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WANTED

CALIF TOWN VIEWS

NEVADA VIEWS (Towns & Mining)

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EARLY ANTHONY CALIF VIEWS
By John Waldsmith

A number of members have written asking for instructions on how to "free vision" stereo pairs. This is the ability to look at a stereo pair in stereo, without any optical device. There are several advantages to being able to see your stereo views without fumbling with a viewer. It makes it possible for you to look at a large number of views in a relatively short period of time. Have you ever purchased a view to discover when you have arrived home that it is "flat" or "pseudoscopic?" This can be very frustrating and often costly. It is impossible to carry a viewer at all times, especially while hunting for views at flea markets and antique shows and the free visioning comes in very handy. Also, if you are mounting your own stereo views, it becomes simple to be able to "see" the hoped for results as you progress.

Not every person may be able to free vision but with practice it can be mastered by a vast majority of people. It is much like trying to ride a bicycle. At first it seems hopeless but in time you overcome the obstacles and become an expert. It took me several months to train my eyes to focus properly but now I can see any size stereo pair from the small ones in advertisements to large 10" x 10" prints.

The idea is attempt to see objects at infinity so that the eyes do not converge as they do when you are looking at near-by objects. Stand before a window through which you have a clear, unobstructed view for some distance. Focus your eyes on some distant object, a building, an automobile, etc. Relax, do not try too hard. Now, while your eyes are in this condition, hold up both hands at arm's length before you, with the forefingers pointed straight up and about 2½ inches apart. Continue to focus on the distant scene and move your two fingers a bit closer together or farther apart until you apparently see three fingers. (This will be out of focus for most persons.) When the two fingers are the right distance apart, the center finger of the three you see is opaque (because it is a double or superimposed image of both fingers) while the outer fingers are transparent (because each one is a one-eye image, the distant view seen by the other eye occupying the same apparent location as the finger).

Now attempt this with a stereograph. I first was able to free vision with a 35mm stereo transparency. It was possible for me to see the stereo image on a regular stereo view card but I could not "hold" the image because my eyes would toe-in and I would lose the stereo effect. To master this problem, I held the transparency at about half arm's length and just above it placed the regular stereo card. I then gradually moved my eyes up to the stereo card and it "dropped" into stereo. It was a great feeling. After several months I had finally been able to hold the stereo image. After a minute or so I placed the view down and picked up a stack of about ten stereo cards. Again I placed the transparency before me and my eyes converged the pairs into stereo. I quickly learned to ignore the outer two images (remember you will be seeing three images the middle one in stereo). Picking up the stack of views, I looked at each one in stereo, one after the other. It was super! I took a whole drawer from my collection and in a few minutes had seen several dozen views in full stereo.

The trick is to converge and focus at the proper level so that you are relaxing and feel no real strain in viewing a number of views. It takes a little practice at first but soon becomes natural.

If the above method has failed for you after several attempts then I suggest the following which has worked for a number of N.S.A. members. Take a lithoprint or some view which you have no real close attachment to and cut it in half. Now you have two stereo pairs, separated. As with the first method, fix your vision on a distant object. Now bring the two pairs before your eyes at about half arm's length. Continue to focus your eyes on the distant object though. Move the pairs together until you see three images. Slowly pull the pairs apart until they are side-by-side as in the original. Again this takes practice. For most of you the image will be out of focus but in stereo. Again practice makes perfect and soon you will be able to master this skill.

Do not practice for too long a time. A few minutes each day should be sufficient. I have seen some people do it on the first try! Or like me it can take a few months.

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Deadline for the next issue is April 9. Please also note that the full page display advertising rate is now $35.00. New rates are presented on the "Classified" page.
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**COVER:** This month's cover features E. & H.T. Anthony view No. 6792 "Exposition of the National Photographic Association-Cleveland Bank 1870". Turn the page for John Waldsmith's article describing the photographic convention. (John Waldsmith Collection).

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THE CLEVELAND CONVENTION OF 1870

By John Waldsmith

In the early 1860s, professional photography was growing at a tremendous rate. Many of the established photographers, especially in New York and Boston, felt that a national organization was necessary to control and regulate the profession. In November, 1862, the New York Evening Post suggested an exhibition by the photographers of the country. No doubt the Civil War played a part in delaying the organization and an exhibition. At the end of the war, the leading New York photographers, led by Abraham Bogardus, called for a meeting of photographers to be held in New York City on April 7, 1868. Throughout the months of February and March, photographers in the major U.S. cities met to select a delegate.

The main issues were the opposition to the re-issue of the bromide patent, and to make an effort to modify the revenue tax. At the meeting, officers were selected and a National Union of Photographers was founded. They met again in Philadelphia on December 1, 1868 and the first convention was set as June 1, 1869, in Boston.

The first convention in Boston though was again a formative meeting. Most of the member’s time was spent in arguing about Cutting’s and other photographic patents. James F. Ryder, the leading photographer of Cleveland, Ohio and a member of the Executive Committee proposed the site of the next convention should be Cleveland and a date of June 7, 1870 was selected.

Unlike the earlier conventions, the Cleveland meeting was the first national convention in which photographers came from throughout the United States and Europe. James F. Ryder was chosen as general chairman in charge as well as local secretary. He wanted to

E. & H.T. Anthony & Co. exhibit area at the 1870 Cleveland convention. To the right is a corner of William B. Holmes’ exhibit. (James Becker Collection).

Page Four
have an exhibition of the finest photographic work plus a display of the newest equipment. Ryder made arrangements to have the Cleveland Bank's Central Rink used for the event. The main floor was set up for displays and at one end a speaker's platform was set as a small stage. Along the sides of the room was a balcony for visitor's seating during the speaking sessions. Several dozen American flags were hung from the rafters and a large sign proclaiming "Photography/1870/America-Europe/ Elevate Your Art — It will Elevate You", hung in the middle. The two leading suppliers of photographic goods, the Scovill Manufacturing Company, and E. & H.T. Anthony & Co., had large displays at opposite ends of the display floor.

The meeting opened on June 7, 1870 with a speech by the president of the Union, Abraham Bogardus. He congratulated the association on the large attendance. James F. Ryder then rose to give the opening address. He said, "I take my share of pride as a Clevelander that our city is honored by this meeting. I am proud, too, of our magnificent show of photographs. So large and fine a collection has never before been brought together in this or any other country... As a citizen, and in behalf of the photographers of Cleveland, I bid you welcome." (Cleveland Leader, June 8, 1870).

The morning meeting for June 8 was called to "take a collection of $700" for defraying the expenses of the association, and to further the interests of the photographic art. The afternoon session was opened with a speech by Dr. Herman Vogel of Berlin, Germany, who had created something of a sensation with his method of retouching photographs. Ryder had contacted Vogel in 1868 after reading about the method in letters from Edward Wilson, editor of The Philadelphia Photographer. Vogel sent Herr Karl Leutigib, one of the leading German professionals, who arrived at Ryder's gallery in Cleveland sometime during the fall of 1868. Therefore Ryder became the first major photographer in the United States to use retouching and had invited Vogel to be a speaker.

After Vogel spoke, Bogardus asked for motions to determine an official trade-mark and name for the Union. A Mr. Youngman "proposed that the association have a badge or trade-mark by which the work of members of the association should be known. This was voted unanimously. It was decided to have the insignia 'N.P.A.'; National Photographers' Association." (Leader, June 9, 1870.) That evening the Germania band gave a concert for the visitors.

The morning of June 9, Bogardus "stated that the sum collected for the indebtedness of the association amounted to $53,300. Officers were then elected for the ensuing year: they were: Abraham Bogardus, of New York, president; Albert Moore of Pennsylvania, treasurer; Edward L. Wilson of Philadelphia, Pa., secretary. F.W. Hardy of Bangor, Me.; J.F. Ryder of Cleveland, and D.K. Cady of Cincinnati, O., were among the 100 elected as vice presidents." (Leader, June 10, 1870). After voting to hold the next meeting in Philadelphia in June, 1871, the N.P.A. members went over to Monument Park, site of the Perry Monument. Thomas T. Sweeny set up his stereo camera and George G. Johnson set up his larger format camera. Because of Sweeny's long exposure, Johnson appears as a blur behind his camera in the stereo view.

Robert Taft reproduced an enlarged half of Sweeny's stereo view on page 330 of Photography and the American Scene. I have never located the Johnson photograph. From the list on the back of Sweeny's stereo views, I know that he took two other stereos of the convention. The only stereo views I have found, however, are those published by E. & H.T. Anthony Co. (There are five different interior views, all numbered as #6792).

On June 10, the Cleveland meeting closed. Other conventions were to follow in Philadelphia, St. Louis, Buffalo, Chicago and Cincinnati, but the Cleveland convention was one of the largest and most successful. The total receipts of the convention were $1,117.55, which paid all the expenses.

William B. Holmes' display of Patent Roller Cameras. To the right rear portion of the view is Charles Bierstadt's exhibit of Niagara Falls Prints. (James Becker Collection).
GEORGE ROSE
Stereograph Photographer and Publisher
1861-1942
By Ron Blum

George Rose was one of the pioneers of photographic art in Australia. He formed the Rose Stereograph Company in 1880, nearly one hundred years ago, and has been acclaimed as a great stereo photographer. His photographic work was very excellent as he took painstaking care with his work, ensuring he had the best vantage point and composition before taking his picture.

He captured many notable events for posterity including the "Commonwealth" celebrations, Royal visits, coronations and war events.

George was born at the gold mining town of Clunes in the State of Victoria on the 10th December 1861. His father, William Rose, was a Cornish Sea Captain who married...
at about the age of 40 and later developed a shoe retailing business in the Melbourne suburb of Windsor in 1877. George worked with his father in this business for a while but was never very happy there.

As a hobby he became interested in natural history, music, astronomy and photography. The latter was to become his foremost interest and in order to procure good forest scenes he would journey by the last train on Saturday nights, accompanied by his younger brothers Walter and William, to Croydon in the Dandenong Ranges. This period in Australia was before the “Early Closing Act” when the normal working week covered six days. No roads existed in these parts and the three would hike to Mount Dandenong and then camp for the night. One can imagine the three lads walking those bush tracks, on a moonlit night, carrying their food, sleeping and photographic gear and arriving at their camp site well after midnight.

Plate cameras in those days were quite heavy items to carry for long
distances. Camp was often made under a giant fallen gum tree which they would use as a base the next day. The views of the fern gullies taken by George with his first camera started him off on his photographic career. His intense interest in this field remained with him for the rest of his life.

It didn’t take him long to leave the boot business and start a career of his own when he formed the Rose Stereograph Company in 1880. Although the address has changed and the Rose Stereograph Company is still flourishing strongly today under the same name. Since the days of the cinema, the popularity of the stereograph declined in Australia as it did elsewhere around the world.

In about 1908, George concentrated more on postcards which were becoming very popular, although he still continued to produce his excellent stereographs for many years to come. The production of the “Rose Series” postcards boomed over the years to follow, such that he had about 20 people employed full time to keep up with

“The Russian Cruiser “Czarevitch,” Kai Chau, China. The boat was chased by the Japanese fleet to the port where she now lies disarmed.”
the demand. Today the Rose Stereograph Company produces coloured post cards (by high speed machines), folders, car-stickers and a large range of souvenirs and colour slides.

In the early years of his photographic venture George would often go to Fern Tree Gully and other places and take photographs of picnic parties. He would obtain the name and address of the leader of the picnic group and later show him a sample of the group photograph and take orders for copies.

