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325 "The Great Eastern in the Stereoscope. Photographed by special permission of the Board of Directors Mr. Atkinson, the Pilot, on her first voyage from Deptfort". A sq. cornered yellow mt. Top hatted gent (appears to be J. R. Stull, the ship's designer) poses w/trumpet-horn; next to helmsman. G. Cond., $45 PP.


327 Another-View near Cold Springs on the Hudson. View of man at edge of stream. In G. Cond., $11 PP.

328 London Stereoscopic Co., "Garrison Ferry, West Point. An early cream mt. of the dock & ferry, "West Point". c.1860, in G. Cond., some mount discoloration, $13 PP.

329 "Long Wharf and Shipping, Boston, Mass." An orange mt. imperial view by Ropes. A great scenic of the wharf w/a tall ship at dock; along w/a steamer. Many others at anchor. G.G. $10PP.

330 Boston-a set of 7 Americas illustrated on yellow mt's.; most w/descriptive labels on back. Some excellent examples of early Boston, including the Commons and a number of early architecture. In V.G./G. Cond., $10 PP for the set.

331 Boston-Two imperial orange mt's. by Ropes. One of Beacon Street Hall, The Commons. The other, a statue of Hamilton. Well composed w/people strategically placed. G.C., $4PP, for the pair.

332 "Five Pound Island, Gloucester, Mass." An orange imperial mt. by Ropes. A really nice scenic overlooking a bay area. GC $4PP.

333 The Quarries, Pigeon Cove, Cape Ann, Mass. by Ropes. A stone quarry w/ships in background. Yellow imperial mt. GC $7PP.

334 Niagara Falls in Winter. Six magnificent views by Barker & by Bierstadt. Orange & green mt's. in avg. V.G. Cond., $10 PP.

335 "850 Frost-work on Terraillon Tower, Niagara, N.Y." An orange mt. view by Bierstadt. Spectacular image of the ice-covered tower in V.G. Cond., $3 PP for the pair.

336 Train on suspension bridge over Niagara. A London Stereoscopic & Photographic Co. sq.-cornered cream mt. Nicely composed foreground w/a dock & people & train on bridge in the distance. Strong mount used, labeled, "The International Exhibition of 1862". In G. Cond., $9 PP.

337 S.(aul) Davis. Niagara Scenery, Canada. "Catlin's Cave-No. 305". A rare paper view by this well-known amateurist, noted for his large settings taken using the Canadian Falls as a backdrop. An orange-mt. view of an ice formation in Exc. Cond., $35 PP.


341 Flowers & Fruits-6 views, all tinted of various flower & one fruit arrangement. Avg. G. Cond., $5 PP for all.


344 ----- Another. Hunter poses w/ a fallen antelope. Un-labeled grey mt. In V.G. Cond., $5 PP.

345 Pulesti, R.Y.-Three pink & orange mt's. by Avery. Great street scenes of this early village. In G. Cond., $5 PP for the set.

346 "The Great Johnstown Flood, ---1889". A tan curved mt. by Bonime, No. 22. A birds-eye view of a large area of street wreckage being viewed by people. V.G. Cond., $6 PP.

347 "Congressional Globe Offices" (sign on building) next to Thomas Gey's stables. People pose in front. Interesting yellow mt. view in G. Cond., $3 PP.

348 Alhambra Court, Crystal Palace. An early grey mt. In G. Cond., $9 PP.

349 Panama Canal, "11355 Examinations on the Great China Cut". A U.A.I. Card. Work train & steam shovel in distance, 7044PP.

350 The 2.02 minute trolley mile, but by an ostrich. A U.A. grey curved mt., No. 5722, "Famous Trotting Ostrich, Oliver U."- An ostrich hitched to a 4 wheeled sulky w/driver & passenger. In Exc. Cond., $3 PP.

351 Landing of the President & Grand Army at Gen. Grants Tomb, Memorial Day. A great historic view by Kilburn on curved buff mt. In G. Cond., shows the steamship Grand Republic docking & landing party disembarking. With 1886 Copyright date. $18 PP.


353 "7090, General View of Erecting Shop, Baldwin Locomotive Works, Phila-"- A Keystone view of steam locomotives being assembled. In V.G. Cond., $3 PP.


357 Central Park (N.Y.). Nine assorted views in G. Cond., priced to sell at $4 PP for the lot.

358 Sentimental-"No. 600, The Little Washer-Woman" by French, Keene, N.H. A great yellow-mt. view of a little girl "playing house" & doing her wash w/her doll, toy dog & pint-sized furniture present. In V.G. Cond., $4 PP.

359 Children-an adorable lot of 14 cards, most curved. In Avg. V.G. Cond., $5 PP for the lot.

360 "Blessing Little Children". White preacher "blesses" two young negro kids. In V.G. Cond., $4 PP.


363 Silverware Display, Inc. a tilting ice water pitcher, butter dish, casters, etc. items displayed on table w/price tag. A grey mt. card by J.A. Rider, no doubt made for advertising. In G. Cond., $3 PP.

364 "Old Bets, a Sioux Squaw 120 yrs. old, will long be remembered by many of the Minnesota Captives gratitude by many of the Minnesota Captives.

365 Views By the Florida Club". An unusual group photo of transplanted western Indians at Port Huron, c.1875. Written on back is most patronizing. A yellow-mt. view in G. Cond., $20 PP.

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By John Waldsmith

I have been very busy the last few weeks. The N.S.A. Central and Southern States members had a good turnout at Louisville, Kentucky. Pat and Jack Wilburn did a great job in getting the whole affair organized. All agreed that it was great fun and we should return next spring. Other regional meetings are being planned and dates will be announced in forthcoming issues of STEREO WORLD. Proposed are meetings in the New Orleans area, in or near Philadelphia and a second meeting in the early winter at Pasadena, California. Please contact me if you are interested in organizing a regional meet in your area.

Also, I just have returned from the excellent photo Trade Fair of the Photographic Historical Society of New England in Boston. Jack Naylor did an outstanding job as show manager and all in attendance agreed it was one of the best shows they had ever attended.

Talking of shows, the N.S.A. will have its annual event, Photo Show '78 at the Canton Art Institute in Canton, Ohio on August 5 and 6. We hope you and your family will plan to attend. Several fine exhibits and special events are now being formulated. This year we will be joined by the Stereoscopic Society, American Branch. Planned is a super exhibit of Society member's stereo work. Also an award will be added to other awards already traditionally being given, to recognize the excellence of S.S. member's prints and transparencies.

Again, this year we will have an auction of photographic items. Last year we had a catalog which was unfortunately mailed late and many members not in attendance at Canton, missed desired items. Learning from past mistakes we are getting an earlier start and have already begun to gather items for the catalog. With this issue we are soliciting cameras, images, literature, prints (not necessarily stereo items) to be included in the catalog. Please note that only the catalog items will be auctioned at Canton. We will not be accepting items for the sale after June 11. The catalog will be mailed with the July-August issue. Please use the form enclosed with this issue. This is an excellent opportunity to sell fine photographic items, plus you will be helping the N.S.A. The auction sale is one of our major fund raising events. These activities help us to continue our rapid growth and provide members with an outstanding, internationally recognized organization.

This year we will use the same categories and rules as last years Competitive Exhibit. Last year we had only one viewer entered. This was a major disappointment because we had set aside a fine exhibit area for viewers. We must state that lack of participation will cause us to discontinue the viewer categories. I would like to hear from members who have viewer collections explaining the reasons for their lack of participation. Possibly we can reorganize this area of our exhibit to satisfy the demands and interests of this group of members. Deadline for applications in the competitive exhibit is July 15. Early entries are greatly appreciated in order for us to better plan the displays. Last year, everyone agreed that our exhibit of stereographs was a major high point of the show.

Finally, we are pleased to announce that William C. Darrah will be our special guest at Photo Show '78. He will be on hand to visit with members and sign his new book. We hope to see you at Canton.

This issue has a special center section reproducing pages 30 and 31 of the March, 1908, issue of the Woman's Home Companion. Note that seven of the illustrations of distinguished Americans and their descendants were taken from stereographs furnished by Underwood & Underwood. We would like to hear from members who may own the original stereographs.

Deadline for the next issue is June 9.
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COVER: This issue we feature a view of Longfellow's residence at Cambridge, Mass. The view is copied from a view by an unknown photographer. Turn the page for Neal R. Bullington's article about Longfellow's home and its place in history. (Neal R. Bullington collection).
What did George Washington and Henry W. Longfellow have in common?

"Longfellow at his home in Cambridge" by an unknown photographer. This non-stereo view is often used to illustrate articles about Longfellow. The photo of the author and his daughter Edith was taken around 1880. (All views, Neal R. Bullington Collection).
By Neal R. Bullington

In October, 1972, the U.S. Congress authorized the National Park Service to establish the Longfellow National Historic Site in Cambridge, Massachusetts. One of the smaller NPS areas, these 1.98 acres contain the house used by General Washington as a field headquarters, and by author Longfellow as a residence for 45 years.

The building is a Georgian frame structure, of 2½ stories, clapboarded, rectangular, a hipped roof with deck and balustrade, 2 interior chimneys, dormers, side porches, facade articulated by large pilasters, and exquisite classical detailing. It has been the subject of a study by the Historic American Buildings Survey, and is on the National Register of Historic Places.

Located at 105 Brattle St. in Cambridge, the house was built in 1759 by Major John Vassal, a wealthy Tory who fled the city on the eve of the Revolution.

Neither of the two owners who followed Vassal lived here long, but the building achieved prominence during the Revolution as the headquarters of George Washington during the siege of Boston (1775-1776). George and Martha celebrated their 17th wedding anniversary here in January, 1776.

Andrew Craigie bought the property in 1791 and shortly thereafter added the piazzas and rear ell. To pay his debts years later, his widow was forced to take in lodgers, one of whom was Longfellow.

