMAN, ECHO LAKE, FRANCONIA NOTCH, N.H." A GREEN IMPERIAL MT., TAR VIEW OF A STEAM-POWERED OPEN BOAT ON MOUNTAINS IN BACKGROUN. IN KILBURN, IN V.G. COND., $3.50 PP.

568 ADVERTISING STEREV VIEW-GLEN PARK HOTEL & TOURIST'S HOME, WATERS CLEM, IN B.R. ALBERTI SHOWS A PANORAMA OF THE HOTEL & ITS VICINITY. GLOWING DESCRIPTION ON BACK OF CARD. IN V.G. COND., $3PP.

569 "CORSET MANUFACTURING OF THE P.H. MCCOR & SON--" ORANGE MT. VIEW IN G. COND., SLIGHT FADING OF ONE VIEW, $3PP. "CILLEY HOUSE DRUG STORE", ORANGE MT. VIEW BY WOODWARD, ROCHESTER, N.Y. VIEW OF ORNATE INTERIOR IN G. COND. $3PP.

570 "1600 FEET UNDERGROUND ORIGINAL MINES" A GREY-CURVED MT. VIEW BY FOREST, BUTTE, MONT. TAKEN OF A MINE TUNNEL, NO DUST, W/NEOTRAUM GLASS, IN G. COND., $3PP.

571 MOUNT WASHINGTON-WOOD-BURNING LOCOMOTIVE & ONE PASSENGER CAR ON THIS FAMOUS C&G RAILWAY. YELLOW MT. IN G. COND., $3.50 PP. 

572 PIKES PEAK (COLORADO) LOC. RAILWAY. A 1901 KEYSTONE OF THE TOP, WITH THE LOCOMOTIVE & ONE CAR IN CENTER OF VIEW. IN V.G. COND., $3.50PP.

5824 E. & H. T. ANTHONY, 501 BROADWAY, THREE EARLY YELLOW MT. VIEWS OF THE FRENCH BROAD RIVER AREA (NORTH CAROLINA), NO'S 6968 (OLD 34), 6976 (OLD 45) & 6977 (OLD 47). ALL IN V.G. COND., $10PP.

5825 J. THURLOW, MANITOU, COLORADO, A GREY IMPERIAL MT. "NEW PIKE'S PEAK TRAIL NO. 159 SPIRITES' CAVES." C.1880. IN V.G. COND., $5PP.

5826 CLAUS, WEITZEL, CENTRAL CITY, IOWA "133 THE FALLS, WILLIAMS CANYON (MEO)" C.1880. GREY IMPERIAL MT. INTERESTING BACK EX- TOLLING WEITZEL'S AWARDS. IN G. COND., $5PP.

5827 E. & H. T. ANTHONY, 501 BROADWAY, "NO. 30 - BRIDGE OVER THE RAPPANO BETWEEN 'TURNERS' & GREENWOOD" AN EARLY GREEN MT. VIEW IN EXC. COND., $4PP.

5828 CALIFORNIA-TWO ORANGE IMPERIAL MT. VIEWS PUB. BY CONTINENT STEREOCOPE CO., N.Y. "NO. 1024-HEAD OF THE VERNAL FALLS, YOSEMITE" AND "208-PACIFIC OCEAN FROM THE CLIFF HOUSE, SAN FRANCISCO" BOTH IN V.G. COND., $2.50PP.


5831 ANOTHER-., NO. 8036, RESIDENT OF A. STUART, 34TH ST. & 5TH AVE., N.Y. THE PALATIAL HOME OF THE WELL-KNOWN DRY- GOODS MERCHANT & INVESTOR. IN V.G. COND., $4PP.

5832 PABNOS (BLIND STAMPED) CENTRAL PARK, N.Y.C. A SET OF 7 RUSSIAN IMPERIAL MT. CARDS THAT HAVE BEEN BEAUTIFULLY TINTED. (ONE VIEW UNTIINTED), AVERAGE GOOD COND., $10PP/LOT.

5833 ---ANOTHER TINTED. THIS OF THE SPRING PAVILION AT SHARON SPRINGS, NY W/SIGN ABOVE READING, "MAGNESIA" THAT SUPPLIED THE HEALTHFUL (WATER) WATER. IN G. COND., $5PP.

5834 NEGRO CHILDREN-ONE U. & U. & ONE KEYSTONE, TYPICAL CRUDE STEREOTYPES OF THE BLACK OF THAT ERA. IN G. COND., $6PP FOR THE PAIR.

5835 PRESIDENT MCKINLEY-TWO TAR MT. KEYSTONES: ONE OF HIS FUNERAL (NO. 12442) THE OTHER, MOURNING WEATHES SURROUNDING PORTRAITS OF THE PRESIDENT & HIS WIFE (NO. 2472) BOTH IN V.G. COND., $3.50PP.

5836 LACEY WATERSHIRE, ISLE OF MAN, AN EARLY SQ. CORNERED CREAM MT. OF A LARGE WATERWHEEL, DRIVING A RECIPRICATION ARM. IN V.G. COND., $6PP. UNUSUAL.

5837 BAND IN A BOAT-AN 8 PIECE BRASS BAND IN A ROWBOAT, IN THIS YELLOW MT. KILBURN, "NO. 133 ECHO LAKE, FRANCONIA NOTCH, N.H." IN G. COND., $3PP.