As his business expanded, George travelled all over Australia and made many tours overseas, always with his camera and always aiming for perfection. His tours took him all over Europe, North Africa, Asia, North America and the Pacific. The films he took were sent back to Australia for processing and distribution. He established sales offices in London and Wellington, New Zealand; as well as in Australia at Melbourne and Sydney. The stereographs he published were...
mainly outdoor shots covering at least 38 different countries.

George Rose became an expert mountain climber and hauled his Stereo camera to many peaks in New Zealand, Norway and Switzerland (including the Matterhorn and Wetterhorn). He also did much mountaineering in Australia, notably at Mount Buffalo and the Grampian Mountains in Victoria, where he pioneered many of the viewpoints. His name today is commemorated in the Grampians by Rose's Gap, and Rose's Creek.

At about the turn of the century, the Rose Stereograph Company shifted from Windsor to Armadale, and adjacent suburb. It was at these premises that the bulk of the stereographs and the early black and white postcards were produced. In addition the Company produced birthday greeting cards, glass lantern slides in both stereo and mono, as well as stereoscopes. The latter were packaged in purple cardboard boxes with gold scroll work and lettering.

The stereographs were sold either singly or in boxed sets. These boxes were normally coloured red, blue or green with gold lettering etc. Holding up to 40 cards, they were usually titled in gold, indicating the contents; e.g. "Visit of American Fleet to Australia 1908" (refer to "Stereo World" Vol. 3, No. 6).

Rose stereographs were also made up into sets for schools in the "Educational Series" with titles such as "Industries and Productions", "Characteristic Features" and "Physiography." This idea was probably copied from the Underwood and Underwood school series.

The stereograph card mounts changed over the years both in design and size. The earlier cards were about the same height as the typical American mount but later issues were about a half inch higher, resulting in a bigger and better picture. Both types had round corners. Stereo issues that followed in the declining years (some were reissues), returned to the conventional height but with the upper corners cut square.

George was married twice and had two sons, Herbert and Walter Rose being transported across a river. Note camera equipment on river bank. The photograph was probably taken in India in 1903 during his visit to the "Delhi Durbar".

"Delhi Durbar. Giants from the Kashmir State: height 7 ft. 6 in. and 7 ft. 9 in.", No. 4645 by George Rose.
by his first wife.

Herbert inherited his father's artistic capacity and became a well known etcher and painter. He held exhibitions in France, England and Australia which were financed by his father. His pencil drawings, paintings and etchings of buildings and villages were noted for their light Whistlerian delicacy of handling. His work may be seen in most galleries throughout Australia. While travelling in the East in 1937 he contracted smallpox and died in the Isolation Hospital, Delhi.

Walter, the younger son, more noted in sporting circles, was an astute business man—unlike his father and brother. He eventually took over the Rose Stereograph Company while his father continued with the picture taking throughout Australia and the world.

In Australia George toured everywhere in a specially made De Soto powered bus-caravan. A platform built on top enabled him to set up his camera with a good vantage point. The van was also equipped for cooking, sleeping and with a darkroom for developing his films.

George Rose was a non smoker, vegetarian and drank only milk and water. His needs were simple which suited his way of life.

At the age of 80 George was still making extensive tours, in his special van, taking photographs for the post card business. This included a tour of several thousand miles to Queensland and Adelaide. He died suddenly soon afterwards of pernicious anaemia having lived an active life to the very end.

Walter, the younger son, who owned and managed the business in the latter years of George’s life, pre deceased his father by about two years. The management was then taken over by two of the employees, Messers Cutts and Gilbert. The son of the former now operates the Rose Stereograph Company.

It is not known how many stereographs were produced. Catalog numbers go over 18,000 and the very early cards were not numbered at all. Titles in those early issues were often hand written on the rear. Numbers were usually allocated in blocks with new subject titles commencing on a convenient hundred, and were not necessarily in chronological order. It is estimated that George Rose published about 9000 different views, practically all of which he took himself. There were a few exceptions, usually indoor scenes of a humorous or sentimental nature, which were obviously copied from others such as H. C. White and Kilburn Brothers. These copy issues fortunately were few and number probably less than 30 cards.

Very few of the original stereo negatives are in Australia now as most were sold to U. S. servicemen during the latter part of World War II.

George was truly a great stereo photographer who always strived for perfection in his quest for new pictures. I wonder if any other photographer/publisher ever travelled so far or climbed so high with his stereo camera. There is no doubt that George Rose was a great stereo photographer.

FOOTNOTE
The author would be pleased to hear from anyone who knows the present whereabouts of the stereo negatives sold to servicemen during World War II.

ACKNOWLEDGEMENTS
The writer would like to thank the following for the assistance given in this article.
Mrs. M. L. Fornari, Toorak, Victoria.
Mr. N. R. Cutts, Rose Stereograph Company
Mr. H. P. Brown, President, Stereo Society (Australian branch)
Mr. B. Betts, Librarian, Stereo Society (Australian branch)
Latrobe Library, Melbourne, Victoria
Q: "Are you still hunting for views today?"
A: "Oh yes. I am looking for views by any photographer that I'm not familiar with or a type of subject or workmanship that I haven't seen before of a given photographer. I have never been interested in rarities for rarities sake. There is no view that I have ever seen that I felt that I had to have. I've collected primarily to get representative work of every stereo photographer that I am able to find. In some cases I'm content with one or two views simply to have a record of his existence. In other cases, in most of them, I would like enough of a series of views to indicate his early work, his late work and his best work. So that I know something of the scope of his operation and the range of his interest."

Q: "How many photographers do you have in your catalog?"
A: "Oh, I know how many I've got. At the present time I have 6,150 American stereo photographers."

Q: "I saw the file cards."
A: "You saw the subject file there. And I have about 2,000 foreign stereo photographers."

Q: "This brings us to your new book. Earlier word was out that it would be limited just to foreign views, because you had mentioned that in Stereo Views."
A: "I said that originally thinking I would write a small companion volume and of course when that book came out I not only discovered some stupid mistakes I had made myself that are almost a matter of negligence and in other cases they were ignorance. And I learned a great deal more, and the more collectors, the more we learn, until it has become almost impossible for one person to know what is going on. And we're turning up things that I never dreamed that were in existence. But the new book will literally cover the entire field of stereo photography from its commercial standpoint. I'm not going to do anything with the amateurs, except the early amateur clubs, which existed in order to encourage stereo photography. And I'm going to do everything from daguerrean to the small views, that is 40 x 70 millimeter size. They were published mostly in the 20s and 30s. Actually it grew out of the Richards and other French machines of the early 1900s."

Q: "And it will be profusely illustrated?"
A: "I hope to have 300 illustrations with one signature in full color. To indicate the kinds of views that were hand-tinted and so on. And let me simply mention as part of this color, the lithoprints, which like so among other collectors, I despised for many years as junk and actually referred to them as this. I've learned in the past 10 years that some of the earliest high quality half-tone color printing was developed producing stereo cards in Chicago and New York. And many of the techniques in getting a fine register, to get a good image, were literally developed by stereo view printers. They were made much better in quality than post cards. Post cards and stereo views were really the main supports for early four color printing. So that from the printing art, not so much from photography, but they were all produced from photographic negatives, the lithoprint deserves a good deal more of study than I was ever willing to give it, earlier than that is."

Q: "What about the photograph duplicated views put out by Appleton and others earlier, they are lithographic, right?"
A: "Actually there are at least 10 kinds of photo mechanical duplications. We have true lithographs and printed on good paper, that is printed from stone, we have all kinds of colotypes, photo-gelatin based. And the Albertype in the 70s used by the Bierstadts, Alberi Bierstadt. It is not named for this Albert, rather for the one in Germany that produced the invention. Then there are heliotypes which are a thicker kind of colotype with a glass plate and some of these are so well done that you can only tell them from the photographs with a hand lens. And some of them are extremely difficult to tell from the colotypes. And then there are some very cheap ones made in the copy issues in which these are now photo-gelatin, by a typical bicromate hardening of the gelatin. And by the way some are xylographs printed from wood blocks and the little folders of 10, 12, occasionally 20, even 24 views, they were put out in the 1850s by Appleton and Langenheim. These are xylographs. These are printed from wood blocks. Now the images are not always sharp, the colors are often applied in blocks and color printed. Others are hand colored. This is simply similar to book illustrations."

Q: "Was it their intention in the 1850s to produce a low cost stereo view for somebody who couldn't afford the better photographic stereo views?"
A: "The price wouldn't have made that much difference, because there were more operations of handling and mounting them and putting them in book form. They weren't sold loose, they were sold in books. I imagine that they were cheaper and I'm sure the price had a part of it. But I also think that if there was another consideration that it was convenience in handling in book form, rather than loose cards. I can't tell you what was in the mind of the people working with them. But I'm sure Appleton sold them more cheaply than they sold their cards."
By William Brey

America's first patent for a stereoscopic device was #9,611 dated March 8, 1853. The inventor was John Frederick Mascher, a twenty-eight year old German born clock and watchmaker.

The spark of inspiration for Mascher's invention appeared in an obscure English periodical — "The London Mining Journal." In early 1852, this Journal reported having seen Stereoscopic Daguerreotypes at the establishment of Messrs. Voigtlander and Evans at Knightsbridge. Two cameras had been used to capture the image and the results had been viewed in a stereoscope.

An extract of this article was reprinted in the May 8, 1852, issue of "Scientific American" where John Mascher, a resident of Philadelphia, read it. This brief report evidently captured his imagination because he began experimenting immediately and on June 13, 1852, wrote the following letter to "Scientific American" describing how he had reproduced the "solid daguerreotype," first with his home-made reflecting stereoscope and then with a modified form of opera glasses he had developed.

"My stereoscope is 9 inches long, 6 high, and 5 deep; my daguerreotypes are half sizes, placed upright in each end of the box (stereoscope); I have two mirrors, diverging at an angle of sixty degrees from the centre of the front of the box; there are two sight holes, two inches apart, in the middle of the front of the box; the light is admitted from the back. This instrument produces the most astonishing effect; it brings out the picture in bold relief, just as if the subject were standing before you in reality. It requires to be seen to be fully appreciated.

"I have made a decided improvement on the above instrument: I take two pictures on one plate, two and a quarter inches apart; or, what is still better, on two plates joined together afterwards. I always place my two cameras at an angle of thirty degrees, in taking the pictures, keeping the eye of the subject directed in a line drawn directly between the two cameras, thereby producing what we might call a right and a left picture.

"When I wish to produce the
solid pictures, I simply look at the so arranged plate, through a common operaglass, having the concave glasses taken out and convex ones put in their place, although the latter are not absolutely necessary. A yet simpler mode is to look at the above-named plate through a pair of common spectacles, having glasses of short focal distances; but the operaglass is the best, inasmuch as it can be set to any focal distance, and it prevents the reflection of surrounding objects.

"I perceive that our leading daguerreotypists have taken the matter in hand, and I expect to see them produce beautiful pictures which will rapidly take the place of the old kind."

J. F. Mascher

If, as he speculated, daguerreotypists were going to adapt this new method how could they display the results simply, advantageously—and cheaply? Since nothing was then available that provided for these needs, Mascher set to work and within a few days hit upon a very simple method of viewing the two pictures in stereo and protecting them as well. On June 17, 1852, he added a flap with convex lenses to a standard daguerreotype case and his fortune was made.