In 1843, Nathan Appleton bought the house as a wedding gift for his daughter Fanny and her husband, Henry W. Longfellow. At that time Longfellow was 36. He had been born in Portland, Maine into a distinguished family and had eventually graduated from Bowdoin College in the same class with Franklin Pierce and Nathaniel Hawthorne. He had taught at Bowdoin and travelled to Europe twice to study modern languages. It was while living in Germany in 1835 that his first wife, Mary Storer Potter, had died of a miscarriage.

The Longfellow's home life in Cambridge was happy and eventually came to include 6 children. His poem "The Children's Hour" describes that period. "From my study I see in the lamplight,/ descending the broad stair,/ grave Alice, and laughing Allegra,/ and Edith with golden hair./ A whisper, and then a silence;/ yet I know by their merry eyes/ they are plotting and planning together/ to take me by surprise.'"

Unfortunately, Fanny died in 1861. Years later, in "The Cross of Snow" Longfellow wrote: "Such is the cross I wear upon my breast/ these eighteen years, through all the changing scenes/ and seasons, changeless since the day she died."

In 1854 he resigned his professorship at Harvard and thereafter devoted himself full time to writing. He was admired and respected throughout North America and Europe and was acquainted with such important men of the day as Charles Sumner, Cornelius Felton, Nathaniel Hawthorne, and Ralph Waldo Emerson.

Probably his best known works today are Evangeline (1847), Hiawath (1855), The Courtship of Miles Standish (1858), and The Village Blacksmith, the latter providing the linesdeclaimed by generations of school children: "Under the spreading chestnut tree/ The village smithy stands;/ The smith a mighty man is he/ With large and sinewy hands."

"Washington's Headquarters, in Cambridge" by an unknown photographer. Erroneous information is sometimes found on views. The house used by Washington and Longfellow was built in 1859, while the one referred to here as built "about the year 1733" is actually a different building.
"Longfellow's Chair" by A.E. Alden. The chair was made from the wood of the "spreading chestnut-tree", given to Longfellow on his 72nd birthday by the school children of Cambridge.

Longfellow died in his home on Brattle St. in his 75th year, loved and honored in his readers' hearts and minds.

The house and its contents were photographed in stereo by a number of photographers, especially those based in Boston and the surrounding area. Many of these photos were taken prior to Longfellow's death in 1882, but the site remained a popular subject for years afterwards. Most stereo cards give mention to both Washington and Longfellow, but a few refer only to the latter. Interestingly, one series of cards ("America Illustrated - Boston & Suburbs") with descriptive paragraph on the reverse by "N.B.S." contains a major error. Construction of the house is attributed to Major Vassal's father ca. 1733, while in fact the senior Vassal's home is actually a different structure.

Today the house which both Washington and Longfellow occupied is open to the public every day except New Year's Day, Thanksgiving, and Christmas Day. Additional information is available from the Superintendent, Longfellow National Historic Site, 105 Brattle St., Cambridge, Mass. 02138.

Q: "Well, we have a lot of new collectors that are coming into stereo now, collecting stereo views, viewers and cameras. I get letters almost daily and maybe you do to, asking where do they start at, how do they go about it, because some of them feel behind?

A: They are behind in one sense but this is true whenever you enter a field of collecting, be it coins, glass, stamps, furniture, or anything else. You are behind because you start from nothing. My first advice and I know this will horrify some dealers, is avoid the expensive topicals that everybody wants—Mines, towns, historic, views that you can find. You won't find top stuff, and yet nobody's appetite, enough to solve a problem. You can't.

Q: "Are you still receiving a lot of correspondence?"

A: "I get, on an average, a letter a day. I try to answer them all, sometimes I'm pretty slow, but I try to."

Q: "I know you've written a lot of books, on other subjects. One book that I really enjoyed is Pithole, The Vanished City (Published in 1972), about the Pennsylvania oil boom, and I know that you have made it a specialty to collect a considerable bit of information about the oil views."

A: "I have 600 views of the early oil industry.

Q: "I'm sure your book will have a considerable amount of oil views in it."

A: "No more than anything else. I'm trying not to show my interest but to have a complete survey. Everything from sentimental, documentary, educational, scientific, regional, throughout the world and a number of other things which I believe are of a general nature concerning the stereograph in photographic history and photograph art, and also its relation to the cinema. That is, the inter-relation between stereo and cinema in the 1890s and early 1900s."

Q: "The book will be historical?"

A: "More or less. Again, to squeeze everything together in a book of this sort, runs into the serious problem of being superficial where mean to be suggestive rather than superficial. It leaves enough to whet somebody's appetite, enough to get a ready answer but never enough to solve a problem. You can't."

Q: "I'm really looking forward to it."

A: "I'm sure you're no more eager to see it than I am to finish it."

Q: "How many years have you been at it? Interrupted many times."

A: "Interrupted not so much by working, but by not doing any sustained writing. I've spent many many days in libraries in Philadelphia, Washington, and New York trying to work this thing out, but no, I started on it as soon as I finished the other book. In other words, ten or twelve years. I work in spurts, partly as a problem resulting from health, partly from other obligations and partly when the spirit moves me, but I've kept at it and I do some work on the book every day."

Q: "How many books have you written?"

A: "Thirteen or fourteen, I can't remember which."

Q: "And several books on Botany?"

A: "One on Botany, several or paleobotany. I've done several on the Colorado River region, historical documents. And my biography of Powell. And I've done one for Gettysburg College on her former engineering department. I have a number of interest or at least I have had."

Q: "A lot of things going on?"

A: "Always."

Q: "Always busy?"

A: "Always busy."
LONDON EXHIBITION

1851

THE CRYSTAL PALACE
By Edward B. Berkowitz

For some time, as a collector of stereographs, I have been primarily interested in views of historical events, rather than scenics. Included in this category are the large number of stereoviews taken at international exhibitions (expositions) or World's Fairs. This article really has two objectives: (1) as indicated in the title, to cover the Great Exhibition in the Crystal Palace in London in 1851; and (2) to solicit correspondence and statistics from NSA members for future World's Fair articles.

As my collection of World's Fairs stereoviews has grown, it has become apparent that the views represent a cursory summation of our culture at particular periods of time over the stereographic period. Although it is beyond the scope of a Stereograph article, it is my belief that an examination in depth of each of the fairs would offer a comprehensive, although somewhat distorted picture, of world civilization from 1851 to 1939.

In my research, I found that the history of exhibitions was remarkably well covered. There were many local exhibitions dating all the way back to the days of Ahasuerus in the Book of Esther. Suffice it to note, that exhibitions started locally progressed to national expositions, and with the advent of the London Exhibition (LE) of 1851, became international.

The idea for the LE was conceived by Prince Albert, the husband of Queen Victoria. On June 30, 1849, at a meeting of the Society of Arts at Buckingham Palace, the Prince, who was president of the society, explained his plan for a proposed international exhibition with competition, to be held in London in 1851, and suggested that the exhibits be grouped into four divisions: raw materials, including produce, machinery and mechanical inventions, manufacture and fine arts. Prizes were to be awarded, and photography was to be one of the major categories.

At a subsequent meeting on July 14, the Prince proposed a more detailed plan, including the formation of a royal commission, and a scheme for providing funds necessary to carry the plan into implementation. His recommendations were adopted, and on January 3, 1850, a royal commission, with Prince Albert as its head, was appointed.

Interestingly, one of the issues in site selection was ecological, namely the need to remove ten elm trees in Hyde Park, London, which were right in the line of the ground proposed for the exhibition building. There also was considerable objections by Kensington and Knightsbridge residents to having the exhibition in their neighborhood. It was only after considerable debate and opposition that the Hyde Park location was approved.

The next important item that had to be established, was the design of the building. The Building Committee of the Royal Commission solicited plans on an international basis, and favored a somewhat conventional design with a domed portion. Construction estimates exceeded the budgeted amount, even after the domed portion was removed from the design. Ultimately, they switched to the Crystal Palace design, based on cursory drawings and sketches, submitted by Joseph Paxton. Mr. Paxton, who had been a gardener early in his career, based his plan, for what was then the largest building ever erected, on a lily house where he was employed.

The plan answered three main requirements: it was suitable for housing an exhibition, could be adopted to the proposed site, and might be indefinitely used either as a winter garden or a vast horticulture structure, and might come in handy later for future exhibitions. Interestingly, the plan did not require stones or
bricks or mortar. The building was composed of dry material, ready at once to house exhibits: iron, wood and glass were to be its only components. It could be taken down as easily as it could be put up, and as easily extended, reduced, or increased in size, since its parts resembled an erector set. Retrospectively, it turned out to be a major prefabrication effort, a flash of insight into the future. The first Crystal Palace was 1,851 feet long, 400 feet wide, and covered 23 acres. It was constructed in just a few months by an army of workmen, numbering at times more than 2,000.

On May 1 the LE was opened by Queen Victoria, “in the presence of as large a group that ever had been assembled on British shores.” At a subsequent visit, the Queen admired a stereoscope and stereoscopic daguerreotypes which Jules Dubascq made for Sir David Brewster and reportedly “began a craze that swept the world.” Dubascq made a special viewer and a set of stereographs which Brewster presented to the Queen. Within three months of the Queen’s visit, references indicate that approximately one quarter million Brewster-type stereoscopes were sold, to the delight of Negretti and Zambra, who obtained the concession to publish views of the LE.

The Crystal Palace exhibiting space was equally divided between products of England and her colonies and those of foreign lands. In the U.S., the LE produced little interest. There was somewhat less than 500 U.S. exhibitors out of a total of 17,000. Apparently, the U.S. incurred the ire of some, by applying for a large space and leaving it “comparatively unfilled.” With
"The Colossal Egyptian Figures, Crystal Palace" by an unknown photographer.

the small base, we received a larger proportion of awards than any of the foreign participants, including 107 medals and 53 honorable mentions.