5838 BOX FACTORY - AN ORANGE MT. VIEW LOOKING DOWN THROUGH ROWS OF STACKED BOXES. IN V.G. COND. $6PP.

5839 SPAIN-ELEVEN PURPLE MT. VIEWS IN EXC. - V.G. COND. $9PP FOR THE LOT, UNUSUAL ARCHITECTURE.

5841 SWITZERLAND-A VERY NICE SET OF 12 ORANGE MT. (BACKS ARE YELLOW) VIEWS BY CHERNOUX OF GENVA. IN V.G. COND., $8PP.

5840 WORE CREW-AN EARLY SQ.-CORNERED CREAM MT. OF A WORE CREW OF 3. TWO MEN STAND, HOLDING SCYTHES. IN G. COND., $5PP.

5841 CROQUET-AN IMPERIAL-SIZED GREEN MT. BY MILLS OF CANDEN, MAIN OF WELL-DRESSED LADIES & THEIR ESCORTS IN A GAME OF LAWN CROQUET. IN V.G. COND., $6PP.

5842 MECHANIZED CLOCKS-ORANGE MT. VIEW BY COLST, HEREDITY, N.H. OF THE WILDEST CLOCK YOU HAVE EVER SEEN. MECHANIZED FIGURES, SEVERAL DIALS, ETC. IN V.G. COND., $3PP.

5844 "NO. 665, GAS WELL COMING IN." BY PUCKETT, PAGMONT, W. VA. UNUSUAL VIEW OF AN EARLY RIG IN G. COND., $4PP.

5845 PHONE ORDERS HELD 5 DAYS FOR RECEIPT OF PAYMENT. PROMPT REFUND ON UNCONDITIONAL REFUND PRIVILEGE. INCLUDE SHIPPING COSTS (WHERE REQUIRED) & N.Y. STATE SALES TAX (IF RESIDENT).

ADDITIONAL ITEMS ARE AVAILABLE LET US KNOW YOUR WANTS.
The Unknowns

By John Waldsmith

Ron Lowden of Narberth, Pa., Ernie Petscher of Massillon, O., Vern Conover of Fairfax, Va. and Douglas Smith of Falls Church, Va., identified Ron Blum's disaster view in the last issue. The view's complete title is "Ruins from Bedford Street, Johnstown, Pa., Johnstown and Conemaugh Valley, Pa. Disaster May 31, 1889." The view is cropped from a cabinet size view published by Webster & Albee of Rochester, N.Y. Our thanks to Ron, Ernie, Vern and Doug for their identification of our unknown.

Dale Richards of Wheaton, Ill. has sent in another one of those Keystone views. This one shows a different man standing in the same position as our unknown Mr. Rosevier as seen in the Sept. - Oct. issue. The background is exactly the same. Written in pencil on the back it says "857-K. Lundblad". Here are Dale's comments: "It does prove that more than one gentleman was photographed on the same spot. Perhaps this man's name may be a clue. I think they could be Keystone salesmen as you suggested."

Also, here is another comment on our view in the Nov. - Dec. issue, this one from Francis Rizzari of Lakewood, Colo. "I agree with Neal Bullington that it is Colorado Springs. The 1890 Colorado Directory has a N.O. Johnson, Dry Goods & Carpets, listed for the town. I intended to search further before writing but I am too busy being retired. However, I disagree with Neal as to the direction of the camera. Look at the shadows. It could have been taken looking North." My thanks to our super-sleuths, keep up the good work.

Shown below is an unknown from the collection of Mark Waldsmith of Jackson, Miss., who also is my nephew. It shows a frame building which appears to be possibly a school. Note the unusual square wire basket-shaped device on the top of the pole at left, just in front of the cupolo. It may be some kind of primitive lamppost. It has a sign which is facing away. The view was purchased in New Hampshire. Do we have any members who may be able to identify this view?

On the opposite page are three unknowns from the collection of Neal R. Bullington of Patchogue, N.Y. Here are his comments: "I've been puzzling over them for about 3 years now and don't have a clue to either. The group photo (top) seems to be on the deck of a boat of some sort, with canvas overhead to keep the sun off. I assume the boat is the "Quaker City", but what was the 'Quaker City' Expedition? The other is an amateur double-sided view (bottom two) I purchased in Salt Lake City, Utah, so probably it is a western scene, but I've never run across any reference to the captions "Our shelter at Barton Flats near Seven Oaks Aug. 1908" and "7 Oaks Looking up the Valley." Can anyone identify these unknowns?

Do you have an unknown? There just might be an N.S.A. member who may be able to identify it for you. Send your unknown (wrapped securely) to John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229.
“Enclosed a stereo view (below) which I’m sure you will find as intriguing as I have. F. A. Rinehart was an important photographer of plains indians just around the turn-of-the-century. In the last few years his work has received some notoriety and his platinum prints (generally 7½" x 9½") have commanded high prices. Nowhere in all of my references have I been able to locate a mention of his doing stereography. I thought it might be interesting to present this to STEREO WORLD readers with the possibility of feedback, so that myself and others may learn of this photographer’s activities in stereophotography.

“The only other information I can give you is that I have a large group of views, all of the Crow Indian tribe, all mounted, printed (on platinum paper, with tones varied from grey to brown) and embossed the same way.” Howie Greenberg, The Image Works, Woodstock, N.Y.

“I recently purchased 4 new view-master packs, all of which were reproduced from original stereographs. #B 796 ‘Old-Time Ships’ #B 792 ‘World War I’ #B 797 ‘Old Time Airplanes’ #B 793 ‘Famous People’ This contains a view of Lindbergh, and also a view of Mark Twain!” John David Laird, Ft. Wayne, Ind.

“If the Association has any information on photography with the pinhole camera, I would appreciate receiving it. As a volunteer docent I have this past year taught a class in pinhole photography to 6th graders at the Jacksonville Children’s Museum. I have a class of 25 most Thursdays — we begin the day by constructing a pinhole camera from a 4 x 4 inch tin can. I then instruct the kids in basic optics of the camera obscura and in darkroom technique, very simplified. During lunch they make an exposure and return to the darkroom for development of their paper negative. Shortly, I plan to add printing of a positive but so far have not been able to find the time before the bus comes to pick them up. Smaller classes may be the answer. I have stabbed at constructing a stereo camera but so far haven’t come up with all the answers — the curved field causes problems and my next step is to try a square biscuit tin.