In what proved to be a shrewd move, he then paid $30.00 to Munn and Co., publishers of "Scientific American," to act as his agent to obtain a patent on his new invention. It took eight months for the application to be processed by the Patent Office! During this waiting period, Mascher displayed his new stereoscopic cases at The Franklin Institute Exhibition of 1852 in Philadelphia. Surprisingly, he won no awards for them. Instead a "First Premium" (a silver medal) was awarded to F. DeBourg Richards for his improved stereoscope. Richards had improved a standard Claudet stereoscope (which itself was an improvement to a Brewster stereoscope) in four ways. He left the back of the scope open to the light, increased the power of the lenses to take in a much larger picture, added a screw to adjust the distance of the picture to the lenses and, most importantly, added a lever in front to adjust for interpupillary differences. The Institute's Committee on Science and the Arts (CSA) considered Mr. Richards' form of the stereoscope as an ingenious and improved modification of the ordinary instrument then in use and recommended that a description of it be published in the Journal of the Institute.

This appeared in the April 1853 issue of the Journal along with the small engraving shown in illustration. Richards did not patent his improvements, and it is not known if any of these stereoscopes were ever produced in quantity.

Mascher's Patent on his Daguerreotype Case finally came through and within two weeks a report and an engraving of Mascher's first Stereoscopic Case (See Illustration) was published by "Scientific American." In part, the editors said:

"In a short period, no person, we believe, will have a likeness taken by a daguerreotypist but stereoscopically. As these cases are no larger than the old kind, who would have a flat picture to look at, when the solid life-like likeness can thus be produced. No one can have the least idea of the beauty of this invention, until he sees such pictures with his eyes. By this improvement, husbands will, when thousands of miles separate, be enabled to see their wives standing before them in breathing beauty, wives their husbands, and lovers their sweethearts. It is a noble and

F. DeBrush Richards prize-winning improved Stereoscope.

Mascher's first Stereoscopic Case as it appeared in the May 28, 1853 issue of "Scientific American."
A second version of Mascher's Daguerreotype Case that appeared in the October 1, 1853 issue of "Scientific American." Elevating art, which perpetuates to posterity the looks of those we love or revere; this improvement will enable us to look upon the loved and respected when far away, or when they are in the tomb; it will enable us to see them as they once were with us, and posterity will know how they and ourselves looked without trusting to the flattery or faults of a limner's pencil. More information may be obtained by letter addressed to Mr. Mascher, 408 North 2nd Street, Philadelphia."

Continuing their coverage of this novel device, "Scientific American" published another short article later in the year. An engraving of this second version of Mascher's first case appeared on Page One. (See Illustration) They reported: "The accompanying engraving is a view of Mascher's new Stereoscope, designed for Daguerrean artists. It is con-

**MASCHER'S**

**IMPROVED PORTABLE STEREOSCOPIC DAGUERREOTYPE CASES,**

*Patented March 8th, 1853. are Manufactured and for sale, Wholesale, by the Inventor, JOHN F. MASCHER,*

**No. 408 North Second Street, between Coates and Brown Streets, PHILADELPHIA,**

WHERE A FULL SUPPLY WILL BE FOUND CONSTANTLY ON HAND.

Advertising circular of Mascher's cases found in the files of The Franklin Institute. Note that still a third version appears in the circular.
This instrument completely constructed are seen, which contain the lenses, and protects the pictures, and saves the picture, which may be changed at desired position. (These letters do please.) BB are plates by which of binocular vision. It is at the ing to the uninitiated the mysteries of different persons.

"A is a drawer containing the picture, which may be changed at pleasure. BB are plates by which the stereoscope is fastened in any desired position. (These letters do not appear in the illustration.) This instrument completely protects the pictures, and saves the artist much time, which would otherwise be consumed in explaining to the uninitiated the mysteries of binocular vision. It is at the Crystal Palace.

"This implement is intended to illustrate Mascher's Stereoscopic Daguerreotype Case, patented March 8th, 1853, and illustrated in No. 37 of our last Volume. These cases, we understand, are being rapidly introduced, and we certainly think that no one, having seen them, will have this picture set in any other. We spoke favorably of the invention in our former notice, and we recommend it to the concession of the public.

"Circulare containing all necessary instructions for taking and putting up pictures, list of prices, etc., can be obtained by addressing the inventor, John F. Mascher, 408 North Second Street, Philadelphia."

A copy of the circular referred to and the accompanying wholesale price list was found by the author in the files of The Franklin Institute and is reproduced on Pages 16 and 17...

The commercial success of Mascher's cases was assured by the nationwide circulation of "Scientific American" as well as comments like the following in the trade journals and public papers of the day...

"This is the most compact and convenient Stereoscope in use. The demand for them has far exceeded the most sanguine expectations of the inventor, and his facility for manufacturing has recently been largely increased, in order to supply the demand. The combination is so simple and convenient, and yet so efficient, that they are commending almost universal favor." From "Humphrey's Daguerrian Journal" for June, 1853.)

And finally from the "New York Herald" of June 6, 1853... "Valuable Improvement in the Daguerrian Art--A beautiful discovery has just been made by J.F. Mascher, of Philadelphia, in the daguerrian art, which ought to ensure him a handsome fortune in a few years...His Stereoscope is all contained in a common daguerreotype case; in fact the case is the stereoscope, simply having a flap, containing two convex lenses, arranged in the lid of the otherwise ordinary case. When a person desires to look at the picture he simply raises that side of the case containing the lenses, and views the picture through them, which then appears to the eye as one portrait, magnified to a great extent, with the features and dress clearly delineated.

"Mr. Mascher accomplished his invention by such simple yet effectual means, that it makes every one wonder why it was not discovered long before." Why indeed?

In 1854 Mascher submitted his invention once again to the Franklin Institute Exhibition where he finally won his award—a Silver Medal. (This was the same Exhibition in which the Langenheims also won a silver medal for their Stereo Views on Glass—"the best that have ever come under the notice of the judges").

After the Exhibition, Mascher, a Life Member of The Franklin Institute, which he had joined in 1843, wrote the letter illustrated on Page 18. This letter, as well as the circular, and price list, is preserved in the CSA files at The Franklin Institute. They were located with the kind assistance of Stephanie Morris, Archival Associate at The Franklin Institute.
Additional information on the widespread popularity of this invention is also included in the Mascher file at The Franklin Institute. On December 19, 1854, Mascher's employee, Mr. Henry Weist, testified that he had ground enough lenses for 15,000 Mascher stereoscopes in the previous two years. In addition, Mascher pointed out that prior to employing Mr. Weist, he had purchased large quantities of lenses from Mr. McAllister and Mr. Schnaitman of Philadelphia and Mr. Pike of New York. Unfortunately, Mascher did not keep a strict account of the number of cases sold because as he said "there is no one beside myself interested in the profits arising from the manufacture and sale of the cases."

Early in 1855 the Franklin Institute's Committee reported their findings on Mascher's cases in the Journal. "The advantages presented by this very neat apparatus of Mr. Mascher are:

1st. That from its simplicity it can be made much more cheaply than almost any other form of stereoscope; 2d, That when in action it allows the light to fall upon the pictures at any required angle, and in any desirable quantity, there being no solid sides to interfere with the arrangement of the light. In these two respects it shares its advantages with a light and cheap form of instrument which has been for several years in use. But, 3d, Mr. Mascher's instrument is very compact, the bent frame folding down into the case, thus allowing a stereoscope daguerreotype to be kept with its proper lenses in the same case that is used for ordinary pictures; and the mobility of the lens frame by its rocking motion on its hinge, gives very greatly increased facility for the arrangement of the focal distance to suit any eyes, and for the other adjustment of the lenses for distinct vision.

"In reference to the originality of the invention, it is sufficient to say that Mr. Mascher has obtained Letters Patent for his invention, and of course, the only proper course to attack him on this point would be by taking means to obtain the decision of a court of law upon the point."

"As this matter is not within the scope of the examinations of the Committee of Science and the Arts in such cases, they content themselves with recommending to general use, the stereoscope patented by Mr. Mascher, as being a very neat,

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Mascher's letter to The Franklin Institute.
Mascher’s Locket Case for Stereoscopic Daguerreotypes.

cheap, durable, convenient, and easily adjusted instrument, superior, for ordinary purposes, to those forms commonly in use.”

By order of the Committee, Wm. Hamilton, Actuary Philadelphia, February 8th, 1855

The Committees’ comments above would indicate a rival claim for originality and priority existed at the time. Nothing has been found in the pages of “Scientific American” or the Journal of The Franklin Institute to indicate who that rival might be.

Mascher’s cases were an evident hit with the Daguerrian Artists and their customers. A fine example, surviving to this day, is the Mascher case used by William Imenheim to display the stereo daguerreotypes he took of his two sons that exhibited at the Normer Av Musrum in 1976.

On January 16, 1855, Mascher obtained another patent on a stereo display case—this time it took the form of a medallion—see final illustration of Mascher’s Patent drawing.

The Editors of the Journal of The Franklin Institute reported on that invention as well. “Mr. Mascher has invented and submitted to the inspection of the members of the Institute, a stereoscope arranged in a locket of the usual form and size. Besides the convenience of the size

mode of preserving the pictures, the lenses are made more powerful than those of other stereoscopes, and the pictures are thus more highly magnified.”

This invention won Mascher another Silver Medal at the Institute’s 1856 Exhibition. “The judges were most pleased with the locket as a ladies’ companion.”

Just a month later, on February 18 of that same year, Mascher obtained still another patent, this time on a Book Stereoscope. The flap with lenses, used on his Daguerreotype Case, was attached to the inside cover of a book and Stereoscopic pictures were affixed to its pages. A perforated mat, furnished with elastic straps into which stereoscopic pictures could be temporarily slid, was also bound into the book. This very simple arrangement allowed the book to be used as a common stereoscope. The book, complete with pictures sold for $3.50. (A picture of this Stereo book can be found on Page 24 of “Stereo World”, Vol. 3, No. 2)

This was the last of Mascher’s stereoscopic inventions and he and the Daguerreotype faded from the photographic scene. He apparently returned to his former occupation as he submitted a railway clock he invented to the Institute in 1859—he won no awards for it.

SOURCES

U. S. Patent Office Subject Matter Index, 1790 to 1873 inclusive, Three volumes.

National Archives — 1850 Census of Philadelphia, Microfilm reel #811, Page 331

“Exhibitions of The Franklin Institute” — Two volumes, 1824 to 1874

Membership Records of The Franklin Institute, 1839 to 1871

Files of the Franklin Institute’s Committee on Science and the Arts, Folder #628 and 668.

Scientific American

May, 8, 1852 Page 266
June 26, 1852 Page 323
May 28, 1853 Page 292
Oct. 1, 1853 Page 1

Journal of The Franklin Institute

Volume 55 - 1853
Volume 59 - 1855
Volume 61 - 1856

Very little is known about the life of Euclid other than the fact that he was a Professor of Mathematics at the University of Alexandria about 300 B.C. Although he authored at least ten works, Euclid's reputation is based mainly on his *Elements*. This work which dominated geometry instruction for more than two thousand years, has appeared in over a thousand editions since the first printed copy appeared in 1482, and, with the exception of the Bible, has been more widely used and studied than any book in history.