The photographic exhibition was one of the outstanding events of the LE with daguerreotypes, Talbotypes, and other early photographic processes in display. All together, some 700 photographs from six countries (the U.S., England, France, Italy and Germany) were exhibited. Americans Mathew Brady, M.M. Lawrence and John Whipple won three of five photographic medals. Lawrence received a silver medal for a daguerreotype, Whipple for his one-inch daguerreotype of the moon, and Brady for the general excellence of his collection of great Americans living and dead. "The official report on Brady, Lawrence and Whipple's works reads: On examining the daguerreotypes contributed by the United States every observer must be struck by their beauty of execution, the broad and well-toned masses of light and shade, and the total absence of all glare which render them so superior to many works of this class."

The Langenheims were the only Americans to exhibit Talbotypes "and their so-called hyalotypes - both of which created favorable comment" but didn't win any prizes.

Other U.S. prizes were those awarded to McCormick's Reaper, to the Woolen and Cotton Fabrics of Massachusetts and Rhode Island, and to American Wagons, Buggies and Trotting Sulkies, whose lightness, strength and durability seemed to surprise the English.

During the 144 days that the LE remained open, it was visited by more than 6 million people, an average of approximately 42,000 per day. The total number of American visitors was estimated to be below 5,000. It is worth noting that the first of the great World's Fairs was one of the few which proved a great financial success. This success led to similar expositions throughout the world.

Following the LE, the Crystal Palace was moved from London to Sydenham, Kent, where it was reerected in 1854. It was ultimately destroyed by fire in 1936. The lithograph in Figure 1 shows the original Crystal Palace in Hyde Park, London. The stereo view shown in Figure 2 is of the Crystal Palace in Sydenham which was clearly a different structure than the original. (See William Welling-Collectors Guide to Photographs, pg. 69, or William C. Darrah - The World of Stereographs, pg. 103.)

The interior views, shown in Figures 3 and 4, also appear to be taken at Sydenham. Figure 5 is a "tinted" view of plaster reproductions, at the reconstructed Crystal Palace, of two of the 65 foot statues of Ramses II located at the Great Rock Temples of Abu Simbel in Egypt (see John Jones Wonder of the Stereoscope, pg. 38). It should be noted that Negretti and Zambra's view concession from the Crystal Palace Company extended to Sydenham.

I am anxious to hear from any NSA members who have good views of the original Crystal Palace, exterior and interior, and who would be willing to have them published in a future issue of Stereo World. From the foregoing, I would expect stereo views of the original Crystal Palace to be made principally by the daguerreotype and calotype process, as the collodian process was described in 1851 but was not "rapidly adopted."

In order to present a more thorough stereographic overview of subsequent fairs, I would also like to hear from NSA members regarding their collections of the following 19th century fairs: 1853 New York Crystal Palace, 1855 Paris Internationale, 1873 Vienna International, 1878 Paris Universal, 1889 Paris Universal, 1894 San Francisco Mid-Winter, 1895 Atlanta Cotton States, and 1898 Omaha Trans-Mississippi. In particular, I am interested in a breakdown of the publisher and number of interior and exterior views owned, and whether you would consider having them included in subsequent articles in Stereo World.
Decision Saves Home of Old Man of the Mountains

By Neal R. Bullington

A recent news story reveals that environmentalists and developers have compromised in the 20-year battle over the question of whether Interstate Highway 93 should be routed through Franconia Notch State Park in New Hampshire. The interstate, which is a major north-south highway on the east coast, is normally 4 lanes with wide shoulders and center divider. The compromise will allow relaxation of normal federal specifications, and the result will be minor improvements to the 2-lane highway that already runs through the park. This will make it one of only two stretches in the 38,000 miles of interstate highways which are less than 4 or more lanes wide. The state will also get $5 million for landscaping and construction of scenic overlooks.

Franconia Notch is a beautiful area in the heart of the White Mountains; a place of granite cliffs, rushing streams, clear lakes and pine forests. It was frequented by many of the early stereo photographers and views of it are found in most general collections. One favorite subject was the Old Man of the Mountains; a natural rock formation 40 feet high, sculpted from a granite cliff by wind, rain and weather. It is heartening indeed to learn that progress and bureaucracy can sometimes bend a little to save a priceless natural treasure.
Postage extra, insurance optional, 5 day return.

1. Boxed Set. Switzerland (1905) Underwood 100 set, $80.
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14. ------. 3185 dead reb barefoot, killed by shell, side torn open, Petersburg, tax stamp. Exc. $25.
15. ------. 3187 dead reb boy about 14, Ft Mahone, close VG+$15.
16. ------. 3186 dead reb Petersburg, close, tax stamp VG+$15.
17. ------. 3188 dead reb Petersburg trenches, half head blown away, close, tax stamp. Exc. $20.
18. ------. 3192 Chevaux and works in Ft Sedwick. tax stamp with bodies, VG-Exc. $12.
21. ------. 2493 Negro Camp 27 Ohio Colored before Petersburg somewhat distant. VG $12.
22. ------. 2500 bodies laid for burial, Fredsburg E-$18.
23. ------. 2699 battery ready for action, Ft Brady Exc.$20.
24. ------. 3178 dead reb Ft Mahone. close. VG $16.
25. ------. 3183 dead reb Ft Mahone, Chevau. Exc. $18.
26. ------. 3216 how close picket lines were to each other, Petersburg. Exc. $12.
27. ------. 3220 reb works interior, Petersburg. Exc. $12.
29. ---. (Stacy) 600 Ft Sumpter Exc. $10.
30. ---. Taylor & Huntington 6175 dead reb, rifles, close, Exc.$12.

39. ---. (Seaver photo, Pollock pub.) Tropical Series. 50 Fla. Turpentine Distillery, cab size. Exc. $6.
42. ---. Sewing Machine Assembly. No line, each worker assembles machine. No ID but shows machines. Exc.$15.
45. ---. HH Bennett. Wisc Dells, up the river 114: shows stereo camera clearly in mid-dist VG $20.
47. ---. T. Roosevelt on horse in front train, ready to enter Yellowstone. A Bully view, Underwood. Exc. $6.
49. ------. Key 19265 with Brand Whitlock, Belgium. VG $4.
51. ---. Kilburn 101 cog RR train, Jacobs Ladder. Exc. $5.
52. ---. Kilburn 135 cog RR base station, train. Exc. $5.
54. ---. Surprise balloon appears over canal boats. VG $6.
56. Wisconsin. ER Curtis 5: Park Hotel Madison, Exc. $5.
57. ---. FR Curtis 7: Capitol Bldg, Madison. VG $5.
58. ---. AL Dahl: Washington Ave. VG+$6.5.
59. ---. NP Jones: Capitol Bldg, Madison. VG-Exc $5.
The President of the United States with his two youngest sons – Archie at the left and Quentin at the right. Both are manly little fellows, of whom Mr. Roosevelt is very proud. The President, not having been strong himself, as a boy, has seen to it that his own sons have been brought up in the best of all ways – outdoors.

Edwin Markham, poet and homely philosopher, who likes to talk of real things and show them as they are. The picture was taken with his nine-year-old son, Virgil, in the quaint homesead of the Markhams on Staten Island. Mr. Markham first became generally known to Americans through his poem, “The Man With the Hoe.”

Thomas A. Edison, wizard, is one of the greatest men of the age. It is frequently said that the modern world owes more to the inventive skill of this one quiet unpretentious man than to any other living being. It is fitting that this master of electricity should be pictured in his electric car, in company with his eight-year-old son, Theodore.

Joseph Benson Foraker, the distinguished Senator from Ohio, here caught in a snap-shot with his wife and son. Senator Foraker has still another year to serve his state in the senate, and he has been frequently mentioned for a still higher office. He is one of the famous group of Ohio politicians and statesmen who for many years have moved behind the chair of state.
JISHED AMERICANS
SCENDANTS

The gallant commander of the world's most magnificent naval fleet, Rear-Admiral Ralph D. Evans. "Fighting Bob" is the idol of the navy and of his little grandchildren - Ralph Evans Sewell, aged three and one half years, and Dorothy Neville Sewell, aged two and one half years. This picture was taken just before Admiral Evans sailed for the Pacific.

Grover Cleveland, the only living ex-President of the United States, with his youngest son, Franco, at their home in Princeton, New Jersey. The boy already bears a striking resemblance to feature to his distinguished father, particularly in the broad forehead so often noticeable in men who have been great thinkers. Mr. Cleveland is still very young in his interests, and is a good playfellow.

Two globe trotters are shown in this picture. They are Secretary of War Taft and his eleven-year-old son, Charles, who have recently returned from a trip around the world. Mr. Taft has shown such rare ability in the discharge of his cabinet duties that no day is complete without some mention in the newspapers of his fitness for political advancement or judicial honors.

Ursula and Elizabeth Burroughs with their famous grandfather, John Burroughs. Since 1874 the veteran naturalist has lived quietly on his farm, devoting himself to studying the beauties and wonders of Nature, about which he writes so charmingly. These little granddaughters are his favorite playfellows, as this characteristic picture declares for itself.
The Photographic Van

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01 ANIMAL: DOG.—"Every Dog must have his day: a Man in a carriage with eleven dogs (poodles, boxers, etc.) all seated and facing the camera! Litchfield View for U&U, 1895, A rare photographic feat! Very Good $5

02 —DOG.—"English Setter.," Kilbourn Bros., #2000, early curved buff mount c.1879. Excellent $3

03 —AFRICAN LEOPARD AND PUMA.—One view of each. Former a closeup profile, U&U, 1902. Latter reclining, tied to a fence, Keye, Gray. Both Excellent. The pair $5

04 ASTRONOMY.—"Lick Observatory. Mt. Hamilton, California." In the foreground is a

- CARBUTT—Two

- NAVAJOS—Four views. One is a very unusual view of a fully developed Navajo.