“As a byproduct I have constructed for another project of the museum a four stereograph rotary viewing device in the shape of a clown’s head. You look into his eyes to see the views and twist his nose to change to another.

“The museum is interested in viewers of different designs to be placed throughout the three story museum — both single and multiple. They must be sturdy to withstand childhood abuse. This, by the way, is a labor of love for which I am not reimbursed for time nor materials.

“This is one of the most important teaching museums in the country and very strategically located for visiting tourists — it could be of great advantage to the NSA to be associated with it.” N. Clement Slade, Jr., Jacksonville, Fla.
"Recently I saw a twin lens device and wonder if you will help me identify it? I didn't have a camera with me and don't know if a word description will get it across.

"An inscription on a ivory-looking plaque says:
'Sir David Salomons
W. Wilson and Sons
343 High Holborn
London'

"The nicely constructed wood box is roughly 3” x 6” x 3” deep with metal edges and hinges and a handle and eye shade roughly like the standard viewer. Inside are two sets of rectangular lenses ground like the regular wedge shapes in viewers. Each set adjusts for eye separation as well as to rotate slightly on a vertical axis. There were several other sets of lenses, a couple in narrow wood frames and one in a larger frame that somewhat matched the large ‘viewer’. We could not see how the extra lenses were used with the original. But they must be part of the ‘set’.” R. M. Bradley, Santa Ana, Ca.

"A number of years ago I took pictures with a Busch Verascope camera. I had to stop because I couldn't find anyone to mount the film. The pictures are slightly larger than the Realist or other more common stereo cameras. But you probably know that.

"I am writing to inquire whether you know of anyone who will mount Busch Verascope pictures for me, or if you know where I could buy mounts and equipment to do my own mounting. I'd like to use the camera again. I have been in touch with Busch and other obvious sources with no success." William Volk, Princeton, N.J.

"This month (January) I spent a few days in London on business and visited the British Science Museum where I picked up a copy of a marvelous little booklet called Cameras — Photographs and Accessories by D. B. Thomas, published by Her Majesty's Stationary Office, London, 1966. It includes an Introduction containing an overview of photographic history plus 20 pages with color prints of old cameras, including J. B. Dancer's 1856 stereo camera, ½ of a hand colored stereo daguerreotype by Claudet and an ornate table model stereoscope made by J. Wood in 1862. Probably the most outstanding print is a cutaway of an 1864 Dubroni wet plate camera. The booklet cost 35 pence at the Museum (approx. 62 cents U.S.). I understand it can be obtained in the U.S. from Pendragon House Inc., 899 Broadway Ave., Redwood City, Calif 94063, although I don't know the U.S. price.” Ed Berkowitz, Livingston, N.J.

"Just a note to tell you how much I appreciate the articles on Chicago in the Sept.-Oct. STEREO WORLD. It was great! I am including a copy of a Copelin view of the Water Works (shown below) that has a different address than those you mention. Judging from the lack of staining and polishing on the machine, I am certain the photograph was made during the opening ceremonies. The fact that the name is not placed in proper relation to ‘Photographer’ suggests a job shop using many different sources for negatives. As my collecting interest lies in the machinery not in photographers, I haven’t pursued the matter. However I thought you might be interested.” George A. Hood, Canoga Park, Ca.

"In a number of historical works, O. W. Holmes is credited with having coined the word “Stereograph” in his “Atlantic Monthly” article of June 1859. However, I've found the word used commonly in England prior to that date. In fact, when the editor of the “Photographic News” introduced the word “Stereogram” to designate a stereoscopic picture, instead of “Stereograph”, they were taken to task by some of their readers. Correspondence on the subject is on Page 142 of the Nov. 26, 1858 issue of that periodical. Surely this must have been noticed by someone before this?” W. A. Brey, Cherry Hill, N.J.
REVIEW

By William Brey

After you have exhausted the index file in your local library on the subjects of "Photography" and "Stereo", try prospecting through the reference section for interesting titles — you may strike gold as I did recently. In the section on Presidential Biographies, I came across the ultimate book on Lincoln's Stereo photographs — "Lincoln in Photographs — An Album of Every Known Pose". Authors Charles Hamilton and N.S.A. member Lloyd Ostendorf have reproduced 32 stereoviews of Lincoln, including 27 "new" stereoviews published for the first time — five times as many as were known prior to this book's appearance in 1963. Other firsts include pictures of the Presidential box at Ford's Theatre taken the day after the murder.

The page on Lincoln in Motion Pictures is particularly fascinating. The stereographs by Alexander Gardner, all made at the same sitting, were edited and joined together to produce a series of frames. When projected as a movie on 35mm film, Lincoln, deep in thought, rouses from his meditation and turns his head to face the camera.

Along with all the known Lincoln photographs, are vivid word pictures of Lincoln by those who knew him, (and a picture of an early Stereo Camera used by Brady.)

If your library can't obtain this book for you, and you are a photographic history enthusiast or a Lincoln buff, you can order your own copy from the Publishers — University of Oklahoma Press, 1005 Asp Avenue, Norman, Oklahoma 73069, for $25.00 plus $.30 postage. 409 pages - 8" x 10.25".

Other than a brief introduction about stereography and their background, An Album of Stereographs consists only of the stereographs themselves. To be released sometime in April, this interesting book features 219 black & white reproductions from the collections of N.S.A. members William Culp Darrah and Richard Russack. Full of turn-of-the-century charm and comedy, the views include all the adventures and mis-adventures of daily life told in simple views or in series of several cards that tell a story. There are married couples going through vicissitudes; girls away at boarding school; babies discovering the coal bin; young men going off to war; boys playing jokes on the unsuspecting; a Halloween apple bob; love, courtship, and marriage; and trials with the new cook. The book is endless entertainment, the humor not all that dated, and the collection gives a marvelous glimpse of another time, made to seem very vivid.