In quiet contrast, there exists only one English language translation of the *Optica*. This appeared in *Journal of the Optica Society of America* for May, 1945. *Optica*, the earliest extant work on mathematical optics, represents an attempt to give geometrical explanations for various visual phenomena connected with perspective. The reason for its poor acceptance in modern times rests with the fact that Euclid introduced his treatise with several erroneous assumptions. For example, he stated that vision is due to rays originating at the eye and traveling in straight lines to the object. Although he has the direction of the rays reversed, the geometry associated with his model remains valid. A much more serious flaw is his assumption that the rays leaving the eye are not continuous but diverge at an increasing distance from each other. (This leads him to several conclusions that are more appropriate to the graininess of photographic enlargements than to human vision!) Except for the inferences that follow directly from these false hypotheses, most of the treatise is sound.

The majority of the sixty-one propositions deal with perspective as seen from one eye. Euclid gave explanations, for example, of why distant objects appear smaller than close ones, why parallel lines appear to converge in the distance, and why circles are distorted when viewed at an angle. Several propositions deal with relative motion. An example is the assertion that "when objects move at equal speed, those more remote seem to move more slowly."

Of special interest, however, are five of Euclid's propositions that deal with binocular vision. In particular, Theorems 26 through 28 are devoted to the proof that when viewing a sphere, the two eyes will see a hemisphere, less than a hemisphere, or more than a hemisphere depending on whether the diameter of the sphere is relatively equal to, less than, or greater than the separation between the pupils. This predicts precisely the miniaturization illusion of hyperstereoscopy! More than a hemisphere being visible, the brain, apparently out of habit, interprets the diameter to be less than the interocular distance. In Theorems 29 and 33, Euclid proves that these results are also applicable to conical and cylindrical objects.

Few of the ideas presented in any of his works were original to Euclid. He seems to have compiled existing mathematics which he presented in a new logically structured format. There is some circumstantial evidence, based on internal structure, to indicate either that Euclid never finished the *Optica* or that the treatise as it is known today is merely the first part of what was once a longer work. Art historians disagree on the role of linear perspective in Greek art. Some attribute its introduction to Cimon of Cleonae, about two centuries before Euclid. Others state flatly that Greek art did not utilize linear perspective at all. It would certainly be a reasonable guess that neither Euclid nor his contemporaries ever drew two pictures as they appeared to the separate eyes, much less tried to view them simultaneously for the stereoscopic effect. It is sufficiently remarkable to note that more than two thousand years before Wheatstone, Euclid's *Optica* contained most of the geometry and many of the elements of perspective needed to accomplish the task.
Large Format Stereo Camera

By Douglas Smith

Most collectors of classic stereo views who desire to take their own stereo photographs use the relatively modern 35mm cameras of the Realist type. The collectable views of the 19th century were almost all taken on large cameras which allowed contact prints to be mounted on the standard 7 inch cards. The used camera market is full of old wood view cameras which can be adapted to produce full size stereo negatives even if they were not intended for that purpose. The main requirement is that the lensboard must be wide enough to accept a pair of lenses (six inches works well). The camera may be in rather poor condition and have small holes in the bellows. The most crude patch job would still allow the very small amount of bellows extension needed for most stereo work. Back tilt and front rise, the only movements found on many cameras, provide all the corrections useable for stereo. The film size may be as small as 5x7 inch and some cameras this size do have wide enough lensboards. The conversion is a bit easier, however, on the 8x10 cameras. A 5x7 reducing back would restore film economy.

The inside of the camera must be divided with a septum to prevent the overlapping of the two images. While this may be constructed of wood or metal, cardboard of the type used for cutfilm boxes works well. This should fit the inside of the bellows at the extension required for infinity focus. Many cameras have slots in the back to hold back dividers which can be used to anchor the septum without permanently altering the camera. Since this will vary with each camera no exact instructions can be given. Since only the center of the negative will be used, exact fit is not very important.

The minimum extension of the camera bellows will determine the lenses to be used. Most cameras will allow 135mm lenses which are common at a low price since this size was supplied for years on the popular folding and press cameras. While the focal lengths should be exactly the same, small differences may be tolerated since the results will not be enlarged. If possible it would be wise to test this matching before purchase. Using these lenses at small apertures will produce sharp contact print stereos. Shutters are more difficult to match. A low cost choice would be the old "dial set" Compur shutters which allow setting at intermediate speeds. Simple tests will find settings that will produce matching exposures. These shutters (Cont. on page 24)

1) "Ideal" 8 x 10 camera with two 135mm lenses and thread shutter release, 2) Camera back with cardboard septum and groundglass marked to aid in composition, 3) Front rail may be removed if back provides enough extension. This example focuses to five feet, 4) Contact print before cutting, 5) Finished 3½" x 7" stereo card.
By John Waldsmith

Gary Van Dyke of Galesburg, Ill. has written identifying the building at the bottom of page 19 in the last “Unknowns”. Here is his letter: “I can identify Clem Slade’s view. It is the Aborn House on 4th Street, Des Moines, Iowa. The view was taken by Everett & Co., also of Des Moines. His view is exactly the same view as mine. I can read the W.K. Bird-dry goods sign and think the date on the Aborn House is 1873 but not positive. Mine is hand-titled on the back “Aborn House, Des Moines”. I checked in the 1880 Iowa business directory and everything fits. Clem’s other view is familiar too but I don’t have it. A friend showed me this view once and I’ll check on it when I see him. I remember the location or photographer was given but it didn’t explain what was taking place either.” Thanks Gary for your identification.

Here are some more unknowns for possible identification. Stan Lipson of Westfield, N.J. has sent us the view shown at the bottom of this page. Here are his comments: “It is a cabinet-size view by Charles Bierstadt—but what are they doing? It has been suggested to me that this is an attempt to show a lighting process for indoor photography. My knowledge both of Bierstadt and of the history of photography is too limited to comment further—it may even be a well known view, just lacking a title.” I tend to disagree with the photography theory and feel that it shows the interior of one of the many health spring buildings such as at Saratoga or the like. Is the girl in the chair receiving the “cure”? Maybe we have a member who can identify this untitled Bierstadt view.

The view at the top of the facing page was submitted by Clem Slade of Jacksonville, Fla. It shows what appears to be a large school building. A large group of adults and children stand in the yard behind a fence. The view is on a red/orange round cornered mount.

Ron Blum of Oaklands Pk., S. Australia has sent in the other two views on the facing page. Both are by B.W. Kilburn on the typical buff mounts. The middle view is No. 4488 and is titled “I stood on the Bridge at Midnight” which is a meaningless title. It shows a locomotive at left on an iron bridge which spans a considerable stretch of water. At the right are the remains of a bridge which was apparently replaced by this bridge. It is copyrighted 1887. The other view is untitled and shows five Indians posed with various ceremonial (?) objects. The view was copyrighted in 1882. Do we have members who may be able to identify any of our unknowns this month?
comment

"I would welcome any information that pertains to locating a telescope on or photograph of a 'telescope Wagon' used by a man named Goebbels in and around New York's Union Square in the early 1860s. This wagon had a telescope mounted on it for persons to observe the planets and stars at night, similar to the coin-operated telescopes now used at amusement spots and skyscrapers. All replies acknowledged." T.J. McMahon, Jr., 142 Lexington Ave., Fair Haven, N.J. 07701.

"Here's a bit of additional information on Stan Lipson's request for further information on the solar eclipse expeditions of 1869.

"Harvard University sent a team to Shelbyville, Ky., for the event and a photographer was included. In fact, it was this expedition that made the first photograph of the 'diamond ring' effect, the flare of light at the moment following total eclipse of the sun.

"Unfortunately, I have no further information. This is taken from the book American Science and Invention by Mitchell Wilson and published in 1954. On page 274 is reproduced the 'diamond ring' photo and a woodcut of the expedition at work with four telescopes. No cameras shown.

"I would guess that the illustration is from Harper's, Leslie's, or perhaps Scientific American. Maybe Boston-area readers know more about Harvard's role in this." George H. Yater, Louisville, Ky.

"I think I might be able to answer Stan Lipson's question about Ub Iwerks that appeared in the COMMENT column in the Jan./Feb. issue.

"Ub Iwerks was an old friend and business partner of Walt Disney long before Disney went to Hollywood. He is the one who designed and drew Mickey Mouse, not Disney.

"Iwerks was an excellent draftsman who was endlessly fascinated by the technical problems of motion picture production. He designed and developed the sophisticated camera equipment that gave Disney the technical edge over all the other studios.

"Iwerks developed the multiplane camera that introduced a three-dimensional realism to animation. Animated cells (artwork) were put on separate planes in a scale corresponding proportionally to actual landscape. A cel for a tree would be positioned one inch away from the camera lens, while the cel on which a house was painted would be 6 inches from the lens. The horizon line would be twelve inches away. The camera would actually move about this multi-level landscape just as the human eye surveys a scene thereby creating more of the illusion of reality.

"The building on Main Street, U.S.A. in Disney World is a fitting tribute to the man whose engineering genius contributed so much in creating the Disney empire." Elaine Vogt, New York, N.Y.

"Though I'm in the German Society for Stereoscopy for the last three years, I only do 3-D pictures, but also normal flat ones. Therefore I have an unsteroscopic question for you. For a long time I have sought literature about the 'zone-procedure' of Minor White, which is difficult to get here. This procedure is rather unknown here in the 'Eastern Hemisphere.' Can you be so kind and give me some titles of books and brochures about Minor White?" Eberhard Koltze, HassenstraBe 28 a, 3400 Goettingen, West Germany.

"We have received a letter from Phillip Langdon of 3 Dimension Productions, Santa Clara, Ca., indicating that due to unexpected technical difficulties they are unable to deliver the 3-D space slide sets as offered in the last issue of STEREOSCOPY. For this reason they are removing the product from the market and returning checks to purchasers.

"I am hoping to make my new book Stereo Views of New Mexico as complete and useful as possible but quite obviously there are gaps. I hope that N.S.A. members may help by sending me listings of views by photographers/publishers such as: Centennial Photographic Co., W.G. Chamberlain (Denver), Henry Buchman (Tucson), Gurney (Colorado Springs), W. H. Jackson (Denver), F.A. Nims (Colorado Springs), and of course, any information on the U.S. Government Surveys in New Mexico.

"My real interest is in stereo views of New Mexico, regardless of photographer/publisher, and I realize that this sort of cross-section is rather difficult to do. However, I eagerly anticipate ferreting out more names and number/titles of cards, because this expanded volume is going to be published later this year by the Museum of New Mexico, and therefore will provide information to numerous other stereo collectors. All I need is: publisher's name, number and title of the view." Keith F. Davis, 1821 Carol NE, Albuquerque, NM 87112.

***

The new book by William C. Darragh is now available from the N.S.A. at a members discount price. Regularly priced at $22.50, N.S.A. members may purchase The World of Stereographs for $19.95 plus $1.00 postage (Sent 4th Class Book Rate in U.S.). Members outside U.S. add $3.00 for First Class mailing. Send orders to N.S.A., R.F.D. #1 Box 426A, Fremont, N.H. 03044.

SOCIETY

(Cont. from page 21)
Landscape Photography in the Era of Exploration: The American West, 1860-1885. This beautiful volume was originally published in 1975 to accompany an impressive exhibition of western landscape photographs produced jointly by the Albright-Knox Art Gallery and The Metropolitan Museum of Art. The text, written by Weston J. Naef and James N. Wood with an essay by Therese Thau Heyman, serves to familiarize the reader with some of the best work of pioneering photographers and the conditions of the era in which they labored.