- DEWEY—U&U, 1898-1900, averaging VG or better. The three $9.50

- PLANTING CORN IN MEXICO—View outside Ameca-meca. Kilbourn Bros., 1873, Yellow, VG $10

- PICKING TEAS IN CEYLON—Four views. Descriptive information on back of one. U&U, 1903, Gray, Very Good to Excellent. $5, $5

- CHOCOLATE PRODUCTION IN SOUTH AMERICA—Six views of various aspects of harvesting and processing cocoa for chocolate. U&U, 1900-97, Gray, VG to Excellent. $9

- WESTERN—"Training Hop-views, White River Valley, Washington." Two by U&U, 1907, $3

- POLITICS: LINCOLN STATUE—In Fairmount Park, Philadelphia. Moulton, Yellow Cab, G-VG. The set $15

- SUMNER MEMORIAL—Portraits among skeleton leaves. Soule, 1874, Yellow, G-VG $3

- GARFIELD MEMORIAL—Flags and portraits hanging around a building and a monument, Levin, Salem, Mass., Orange Cab, G-VG $4

- HARRISON & WIFE—Portraits in skeleton leaves. Littleton View #1438 for U&U, 1888, Ex. $5

- MCKINLEY & ADAMAL DEWEY—U&U #15, 1895, Yellow, Good. Excellent $4

- MCKINLEY—Three views. Standing by his desk, seated at his desk, shaking hands from the back of a train. U&U, 1898-1900, Buff, averaging VG or better. The seven $9.50

- THEATRE: JACKSONVILLE, FLORIDA—View exterior. Anthony 569 692 71. EX. $5

- TRANSPORTATION: EARLY AUTO—View of the Parisian Arch of Triumph, with a pre-1905 car approaching the camera. Sharp, quite close view of the car. U&U, Very Good. $4

- VICTORIA BRIDGE, MONTREAL—Longest R.R. bridge. Pictorially stylish. Kilbourn Bros., $993, Yellow, Very Good. $6

- JAMAICA EARTHQUAKE, 1907—Four views. One is a very unusual view of a fully developed rustic scene. U&U, 1909-11, Buff, averaging VG or better. The three $22

- INDEPENDENCE HALL—Six different. Liberty Bell, three hall interior, two exteriors. James Cremer, Yellow cab, G-VG. The six $25

- DOG.—"Typical desert home of the Navajo Indians, Arizona." Indian family seated out front having breakfast. U&U, 1903, Gray, Very Good $8

- "Indian and Family," Colorado Indian on horseback, squaw, two children and dog nearby. Descriptive information on back. Keystone, Gray, Min. $5


- NAVAJOS—Two views. One is a very unusual view of a fully developed Navajo.

- MOUNT WASHINGTON—Two outstanding Kilbourn Bros. views, 1973, #1262 Interior of the Observatory, shows three men dining, with iron kettles on the stove. #178, exterior of government signal station. Includes ten tourists. Both Yellow, G-$7

- TANAGER—Six views. One is a very unusual view of a fully loaded burro standing beside a painted backdrop set up outdoors to simulate a vista of trains traversing a river valley! The rest are unusual and interesting rock formations, several including people, All as $6. Excellent. The lot $45

- DEWIE—U&U, 1898-1900, average VG. The three $9.50

- COLORADO—"State to Garden of the Gods," with a dozen men and women on horseback. Alex Martin, Denver, Cream Cab, Excellent. $3

- COLORADO—Two more by Martin. #904 "H.R. Bridge in Royal Gorge" $959 "U.S. Signal Station Pike's Peak," with a couple out front. Both as above, Excellent. $8

- COLORADO—A final of nine Martin views. One is a very unusual view of a fully loaded burro standing beside a painted backdrop set up outdoors to simulate a vista of trains traversing a river valley! The rest are unusual and interesting rock formations, several including people. All as $6. Excellent. The lot $45

- ROBERTSON—Colorado—View down across entire town. Popular Series, Buff, G-VG $4

- LAKE SUPERIOR & MISSISSIPPI R.R. SCENRY—Two views. R.R. tracks in both. Caswell & Davie, Duluth, Minneapolis. Yellow, one dated 1871 in ink, scarce, VG $9

- ST. ANTHONY FALLS, MINNESOTA—View the distance in the famous damascus bridge. Whitney & Zimmerman, St. Paul, Orange, Very Good to Excellent. $4, $5

- WISCONSIN—Two views. #99 "Devil's Lake from Cliff House" $455 "Ruins In Indian Pass," H.R. Bennett, Kilbourn City, Yellow, scarce, Very Good. The pair $9
postage & insurance extra, 5 day return privilege

1. Hoosac Tunnel and Vicinity, J. Moulton
   #61 Hoosac House and Depot (side view of engine and cars)VG $7.50
   #265 Entrance to tunnel F $6
   #266 same (closer shot) F $6

2. Excelsior Straw Works, Medford, Mass. Perrigo, "s 13,14,17, 19, G-VG $20

3. L. E. Walker, Warsaw, N.Y. Chautauqua Lake Scenery, "Dr. H.W. Warren, Prof. Clark & Telescope" F $12
   same, Studies, Portraits, & Groups
   "Frank Beard- Sketching F.$15

4. N.Y. & Vicinity, American Scenery, Green mount, Masonic parade F. $6

5. Notman & Fraser, Toronto, Cabinet size, "Birds eye view & Postoffice, Toronto, VG Both for $10

6. James Zelner, Mauch Chunk, Pa., Scenery on the Lehigh Valley RR.
   Cabinet size, #1s 2,8,12,16,27 F.
   The 5 for $20

   F. $5

8 Upton's Minn. and Northwestern Views, "Minneapolis" VG $6

9. J.P. Soule: Ruins of the Great fire in Portland, Me., 1866 #488 "Tents on Munjoy's Hill. from the Observatory" mount worn, image sharp $10


11. Keystone, #16759 "A Silver Mining Camp nestled in the Mountains, Nevada" F. $4

12. Lovejoy & Foster: #73 "Who's Running the House" fine hand tinted F. $6

13. Geo. Barker: Cabinet size, Niagara Falls #1s 267,766,782 VG-F 3 for $6

14. Niagara Falls. 5 nice yellow mount views, VG-F $7.50

15. J.J. Reilly, Marysville, Cal. #114
   "Baldwin Hotel Dining room, San Fran. and 462 Fairy Lake Woodwards Gardens, San Fran." F. both for $15

16. Watkins Pacific Coast. #777. F At the Cliff House, San Fran." yellow mount, VG. corners bit worn $15

17. Purvisance's Stereoscopic Views on the line of the Penn. Cent. RR. "Stone Bridge near Pittsburg nice view of engine, and cars on bridge, VG $7.50

18. G.W. Thorne, blind stamp, Union Pacific RR "Eastern Portal, tunnel no. 2, echo canyon" head
   on view of engine #5 in tunnel VG, one corner worn. $15

19. H.H. Bennett, Kilbourn City, Wisc., Among the Bluff Scenery of the Upper Mississippi #1543 "Turkey River Bluff" cabinet size, F. $15

20. Hayward & Muzzall's Views of Santa Barbara & Vic. # 69
   "Interior of Santa Barbara Mission" soiled mount $12

21. Griffith & Griffith, #112

22. E. Anthony, 501 Broadway, #63

23. Thomas Houseworth & co.,
   Calaveras Big Trees #377
   "Section of the Big Tree... & House Over the Stump..."
   G-VG $10

24. C.W. Carter, Salt Lake City, U.T., "President Brigham Young Residence" VG $6

25. W.H. Jackson, Denver, cab.
   size, #20 Sandstone Tower & #688 Rainbow Falls, Ute Pass
   VG, both for $12

26. RR bridge with 4 men on a hand car, cabinet size, VG $6

27. Thomas Houseworth & Co. Cent.
   Pac. RR. #606 "Plute Indian Squaw" F. $20

28. Zimmerman, St. Paul, "Old Betz, 120 years old, VG, glue stains, $15

29. Bundy & Train, Helena, Mont.
   hand titled "National Park, Lower Falls" & "Finger Rock"
   cabinet size, F. two for $12

30. same, hand titled "Bad Lands"
    M.T. $6
A Method for Printing Stereographs

By Sandy Fairbairn

For the stereo enthusiast, few activities can be more rewarding than the production of his/her own stereographs, and the wide availability, at reasonable cost, of serviceable, 'modern' 35mm stereo cameras and projectors makes this a possibility for many of us. The bulk of stereo work currently being done consists of colour transparencies for use in handheld viewers or for projection. Yet, the stereo format most common to collectors is the 7" x 3 7/16" card for use in the Holmes pattern, parlour stereoscope. In the following I would like to describe a system which can be used to produce stereos for the parlour viewer, by anyone with a basic knowledge of photographic printing, an amateur darkroom and a 35mm stereo camera.

The only real difficulty in printing stereos is the alignment of the two images within the picture 'windows' and finding a rational work procedure for printing and mounting that does not waste large quantities of paper. A few minutes with an "X-Acto" knife and some Bristol board used to make a couple of tools will go a long way in solving these problems.