The 112 page An Album of Stereographs will sell for a very reasonable $3.95.

CORRECTION

Unfortunately a portion of the captions for Richard C. Ryder's article "Olympia's Sisters: The American Navy in the War with Spain" were rearranged out of sequence in the last issue (p. 14). Beginning with view No. 9, the following are the correct captions:

9. "Old Glory" flies proudly on the noble 'Oregon', by Strohmeyer & Wyman for Underwood & Underwood. Unlike the cruisers, the American battleships appeared somewhat squat and ponderous. Oregon's low freeboard made her a very wet ship in rough weather and difficult to handle.

10. "Battleship Massachusetts", No. 12757 by B. W. Kilburn. Oregon's twin sisters, Massachusetts and Indiana, also fought at Santiago; note the protective awning stretched across the foredeck.

11. "The Battleship 'Iowa', 'Fighting Bob' Evans, Captain." By Strohmeyer & Wyman for Underwood and Underwood. Easily distinguished by her tall funnels, Iowa was a slightly improved version of the Oregon and the newest battleship in the line at Santiago.

Exhibit

Opened February 18, at the International Museum of Photography is an exciting major exhibition of French daguerreotypes. Most of the 250 works that are in the exhibition have never been seen or published before.

Chosen from over 500 French daguerreotypes in the Eastman House's superb Cromer Collection, these images represent all facets of the history of daguerreotypy from France, where the medium was invented. Pictures ranging in date from 1839 to 1859 represent the photographers and scientists who worked with and improved the process such as Daguerre, Chevalier, Dupas, Bequerel and Duboscq.

Included in the exhibition is professional studio work by Sabatier-Blot, Disderi, Bisson freres, Millet and Vaillat as well as some extraordinary landscape, cityscape, still life, allegorical and genre compositions falling into the category of "amateur work." Reproductions and documentary daguerreotypes are also included.

Special sections of the exhibition will present special areas of interest during the daguerrean era that have not been focused on until now, such as books with engravings made from daguerreotypes (Lerebours Excursions daguerriennes, for example) and stereography. An entire section is devoted to hand-colored daguerreotypes, including the beautiful but little known work of Mme. Gouin.

This collection of daguerreotypes reveals a peculiar French style which will enable layman and scholar alike to add Frances's daguerrean work to the list of outstanding achievements made contemporaneously in that country in other areas of the arts and sciences.

Curator of the exhibition is Janet E. Buenger. A fully illustrated and complete catalog of French daguerreotypes in the IMP/GEH collection is projected for publication next year.

FOR MORE INFORMATION CONTACT: Christine Hawrylak, Publicity Director (716) 271-3361.
LARRY MOSKOVITZ  P.O. BOX 13151  OAKLAND, CALIF. 94661  
415-835-1319 DAYS OR EVE'S.  BEFORE 10 PM PST 
(If no answer please keep trying.)

STEREO SALE

- All views flat pre 1899 unless noted differently.  
- Postage and insurance extra - $1.00 under $50.00 and $2.00  
orders of $50.00 or more.  
- Calif. residents please include 6% sales tax.  
- Refund if returned within 5 days of receipt, insured and in  
same condition as sent.  
- Views sent upon receipt of payment.

1.  WESTERN - Colorado, Kelso Cabin - Georgetown, by W. G.  
Chamberlain - yell. mt. Fine cond.  $10

2.  DENVER - General View of Denver by Chamberlain - lots of  
buildings, yell. mt. cabinet also Fine condition  $15

3.  GOLDEN - Colorado, Looking East # 255 by Chamberlain  
yell. mt. cab.  F-VF sm. spot in sky  $15

4.  GEORGIA - Colo., from Toll Gate #172 - W. H. Jackson  
Clear Creek Series - Fine condition  $15

5.  COLORADO SPRINGS - Tejon St. Looking South #10 - Gurnsey  
yell. mt. cab.  VF  $15

6.  GEOLOGICAL SURVEY OF THE TERRITORIES - W.H. Jackson  
The Tetons Range #59 - oran. mt. cab.  F-VF  $14

7.  COLORADO - General Palmer's Residence - #1 Chamberlain  
Glen Eyre Series, yell. mt. cab. - dark rich print EXC  
$9

8.  - 10 views - Chamberlain's Colorado Scenery  
Including Cheyenne Canyon Series, Boulder Canyon, Garden of  
the Gods, & Glen Eyre Series - all yell. mt. cab.  
dark rich prints - Excellent  $15

9.  - Cemetery Rocks by Chamberlain #50 Monument  
Park (people standing by strange rock forms)  $6  

10.  - Grand View of Denver #83 - Duden Bros.  
oran. mt. cab.  $12

11.  COLORADO Scenery by Chamberlain - 8 views - Canary  
of the Arkansas, The Gate & Cameron's Cone, The Awkward Squad,  
The Gate and Pike's Peak, all EXC yell. mt.  $10

12.  - The Ute Pass wagon Rd. - Gurnsey #6a  
shows wagon train - tan mt. cab.  Fine  $12

13.  MANTOU - Beebe House #3, Mantou Kanaloo - Thelrow  
yell. mt. cab. - Good cond. - minor spot  $12

14.  CLEAR CREEK Series - Ocean Bath #194 by Collier, shows  
Big Hot Spring Resort building with signs & people  
outside shaft with tools tram. mt. cab.  F  $10