In the first half of the text, the authors outline the development of photographic technology and discuss the influences which traditional art forms and the fledgling art of photography exerted upon each other. By midcentury, considerable public interest in nature had developed, and this produced an enormous quantity of art and literature dealing with natural themes. Easterners were fascinated by reports of the grandeur and natural wildness of the American West, and photographers found a ready market for their western views. In the process of recording the western outdoors, early photographers enlarged the scope of the photographic art and made images which continue to enthrall and enchant. The Era of Exploration provides a glimpse of the artistic, scientific, and philosophical atmosphere which produced both fabulous views of western landscapes and a widespread appreciation of them. Also included is considerable factual material concerning exploration and expeditions, railroad construction and wayside scenery, photographers in Yosemite, and the publication of photographs.

The second portion of Era of Exploration consists of biocritical essays and portfolios of five western photographers whose work the authors consider representative of the best imagemakers of this era. They are Carleton E. Watkins, Timothy H. O'Sullivan, Eadweard J. Muybridge, Andrew J. Russell, and William H. Jackson. Their photographic viewpoints are compared and the development of individual styles and techniques is correlated with the influences which shaped their careers.

This volume is not a complete survey of early western photography; regrettably, many fine photographers are mentioned only in passing, if at all. However, such thorough coverage was not the goal of the authors, whose exhibition was necessarily selective and limited in scope. Era of Exploration contains 260 pages and 314 sepiatoned illustrations. Sources and plate-sizes are given for all photographs; since the great majority of existing landscape views are stereographs they are well represented here with 69 stereo halves and 20 full-size stereographs. The 126 portfolio plates are especially stunning; many of them fill the entire page of this large-format (9 1/4” high by 12” wide) book. There is also a chronology, notes, a selected bibliography, and an index of personal names.

Distributed by the New York Graphic Society, Boston, the price of Era of Exploration is $25.00; it can be obtained through membership in the Society's Associates at a reduced price.

For those interested in early View-Master Three Dimensional photography there is a new publication "Reel 3-D News". The first issue just released is 12 pages and a total of 11 issues are promised in the first year. Subscription price is $10.00. Write: "Reel 3-D News"; P.O. Box 67486, Los Angeles, Ca. 90067.

The magazine Jacksonville (Florida) have just released their January/February issue with a special 3-D anaglyphic section. This includes a portfolio of three-dimensional photos of Jacksonville old and new which marks a first for the city and among the nation's city magazines. The views of old Jacksonville were provided by N.S.A. member N. Clement Slade, Jr., who also wrote a history of the stereograph for the magazine. A pair of anaglyphic glasses is included with the special issue. We expect this will be a sought after collectors item. The 3-D issue is available for $1.00 plus 50¢ postage. Send orders to: Jacksonville Magazine, 604 N. Hogan Street, Jacksonville, Fla. 32202. Specify that you want Vol. 15 No. 1.

The Photoletter is a news and market letter for photographers. The current issue features 14 listings of the kinds of photographs publishing houses are seeking, plus the person to contact and the rates paid. Each issue also provides tips on selling pictures and general "how to information useful to the freelancer.

Publisher Rohn Engh, a long-time successful freelance photographer, informs us that he has recently doubled the Photoletter frequency to 22 issues a year and invites Stereo World readers to request a free sample copy by sending a self-addressed stamped envelope to him at Dept. 173, Osceola, WI 54020.
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rates are $35 a page “camera ready” (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the “Editorial” on page 2. Special advertising problems should be directed to John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229 or call (614) 885-9057.

FOR SALE
WRITE FOR CATALOGUE with many stereo cards, tintypes, dag and photographically illustrated books. Illustrated and postpaid $1.00. Andrew Daneman, 954 N. Hayworth, Los Angeles, CA. 90046.

U & U ... Man assembling stereograph cabinet $7.50
U & U ... Flood, Armour Packing House, Kansas, 1903 $5.00
U & U ... Torture, China, Man in plank cage $8.00
U & U ... N.Y. Brooklyn Bridge, Sidewheeler $7.00
Crum's ... Watkins Glens 13/$15.00
Jean Raymond, 5 Draper Ave., Plattsburgh, N.Y. 12901.

80 Mumper's Civil War scenes 1868-78, Most V.G., $80.00.
6 French issues in box "Le Bain", Mint, tinted, box rough. $60.
Kirk, 23621 Anza, Torrance, CA. (213) 378-7160.

FOR SALE: Box of "White Label Hammer Lantern Plates, 3½ X 4, Photographic Dry Plates, Hammer Dry Plate & Film Co., St. Louis, Mo.", contains 6 glass plates in original black paper wrapper. Make offer. Neal R. Bullington, 137 Carman St., Patchogue, N.Y. 11772.


FOR SALE—Keystone WWI. Have several hundred at $1.25 ea. Will sell one or all. Dick Osborne, 15052 E. Weeks Dr., La Mirada, CA. 90638.

THE FOLLOWING CIVIL WAR VIEWS from "The War Photograph and Exhibition Co. 

#6672 Camp in Monument Garden, Chattanooga, Exc. $15.
#2508 Burial of the dead, Exc. $15.
#2391 Wounded trees at Gettysburg, Exc. $15.
#721 Bringing in the wounded (Dead?, O'Sullivan Neg.), Exc. $20.
Michael McDardell, 54 Henry St., No. Quincy, Mass. 02171.

STEREOSCOPE built by GE for viewing stereo X-Rays. Resembles giant Stereo Tach. 7 5/8" X 21" X 5" for use with 14" center-line views. $50 ppd or Best Offer. Stereo Photography Unlimited, 8211 27th Ave. N., St. Petersburg, Fla. 33710.

FOR SALE: Zip-lip heavy (4 mil) plastic bags, size 4" X 9" for views. Price $8.00 per hundred. Will trade for California views. Mike Carrick, Box 5534, San Mateo, CA. 94402.

6000 STEREO VIEWS—Sets and thousands of singles—Good, bad & indifferent. Also daguerreotypes and CDVs. Stop in shop when in area—7 miles East Frederick, Md. Ina's Art & Antiques, P.O. Box 68, New Market, Md. 21774.

FULLY ILLUSTRATED LIST of 100-plus stereo views; a general list of Regionsals, westerns, transportation, etc. Each view illustrated full-size. Send large S.A.S.E. and $1 to: Marvin Housworth, 830 Penn Ave., Atlanta, Ga. 30308.

TRADE

WANTED

TOP REWARD! Wanted Alive!! (in 3rd Dimensions) stereo views of Presidents James Buchanan, Chester Arthur, Benjamin Harrison. Also, a stereo view of Lincoln’s funeral train. Phone me collect when you find any one of the above 4 views—Thank you! Ed Burchard, 2734 Ridge Ave., Evanston, Ill. 60201, (312) 475-0973. (I need the above 3 Presidents to complete a series from Buchanan through Eisenhower).

PITTSBURGH PA. and Allegheny City views wanted. Please offer—singles or groups. N.M. Graver, 1115 Faust St., Pittsburgh, Pa. 15204.


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: Views of Benicia, California, any maker. Information and general subject matter of thing unusual. All returned whether I can use them or not. Ivy Gladin—Photographer, 626 Porter St., Helena, Ark. 72342, Ph. 338-3271.


WANTED—Views of Benicia, California, and U.S. Arsenal at Verplanck. Mike Carrick, Box 5534, San Mateo, Calif. 94402.


EDMUND SCIENTIFIC booklets from early 1960s or xerox copies. No. 9032 Homemade Camera Stereo Adapter, 10pp., No. 9034 Homemade Stereoscopic Viewers, 4pp., and No. 9042 Ultracloseup Photography, 16pp. Send price to: Matt Rebholz, 1013 Whiteoak Dr., San Jose, CA 95129.

PARTS WANTED for stereoscopes—glass & hardware. Peter Corak, Rt. 2 Box 829, Buckley, Wash. 98321.

WANTED: 4¼ in. by 1 7/8 in. stereo views to be used in "Unis" French stereo views. Also need Hurst's Stereoscopic Studies of Natural History numbers 14 "Large Eared Owl" and 54 "Belted King-fisher". John David Laird, 6808 Lakecrest Court, Fort Wayne, Ind. 46815.

ASTRONOMY WANTED: Views of Moon, Planets, meteors, etc. Describe and price, or send material for my immediate offer. Coffeen, Box 151, Hastings-on-Hudson, N.Y. 10706.

YOSEMITE & BIG TREES wanted. Also Crystal Palace view of Big Tree on exhibit. Top dollar. Eldon Grupp, Box 7144, Menlo Park, CA 94025.

ANTHONY "California" or "California View" series wanted (paper labels on reverse of cards). Need desperately for research paper. Will pay any price, if even halfway reasonable. Eldon Grupp, Box 7144, Menlo Park, CA 94025.

ZEISS STEREO BINOCULARS. Zeiss Stereo Viewers wanted to buy. Also interested in Zeiss Stereo Rangefinders, and Zeiss Field glasses, and original Zeiss catalogs describing the above instruments. Nicholas Grossman, 13 Watchwater Way, Rockville, MD. 20850.


WANTED — Folding stereoscopes; inexpensive stereoscopes such as Rotoscope, Tru-Vu, etc.plus stereon cards, old viewers, optical toys, etc. Paul B. Jones, 2673 Lindenwood Dr., Pittsburgh, Pa. 15241. (412) 833-5299.

CALIFORNIA items pre-1900. Especially interested in books illustrated with tipped-in original photographs. Louise Fielder, 46 Almendral, Atherton, CA 94025. (415) 366-8850.

WANTED: Stereo views, cabinets, cartes of fire equipment and firemen. Also stereos of Colorado's Mt. of the Holy Cross. M. Novak, P.O. Box 2008 Vail, Colo. 81657.

SARATOGA SPRINGS: Any views of this famous resort. Please check your collections and thanks to those who responded to my last ad. Bob Joki, 106 Ludlow Street, Saratoga Springs, N.Y. 12866.

A.F. STYLES VIEWS: All subjects and types of photos by Styles wanted. Especially want the following: Ambrotypes marked "Stiles," "Davis & Styles," "Styles & Davis." Large prints by Styles (16 x 20, 20 x 22, 22 x 36 inches), stereo #630 "The Alligator Party" from "Scenes in Florida." Stereo views #8's 383-735 on yellow mts. marked "American Scenery" / Green Mountains; Sheldon & Vicinity; White Mountains; Scenes in Florida; Natural Bridge, Va.; or Adirondack Region. Titles appear under left image. Also any photos or stereos by A.J. Styles or A.J. Stiles. Please list neg. numbers, condition and price. John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229.

MICHIGAN stereo's and other interesting photographs wanted. Will pay your price or trade from 10,000 stereo's. Dave Tinder, 327 Minnesota, Troy, MI. 48084.

FINE EARLY FOREIGN views such as: Berghem, Good, Grundy, Africa, Asia, China, Native Costumes, Occupations, Suez Canal Inauguration, Scenes in Our village, Genre, Schleswig-Holstein, prehistoric ruins. Russell Norton, Box 1070, New Haven, Conn. 06504.

3-D Stamps

By John Weiler

Would you believe stereo postage stamps?? Well, each of the illustrated set of stamps is printed in anaglyphic stereo! This pair was issued by Italy in December of 1956 to commemorate their admission to the United Nations. The 25 Lire stamp is printed predominantly in orange-red with the double-image in the globe in blue-green; the 60 Lire denomination has its colors reversed. When viewing either through anaglyphic red/green glasses the globe in each stamp stands out in relief.