Cut two 5" x 7" pieces of black Bristol board. They must match each other accurately. Into one, carefully cut two 2 3/4" x 2 3/4" 'windows' positioned on the sheet as indicated in the illustration. This will be a printing mask "A". Make the cover card "B" by cutting a square of Bristol board large enough to completely cover one of the 'windows' at a time. To make focusing and alignment screen "D", place the completed mask "A" over the other 5" x 7" piece of Bristol board. Align the edges carefully and with a sharp pencil trace the position of the 'windows' on the piece underneath. Using white paper (glossy paper insures the sharpest enlarger image; unexposed, processed photographic paper is ideal) cut and rubber cement in place squares to precisely match the pencil lines indicating the 'windows' in sheet "A". Put a small notch in the lower right hand corner of the printing mask "A" as a reference mark, so that it will always be used, for accuracy in the darkroom, with the same side up. Using Bristol board, make a negative mask with an opening for the negative of about 24mm square, so that it will fit your enlarger's particular negative carrier. With the printing mask "A" and cover card "B", enlarger negative mask "C", and the focusing and alignment screen "D" completed, you are ready to print.
PRINTING: Proceeding with the left negative in the enlarger, place print mask “A” in enlarging easel as you would a piece of 5” x 7” paper. Frame up desired cropping in the left ‘window’ and focus. Take note of the image position in the ‘window’ particularly in relationship to horizontal window edges, as you will later have to include the same objects with the same alignment in the right window (using the right negative, of course) as you have in the left. Slide a piece of 5” x 7” enlarging paper into the easel, under mask “A”. Cover the right window with card “B” and expose the left side for the desired length of time. To achieve identical exposures for both images, an enlarger timer switch is invaluable. With mask “A” on top, remove the paper from the easel and place it in a light tight place. Next, put screen “D” in the easel. With the right negative in the carrier and the enlarger height unchanged, focus and align cropping on the righthand screen to match that of the left hand image just exposed. Without moving the easel, remove screen “D” and replace it with mask “A” and the paper which has had the left image exposed on it. Cover the left ‘window’ with the cover card “B”. Expose the right side as you did the left and process the completed print. You now have a properly aligned stereo pair on a single sheet of 5” x 7” paper. The borders are wide enough to allow trimming to size, once the pair has been drymounted to illustration board or other sturdy card.

Those so equipped, can use this same method for colour printing. With either colour or black and white, I can add only that a consistently observed darkroom routine will help assure hassle free printing and uniform results.
The Unknowns

By John Waldsmith

Gary Van Dyke of Galesburg, Ill. has written identifying the other view sent in by Clem Slade in the Jan.-Feb. issue. He writes: “I looked through my cards and found I have the other unknown sent in by Clem Slade. Mine is hand titled on the back “Court House, Pawnee City, Nebraska.” The photographer isn’t given but the lines between the two images look the same as views with printed backs saying “Pawnee City Views, H. Ellis, Pawnee City, Nebraska”. It’s an intriguing view and I would like to know what’s taking place too. From the way the yard is filled with things, a few windows open, people standing around the building, people on the roof, I wonder if there was a fire and the townspeople carried desks, records, etc. out for protection. If I had time before the next issue of STEREO WORLD I would write to Pawnee City and see if anyone knows what took place. Also hand written on the back it looks like it says “May and I up town, Aug.-2.” Date is unreadable except the last number is 2. Probably would be 1882.”

Thanks Gary.

Karl Schmutzler of New Britain, Conn. and Vern Conover of Fairfax, Va. both identified the Charles Bierstadt view in the last issue. Here is Karl’s letter: “The cabinet stereo by Charles Bierstadt is a view of the famous “Burning Spring” located above Niagara Falls near today’s Dufferin Islands on the Canadian side of the river. Its original site was destroyed by the completion of the Ontario Power Company in 1905. During the 1870s and 1880s, it was enclosed in a small wooden ‘shanty’ (Photographed by S. Davis and George Barker) and shown to visitors for a small fee.

“In the floor,” wrote William Morris (Letters Sent Home... 2nd ed., London: (1875), “there was a round hole cut, of about two feet in diameter. Looking into this hole, about four feet below the level of the floor, water was to be seen bubbling and boiling away after a very excited fashion, a deep hissing sound, and a very strong smell, being emitted from the hole. The guide then placed a conical shaped barrel, out of the head of which projected an iron pipe, of about an inch in diameter, in the hole, and, having extinguished his lamp, applied a match to the end of the iron pipe, which ignited the gas escaping through the pipe, the flame rising from one to two feet high, illuminating the room in a most singular ghost-like manner, the flame being of a peculiar light blue color... Outside the building there is another spring, still more charged with this carburetted hydrogen gas. I tasted the water from this spring. Should you ever visit the place, restrain your curiosity, and don’t drink!”

“I have never seen the illustrated stereo, but the same photograph, together with a similar one with the young boy and girl seated and absorbed in the demonstration by the guide, is frequently found cut out and pasted on the backs of the little souvenir view albums, with photolithographs, issued by the Wittemann Brothers, Thomas Tugby and others.”

Dick Rudisill, Curator of Photographic History at the Museum of New Mexico in Santa Fe has identified Ron Blum’s Indian view. He writes: “The picture of a group of Indians sent in by Ron Blum of Australia is a very interesting historical subject. In March 1882 the noted ethnologist Frank Cushing escorted a group of Zuni Indians from New Mexico to Boston for the purpose, among other things, of replenishing their supply of traditional ceremonial sea water which had been in use since 1707 (approximately). While in Boston, on Tuesday, March 28, 1882, they conducted certain related ceremonies on the shore of Deer Island in Boston Harbor to great public attention and coverage in the press—which probably drew Benjamin Kilburn down for the occasion from New Hampshire. The picture reproduced in the Mar.-Apr. issue shows five of the six Indians who made the trip east. Reading from left to right these are: Na-na-he (A Hopi who had married into the Zuni tribe);
Nai-iu-tchi (Senior Bow Priest of the Zuni); Lai-iu-tsa-lun-kia (Foster-father to Cushing during his involvement with the Zuni tribe and his adoption into it); Pah-lo-wah-ti-wa (Governor of Zuni—also known as Patricio Pino); and Ki-a-si (Junior Bow Priest of the Zuni). In later years the Kilburn negative was purchased by the Keystone View Co. and this image was published by them." Thanks Dick.

Here are some more unknowns for possible identification. Doug Smith of Falls Church, Va. sends an early stereo view. It is on a white, square cornered, thin mount. The "stereo windows" are printed with a gold border. The photos were taken subsequently with a single lens camera. Also everything is reversed right to left, and the prints seem too sharp to have been printed from a copy negative. The signs on the buildings are in French. There is a building with a dome in the background and a monument in the foreground. Could this be Paris? Doug and I have seen still-life views using a similar mount. My guess is that it was copied from a stereo daguerreotype because of the reversed images. Do we have any members who can identify this unknown?

Clem Slade of Jacksonville, Fla. has sent three very similar views. They show a man sitting in a small boat cooking his breakfast. The view illustrated is titled "Breakfast Ready." It is #62 of a list of 6; views listed on the reverse of the view. Front of the mount is labelled "Tropical Scenery, Florida/The Ocklawaha River." He sent a similar but more distant view which is hand-titled on the reverse "1828, Sunday night camp. Picture taken Monday morning of course." Clem believes this is the photographer's original. He also sent a copy view titled "Sunday Night Camp, Ocklawaha River." The other views show the end of the boat with what appears to be a photographic portable dark box. Is this a photographer? Do we have members who can identify the man or give more information?
By Norman B. Patterson

What makes one stereograph better than another stereograph? Whether we are studying our old view cards or making modern day views, enjoyment and improvement of stereographs is enhanced by critical analysis. In my experience, truly superior stereographs are hard to come by, and nearly any picture can be improved.

Photographs are usually judged on three main criteria: 1. interest or impact; 2. composition; and, 3. technique. Interpreted relevant to stereoscopy, these criteria still seem adequate. For the most part, the ingredients making a good photograph should be augmented by whatever produces good stereo. I will concentrate on these extra features as therein lie the reasons for making a stereograph rather than a photograph.

**Interest or impact:** I usually find that I experience an emotional relationship of some kind with a superior picture and this is one of the things that I look for. This is the most subjective of the criteria, but one must recognize the picture-worthy subject and perhaps the proper instant. Skillful use of the stereo effect can, indeed, produce impact not apparent in the flat photograph.

**Composition:** The stereograph should be in focus from zero to infinity. Some say that this is a matter of choice, that one may prefer a single point of sharp focus. I would agree for regular photographs, but I just can't buy it for stereographs. It is the nature of the beast, so to speak. Our eyes do not remain fixed on a center of interest but tend to roam the scene and it is part and parcel of normal binocular vision that what we converge on, we can bring into focus.

Further, there should be something in the scene at every distance. The closer we get to this ideal, the more impressive is the stereo effect. Even distant objects contribute more when led into by a continuum of points upon which one can converge. A lack of foreground is particularly damaging and if all points are distant, the stereo effect is lost.

**Technique:** The more detail one preserves, the more convincing is the result. Beyond sharpness of focus, it would be nice if a tripod (even a unipod!) could always be used, as hand motion is one of our greatest enemies. A large format negative, permitting contact printing, add much to the sharpness and verity. But this means cumbersome cameras and accessories and little chance of getting many of the more desirable pictures. Fine quality view-cards can be made with a good 35mm stereo camera and an adequate enlarger. The materials and equipment are more than sufficient; the technique is up to the view-maker.

For view-cards, there is no substitute for proper printing; good contrast with clean whites and rich, deep blacks, along with all of the middle tones, is a must. Printing for high quality is a skill that has to be learned and it takes practice to keep it sharp. It is enough to learn to use one printing material well. Again, technique is the key.

Dust specks are inexcusable on a print. They are very obvious in stereo and not really correctable, once printed. They, along with many imperfections coming from surface scratches on 35mm film can be eliminated by coating the negative with No-Scratch or some such product. Mechanical devices being what they are, there may be exposure differences between the two views, especially at F-11 or less aperture. As far as possible this must be corrected during printing.