15.  POSSEY SCENIC - Glen Canyon (Colorado River) shows  
rocks and pool, yell. mt. cab.  $15

16.  - Canyon of Lodore, same Geological  
Survey as above, tiny boats & men in distance  
yell. mt. cab.  $15

17.  LEAVELLS, Colo. - St. Louis Smelting and Refining Co.'s  
Works & Offices #207 - Gurnsey yell. mt. cab.  $17

18.  OURAY, Colo. - Burro train loaded with iron for  
the mines #35 - no posting listed but great view shows  
both sides of main street, with signs, and burros loaded VF  
$18

19.  MIDDLE BOULDER from the Bridge, Cariboo Hill in distance  
#175 by Perry & Bohm - shows building along creek  
under construction, green mt. cab.  $4  

20.  - Street view in Middle Boulder from the  
Hewl House #179, shows primitive town - buildings  
and 2 people, green mt. cab. by Perry & Bohm (Denver)  $20

21.  MINING - The "Gale" Tunnel of the Hall Valley  
Mining Co. #102 by Perry & Bohm - great view shows  
miners outside shaft with tools tram. mt. cab.  $10

22.  CENTRAL CITY - L. Re Lean's Colo. Scenery #45  
shows town from high vantage point.  tram. mt. cab.  $9

23.  KANSAS - Blue Rapids, Coley's slacks, shows Tissue office  
& bank (hand labeled - no photog.) pink mt. cab.  $10

24.  CALIF. LOGGING - Conveying lumber to Coast in a Flume  
Pt. Arriba - Handscino Co. by Soule #1299 yell. mt.  $25

25.  - Wauling Redwood Logs To Casper River  
#1550 Soule - great view of oxen pulling logs  $25

26.  OREGON - The Willamette Falls #219 by C. S. Watkins  
shows falls in background. 1867 copyright - VF  
$20

27.  CALIF. LOGGING - Cutting Off Section of Big Tree Tree  
Fresno Co. by Soule #1281 yell. mt. Fine  $12

29.  CALIF - San Bernardino, Part of 3rd St. by Godfrey  
shows people outside, buildings with signs.  
Harness Shop, Arcade Hall Good oran. mt.  $15

30.  - Los Angeles - 159 Sonora by H.T. Payne - overall  
view from high vantage.  6 sl. faded oran. mt.  $15

31.  - Monterey - Del Monte Hotel #383 by J.J. Reilly  
shows grounds, carriages, & hotel  VF oran. mt.  $12

32.  - Mount San Bernardino #130 by Godfrey - street  
View & easy mt. in distance.  6 sl. faded  $12

33.  - Mission San Luis Rey de Francia - Watkins's New  
Series #641 oran. mt. Fine  $15

34.  - Mission San Gabriel - Watkins's New Series #628  
oran. mt.  $15

35.  PHILADELPHIA - 2 views - Dr. Mayes Building by Bell dated  
March 5, 1872, shows ice covered building from different  
angles. (titles handwritten) yell. mt. both Fine  $4

36.  - 2 views - #4 Boy's High School and #1  
Penn. Hospital, (Newell inked out but can be read on #1 both  
VG-F)  $10

37.  PHIL. CENTENNIAL - 4 views - Miss. State Building, N.J.  
Building, Log Cabin, American Volunteer (Granite Statue)  
titles underlined on reverse, pirates ? tan mt.  $9

38.  Engine & tram. cab.  VG minor spot  $3

39.  STEAMBOAT - #10 View From Steamboat Wharf, Newport, Vt.  
by A.K. Kempe - St. Johnsbury, shows Lake Lake siderwheeler  
Good alright soiled  $10

40.  SAILING SHIPS - View from Fulton Ferry - Brooklyn, N.Y.  
Kilburn #1754 (ships at dock)  yell. mt. VG  $4

41.  EROPTIC - 2 views of nude men draped in sea - through  
ghost, one labeled #96 Naughty but Nice  
carved at circa 1910 - 1920  $16

42.  VOURONT - 2 views by T.G. Richardson - #560 Franklin  
House, from Croquet Grounds- Highgate Springs and #562  
Old South Cottage- Highgate Springs yell. mt. both  
vf - $10

43.  BAY HAMPSTEAD - Bristol N.H. by C.C. Gardner - On The  
Ripps, Newfound River (show bridge & buildings along  
river) oran. mt. Fine  $7

44.  COON - New Haven, Lambs Temple of Music by H.W. Flint  
shows part of music store window & also Singer Sewing  
Machines next door, unusual view green mt. sq., corners  $10

45.  CANADA - Quebec - Fillette St. by Ellison & Co., shows  
great street view with people and signs  yell. mt. sq. corn.  
handlabeled view VG condition  $10

46.  - Quebec - Citadle by Ellison & Co. (hand labeled)  
yell mt. sq., corners VG sl soiled  $6

ALSO HAVE MANY OTHER FINE COLORADO, CALIF. & WESTERN STEREO  
PLEASE WRITE LISTING YOUR WANTS.

WANTED

SAN FRANCISCO VIEWS

YOSEMITE VIEWS

CALIF. TOWNS & MINING

HAWAII (FLAT CARDS)

C.E. WATKINS CARDS

MUYBRIDGE

HOUSEWORTH

WILL BUY ANY QUANTITY

PLEASE DESCRIBE & PRICE

Page Nineteen
FOR SALE
STEREO MAIL AUCTIONS since 1967. Six lists $2.00 with prices realized $3.00. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.


“STEREO PHOTOGRAPHY IN ROCHESTER, New York up to 1900”. 22 page booklet recording photographers and publishers active in Rochester. 8½" x 5½", unillustrated. $2.00 per copy. Robert Fordycz, 102 Vassar Street, Rochester, N.Y. 14607.

1,000 STEREO VIEWS for sale. Write for your specific interests. We are also always interested in quality Daguerreotypes. Pilecki’s Antique Camera and Image Exchange, 1109 Solano Ave., Albany, Calif. 94706. (415) 525-4804.


FOR SALE — Monthly list of stereo view & accessories. 3 issues for $2. Please register specific wants for preferred mailings. Robertha Farmer, Box 35156, Tulsa, Okla. 74135.

ASSORTED VIEWS — 10 for $3.50. Also have Amateur Exchange Club, tissues, Western, WWI, Anthonys, Hudson River, Nantucket, Ships, foreign and others. Boxed telebinocular viewers $25. Carol Anne Anes, 204 Lexow Avenue, Upper Nyack, N.Y. 10960.


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

STEREO VIEWS, general collector’s average duplicates for sale or trade. Beginners and average collectors please send stamped envelope for list. Arthur Lynch, 4310 Rudy Lane, Louisville, Ky. 40207.


KEYSTONE STEREOSCOPES circa 1904. Very good condition, $25.00 each ppd. Complete set of 131 Rainforth Medical Stereoviews with original viewer, listing of views, and box (See Darrah, Page 163), $150.00 ppd. William Brey, 1916 Cardinal Lake Drive, Cherry Hill, N.J. 08003.

WANTED FLORIDA IMAGES — Stereo views, photos, post cards wanted to buy or borrow for copying. Contact Mrs. Allen Morris, State Photograph Archive, Strozier Library, Florida State University, Tallahassee, Fla. 32306.

ANY OF THE VOLUMES of the Edinburgh Stereoscopic Atlas. Also interested in Book Box sets. Pay cash or have View-Master Naval Ordinance Discs and Tru-View strips to trade. Don Lowy, 29 Lincoln Ave., Livingston, N.J. 07039.


CANADIAN STEREO VIEWS, especially those of Hamilton, Ontario and vicinity. Robert J. Dynes, 70 Galbraith Dr., Stoney Creek, Ontario, Canada L8G 1Z9.

WANTED: Buy or trade for Hurst’s Stereoscopic Studies of Natural History #14 - Large Eared Owl, and #54 - Belted Kingfisher. Will pay top dollar for these views or have excellent trade material. John David Laird, 6808 Lakecrest Court, Fort Wayne, Ind. 46805.

MICHIGAN stereo’s and other interesting photographs wanted. Will pay your price or trade from 10.000 stereo’s. Dave Tindel, 327 Minnesota, Troy, Mi. 48084.

PRE-1900 CALIFORNIA items. Also books illustrated with original photographs. Louise Fielder, 46 Almendral, Atherton, CA. 94025. (415) 366-8850.

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.

WANTED: Filmstrips for Tru-Vue viewer produced in Rock Island, Illinois. Approx. 1935-1940. Views are 1" x 1" in 31" strips of 15. Film has Eastman Kodak Safety Film printed in margins. John E. Carson, 16208 SE 31st St., Bellevue, Wash. 98008.

VIEW CARDS, Chicago fire, Galveston, Texas flood & Alaska scenes. Glass slides, all kinds and sizes. Alton Vogel, 704 E. Cameron Ave., Rockdale, TX. 76567.

WANTED: Information about the production of stereo views meant to be seen without the aid of a special viewer. Rick Dingus, 931 Buena Vista SE #D-109, Albuquerque, N.M. 87106.

NEWCOMER seeks information on U.S. equivalents of French Taxiphote — stereo slide viewers. Dan Cooper, Box 597, So. Orange, N.J. 07079.

WANTED: Stereo cards, cartes-de-visite, cabinet cards, etc., of ghost and spirit photographs; also other forms of photomontage, and cartoons about photography. H.K. Henisch, 346 West Hillcrest Ave., State College, Pa. 16801.

WANT ANY INFORMATION you may have on stereo photography with pinhole camera — now experimenting in museum class. Still offering good trades for Florida stereographs. Clem Slade, 4290 Great Oaks Lane, Jacksonville, Fla. 32207.

WANTED: Stereo views by James M. Davis (photographer), published by Kilburn, of sporting dogs in U.S. Field Trials hunting competition, circa 1901. Mrs. Reed P. Berry, 381 North Kenter Avenue, Los Angeles, Calif. 90049.

EROTICA WANTED: daguerreotypes, ambrotypes, tintypes, paper. Also any images of people with their pets. Don Preziosi, 244 East 26th Street, New York, N.Y. 10010.


CAVE STEREO VIEWS wanted — I pay top prices for anything about caves. Also need cave postcards prior to 1920. Especially need material about early cave explorer Floyd Collins. Charles Pease, Box 547, APO N.Y. 09057.

WANTED — Early all wooden and unusual design cameras, daguerreotypes with animals and the unusual, unusual stereo viewers. RoBerta Farmer, Box 35156, Tulsa, Okla. 74135 (918) 622-7843.

WANTED: Views #14, 15, 16 from “Krolls Pictures for use with Stereoscope”, also views #5511 (2), 5518 (9) by H.C. White Co. Part of set showing Courtship & Marriage - 1902. Lucille Rowoldt, 10010 Rosemont Ave., Rosemont, Ill. 60018.

WANTED: Fine tissues, S.E. Penna & Delaware, trains, etc. Many views to trade. W. Taney, Box 45, Phoenixville, Pa. 19460.

BRIDGE AND TUNNEL construction views wanted. Will pay or trade well for desired items. Write for latest swap/sale list. Mark Peters, 1786 Spruce St., Berkeley, CA. 94709.

VIEWS OF OHIO cities and towns, especially by local photographers, especially want any views by Waldack, Sweeney, Ryder, North and Oldroyd. Also want Cortescope viewers with Cortescope views, and Whiting View Co. “Twentieth Century Series” (any subject). John Waldsmith, 1345 Tiver-ton Sq., N., Columbus. 0. 43229.

PHOTOGRAPHIC CATALOG II
Will include: scenic, occupational, and stereo daguerreotypes as well as ambrotypes and tintypes.
Stereo views, with particular emphasis on California views by Muybridge, Watkins, Houseworth, Batchelder, etc.

$4 for the next two issues

Maillet 250 GORGE ROAD
CLIFFSIDE PARK, NEW JERSEY 07010

Telephone: (201) 945-7371
Postage extra, insurance optional, 5 day return privilege.


2. Book. Aerial Stereo Photographs: 92pp pix, descriptions, for map viewer or easily freeware as 65mm. separation dramatic hyper stereo, Exc. $4.


11. Boxed Set. World Tour, Key. 100 set, Exc. $45.


18. Canada. Vallee Que. #130 Champlain St, fine view, Exc. $6.5.


20. Cave. 2 Mammoth by Waldack (Anthony) 6, 37, Exc. $13.


26. Disaster. 10 fine litho SF Quake, refugee camp, Exc $6.

27. Expedition. Wheeler 1872, #3 Kanab CK, camp, by Bell 1182.


31. Oil. Robbins, Drake Well, the first, CabSize, Exc. $12.

32. O'Sullivan. 1874 Expd #34 Adobe church, Exc. $15.

33. O'Sullivan. 1874 Expd #39 Ute Squaw in costume, Exc $40.

34. O'Sullivan. 1874 Expd #40 Ute Braves full dress Exc. $50.

35. O'Sullivan. 1874 Expd #41 Apache newly weds, Exc. $50.

36. O'Sullivan. 1874 Expd #42 Apache Brave, rifle, Exc. $45.

37. O'Sullivan. 1874 Expd #43 ruin Pueblo San Juan, classic of 2 assist. view camera, former USGS curator thinks one O'Sullivan, I am slightly skeptical, nice. Exc $60.

38. O'Sullivan. 1874 Expd #48, #49, #50 Shoshone Falls, Horn pl94 shows #49, comparison with his c1868 views at falls show marked improvement, 3 views, Exc. $39.


41. Photographic. Vail Mohunk view, good darkest, VG $8.

42. Ruope-Jep War. U&U Exc. $1.5ea: 7559, 7561, 7564, 7565, 7567, 7571, 7572, 7575, 7578, 7579, 7581, 7591, 7592, 7595, 7598, 7599, 7606, 7725, 8112.


44. Souix Falls. Manson #10 falls & factories, VG $4.


51. Viewer. "Novelview" 35mm strip viewer in original printed box with reel (Niagara) similar to Tru-Vu, VG $16.


54. Watkins. 4810 orchard, Sunny Slope farm, VG $5.

55. Yosemite. 5 views by Bierstadt 1870's: 1102, 1109, 1155, 1159, 1183. Adv. VG, good group. $19.

WANTED: Choice early foreign views for my collection of over 1000. Condition is important; less so if very early, rare, or unusually interesting. Especially want views such as: Berlin, Eton, Good, Grunby, TNW, Africa, Asia, China, Epreuve a Mouvement, French blue or green cards with ornate gold border, Industrial, native Costumes, Occupations, Peasants, Revolutions, Ruins: prehistoric as Central Amer., pyramids, Stonehenge, etc; Scenes in Our Village, Schleswig -Holstein, Still life with game, Gues Canal Inauguration, Unusual, Wars—MUCH MORE! If it is nice, I'll pay $5-10+.
AN IMPORTANT EXHIBITION AND SALE OF FINE AMERICAN DAGUERREOTYPE AND AMBROTYPE PORTRAITS. THE NINETY-SEVEN IMAGES WERE SELECTED FOR CONDITION AND QUALITY OF INTEREST AND SPAN AN IMPORTANT PERIOD OF AMERICAN PHOTOGRAPHIC HISTORY.

COLLECTORS ARE INVITED TO CONTACT THE GALLERY

ANDROMEDA GALLERY LTD.
493 FRANKLIN ST., BUFFALO, N.Y. 14202 716-881-2548
Viewer Feature

Rosewood & Brass

By Harry O. Copher

This viewer came to a dealer in West Virginia with a container of antiques from England. It has a magazine that holds 45 views and was loaded with English views in the 1860-70 period.

The viewer is 19 inches high, the base measures 11 3/8" deep and 10 3/8" wide. It is focused by means of a knob attached to a rack and pinion arrangement at the bottom of the lens holder.

The finish is rosewood with the hardware being brass. There is a 6" x 3 3/4" opening in the back of the viewer. This opening has an opaque glass sliding arrangement and can be opened or closed for the viewing of glass or tissue views. It also appears that an auxiliary lens arrangement could be attached here and with pictures mounted back to back they could be viewed from front to back.

The lid has a locking arrangement and has mirrors mounted so that light can be reflected onto the stereo views.

There are no markings on the viewer to indicate the make or date of manufacture. The equipment is all original and in working order.

Do we have members with a similar viewer?

---

EVENTS

The Midwest Photographic Society will hold their Spring Show in Kansas City on Apr. 23 & 24. Further information is available from M.P.H.S., Box 882, Columbia, Mo. 65201.

The Photographic Historical Society of Canada will hold their Trade Fair in Toronto on May 14. For further information write P.H.S. of Canada, 6 Kirkton Rd., Downsview, Ontario, Canada.

The American Photography Museum Associates will hold their first semi-annual meeting on May 14 and 15 at the Museum in Baraboo, Wisc. The meeting will consist of a symposium with a select program on Saturday, and Saturday night will be set-up for a swap-meet. The Sale and Show will be held on Sunday. Further information is available from American Photography Museum Associates, Ringling House, P.O. Box 321, Baraboo, Wisc. 53913.

The Ohio Camera Collectors Society will hold its annual three-day trade fair on May 28, 29 & 30 in Columbus, O. Information is available from O.C.C.S., P.O. Box 282, Columbus, O. 43216.

For the 3-D movie buffs, we are pleased to see the re-release of one of the 3-D classics, "House of Wax". It is now making the rounds of theatres, being shown in full 3-D. "House of Wax" was the first high-budget, technically excellent 3-D film. Produced by Warner Brothers, it was released in 1953 in six-track stereo sound and 'wide-screen'. It quickly became the highest grossing 3-D film of the 1950's. I recommend it to any person who has never seen a 3-D film and for those who have, to go see one of the best.

(Editor's note: This column is offered as a free service to help keep our members informed of coming events in the photographica field. Deadline for the May-June issue is April 9.)
"Silver Image Antiques"

WANTED:
Early photographic items, military material, store goods before 1920, coins, political badges and other collectables.

PLEASE CONTACT:
Mr. and Mrs. Tom Gordon, Jr.
Westminster, Maryland 21157
848-0275

*Note photos within are of one half of view being described.

1. View of the SPHYNX AND THE GREAT PYRAMID, at Geezeh. #349. Ent. Sta. Hall Class stereogram which appears to have been taken by the Photographer Frith. View has beautiful contrast being absolutely clear. Paper label affixed with description of view. Circa. 1855-60. A truly fine example of a glass stereogram nice addition to any collection. Exc. Cond. $56.00

2. French Tissue Cards: Diables, Journey Into Hell. 5 Cards entitled; 1) Enlevant des Infideles 3) Les Cuisines De Satan #21 4) Les Folies Humaines #28 5) Demon du Jeu #26. Pin pricked, tinted overall VG. Cond. 1 lot price $30.00

3. Civil War Related Views: An unusual group of three views obtained from an early stereo collection. They are: 1) Circa. 1865 view of Stonewall Jackson's Grave pub. by Selden & Co. Richmond. 2) Tinted card of the Agricultural Department, Great Sanitary Fair Phila. 1864 by Cremer & Co. 3) again Great Sanitary Fair View, Phila. 1864. Photo of Art Gallery. All sq. Cor. Mtd. views. Original purchase slip dated 1939 from Lowdermilk Book Co. Wash. D.C. included. Price then for lot $1.05. Gd. to VG. Cond. lot price $35.00

4. Cave Views: Magnesium Light Series - Mammoth Cave. Hall, Series #30 photo of large party of persons in Columns, Series #32 columns at furtherest end of the Concert Room, Celebrated violinist preformed here on 1866 by Anthony. Yellow Sq. cards. Condition is mint. Slight corner crease on #34 not affect to the image. $32.00

5. Watkins Glen, N.Y. Series; Pub. by G.F. Gates of Syracuse. Cab. mounts orange with round corners. 6 Cards entitled; 1) Spiral Gorge #18 2) Mystic Gorge #41 3) Glen Pavilion #23. 4) Still Water Vista #5. 5) Spectre Gorge #31. 6) Iron RR Bridge over Watkins Glen #22. VG plus but light soil. One impressed Artotype. 1 lot price $14.50

6. Views of Broadway, N.Y.: Pub. by Anthony and Co. by the New Gelatine Process. With interesting adv. on reverse. 6 views of which five are entitled Broadway showing changes in street traffic and Omnibuses and one view of Broadway near the Metropolitan Hotel. A fine overall view of Broadway Circa. 1875-80. Grey mount rd. Cor. 1 lot price $25.00

7. View of the ARC DE TITUS A' ROME #33, By G. Brevete 1921. Glass stereogram of beautiful light and dark contrasts having pinkish cast in skyline. Description penned on border in white ink. Circa. 1855-60. In new cond. being a truly classic example of stereographic art. $65.00

* PLEASE NOTE WE ARE WORKING ON OUR FIRST LIST OF STEREO PHOTOGRAPHICS FOR A COMPLIMENTARY COPY WRITE TO THE ABOVE ADDRESS. THANKS FOR YOUR INTEREST.
OFFERING FOR SALE

STEREOGRAPHS

BY

H. H. BENNETT

Send for Catalogue listing complete stereo subjects.
Published by Henry Hamilton Bennett (1865 thru 1908)
Listed by title and number. $2.50 (Includes postage in U.S.
Add .25 outside of U.S.)
A valuable reference book never published before.
PLUS
Slip in price list of available Stereographs for sale by The Bennett Studio.
473 subjects, all un-circulated and in mint condition . . .
SUPPLY IS LIMITED . . .
Orders filled in order of earliest post mark.
Also
A list of Stereographs wanted by the Bennett Studio for which we will pay from $10.00 up to $150.00 depending on condition.

The Bennett Story

Brief History of H.H. Bennetts Life and Works (11 illustrations)
WRITTEN BY BETSY REESE, GREAT GRANDDAUGHTER OF H.H. BENNETT.

SPECIAL OFFER TO NATIONAL STEREOSCOPIC MEMBERS ONLY!

Each book ordered will be autographed by Ruth Bennett Dyer, daughter of H.H. Bennett (Age 82).

Price . . . $1.25 Postage Pd. . . . add .25 outside the U.S.

ENLARGEMENTS SUITABLE FOR FRAMING

Just send us the number of your favorite Bennett Stereographs along with a Self Addressed Stamped Envelope for prices and styles. Your favorite Bennett Stereo will be printed from the original glass negative in 8 x 10, 11 x 14, 16 x 20 or wall size mural.

Send to:
THE H. H. BENNETT STUDIO
P.O. Box 145
Wisconsin Dells, Wisconsin 53965

Stereograph Catalogue — $2.50
The Bennett Story $1.25