Collectors of stereo paraphernalia can obtain these stamps from any philatelic dealer for about $0.50 or so for the pair in unused (mint) condition. Specify Scott Catalog Numbers 718 and 719 from Italy.

Retrospect

Jan. 27, 1888 - "J.W. Crockwell of Bridge Creek, Cal. has sent us a stereograph (a mountain view with cattle), taken with a Waterbury. A lens in the full sunlight of an afternoon." The Photographic Times, 1888.

Feb. 10, 1888 - "Composite photography" is foreshadowed in the October (1853) number, the circular of Mr. Mascher of Philadelphia, regarding stereoscopic daguerreotypes contain the following: I have taken a gentleman's picture on one plate and a lady's on the other; and by placing them in the stereoscope they were blended together, producing the most astonishing effect. The resulting picture is not a true likeness of one or the other; yet possesses the most prominent features of each, making a picture wonderfully like one of their children." The Photographic Times, 1888.

April 13, 1888 - President Cleveland's Watch - It is said that President Cleveland carries a photograph of his wife in his watch-case. The watch has kept perfect time since the picture was inserted. Before that it was apt to be somewhat erratic. The Photographic Times, 1888.
The Museum of Holography assumed publication of *holosphere*, the leading newsletter of holographic science, technology and art, with the November 1977 issue. International Laser Systems, Inc. (ILS), a manufacturer of laser systems for government and commercial markets, transferred the publication to the Museum in August.

Edward A. Bush, the Museum’s director of information services, will edit *holosphere*. He said that the publication will be an integral part of the Museum’s program to provide information about holography to the scientific, engineering and non-technical communities. *holosphere* was founded in 1971 by Sphere, Inc. and was later published by ILS. William E. Bushor, who has served as editor throughout the newsletter’s life, will continue on the staff as consulting editor.

*holosphere* is the only current monthly publication devoted entirely to holography. It reports on current design, manufacturing and research activities in holography and related fields, such as laser technology, marketing and fine arts. It features announcements and reports on technical meetings, interviews with newsmakers and new product information.

Mr. Bush, a journalist, holographer and administrator, began studies in 1975 at the New York School of Holography, becoming an instructor and later, the school’s executive director. In 1976, he joined the New York Art Alliance, Inc. as director of its Alliance Laboratories, providing facilities and equipment to holographers. In mid-1976, he joined the staff of the Museum as director of information services. Prior to his work in holography, Mr. Bush was a general assignment reporter for the Paterson (New Jersey) News and a copywriter for Royal-Globe Insurance Companies. He received a B.A. degree in journalism from Marquette University in 1973.

*holosphere* would like to continue to receive press releases and news items related to its basic editorial content. The newsletter is received by subscription only with Museum members receiving a reduced rate. Editorial and business offices are located at the Museum in New York City. Further correspondence concerning subscriptions, news releases and classified advertising should be sent to: Edward A. Bush, Editor, *holosphere*, 11 Mercer Street, New York, New York 10013.

Edward A. Bush, the Museum of Holography’s editor of *holosphere*.
OUR ASSOCIATES IN ENGLAND, KEN & JENNY JACOBSON, SPECIALIZE IN 19TH CENTURY PHOTOGRAPHS AS WELL AS STEREO VIEWS. THEY ARE LOCATED ONE HOUR BY TRAIN FROM LONDON AND, BY APPOINTMENT (PHONE OR LETTER), CAN MEET INTERESTED PARTIES UPON REASONABLE NOTICE. THEY CAN BE CONTACTED AT: "SOUTHCOTTS", PITCHES BRIDGE, GREAT BARDFIELD, BRAINTREE, ESSEX CM7,4QN, ENGLAND. PHONE (0371) 81-0566.

251 "Pull Moon, from negatives by L.H. Rutherford(sic)". A yellow mt. view in G. Cond. In addition, a scientific reprint of "Astronomical Photography" pub. by Mr. Rutherford in the American Journal of Science in May, 1865. The paper has an interesting account of Rutherford's work in celestial photography. Mr. Rutherford invented a telescope capable of taking photographs. The article has interesting historical perspective as, "During the summer of 1858, I combined my first stereograph of the moon, producing quite a satisfactory result with the low power of the stereoscope. I do not know when this was first done in England by Mr. DeLa Rue, but with me the idea was an original one." The reprint is signed, "Prof. Tyndall w/the regards of Lewis H. Rutherford" on the cover (inscription faint & part of word, "Prof") torn out of cover). Prof. Tyndall was an eminent English astronomer of that period who, among other things, discovered why the sky is blue. Cover badly soiled, some water stains in interior, but all legible in Fair Cond. The pair of items, $55PP. Historically significant.

252 Two scarce mountaineering glass views of the ascension of Mount Blanc by L'Eon & Levy. One shows 3 men traversing a crevasse in the ice & the other is a view from the summit of Mount Blanc. Both in V.G. Cond., $45 PP.

253 Ferrier, Soulier, Leon & Levy-3 glass views of Egypt showing a boat on the Nile, (small edge crack), tourists at Philae (minor foxing) and a mosque in Cairo. V.G. Cond., $26 PP.

254 Near East-3 glass views, one each of Egypt, Syria & Turkey showing desert views & ancient sites. By Ferrier, Soulier, Leon & Levy. One small hairline crack (cover glass) at extreme left, another w/v cracking of glass at a corner & another w/some swelling in sky area. These defects, however, affect the images little or not at all. G. Cond., $20PP for 3.


256 A lovely hand colored glass view of the English country house, Chatsworth. Hairline crack on cover glass only. G.C., c.1890 $15PP.

257 "Zuni Ind. Village A.T., no. 244". Interesting birdseye view over-looking the adobe buildings of the village complex. Youw Imperial mt. by Henry Brown, Santa Fe G. C., slight scuffing at top of views, $12 PP.

258 Another--"General View of Zuni A.T. No. 244", Village in background. Partially destroyed adobe hut in foreground, In G. Cond., also w/small scuffing at top of views, $12 PP.

259 Another--"Ruins of Cave Dwellings in Kito de los Prijoles, No. 170". A view of the cave-redtiled clffs W/indian in foreground. In V.G. Cond., $12 PP.

260 pueblo of San Juan Series No. 105. An imperial yellow mt. by Bennett & Brown, Santa Fe, of Indian children in front of an adobe bldg. (distance view) In V.G. Cond., $12 PP.


262 Photography-A. U. & A. tan curved mt. view, c.1900, "Just one darling while his head is covered up". A comic view of photographer under dark cloth, photographing a couple in a studio. In Exc. Cond., $10 PP.


264 Gettyburg, 4 yellow imperial mt. by Tipton, #743, Soldiers National Cemetery, #704, Round Top from Devilis Den (Men in uniform poses w/friele), No. 708, Natural Fortifications on Little Round Top, & #913, Culp's Hill. c.1860's in avg.-Gd. Cond., $10 PP for the 1st.

265 "Batterie Prussienne a Clausen". A yellow mt. view of fortifications during the Franco-Prussian War, c.1870. G.C. $4 PP.

266 "Sailier-A white mt. view of a man with a pike-pole & a life preserver marked "Marie Jeanne". Appears to be by an amateur. In G. Cond., $7 PP.

267 Quebec Harbor-An early sq.-cornered yellow mt. view by L.F. Vallee, overlooking the harbor w/its sailing vessels & rail- way terminal. G. Cond., $12 PP.

268 Another--The side-wheel steamer, "Quebec" docked in Mon- treal. Many people on deck & the dock. G. Cond., couple of small stains, $18 PP.

269 Another--The fort in Quebec; looking up from the frozen Grand Trunk Railway" terminal in foreground. V.G. Cond., $9 PP.

270 French Cathedral-Montreal, No. 118. Sq.-cornered grey mt. by Parks of Montreal, interior view. G. Cond., small tear in mt. at one view. $7 PP.

271 "The Chieftain of this Saracess Teepee Village on the great Praries of Alberta, Canada. A U/A. tan mt. card.PC $3 PP.

272 A good early view of 'Red River Dog Trains' showing dogs & sled. Beige mt., presumably Canadian. 1860's, V.G.C. $15 PP.

273 Gladstone-A good hand colored sq. cornered yellow mt. view of the British Prime Minister. W/facesmile signature on the reverse. 1860's. In G. Cond., $27 PP.

274 "Carriages of Gen. Andrew Jackson. No. 7 (marked on view) made from wood of the old U.S. Ship Constitution" (written on back) by C.C. Cler, Nashville, Tenn. Sq. cornered yellow mt. In G. Cond., $9 PP.

275 "Inauguration of President Cleveland, March 4, 1893. A crowded scene in front of the Capital by Buo on a curved mt. pub. by Griffth & Griffth. In V.G. Cond., $4 PP.

276 President McKinley-Two tan mt. Keystone: one of his funeral carriage & one of his funeral car. A wood-burning locanotive, two passenger cars sit on trestle. A green mt. view of a train ascending the mountain in one view, $5 PP.

277 "Ferry, New York City. An orange mt. view of a loaded Ship Constitution" (written on back) held by a men in uniform. A man's signature on the receipt. In V.G. Cond., $3PP.

278 "Gettysburg, Pa. 12". An orange mt. view of a loaded cannon, presumably German made. War. In V.G. Cond., $5 PP.

279 Lincoln Skeleton Leaves, by Soule, Boston Copyright 1874 by I.L. Rogers. Portrait of Lincoln among the leaves, Gettendorf varint 91. Yellow mt., one end trimmed, but G. Cond.75PP. $75.

280 John Brown's Monument at North Elba, N.Y. (near Lake Placid); by Moulton, Phipburg, Mass. An orange mt. view of the large brown w/its chiseled dedication. V.G. Cond., couple stains on back, $4 PP.

281 Mt. Washington RR-4 early yellow mt. views by Kilburn & Brown's, presumably Canadian. Early views of a train in G.-V.G. Cond., $4 PP.

282 "Morning Submarine"-A tan imperial-sized mt. showing men descending in a man's window. G. Cond., $5 PP.

283 "K.R. Bridge Skowhegan". A wood-burning locomotive, baggage car & two passenger cars sit on trestle. A green mt. view sold by "Boston 95 Cent Store" G. Cond., 1/8"th rubbed spot in one view, $5 PP.