Generally speaking, anything speeding up the process of making stereo views is likely to be at the expense of quality and will reduce the effectiveness of the final product.
The N.S.A. will hold Photo Show '78 in Canton, O., Aug. 5 and 6. This Trade Fair will feature all types of photographica for sale. All N.S.A. members and their families are invited to attend and to participate in the activities. The show will be held at the Cultural Arts Center on Market Ave. N.

On Friday night, before the show officially opens, we invite members to a "Hospitality Hour" where you may have a chance to meet and get acquainted with other enthusiasts. The location will be at our selected show accommodations noted in the listings mailed with this issue.

Saturday morning the Show will open at 10 a.m. with a Trade Fair of over 50 tables, and an exciting competitive exhibit of outstanding stereo items, from the collections of N.S.A. members. Members are invited to obtain table space ($30) where they may display items for sale or trade. The competitive exhibit is open to all members of N.S.A. It will include 19 categories of stereo views and viewers. We have dropped stereo cameras from the competition because of lack of interest. Cameras may be exhibited on a non-competitive basis as category No. 20. Ribbons will be awarded to the "Best" in each category, as voted by N.S.A. Official Photo Show '78 Judges. (A list of Judges and sample judging form will be sent to each entrant or to any other members upon request and a SASE.)

Judging will be based on attractiveness of exhibit, selection of subject matter, condition and rarity. Saturday evening, just prior to the "Spotlight" auction sale, the winners will be announced.

On Sunday morning at 9 a.m. the N.S.A. will have a business meeting with a panel discussion to review the objectives and plans for the Association. This meeting is very important and all members attending the Show are asked to attend. The Show will re-open on Sunday morning at 11:00 a.m. The Show will officially close at 5 p.m. on Sunday. We hope you will plan to attend what is projected as one of the largest photographica events of the year.

Come to Canton

Rules

1.) Only members of N.S.A. will be permitted to enter the competition. Only stereo items are eligible. (Please note that any type of photographica (not just stereo) may be traded, sold or purchased at the Trade Fair.)

2.) Entries must be received by the competition Director no later than Saturday, July 22. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.

3.) Each entry must be submitted on an official entry form or an 8½ x 11 sheet of paper, either typed or printed with entrant's name, address, zip, telephone number and indication of selection or proposed title for the exhibit.

4.) For members not attending the Trade Fair—Mail your entries by insured mail or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of July 31, prior to Friday, Aug. 4.

5.) Members planning to attend—Bring your items to Canton and check in with the Competition Director (John Waldsmith) at the Official N.S.A. Headquarter-Accommodations (noted on encloser in this issue) on Friday evening or before 9 a.m. Saturday morning at the Canton Art Institute. Please bring your items in early enough to allow us to put them on display.

6.) The Competition Committee will provide all display material and means for the display. There will be an entry fee of $4 per category entered to cover the cost of the display materials, awards and security. The fee must accompany the entry.

7.) All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of four entries per member. Neither the N.S.A., the Canton Art Institute or the Cultural Art Center can take responsibility for damaged or stolen items but every precaution has been instituted to protect each member's property. All items received by mail prior to the show will be stored in a safety deposit box. In the last three years we have had a number of views and viewers shipped to us for the competition from as far away as Canada and New Hampshire. All items were returned as shipped without incident.

8.) Views—A member may enter no more than twelve (12) views per category nor less than six (6) per category. He may enter up to four (4) categories for a total of 48 views. A member may substitute an explanation card measuring no more than 5 x 7 inches for a view. Example: he may display 11 views and an explanation card. The views will be displayed on the gallery walls in an approximately 20 x 30 inch space. Each view will be protected in an individual Kodak transparent sleeve (5 x 7). The sleeves will be attached to the wall. Therefore, no fastening devices will damage or harm the views. They will be protected from handling or possible theft. Within each sleeve, with the view, will be a card stating the title of the view, the photographer's name, and the date of the issue. (See rule 6.)

9.) Viewers—All viewers will be grouped by general categories. A member may enter no more than four viewers in each category. With each viewer, submit a description card (5 x 7) giving specific information concerning manufacturer (if known), approximate date of issue and other details you feel are important.

10.) Cameras—Cameras may be exhibited on a non-competitive basis. Entrants must pay the same entry fee ($4) as the competitive entrants. The same rules apply as to viewers. A member may enter as many cameras as space permits. Use the regular entry forms with notation that your entry will be noncompetitive.

11.) Views will be judged in category groups and viewers will be judged individually, unless the member specifies he wants his viewers grouped as one item to be judged.

12.) All items will be judged by the N.S.A. Official Photo Show '78 Judges on Saturday, Aug. 5. They will be asked to judge on a number point system, the low and high numbers being eliminated and others...
comment

"Saturday evening, March 18, 1978, saw the destruction of the Charles Helin mansion in Grosse Pointe, Michigan. Fire of undetermined origin swept through the 26 room Renaissance-style home, destroying Mr. Helin's collection of over 75,000 stereo slides and valuable cameras.

A world traveler and fishing bait manufacturer had amassed his vast collection of views during his many world travels. Mr. Helin was in China at the time of the fire.

Mr. Helin had exhibited through out the Midwest at photo shows and sportsman show and his views will be missed." Harold Goldman, Oak Park, MI.

"In most ancient cultures the sky was considered to be a sphere, upon which the stars are fixed, with the sun, moon, and the planets 'wandering' about the center of this sphere—namely, the Earth. While most of us learned by now, that the stars are not fixed; they are at various distances from our own solar system, and the many other modern concepts of astronomy that provide us with a different concept of the "sky"—still, we picture our stars as being on a sphere, or projected onto a flat surface like the map of the Earth. A modern planeterium is a marvel of engineering, still we project the celestial images onto the inside of the spherical surface of the building dome. For home use, we can buy celestial "globes" again a spherical representation of a three-dimensional space.

"Now a clever astronomy teacher from California devised a three-dimensional stereoscopic presentation of the heavens. Imagine that someone is sitting above our earth with a fantastic stereo camera—the two lenses billions of miles apart—photographing the stars! Naturally, he did not do it this way, but using existing star atlases, and published distances of the stars from us, he plotted a set of stereo-cards using computers to facilitate the recreation of the visual impact for a truly 3-D sky. The results are presented on a set of 14 cards, plus an introductory explanation. Each card shows a section of the sky (both from the northern and the southern hemispheres) first, as a conventional 2-D presentation, then the same sector of the sky on a stereo pair: stars as white dots, of various sizes, on black background in true 3-D spatial relation. The stereo pairs are close to the 6 cm x 13 cm format. The set of cards, a good quality hand viewer, with glass (not plastic) lenses come as a set. It is available from David Chandler, P.O. Box 309, La Verne, California, 91750, called "Deep Space 3-D" and sells for $6.95 a set. It is highly recommended." Nicholas Grossman, Rockville, Md.

"I have been involved in stereo since 1958, including anaglyphs, stereograms, holography, 35mm stereo. I am especially interested in lenticular sheet stereo (where a plastic grid is laminated to a print taken with a special camera to obtain a 3-D picture seen by the naked eye). Can you tell me where I can obtain an old lenticular sheet camera? There were a number of lenticular screen sheet photo companies in the 1940s & 50s, i.e. Ernest Draper, Depth-o-graph, Douglas Winnek, Trivation, VitaVision (New York), Lit Bros. (Philadelphia), Richard Bond, Harold Bachus, Bond Displays (Acraveu), Philadelphia, Paul A. Hesse Three Dimension Inc. with Harvey Prever & Gustave Fussin (who made the Argus camera), San Francisco, Hollywood, & Leslie P. Dudley of Beverly Hills, Calif. Do you know what happen to these companies mentioned above?" Martin Peck, 408-133 Richmond St. W., Toronto, Ontario M5H 2L3, Canada.

American Photography Museum Seeks Funds, Possible Relocation

The American Photography Museum, (Baraboo, Wis.), Board of Directors, after a recent meeting, has announced the following major plans concerning the museum's future. Beginning immediately, the museum will be seeking sources for sustaining financial support in order to remain open in its present location, the historic Ringling Hotel in Baraboo. At the same time, there will be an exploration and queries made in various parts of the United States for possible relocation opportunities in a year-round site, if the present one cannot be justified.

(Cont. on page 28).

Canton

(Cont. from page 23)

averaged. Entry receiving highest number of points will be named BEST in each category of views and viewers. They will be judging the visual appeal, the subject matter and the condition or state of restoration. Rarity will be judged but have a small value in the over-all point totals.

13.) Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, and BEST viewer over-all. A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. (See p. 9 of the Nov.-Dec. 1977 STEREO WORLD for a listing of last year's entries and winners.)

Categories

Stereoscopic Views

1.) Views of a city, state or region in the United States.
2.) Views of Famous Personalities.
3.) Transportation views (Land, sea or air).
4.) Ethnic, racial, or religious groups, such as Blacks, Mormons, Shakers, or Indians.
5.) Occupational Views.
6.) Expositions or Fairs.
7.) Views by a Particular Photographer or Publisher.
8.) Military and War Views.
9.) Foreign views.
10.) Comics and Sentimentals.
11.) Surveys and Expeditions.
12.) Photographic Subjects.
13.) Historic Events.
14.) Quality of Life.
15.) Views by a member of the N.S.A.
16.) Open category. For those views which do not fall within the above categories.

Stereoscopic Viewers

17.) Pioneer (pre-1870).
18.) Table models.
19.) Hand Held.

20.) Stereoscopic Cameras (non-competitive).

Members having questions concerning the Competition, please contact John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229 Tele. (614) 885-9057.
EVENTS

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 Photographic Historical Society of New York will have their Antique Photographic Show in the ballroom of the Statler-Hilton Hotel, 33rd Street at 7th Avenue (opposite Madison Sq. Garden) in New York City on Sunday, May 14 from 11:00 a.m. to 5:00 p.m. Further information: Ron Acher, P.O. Box 767, Cooper Station, New York, N.Y. 10003.

The Western Photographic Collectors Association will hold their Trade Fair on May 20 and 21 at Rochelle's Motel & Convention Center, Long Beach, Ca. Further information: W.P.C.A., P.O. Box 4294, Whittier, Ca. 90607.

The Ohio Camera Collectors Society will have their Photographic Trade Fair on May 27, 28, and 29 in the ballroom of the Southern Hotel in Columbus, Ohio. Their after dinner guest speaker is Eaton S. Lothrop Jr., author of A Century of Cameras. Further information: O.C.C.S., P.O. Box 282, Columbus, O. 43216.

The Delaware Valley Photographic Association will hold their trade fair on June 4 at the George Washington Motor Lodge, King of Prussia, Pa. Further information: D.V.P.C. A., P.O. Box 74, Delanco, N.J. 08075.

The Photographic Historical Society of the Western Reserve will have their 7th annual Photographic Trade Fair on June 10 and June 11 at the Somerset Inn, 3550 Northfield Rd., Shaker Heights, O. 44122. Public hours are 10 a.m. to 4 p.m. Sat. and 10 a.m. to 4 p.m. Sun. Theme of the Trade Fair is a tribute to the 30th anniversary of the Polaroid Camera with a display of early examples of this trend-setting camera. Further information: P.H.S.W.R., P.O. Box 21174, South Euclid, O. 44121.

The National Stereoscopic Association will present their Photo Show '78 on Aug. 5 and 6 at the Canton Art Institute in Canton, O. Special guest for the event is William C. Darrah, author of The World of Stereographs. Details in this issue of STEREO WORLD.


WANTED

STEREOSCOPIC VIEWS OF
JACKSONVILLE, FLORIDA
THE ST. JOHNS RIVER
AND THESE
NEIGHBORING AREAS:
Mandarin, Picolata, Tocoi, Enterprise,
Sanford, Mellonville, Welaka, Ocklawaha R.,
Palatka, Silver Springs, Magnolia, Hibernia,
Orange Park, Ft. George, Fernandina and
St. Augustine

You have seen my Classifieds in STEREO WORLD since its inception. I still offer liberal trades, or I will purchase any wanted views you may choose to dispose of.

The JACKSONVILLE MUSEUM OF ARTS AND SCIENCES is planning a three-year program devoted to presenting the history of this area. A 2500 square foot area has been designated to offer recreated structures, graphics, slide shows, lectures, artifacts to students in all grades and to interested adults.

Although I have accumulated many, there must be still many more important views in the collections of Association members. If you do not want to dispose of yours, I want to borrow them for copying to include in the Museum material. Only views which include identifiable structures and historical scenes, people, vehicles and boats are still needed - no flora/fauna.

I receive no reimbursement for my considerable expenses incurred in this and other Museum projects. I will pay for all shipping costs. If any member has any of these views please let me hear from you quickly as planning for this program must go forward rapidly. Appropriate recognition for copying privileges will be provided members and Association.

CLEM SLADE, 4290 GREAT OAKS LANE, JACKSONVILLE, FLORIDA 32207
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 rate is $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

FOR SALE—Stereo Views of Florida, Spanish-American War, some miscellaneous. Send SASE for list to: E. Mueller, 4734 Empire Avenue, Jacksonville, Fla. 32207.

SELLING significant portions of my own collection to support dissertation. Send want lists, especially in the events, New York and classic English categories. Send two 13¢ stamps for a copy of the next list. Jim Benton, 3242 Sawtelle 2, Los Angeles, Ca. 90066.


PHOTOGRAPHS—Send a large stamped, self addressed envelope for my list of photographs. Stuart Schneider, 1202 Main St., Rivers Edge, N.J. 07661.


DEDUCT 20% on all items from my full page ad in March-April 1978 issue, page 31. These numbers already sold 7, 9, 10, 11, 12, 16, 20, 21, 29. Kirk, 23621 "A" Anza, Torrance, Ca. 90050. (213) 378-7160.

KEYSTONE PEDISTAL TABLE VIEWER with light attachment—$50.00 plus shipping. 3-D Tru-vue cards from 1930s with 7 scenes on each. Assortment of 10 different for $5.00. Charlotte Schoewe, 18819 Purlingbrook, Livonia, Mi. 48152.

TRADE


WANTED


PRE-1900 STEREO VIEWS of Thompsonsville and Hazardville, Conn. Also Hazard Powder Co. N. Henry, Rt. 3, Larned, KS 67550.

CANADIAN VIEWS: I am always wanting good views of Canada and views by Canadian photographers. I will buy or trade. Robert G. Wilson, 9615 146 St., Edmonton, Alberta, Canada T5N 2Z2.


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 pit marks. "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.


FRENCH TISSLUES by J.M. or B.K. titled "Le Chat Botte"— wanting nos. 2, 4, and 6. Also want other topetable series by these publishers. Mark Peters, 1782 Spruce St., Berkeley, CA 94709. (415) 549-2594.

WILL BUY usable hand held viewers mfg. 1925 or earlier. Earl S. Archibald, Jr., 301 "G" St. SW, Washington, D.C. 20024.


WANTED: Views with phonographs, telephones, electric fans, cameras, telephones, electric fans, etc. Also want other Mary-land, Lincoln, Circus (midgets, Barnum, etc.); beautiful tissues. A. Seidman, 59 Caraway Rd., Bethrentown, Md. 21136.


CAVES & BATS WANTED: I am extremely interested in early engravings, prints, postcards, stereo views, magazine/newspaper articles or books about caves or bats. I reimburse your postage costs on all approvals sent. Chuck Pease, Box 547, APO, N.Y. 09057.

MISSOURI VIEWS WANTED, also Colorado, Yosemite and Big Trees. Early ViewMaster viewer, stereo camera, books on stereo, state condition and price. Joe Kresyman, 502 Glenmeadow Dr., Ballwin, Mo. 63011.

WANTED— Folding stereoscopes, inexpensive stereoscopes such as Rotoscope, Tru-Vu, etc. plus ornate old viewers, optical toys, etc. Paul B. Jones, 2673 Lindenwood Dr., Pittsburgh, Pa. 15241. (412) 833-5209.

Retrospect

July 6, 1888 - We have received from T.W. Ingersoll, an illustrated catalogue of his Alaskan, Sporting, Yellowstone Park, and other Western views. His address is 40 East Third Street, St. Paul, Minnesota. "The Photographic Times," 1888.

The new book by William C. Darrah 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. *

The following are the successful bids for A. Verner Conover's Third Annual Stereo Mail Auction (inside cover, Jan.-Feb. Stereo World).

# 1. $49.50
# 2. $49.50
# 3. NO BID
# 4. NO BID
# 5. $35.00
# 6. $12.00
# 7. $37.40
# 8. $17.60
# 9. $27.50
#10. $27.50
#11. $19.80
#12. $19.80
#13. $16.50
#14. $16.50
#15. $19.25**
#16. $40.00
#17. $25.30
#18. $38.50
#19. $27.50
#20. $33.00
#21. $38.50
#22. $10.45
#23. $20.00
#24. $22.00
#25. $16.50
#26. $18.15
#27. $47.96
#28. $34.65
#29. $34.65
#30. $17.60
#31. $36.50
#32. $30.25
#33. $24.20
#34. $33.00
#35. $18.00
#36. NO BID
#37. $44.00
#38. $24.75
#39. $17.60
#40. NO BID
#41. $8.80
#42. NO BID
#43. $15.40
#44. $13.75
#45. $14.30

**Item #15 is by Wm. Bell. It was incorrectly listed as a view by O'Sullivan.
By Roberta Etter

Whether this viewer fits more closely in the category of fantastically ugly or fantastically beautiful is a question I have yet to decide. At any rate, it has been a fantastic conversation inducing addition to my collection.

From top to toe it measures 25½". That's a little over two feet of solid carving. The entire base is hand carved on the fashion of an early castle. Each of the four corners is adorned with spiralled "towers." The base conceals a storage drawer for extra views which is protected by three intricately detailed gargoyles. Two more gargoyles are on the back. The top of the viewer houses an animal of undetermined species in a terrific bird encircled tower. Vines and flowers blossom everywhere.

Viewing is possible either through the ground glass back or light reflected from the mirrored surface on the bottom of the "tower." Two knobs on either side advance the band of views.

I won't even ask if any readers have a "similar" viewer. They might not admit it if they did!!
1. Keystone Glacier National Park, 30 views complete. Gade E. Box in poor condition G-VG $5.00
2. U.S. Palestine, 100 views complete, blk. box G-VG $50.00
3. U.S. Cuba-Puerto Rico, 97 of 100 view set, boxed G-VG $75.00
4. U.S. India, 100 views complete, boxed G-VG $85.00
5. U.S. Portugal, 54 of 60 view set, boxed G-VG $25.00
6. U.S. Sweden, 62 of 100 view set, boxed G-VG $50.00
7. ANTHONY: "View of the Heights, Fort Hamilton", 1876, 501 add., yel. mt., alt. foxing G-VG $4.00
8. ARIZONA: Above average copy view "Grand Canyon of the Colorado", #1 of a set offered as a premium by Henry L. Shepard & Co., Publishers of "The Marvellous Country, or, Three Years in Arizona and New Mexico by Judge Coonsen" G-VG $5.00
9. ASHBURY: Dudley Observatory at Union Univ., location unknown, new slip on back describes the observ., view photo printed by Wends Bros, Albany, N.Y., interesting E G-VG $6.00
10. CARTKILLEN: "View from top of Haines' Fall, looking down", #28 by Soule, red mt., nice landscape G-VG $2.00
11. DENTENIAL: "The Lake Erie Machine Hall", #176 by Cent. Photo Co., nice overview, very alt. light, G-VG $5.00
12. CHICAGO: "Chicago Waterworks", great view of hist. structure, by Lovejoy & Porter, series of 1871, somebody has punched hole in lower right corner, still a nice view G-VG $5.00
13. CINCINNATI: "Fourth Street, looking east from One View", street cars in dist., Gini street scenes are scarce, this one by O.H. Mohrman, cab. size mt. G-VG $6.00
14. CINCINNATI: "The Cincinnati and Covington Suspension Bridge", #552 by Anthony, red mt., 3 river steamers seen on river, slums in foreground, alt. soil G-VG $7.00
15. COLORADO: "General View of Fort Garland", #66 by L.K. Oldroyd, distant view on cab. size cream mt., alt. soil G-VG $8.00
16. COLORADO: "Smelting Works, Ore Bins, Mines, etc. of the Adalasde Co., Stray Horse Gulch, two miles east of Leadville", #119 by Gunney, a good view of primitive mining operation, cab. size mt. has alt. water damage upper rt. corn. G-VG $12.00
17. DISASTER: Toledo, Ohio, ice jam of 1881 by McKeech & Oswald, view of "Inland House", can see on blgd. where the river flood crested, alt. soil, small piece of print missing in upper sky area, scarce. G-VG $6.00
18. FAMOUS PROFE: Lincoln's Sec. of State Seward. Lot of 3 very historic views (1) View of Seward and famly on porch of his home in Albany, N.Y. One of the men holds a stereoscope! (2) The Samaritan of dewey's house, stereoscope on table (3) Dining Room set for dinner. Dated 1869 on red mt., unknown photog. Seward negotiated purchase of Alaska. Lot of 3 vg $40.00
19. FERRIS WHEEL: #89 by T.W. Ingersoll at Chicago Fair-1893, "Printed on Eastman Solot Paper", alt. 1st. otherwise E $8.00
20. HAYNES: #54 "A Burning Coal Mine, Bad Lands", shows man at base of rock formation, alt. drk. print, lg. green mt. advertisement on reverse for F. Jay Haynes'. views. G-VG $8.00
21. HEMSTY'S HOUSE: On Prospect Hill at Watlink, Mass. Hermat (1) sits out front of primitive house, alt. foxed, photog. unk. pub. by P.W. Taft, yel. mt., not a very nice image $3.00
22. INDEMNATION MMarine: View of breakers over rocks by J.W. & J.J. Moulton, Salem, Mass, artistic, cab. mt., alt. soil G-VG $2.00
23. INFERIOR: Nice view of typical Victorian parlor by Davis Bros. of Portland, N.H., no stereoscope G-VG $20.00
24. W.H. JACKSON GOOFED: #556 "The Vineyard, Grand Hall. Cave of the Winds, Colo." Manitou Series, left and right image are diff. views! A real mind bender. G-VG $8.00
25. MASSACHUSETTS: "Fearsful Bridge" #200 by Hurd & Smith, North Adams. Sceneic view of young man sitting on rough plank bridge, yel. mt. G-VG $2.00
26. Memorial Hall, Foxboro, unknown photog. G-VG $2.00
27. "Court Street, Westfield", unknown photog, soldier's mt. and tree-lined street, yel. mt. G-VG $2.00
28. "On the Lawn" four young ladies in wkt. dresses posed on lawn, unknown photog., list of Boston views on rev. painterly subject G-VG $1.00
29. Lot of 2 by Hall of Barrington, Mass, both cab. size scenes of waterfalls "Pepper" and "Somas" falls $5.00
31. Untitled view of fine residence in Springfield, Mass, by Goldsmith & Lasselle, extensive list of views on reverse of red cab. size mt., very alt. soil G-VG $3.00
32. HOLYoke, Mass, "Looking up Dwight Street from Depot Hill" by Anthony #8973, red. mt. 591 add., a super view of town, rail tracks foreground. G-VG $5.00
33. MAGLIS GARDEN, BOSTON: At Nahant, Group of tourists in view of cute building with sign "Dool Soda", one boy holds fishing pole, nice genre, descrpt. label on rev. G-VG $4.00
34. MILITARY PARADE: "Cavalry Regiment, Washington St., Boston, June 17, 1875" huge crowd and dec. builds. G-VG $3.00
35. MINNEAPOLIS: Nice overview of city by H.W. Pearson, lumberyard in foreground, yel. mt. G-VG $4.00
36. Another taken about 500 feet further back than above view, earlier view, sq. corn. yel. mt. by Jacoby, #381 "From Winslow House" G-VG $5.00
37. MILITARY PARADE: "Parade of the Beacher Bros. Gun Shop with its two story high rifle hanging out front, unfortunately view is creased thru the right image, not very noticeable in viewer, lg. cab. size mt. A gun collectors dream dressed, otherwise G-VG $8.00
38. MILLIONAIRE PARADE: "Cavalry Regiment, Washington St., Boston, June 17, 1875" huge crowd and dec. builds. G-VG $3.00
39. Another, unknown location, looks like Civil War vets. Many flags, crowds, lg. cab. size mt. G-VG $12.00
40. MT. VERMONT: Nice view of Washington's home by N.O. Johnson, shows early south porch, red mt. G-VG $5.00
41. NEW YORK CITY: "Looking East towards Long Island from the Domestic Sewing Machine Co's Building", Anthony #7988, alt. soil, nice overview from rooftops G-VG $7.00
42. RAILROAD: TRAIN WRECK at Bridgeville's Mills, Rockingham, Va. by W.F. Taft, #6 Shows two passenger cars, one nearly on its side at edge of bridge, red mt., July 1869 G-VG $9.00
43. TRAIN WRECK by R.B. Whittaker of Liberty, N.Y., loco on its side, crane car and engineer and fireman laid out (dead) on the ground! red mt. alt. soil G-VG $20.00
45. TRAIN WRECK, unknown location, two locos rammed head-on, considerable wreckage, diamond stuck to one loco tossed over to one side. G-VG $4.00
47. Interior of Pullman Drawing Room Car, a nice glimpse inside a victorian R.R. car G-VG $12.00
48. "Pullman's Palace Hotel Car", #75 by Carbutt, good early view, unfort. is foxed in lower portion of left image, early view on yel. mt. G-VG $15.00
49. "Drawing Snow Blocks", March 29, 1888 on Southern Minnesota Div. C.M. & St. Paul by "Snow Blocker" of 1881 by Elmer & Tenney, Winona, Minn. #1194, lg. cab. mt. shows men in deep cut with shovels G-VG $8.00
50. View of work crew working on track of P. & O. R.R. at Crawford Notch (McGilliveray Cut) 1891 by Kilburn, on yel. mt., a super view in stereo G-VG $4.00
51. View of Pullman Car sitting on track at Gorham, N.H., part of depot can be seen at left, #235 by Kilburn on cab. size mt. G-VG $9.00
52. ROXIE ISLAND: "Old Stone Tower" at Newport by Kindler, an early R.I. view, this washed out, 0 add. G-VG $1.00
53. SAN FRANCISCO EARTHQUAKE: Lot of 13 colored lithos, good views of subjects, much wreckage. G-VG $7.00
Announcing a limited quantity of original Keystone Stereoptican Viewers, recently discovered in our storage vaults. A true collector's item, each is hand-fashioned from genuine cherry wood and beautifully finished. With each unit, we'll send a certificate attesting that these are not replicas... but authentic instruments that have never been previously used or sold. But our supply is restricted, and we must limit orders to two units per customer.

Price: $95.00 each.

Use the handy form below to order.

BLANK MOUNTS FOR VIEWS
Remount your old views on new Durastyle cards. Mounts are heavy (3/64") laminated stock with a hard black finish and rounded corners. Size: 3½ x 7". Catalog Number 5143. Price: 50¢ each.

STEREO VIEWS
Keystone can supply a limited selection of stereogram views on modern 3½ x 7" mounts. Most subjects are scenic landscapes. Call or write Keystone at the address below for further information.

Order Form

To: Keystone View Division
2212 East 12th Street
Davenport, Iowa 52803

<table>
<thead>
<tr>
<th>Qty.</th>
<th>Cat. No.</th>
<th>Item description</th>
<th>Price each</th>
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<td></td>
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<td>Stereoptican Viewer</td>
<td>$95.00</td>
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</table>

Minimum order is $10.00 unless remittance sent with order. Prepaid orders of $5.00 or more will be shipped postage-paid within the U.S. (except Alaska and Hawaii). Smaller orders and C.O.D. orders: Add $1.00 for handling and shipping. Allow 30 days for delivery. California, Iowa, and New York residents must add State sales tax.

Name
Address
City, State, ZIP

Stereoscopic products from Keystone View

HAND-HELD TELEVIEWER
Modern design, heavy-duty plastic construction. Slide holder readily accommodates old-style curved stereograms as well as today's flat cards. Focusing is nearly effortless. Catalog Number 3109 - $25.00

LIGHT ATTACHMENT FOR TELEVIEWER
Quickly, firmly attaches to all plastic Televiewers to provide brilliant slide illumination. Operates on standard 110-120 volt a.c. power. (See illustration at right.) Catalog Number 725-045 - $20.00

PEDESTAL VIEWER
Same viewer as above, but specially mounted on a heavy micro-phone-type base. Pedestal has a telescoping shaft for easy adjustment of height. Catalog Number 3103 - $40.00

STEREOSCOPES
This type of metal viewer was specifically designed for the convenience of persons who wear glasses. It's the same type used by vision specialists for diagnostic tests and vision training exercises. Can accommodate both flat and curved stereograms. Two models:

Hand-held unit: Catalog Number 3100 - $30.00
Pedestal-mounted: Catalog Number 3102 - $45.00

KEYSTONE VIEW

DIVISION OF MAST DEVELOPMENT COMPANY
2212 East 12th Street, Davenport, Iowa 52803
Phone (319) 326-0141