284 Sailing Ships. A Norwegian harbor, filled w/full-masted ships. An orange mt. view in G. Cond., $4 PP.

285 Fulton Ferry, New York City. An orange mt. view of a loaded ferry boat coming in to dock. In G. Cond., $6 PP.

286 Boston Fire-Panoramic view of ruins from Washington Street by Soule. In V.G. Cond., $30 PP.
1. **Stereo Daguerreotype** English young boy, girl in dress clothes, nt. image slight scratch. Tinted. Excellent case repair.  $195


3. **Tissues** 6 tinted, pricked. Various French.  $19

4. **Tissue** La Chat. Botte French. Tinted, pricked unusual ghostly figure at party. Some soil v.G.  $7

5. **Tissue** tinted, pricked. Teenage girl in colorful Swiss costume. VG.  $5

6. **Tissue Devils with fiery red eyes.** Tinted, pricked VG.  $13

7. **Tissue Waterfall** Tinted. Cascade de Pisse. VG.  $6

8. **Tissue Bridge** Tinted. Ponts du Triège. Men on & under the bridge. VG.  $6

9. **Centennial Views.** Wilson, Adams 1 mt. damage G-VG.  $21

10. **Columbian Expo.** Kilburn 25 views. Wood to VG.  $19

11. **Civil War** 80 Mumpers & Co. Gettysburg, Pa. Monuments, battle scenes 1868. VG.  $69

12. **Colorado.** H.C. White 1901. Views.  $9

13. **France** H.C. White 1901 Paris & France 13 views. VG.  $15

14. **Yellowstone** H.C. White 1904 4 views VG.  $11

14a **Key** firing furnace in plate glass works Rossford, Ohio.  $5

14b **Key** T51 Women in silk factory. Manchester, Conn. Ex.  $5

14c **Key** 45 Machine filling, capping milk bottles. New York. Ex.  $5

14d **Key** 50 Women sewing in shoe factory. Syracuse, N.Y. Ex.  $5

14e **Key** 95 Auto tires in curing pits. Akron, Ohio. Ex.  $5

14f **Key** 20 Shooting oil well with Nitroglycerin. Penn. Ex.  $7

14g **Key** 18 Filling molds with steel. Ritts, Pa. Ex.  $6
RICHARD LEVY
3409 CENTRAL N.E., ALBUQUERQUE, N.M., 87106
505-256-7103

EARLY VIEWS
1. Sedgewoods English Scenery (3 views) c.1860
   Fairlight Glen, Devonale, The Lovers Seat G $10
2. London Stereoscopic Co. (3) all diff. blindstamps G $10
3. Devils Glen, Dungen Castle, Tew Waterfall VG $10
4. Ferrier c.1859 Paris Pavillon de Bellevue
   et Dome du Gouter-Switzerland G $4
5. Barrow c.1862 "At Home" Yellow mt. An excellent
   casual view in front of stairs to house VG $4
6. Barrow c.1860 Greenwood cemetary-Grave of
   Charlotte Cundie G $4
7. Anon., #5 Nworthords Grave-yellow mt., #10
   Eylal Mount-Wordsworth Residence. J. Garnett
   Photographer, Windermere (2) G-G VG $9

AMERICAN VIEWS
8. Cremer, James lg. mt. #305-Independence Hall
   #305-Independence Chamber (2) VG $7
10. Barrow, G.R. Great Fire in Chicago Oct. 9, 1871
    #1, 4, 8, 10, 11, 12 (6) G-G VG $23
11. #5's 24, 29, 37, 46, 55, 83 (6) G $23
    #2-3, 4-14, 17, 23, 34 A beautiful series of 20
    views. Magnificently printed VG $55
    City, #390 Patent Office, Orig. Mt. Popular Series. A beautiful view E $5
14. Views in Washington City #373-The Senate Chamber E $4.50
15. Views of R.T. & Vicinity by the New
    Galatine-Bromide Process. An important historical
    series of views. Printing House Square, N.Y. A
    good N.Y. street scene E $12
16. Top series Union Square West G $12
17. Another street scene Union Square West E $12
18. ...same series Union Square West, N.Y. A
    busy street scene with many signs on bldgs.
    A good view from an important set VG $15
19. Views in Salt Lake City #7005- General
    view of Brigham Young's Residence. Low oblique
    view. Orange mt. c.1866-68 G $6
    Line Street. SHOWS RR cars, buildings, telephone
    poles, etc. All covered with water-Jos. Schitz
    Brewing Co. Sign still survives in background E $8
21. Photographs of D.C. Key's Mt.
    #12 views G $32
22. Stato Bldg Interior. #96 Machinery Hall (2) G-G VG $32
    Yellowstone Series #19-Crater of the Grotto
    Geyser. EA blindstamp VG $16

    Mt. 805-The Teton Range VG $18
25. Hayden Survey #71- Studies on the left fork
    of the Tetons River. Lg Orange Mt. VG+ $16
    Casper. Rock Formations. Lg orange mt. VG $20
27. Hayden Survey. Lg Yellow Mt. Stereo
    studies among the Great Teton of Snake River.
    #15-Left fork of the Tetons River G $12
28. Rique. (5 views) no identification but were
    part of a set as each is numbered. Probably
    from an arcade machine of the 20's. Beautiful
    prints-woman with shawl in strategic places
    VG-E $25

KEYSTONE VIEW
29. Africa-lot of 32 E $74
30. Norway-lot of 20 E $15
31. Japan-lot of 23 E $17,25
32. Italy-lot of 26 E $19.50
33. Sweden-lot of 16 E $112
34. India-lot of 16 E $112
35. Ireland-lot of 12 E $9
36. France-lot of 34 E $25.50

OCCUPATIONS
37. Porcelain-5 views U.S.Reyal porcelain works,
    Worcester, England VG $12
38. Logging-1 view-U.S. #796-Scouring logs E $12
39. Sugar-I view-U.S.-The sweetest spot on earth.
    Sugar loaves. New Orleans, L.A.-Rows of barrels,
    workers w/shtips in background VG $4
40. Sugar-3 views U.S. #7390-92 Sugar Processing VG $7.50
41. Cotton M1134-4 views U.S. Factory interiors in
    South Carolina VG $11
42. Leather Tanning-Kyene #20917 Cleaning hides by
    the "Beaming" process-beautiful view E $4.50
43. Woolen M113-6 views inside a woolen mill VG $15
44. S1k-12 views-An excellent series showing silk
    processing in Paterson, N.J. U.S. VG $17.50
45. Salt-1 key views #22018 Procuring salt from
    Salt Brine by Solar Evaporation. Syracuse, NY E $12
46. Copper-2 U.S. #8140- Climbing the last loop,
    Mountain Rdwy. Hopkinton, Minn. #6144-Inclines
to the copper mines, Metcalf, AZ. VG $7.50
47. Mining-#10687 Nightingale Mine at Bull Hill
    in the worlds richest gold field. Colo. VG
    #10687 Mining-#10687 Nightingale Mine at Bull Hill
    VG $3.50
48. Set of 500-Kyene-Tour of the World, with
    book + telebinocular. Boxes are falling apart,
    as is book binding, but contents are
    VG $365

Postage + Insurance extra/10 day return privilege/phone orders held
5 days/please call between 21-5:30 Tues-Sat Mountain Standard Time

WANTED: POSTCARDS of all sorts-especially large lots-whole collections
(I want 3-D, Space, Photomontage, Stamp-montage, Detroit Publishing Co., Poster cards for my collection)
1. Air. Key 1865. French Nieuwport & guns. Exc. $6
2. Air. Key 1904. Nieuport close front view. Exc. $6
3. Air. Key 1919 US Observation biplanes. Exc. $4
4. Anthony Prominent Portraits. 5465 John Sefton, actor. Near exc. but sl. indentations on one album. $6
5. Balloon. Key 18077 captive recon balloon. Exc- $6
6. Balloon. Tissue view of Godard Bros "L'Aigle." The bros were Naders pilots on his first photo flights. Nice overview of huge crowd & pre-1968 balloon. VG $12
7. Boxed Set. Wm McKinley Beloved by All the People. Choice $70
8. ----. H.C. White: Russo-Japanese War 50 set, Exc. $115
10. ----. J.C. Hemment #34 unlabeled view shows Buffalo Bills Wild West Show in 1907. Interesting view of & performers, tents, etc. Exc. $25
11. Civil War. Anthony 3175 dead reb in trenches, tax stamp edges of mount worn at sides, photos VG $16
12. ----. (Stacy) 612 V-loan Iron Works Charleston. Exc. $22
13. ----. (Stacy) 637 Ft Sumter sidewheeler imm. beyond wall, others more distant. Sl 1t. not faded VG $12
15. Fire Engine. Close cab size Webster-Albee view of wreck engine at Johnston disaster. VG-Exc. $10
17. ----. 8833 Philae colonnade, beautiful, Exc. $12
18. ----. 8881 Great view of foot&leg of colossal Abu Simbel with people. Exc. $25
20. ----. Zimmerman 424 White Cloud, Chirnawa Chief. VG $35
21. Jackson. Cab size 322 Canopy Hall Cave Winds, VG $11
22. Keystone. Small 4.5x2.5" group 10 geography views, gen. Interesting. VG-Exc. $5
23. Keystone. 50 different US views, generally Exc. $30
24. Nantucket by Freeman. Cutting finback whale alongside close. Good. $8
25. ----. Bark ashore at Surf Side, sails spread G-VG $8
26. ----. School of Blackfish (pilot whales) ashore with kids standing on them. These bizarre beachings last year. VI-Exc. $10
27. ----. Untitled dramatic view of beached ship, the only one which ever got off south shore. VG- $10
28. Langenheim. Niagara Suspension bridge from Am. side. Good view with typical low contrast. VG $12
29. ----. Passaic Falls, factories. Typ. cont. Exc. $10
30. ----. Tip Top House, crowd, nice. Typ. contrast. Exc. $14
31. ----. The White House, typ contrast. Exc. $20
32. Logging. Union winter in pine forest series shows ox team loading logs. Exc. but pea size spot. $8
33. Maine. Pan. Bangor from Hammond St. by Trask. VG $3.5
34. Photographic. Anthony Young Idea Series 36 small girl looking in Cadwell viewer, close, charming. Exc. $15
35. ----. Kilburn 5496 Our Trip to the Mines Orray Colo 2 mounted men reliably said to be Kilburn Bros. VG $8
36. ----. Uninteresting view with fine back showing the Palace RR Photographic Var. VG-Exc. $5
37. ----. Underwood: Just one, darling, while his head is covered up. Shows photographer & couple. VG $5
38. ----. Underwood foot first of reclining man reading "Stereoscopic Photography" Exc. $12
41. ----. Kilburn cab size 308 train stopped on trestle, dramatic shot, Exc. $5
42. ----. Patch photo shows derailed coach on side jacked up 10' with crossed ties, nearly ready to be hauled back onto track. Very unusual. Center crease, VG $20
43. Russo-Japanese War. Complete set 100 lithoprints by Ingersoll, 1905. This is one of the best sets of lithoprints. Exc. $35
44. Sanitary Fair. Anthony 1672 Great Metro. Fair, Fire Dept Central Stand. Shows booth with dolls, bust, clock, etc. being offered to raise funds for Civil War hospitals. No fire equip. Good. $7.5
45. ----. Philadelphia Fair. Shows Fire Dept booth similar to above. Although not labeled this is the last series published by Langenheim, and their typical title lettering can be just seen at the margins of the photo. $8
47. ----. Kimball 10: 12 yoke ox team, Canterbury. Exc. $15
48. ----. Kimball 27: Cheese room, cheese, turntable, VG $14
49. Trolley. Kidder, Watertown MA front 1/2 horse trolley, mod. close, pre-1868. VG-Exc. $6
50. War. Kilburn 12227 Greek soldiers at lunch in skirts, 1897 war with Turks. Disasterous, as usual. Exc. $4

Western & Calif. If you collect but did not receive my Dec77 5 page list please send your wants now to receive next list which will be mailed soon. If you received the Dec77 list but have never bought from me please let me know if you want the next list.
25 Keystone in EXC cond. Great waterfront views in Alaska, one of the Casas, a Yukon river steamer, close up and an overview of Honolulu Harbor filled with sailing ships. All in box with label. A rare set $75.

2. BOXED SET: Southland, U.S.
25 Keystone in EXC cond. Many rare views of black field bands and oil wells. Boxed with label $75.

3. BOXED SET: Homes
25 Keystone in EXC cond. with many good views of home construction, interior views of plumbers and wall papers at work and one great view of an Indian with bow and arrow in front of a wigwam. All in box with label. A rare set $65.

4. BOXED SET: Great Britain
25 Keystone in EXC cond. 10 of these are aerial views of the steel mills and shipyards, the Henley regatta and a super view of a large liner leaving port. All boxed. 1 view folded. $65.


9. Indian: Keystone#11943, Two Indians in canoe, as above EXC $7.


II. Trains: Kilburn#539 Ascend, Mt Washington Close view of Engine and people standing on top VG $7

12. Trains: A super view of Presidential train en route to the Pacific, stopped for the photo with cars outside U&U in VG-EXC cond. Rare! $22.


15. Trains: Keystone#2092, Train at Ranger Texas, many people VG $5.

16. Photo: Kilburn#1768, little boy sits on pot looking at views EXC $4

17. Photo: Keystone#9177, photographer and camera in front of Balanced rock Tan mount, EXC $5

18. Photo: Keystone#11917, family looks at stereo views EXC $3

19. Photo: Bierstadt, shows photo party on mules at Yosemite, tan mount VG $5

20. Ships: Ingersoll 4 view of Battleships probably copies, tan mount All four cards for $5

21. Ships: Fach, A sailing ship beached 4th mount corner torn not into photo A good image but fading $5

22. Ships: Kilburn#7283, A good view of a St Louis river paddle wheeler VG $5

23. Ships: Wa Ma #9305, S.S City of Paris from Made Deck Great view EXC $5


25. Ships: Keystone#15768, Floating Whale Station. View of ship with whales VG $3

26. Ships: Keystone#30627, Great Redge in Montevideo Harbor EXC $4

27. Ships: Keystone#26511, Leviathan sailing from N.Y. harbor VG $4


29. Hunting: 12621 Kilburn#3, The Hunters Paradise, man with gun EXC $4

30. Hunting: U&U Campfire stories EXC $3

31. Hunting: Geo. Barker, camp with good view of shotgun, hunter EXC VG $5

32. Hunting: Keystone#4951, 4952, 2 views hunters with moose EXC $4

33. Hunting: Ingersoll, 2 views, Hunters in duck blind and two hunters with shotguns and many dead ducks. 2 views for... VG $7

34. Hunting: Mckinley: U&U #12442, 12443 the party leaving the home and crowds awaiting the arrival in Was. One 1 one VG $4


37. War: U&U 2 views of Christian Missionaries I, I VG $3

38. War: Kilburn#17192 West Point Cadets, Endless Line Great view $5


40. Balloon Corps: A great view by U&U of a balloon going up in Boxer War, troops, horses. VG-EXC $6.

Terms: Postage and insurance included 5 day return, if in same condition as sent.
STEREO PHOTOGRAPHY UNLIMITED
8211 - 27th Avenue North
ST. PETERSBURG, FLORIDA 33710
PHONE 813 - 345-1862

STEREO CAMERAS AND ACCESSORIES - Unless otherwise specified, the following stereo cameras use 35mm film to give standard 5 sprocket stereo pairs for 1 5/8" x 4" mounts. These produce 16 stereo pairs from a 20 exposure roll and 28 pair from a 36 exposure roll.

STEREO REALIST
Model 10x1 V6 $160, EX $150.
Same with depth of field scale and double exp. prevention EX $160.
Deluxe Stereo Realist F2.8 lens, shutter to 1/200 V6 $250.

- Matched 55mm F.5 lenses adjustable through F22
- Synchronized speeds 1/8, 1/6, 1/5, 1/10, 1/25, 1/50, 1/100, 1/150
- Centered Viewfinder - no need for parallax corrections
- Rangefinder focusing - built in, 2' to infinity
- Hot shoe for flash; flip-up lens cover
- All metal construction, leather cover, instruction booklet included

Stereo Realist Accessories
Leather case and strap with purchase of camera V6/EX $15.
Leather case separate (when available) V6/EX $25.
Stereo Realist Flash Attachment SR750 EX/MT $125.
Rangefinder type "A" filter set 87S1-1 V3 $8.
Rangefinder Flash Filter 87S1-3 EX $8.
Tiffen "B" filter set for Realist EX $8.
Tiffen "A" filter set for Realist EX $8.
Aluma Lита Filter & Sunshade set (haze, chrome, flash) EX $25.
Realist Sunshade and Series V filter holder 87M4 Write EX/MT $25.
Realist Film Identification Unit 87B1 $15.
Hot shoe adapter for Realist to allow use of strobe NEW $6.
Stereo Realist Mounting Kit SWA contains film cutter, sorting tray, aligning Jig, heating unit, sealing iron, tweezers V6/EX $25.

UNDERWATER HOUSING - Custom built underwater housing and custom F.8 Stereo Realist slightly modified for use in housing; can be used either way. Realist alone worth $250.

WANTS - swap or cash - WANTS
Stereoviews of Florida, especially St. Augustine and all makers - Anthony, Cushing, Florida Club.

SPECIALS!! SPECIALS!! Stereoview Greeting Cards - box of 16 Birthday and Get Well cards & envols. Face is comic stereoview (2-D) $7 per box ppd.

3-D MOVIES, American Cinematographer '74 issue on 3D movies past, present and future, 130pp., ill. includes viewer $9, ppd Collectable!!

TOO STEREO VIVID CAMERA
- Matched 55mm F.5 triplet lenses, adjustable thru F16
- Synchronized speeds 1/10, 1/5, 1/50, 1/100
- Built-in spirit level visible through rangefinder/viewfinder
- Instruction booklet included EX $150.
Leather case and strobe for TOO Stereo Vivid (with camera purchase) EX $15.
Leather case and strap separate when available V6/EX $25.
Flash attachment for TOO Stereo Vivid V6/EX $25.

TOO STEREO COLORSTIK CAMERA
- F1.8 thru film; shutter 1/5, 1/10, 1/25, 1/50, 1/100, 1/200; hot shoe focus by scale incl. cases & strap, instructions EX $120.

MINI STEREO 11 IMPRESS
- Matched 55mm F.8 lenses, thru F22; hot shoe; instructions EX $120.
- Synchronized speeds 1/8, 1/6, 1/5, 1/10, 1/25, 1/50, 1/100, 1/200
- Built-in spirit level visible in viewfinder rangefinder EX $145.
Leather case for Mini stereo camera purchase V6/EX $15.
Leather case for Mini stereo-camera separately V6/EX $25.
Flash Attachment for Mini stereo EX/MT $20.
Hot shoe adapter for Mini Stereo allows use of strobe NEW $6.

MINI STEREO CAMERA F1.8-f16, shutter 1/10 to 1/200
- Rangefinder Focus EX $115.

GRAFLEX STEREO CAMERA OUTLET - most newly operated stereo camera
- shutter 1/50 & 8, 55mm f6 lenses thru F16
- with leather case, strap, flash attachment, instructions EX $150.

UNIVERSAL STEREO-ALL CAMERAS - simple to operate
- F1.8 to F16, fixed shutter 1/50 EX $95.

MILDENHALL PRO-A GLASSING with case and strap V6/EX $450.

STEREO CAMERA CAGES - several available from time to time. Condition and prices vary. Write.

VIEW MASTER FORMAT EQUIPMENT Note: V-M cutters and accessories are very difficult to locate. Write for cost. To be added to waiting list.
V-M Personal Stereo Camera case, a & b filter set, Rangefinder flash attachment, Film cutter, 3 package of roll mounts, 2 albums and STEREOMAT "S500" Stereo Protector with Case EX.

V-M "100" 2-D Projector and Case Mint $45.
V-M Mark II Camera and Case Mint $125.

KODAK STEREO CAMERA
- F1.8 lenses to F22, adjustable focus, instruction booklet, spirit level in viewfinder; shutter 1/5, 1/10, 1/50, 1/100, 1/200 V6/EX $160.

Kodak Stereo Camera Case - with purchase of camera EX/MT $25.
Kodak Stereo Camera Case - with purchased separately EX/MT $25.
Flash Attachment for Kodak Stereo EX/MT $25.


All items post paid in continental U.S.
Send $1 for current complete list of stereo equipment, supplies, books. Send your wants.
Simple and Ingenious

The viewer and case illustrated in open and closed positions is simple and ingenious. The only writing on the case says "PAT. APD. FOR." The case can store about 110 curved stereo cards, while the viewing deck can hold about 40 cards. Once the focus is determined for a stack of cards, all can be viewed quickly and conveniently at that same distance by replacing each card after viewing at the rear of the stack.

The single serrated support is very steady. Most hand viewers will fit into the case. This unusual case and viewer are from the collection of Martin Bass of London, Ontario, Canada.

EVENTS

The Central and Southern States members of N.S.A. will hold a Talk & Swap meet at the Melrose Inn Motel at Prospect, Kentucky, near Louisville on April 1 and 2. N.S.A. has reserved a block of rooms for those attending. Please inform the Melrose that you are an N.S.A. member when making reservations. These regional informal meetings are a good time to get acquainted with other N.S.A. members and we hope we will have a good showing as we did at previous meetings in Illinois and California. There will be a hospitality room open throughout the day on Saturday with a show & tell session scheduled for the afternoon. The Melrose has an excellent restaurant where we will meet for dinner on Saturday evening which will be followed by a mini-auction at 9 P.M. Contact the Melrose Inn Motel, Highway 42, Prospect, Ky. 40223. Tele. (502) 228-1136. For further information: Mrs. John Wimburn, 575 Sunset Rd., Louisville, Ky. 40206. Tele. (502)893-5289.

The Photographic Historical Society of New England will hold their 9th Photographic Show and Trade Fair in downtown Boston on April 8. The show will be at the Howard Johnson 57 Park Plaza Motor Hotel, 200 Stuart Street, Boston, Mass. 02116. (Phone (617) 482-1800). Further info: PHSNE, c/o Harold B. Lewis, P.O. Box 63, West Newton, Mass. 02165.

The Photographic Historical Society of Canada will hold their Trade Fair on May 13 and 14 at the Chelsea Inn, Toronto, Canada. Further information: P.H.S. of Canada, P.O. Box 115, Postal Station "S", Toronto, Ontario M5M 4L6, Canada.

The International Stereoscopic Union will hold their 3rd International Congress of Stereoscopy Sept. 7 to Sept. 11, at the University of York, near York, England.
Keep Your Views and Earn Money

CASH: paid for the privilege of photographing your views.
Quantities of views needed.
I will work with you in several ways:
   I buy views, or
   I will buy photographs of your views, or
   I will come to you to photograph them, or
   send me your views to photograph and I will pay postage and insurance both ways and, if you wish, I will post a bond for protection of your views while in my hands.

I am interested in all subjects and all views that are interesting to the general public—also unique views.
I especially want views of winter scenes, Santa and any Christmas views. Also erotica—hard and soft core and tease, wars, ships and boats, amusement parks, cars, disasters, airplanes, balloons, trains, train wrecks, Indians, cowboys, western towns, and comics.
I am making this offer so I can keep my per view cost lower than I could buy views. I will make it worth your while to let me copy your views and I will pay all costs. Write to me, Gary Kessel at: STEREO CLASSICS
   P.O. Box 92
   Sparta, N.J. 07871

A CASH FINDERS FEE WILL BE PAID for information resulting in my purchase of tooling or jigs used in the mass production of stereoscopes. I am also interested in any written or illustrated information about mass production of stereoscopes.

I need a source of supply for plastic or glass lenses for stereoscopes.
I will pay 20% of my purchase price to anyone who helps me locate tooling that I purchase or lease.
I will pay a royalty of 5% of the purchase price of all lenses I buy to anyone finding a lens supply that I use. Write to Gary Kessel at: