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Baldy

New Mexico. Good.

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53. VICTOR HUGO. Interesting subject

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537 A group of three views of a large town. Glass. Exc. $40.00

47.48.87,128. Two fine views from the Wheeler Survey. Both by

7. Two views. From the Wheeler Survey. By J. M. O'Sulli-

No. 10, the mouth of Kanak creek, and No. 15, The "Vestal Hill," Ar-

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5.6.47.48.87,128. Two fine views from the Wheeler Survey. Both by

7. Two views. From the Wheeler Survey. By J. M. O'Sulli-

No. 10, the mouth of Kanak creek, and No. 15, The "Vestal Hill," Ar-

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By E. W. H. Jackson, No. 127. Excellent $50.00


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STEREO-MANIA

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Tele: 414-294-6458
By John Waldsmith

The N.S.A. Photo Show '78, Aug. 5-6, is only a few weeks away and things have been really jumping here. We have just been informed that William C. Darrah, special guest at the show, will also be speaking on Saturday evening at 7:30. We will present the show awards at about 8:15 and at 8:30 the super 2nd Annual Spotlight Auction will begin. You will find your copy of the auction catalog enclosed with this issued. Extra copies are available at $3.00 each.

N.S.A. Board Member, Dr. Brandt Rowles is in charge of our contemporary stereo exhibit. We are pleased to announce that the Canton Art Institute has decided to leave this display on view for their patrons through the month of August. This exhibit will include selected work by the members of the Stereoscopic Society, American Branch and the N.S.A. Amateur Photographic Exchange Club. S.S. members should contact Brandt as soon as possible if they have not done so already. We are in desperate need of obtaining RotoViewer stereocopes for displaying 35mm transparencies. Please contact Brandt or myself at once if you are willing to loan us such devices for the exhibit.

As of this mailing, we have received a large number of table reservations. Please submit your table application form as soon as possible. We would hate to turn members away but we must know in advance so we can make arrangements with the table renting company, etc. Remember, the deadline for the Competitive Exhibit is July 22. Application forms are enclosed.

We will need help setting up the tables and exhibits on Friday afternoon, Aug. 4. Any help provided will be gratefully appreciated. Also, we will need ladies of the N.S.A. to help with the all new and exciting Cafe Daguerre which will serve food to members during the show. We expect the cafe, with its red and white checked tablecloths and delicious goodies, to be a welcome gathering spot for hungry and thirsty show goers. Please contact me if you would like to help.

Upon your arrival in Canton on Friday we ask that you not come to the Art Institute unless you plan to help in getting the show ready. We will have a fine hospitality room on Friday evening, in the lower level of the Holiday Inn, where you will receive your table assignment, badges, directions, parking permits and of course to enjoy good food and drink with fellow enthusiasts. There is a room just outside of the hospitality room with soft chairs and sofas to allow for trading of items. Last year we had N.S.A. members all over the place looking at wanted items.

A word of caution for members driving to the show. The famous or infamous Ohio Highway Patrol are really enforcing the 55 mile-per-hour speed limit. Expect to be stopped if you go above 60 in Ohio. The fines are stiff and they are noted for causing considerable delays for out-of-state drivers.

Finally, for members driving from the southwest or west, we recommend stopping on Sunday evening at the famous San-Dar Smoragasbord in Bellville, Ohio. Truly a glutton's delight, the San-Dar's salad and dessert bar are totally unreal. It is twice the size of the famed original Alsip salad bar (only a few N.S.A. members will understand this statement). Located just about an hour and ten minutes from Canton, it is recommended as a good place to stop and eat on your return home. For those going home on U.S. 30 West, take I-71 South about five miles out of your way. It will be worth it. It is located in the little town of Bellville, just off I-71 at State Route 13 S.E.

I look forward to seeing you at Photo Show '78.

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Please note that the deadline for the next issue is August 1. I will be attending the 3rd International Congress of Stereocopy in York, England in September and will be mailing the STEREO WORLD a week earlier than normal, I hope.
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

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COVER: This issue is devoted to a study of environmental history as it appears in stereographs. For our cover we have chosen N.A. Forsyth’s view “Subdued Prisoners Waiting for Their Exile,” taken in 1907 during one of the last great Buffalo roundups. Turn the page for Richard C. Ryder’s fascinating article. (Gordon D. Hoffman Collection).
ENVIRONMENTAL HISTORY In Stereo

By Richard C. Ryder

Today most Americans are acutely aware of the often conflicting demands of energy development and environmental protection. Even if conservation interests frequently lose out to the seemingly insatiable demands for energy, it is not without pangs of conscience.

To an American of the mid-19th Century however, this concern over the environment would have been at least puzzling, if not downright incomprehensible. Raised in a culture that took seriously the Biblical injunction to "subdue the earth," most men viewed their existence as a
"Cutting off Section of Big Tree, (78 ft. circum), Fresno Co.," No. 1282 by John P. Soule. Although this tree appears to have fallen naturally, most were not so fortunate. Soule's views of California's "Mammoth Trees" are among the best.

struggle against nature rather than a partnership with her. America's history was largely the saga of the glorious conquest of a virgin wilderness, of the "taming" of the new land. It was assumed that resources such as timber and wildlife were inexhaustable and that wasteful exploitation was synonymous with progress.

Toward the end of the century, this attitude slowly started to change. Men began to see that some resources might not last forever and that much of America's scenic beauty was being destroyed by the ravages of mining and other commercial interests. The beginning of the National Park system was one result of this changing attitude; another was the germination of a new concept in land use — conservation.

Since stereo views record so many aspects of American life in the late 19th Century, it should not be surprising to find that they are a useful, if somewhat limited, source for environmental history. For example, a number of environmentally destructive practices are extremely well documented in stereographs, the most conspicuous being hydraulic mining.

Hydraulic mining or ground sluicing as it was also called began in the tributaries and upper reaches of California's Sacramento River valley in the early 1850's. Viewed as a more productive alternative to the panning and sluice box methods then in use, hydraulic mining was...
"Cutting Timber in the State of Washington, U.S.A.," No. 9323 by Keystone View Co. This view of felling techniques, one of an excellent group by Keystone, confidently proclaims "The supply is inexhaustible." Had it not been for the appearance of more responsible lumbering practices, the fallacy of this statement would have been evident within a few years.

rather inefficient, perhaps fifty percent of the gold being lost in the process. The sheer volume of material handled, however, made "hydrauliking" profitable.

High pressure hoses, some by 1870 with iron nozzles the size of Civil War cannon, scoured away entire hillsides, ripping away boulders more than two feet thick with ease. The material brought down passed through a series of sluices to separate the gold. The debris or "tailings" was then carried by flumes into the river canyons, to the great annoyance of the farmers and fruit growers in the valleys below.

Shoals began to snarl river traffic downstream and in time virtually terminated steamboat navigation. The streambeds themselves became choked with sediments from the mines, greatly aggravating the danger of flooding to the surrounding farmland and orchards. The bed of the Yuba River, for example, was elevated nearly sixteen feet in as many years. The hills above, stripped of their ground cover and topsoil by the mining operations, awaited only the return of spring to unleash torrents of melting snow and silt on the rich bottomlands. By

1880, 33,000 acres of farmland had been destroyed and nearly half that amount damaged.

Apprehensive towns like Marysville built large permanent dikes to protect themselves from the periodically ravaging waters, with indifferent results. The home of stereographer J.J. Reilly, Marysville was also the scene of fierce political conflict between the mining and farming interests.

Beginning in 1872, the farmers took their case to the courts. The protracted legal wrangling lasted until 1884, when the U.S. Circuit Court finally decided in favor of the farmers. Thereafter hydraulic operations declined, only to revive in the goldfields of the Klondike more than a decade later.

During its heyday, this most spectacular of mining techniques attracted the photographic attention of a number of well-known stereographers, notably J.J. Reilly and Thomas Houseworth, the latter issuing well over a hundred views of the subject.

Like mining, logging in the nineteenth century often involved considerable waste. Lumber companies stalked both the public and private domain. Huge tracts of land were plucked clean of every salable tree and left prey to erosion and flooding. The most famous exploitation was that of California's "big trees," the giant sequoia and the coast redwood. The sequoias, found high in the Sierras, were logged despite the fact that their wood was brittle, and an estimate fifty percent was wasted. Often the trees came crashing down, only to be left shattered and untouched because they were too big to bring to the sawmills. Finally in 1890, Congress acted to protect the remaining groves of these magnificent giants, many a score or more centuries old.

With the sequoias removed from danger, the loggers attacked the fairly common and valuable coast redwoods of northern California with redoubled energy. But beginning in 1918, many of the redwoods found their way into the California state park system, spurred by the efforts of the Save-the-Redwoods League.

Much of the success in the preservation of timberlands and in the establishment of more responsible lumbering methods is due to the efforts of Theodore Roosevelt and his able forestry assistant, Gifford Pinchot. Roosevelt's administration saw the vigorous application of Presidential power to the problems of conservation. To provide for more effective control of the public timberlands, Roosevelt coaxed through Congress the transfer of the national forest reserves from the Department of the Interior to Pinchot's domain, the Forest Service.

When Congress in 1907 passed a vital appropriations bill that included a rider forbidding the expansion of the forest reserves, Roosevelt bowed to the inevitable. He signed the bill, but only after creating or enlarging some thirty-two national forests in spite of the protests of irate Congressmen.

From J.A. Jenney's series of twelve views of the pineries of Michigan's Midland, Lapeer, and Tuscola Counties to the stereo art of the classic California practitioners, the logging industry of nineteenth century America was abundantly stereographed by scores of photographers. Soule's views of "big tree" lumbering in California are among the best. The major companies of the twentieth century, Underwood, Keystone, and White, all have excellent series on logging as well.

Man's relationship with his fellow creatures was no more auspicious than his attitude to the land. For the rancher and homesteader, too often wildlife was just a nuisance that got in the way or "varmints" that preyed on his livestock. A view by R.P. Trivelpiece, a little known stereographer of Gibbon, Nebraska, shows a vast array of men returning from a successful wolf hunt. The luckless canine is suspended between two horses in the front row.
The Passenger Pigeon or Wild Pigeon," No. 4 in Hurst’s Stereoscopic Studies of Natural History, photographed by Haines in 1870. This finely tinted view documents the extinction of America’s most prevalent bird.

Two tragic events stand out from among the rather dismal chronicle of wildlife in nineteenth century America, the extermination of the passenger pigeon and the decimation of the great buffalo herds.

A handsomely tinted view from the series of "Hurst’s Stereoscopic Studies of Natural History" is a striking testimonial to perhaps the greatest environmental tragedy in American history. While this might not be the only stereograph of an extinct species, Hurst’s passenger pigeon is certainly the most expressive. This beautiful bird was a common, even inescapable, sight to the early pioneers in the eastern United States; during the spring and autumn migrations a single flock might stretch from horizon to horizon and blot out the sun for hours. The naturalist Alexander Wilson observed one flock at Frankfort, Kentucky, that he estimated at more than two billion pigeons and extending over 240 miles in length. At one time, this single species represented between 25% and 40% of the entire bird population of the North American continent.

An unbelievably successful species, the passenger pigeon is now extinct, exterminated by man largely...
in the decades between 1870 and 1900. This card, photographed by Haines of Albany, was issued at the very outset of the great decline in 1870; it depicts several mounted specimens in Hurst’s Natural History Museum in Albany. The reverse of the card contains a lengthy description of the birds, plus the following account which says as much about the attitude of the times as it does about the birds themselves.

“The specimens figured are a pair obtained by me in the spring of 1849 or 50 at Utica, N.Y., during a severe snow storm which occurred there in the early part of May. They were then migrating north to Booneville, where they generally built their nests. The snow was so thick and heavy that they were completely bewildered, flocks of thousands were detached from the main body, flying in circuits or shooting around and between the houses. Hundreds lost their lives by “butting” against the Central R.R. Depot, and the gable end of “Bagg’s” Hotel. This wholesale suicide not only caused great sport, but feasted the inhabitants on pigeon pot-pie for many a day thereafter.”

On September, 1, 1914, the First World War was one month old, the German army’s victorious drive on Paris was about to come to a crashing halt on the banks of the Marne, and in Cincinnati, Ohio, history of a sort was about to be made. At 1:00 P.M. that afternoon, Martha, age 29, the last passenger pigeon in captivity, died at the Zoological Garden. It was the obituary of a species that had vanished from the wild some fifteen years before.

The story of the bison or American buffalo parallels that of the passenger pigeon in many ways, but in one vital way it is different. The buffalo, pushed to the brink of extinction, survived.

The first English colonists to venture into the interior of America encountered buffalo from central New York to northern Florida. But it was west of the Mississippi River that this largest of American mammals roamed in herds of uncounted millions. Estimates of the total number of bison on the western plains vary from thirty to seventy million. Pioneer journals contain numerous accounts of prairies blackened for miles in every direction with an unbroken blanket of living buffalo. One single herd observed from an elevation was calculated to cover an area slightly larger than the state of Rhode Island.

The Indians hunted the buffalo; indeed the Plains tribes such as the Dakota (Sioux) and the Cheyenne were almost totally dependent on the animal for their way of life. But the Indians rarely killed more buffalo than they could use and their depredations only trimmed the natural increase.

With the white man it was different. By 1832 the buffalo east of the Mississippi were gone. West of the great river, the vast herds dwindled only slowly until 1870, when an orgy of slaughter began that virtually wiped the bison from the plains in little more than a decade.

The first hunters to appear on the plains were the sportsmen, lured by the thrill of the chase and the awesome magnificence of their quarry. Men like St. George Gore and Sir William Drummond traveled across the plains in almost Byzantine splendor, with carriages, richly furnished tents, brass beds, and fine vintage wines to comfort the weary. The most famous of the hunts was that organized in 1872 by “Buffalo Bill” Cody for such notables as General Philip Sheridan, Colonel George A. Custer, and Grand Duke Alexis of Russia. These men sought their buffalo on horseback, which involved elements of both skill and danger. A decidedly “unsporting” but common practice was that of passengers blasting away at the herds from moving trains, leaving the trackside littered with rotting carcasses for miles.

It was the railroads that brought the meat hunters to the plains. The transcontinentals built west from Omaha and Kansas City and St.
Paul, hammered across the prairie by tough, hard-driving construction crews. To supply these men with fresh meat, the railroads commissioned professional hunters to provide a specified number of buffalo per day to the railhead. The most celebrated of these hunters, William Frederick “Buffalo Bill” Cody, was contracted to supply twelve buffalo per day to the Union Pacific crews; over a period of eight months, he alone accounted for from three to four thousand animals. Nevertheless neither the sportsmen nor the meat hunters had a serious impact on the herds. It was the hide trade that would destroy the buffalo.

Buffalo robes had been a staple item in the Indian trade for years, their soft warmth inspiring many a Currier & Ives sleigh ride. By 1870, however, improved tanning processes made buffalo leather superior to cowhide for most purposes. The demand for buffalo hides for carriage tops, boots, machinery belts, and military accoutrements skyrocketed. The hide men first appeared on the Kansas plains in large numbers in 1871. Operating with ruthless efficiency, the hunters slew thousands, their skinners proficiently removing the hides and leaving the prairie filled with the stench of decaying flesh.

The great coup of the hide man was the “stand.” Firing slowly from behind cover, the hunter endeavored to drop the leaders of the herd. If successful, the bison would often stand unmoving as the hunter methodically felled one after another of their companions. Tom Nixon and Brick Bond each downed more than 200 in a single stand. On another occasion, Nixon shot 120 in forty minutes, firing so rapidly that his rifle was ruined by overheating.

Between 1872 and 1874, the Santa Fe Railroad alone shipped nearly half a million hides. Allowing for those carried by the rival Union Pacific and Kansas Pacific lines, hide spoilage, and those slain by the Indians, perhaps four million buffalo had died on the Kansas plains in three years. By 1874, a conspicuous lack of victims caused the hide men to shift their activities south to Texas. Similar circumstances forced another move, this time north to the Montana range, some five years later. But by the end of 1883, the hide men had shot themselves out of an occupation. Of the great herds, only scattered remnants remained.

The last wild unprotected buffalo in the United States were probably four killed in Colorado in 1897. Even in Yellowstone National Park, poachers, encouraged by lax laws, continued to chip away at the remaining bison; by 1900 only about twenty-five survived in the park. In all of the United States and Canada there were about 1200 of the animals left alive at the turn of the century.

But the worst was finally over. Tougher laws, beginning in 1894, yielded some measure of protection. Under the leadership of William Hornaday and Ernest H. Baynes, the American Bison Society began to arouse public opinion. With the enthusiastic backing of President Roosevelt, their efforts soon met with success.

In 1907 Congress established the Wichita Mountains Wildlife Refuge in Oklahoma and reintroduced a small herd of bison. In the following years, buffalo were successfully restablished in the National Bison Range in Montana, the Fort Niobrara National Wildlife Refuge in Nebraska, and in both Wind Cave National Park and Custer State Park in South Dakota’s Black Hills. The Yellowstone herd too was on the increase, more than doubling in size by 1915.

Today some thirty thousand buffalo once again graze the plains of the United States and Canada. They are being hunted again as well, but this time only to keep their numbers consistent with the available range.

With the exception of a few late issue views of the remnant herds by Underwood, White, and Keystone, stereographs pertaining to buffalo
are disappointingly scarce. A survey of several major collectors failed to reveal a single view of buffalo hunting, although a few such cards were apparently issued by F. Jay Haynes. It seems likely that a limited number of stereographs of the hunts and the hide trade may await discovery.

Several fine views of "Buffalo Bill" exist, dating from his later career as a showman. A mock buffalo hunt was a feature attraction of Cody's Wild West Show, which toured extensively in both America and Europe. There is one dazzling view of this mock hunt included in an 80 card set of the Wild West Show by J.C. Hemment of 108 Fulton St., New York.

Only one single incident in the history of the American bison is well documented in stereo. In 1907, Montana's Flathead Indian Reservation was opened for settlement and Michel Pablo was forced to look for a buyer for his private herd of 600 buffalo. Rejected by the U.S. government, Pablo approached Canadian officials with more success. During 1907, more than 400 of his animals were corralled and shipped north by rail. This event, billed as the last buffalo chase in America, was recorded in a set of 25 cards by N. A. Forsyth of Butte, Montana. There are views of the roundup and loading, Michel Pablo himself, and one sensational stereograph of a cow buffalo that has smashed her

"Earliest inhabitant of the Prairies—A Herd of Buffaloes, Yellowstone Park, U.S.A.," No. 12026 by H. C. White. The only common views of bison are a few stereographs of the remnant herds (chiefly Yellowstone) taken at the turn of the century by White, Keystone, and Underwood.
enough issued, but some of his contemporaries did not share his feelings on the morality of sport hunting.

way partially free of a boxcar and been fatally injured in the attempt. North of the border the Pablo herd continued to lead a checkered existence. In their new home in a national park near Wainwright, Alberta, the herd prospered at first and by 1921 the overflow had become a problem. In a masterpiece of inspired bureaucratic bungling, the excess bison were transferred to Wood Buffalo National Park, where interbreeding soon threatened to destroy the separate wood buffalo race. The subspecies was saved only by removing the few purebred survivors to another location. The original herd at Wainwright even-

“Views on Kanab Creek: Marble Pinnacle,” No. 57 by Hillers for U.S. Topographical and Geological Survey of the Colorado River of the West. At the instigation of John Wesley Powell, many of Jack Hillers’ fine stereographs were designed to provide a sequential record of canyon formation, an early example of the scientific application of stereography.
"Minerva Terrace," No. 4507 by F. Jay Haynes. Haynes' Yellowstone Park Scenery is the most extensive series of views of the great preserve. Mortally became debilitated by disease and had to be destroyed. However, the mongrel herd at Wood Buffalo National Park is now the largest in North America, numbering some 12,000 animals, the descendants of that group whose exodus Forsyth recorded in 1907.

When the bison disappeared from the plains in the 1870's, it was a twofold tragedy. The independent culture of the plains Indians, inextricably tied to the buffalo, was crushed far more effectively by the hideman than by all the soldiers of Crook and Custer and Terry combined.

The controversy over sport hunting is one that continues to plague conservation organizations today, although its very divisiveness tends to obscure the far more serious threat imposed by a shrinking habitat. With hunters in the forefront of the conservation movement and controlled hunting often required to preserve a balanced wildlife population, a new housing development bulldozed from a woodland or a shopping center rising above a farmer's former meadow has a far graver impact on wildlife than could be produced by dozens of overeager huntsmen.

But the roots of the hunting issue go deep. The battlelines were being drawn at the turn of the century. Keystone's B. L. Singley, himself an avid sportsman, expressed the

hunter’s viewpoint in the view “Glory Enough for One Day” (Keystone #9451):

“This interesting view was taken Nov. 28, 1898, in Aroostook Co., Me. The sportsman and guides are viewing with pardonable pride the beautiful specimen of New Brunswick moose that they have captured.... The hunter is here pointing out to his companions the course of the deadly bullet, and all feel that the capture is “glory enough for one day,” if not for a lifetime.”

Contrast this with the indignation expressed by H. C. White in the following caption (White #12026):

“Had it not been for the protection afforded them by national parks, (the buffalo) would have been entirely exterminated ere this by the merciless sportsmen — so called — who ruthlessly slaughter the game for the mere pleasure their morbid natures derive from the act of killing.”

Views of hunting are fairly common and frequently show the almost incredible amounts of game, particularly birds, that the hunters have shot.

Perhaps the greatest contribution of stereoscopic photography to the study of environmental history is in the magnificent record that it provides of the American landscape as it existed a century ago. Often the stereograph preserved the details of canyons since submerged in the backwaters of giant hydroelectric dams. In this respect the views issued by the various government surveys, particularly that of John Wesley Powell, are without equal.

Major Powell, as he was affectionately known to his men, was a Civil War veteran whose loss of an arm at the battle of Shiloh was not allowed to handicap one of the most brilliant careers in 19th Century science. Powell’s achievements as a geologist, ethnologist, and conservationist, however, have long been overshadowed by his fame as an explorer. In 1869 he led a boat expedition on the first successful descent of the Colorado River through the Grand Canyon, running uncharted rapids and facing near starvation in the mile-deep canyons. Three of his men, who became discouraged and left the party, succeeded in climbing out of the canyon only to die in a petty quarrel with some Indians. Those six companions, including Powell’s brother, who stuck with the Major survived the perilous canyon passage. Essentially a pathfinding trip, this was followed in 1871 by a second, more scientifically oriented descent.

In succeeding years, Powell continued to explore and study the Colorado Plateau and issued an extensive series of stereographs, in which Powell himself had a considerable economic interest. These cards, issued on ornate yellow cabinet mounts under the title “U.S. Topographical and Geological Survey of the Colorado River of the West,” were the work of three photographers, E. O. Beaman and James Fennemore, neither of whom found the rough physical exertion to his liking, and Jack Hillers, who produced the bulk of the approximately 1400 negatives. Hillers’ work is rated among the best produced by any western photographer.

Page, Arizona, is a modest town spawned by the great dam that inundated much of Major Powell’s canyon country and created the lake that bears his name. One of the chief attractions of Page is the John Wesley Powell Museum, a one-story building on the corner of the town’s main intersection. On the lawn in front of the museum is the Emma Dean, a replica of Powell’s original canyon craft constructed a few years ago for the Disney version of Powell’s canyon exploits. Inside the museum is an unusual display of then-and-now photographs of the canyon country, modern photographs paired with enlargements from stereographs taken at the same locations a cen-

For a more detailed account of the Powell Survey stereographs, see W. C. Darrah, The World of Stereographs (Gettysburg: 1977), pages 93-94.
tury ago by Powell’s photographers. Designed to provide detailed information on the speed and course of erosion over a considerable period of time, this study is an example of the application of stereographs in modern environmental research.

A similar project involving the comparison of modern photographs with the original stereographs was recently completed using W. H. Illingworth’s views of the Black Hills. 1

Established by Congress in 1872, Yellowstone was the first national park in the world, marking the birth of an idea that would sweep beyond national boundaries and enfold hundreds of scenic wonders and endangered creatures in its protective embrace. But as with most new ideas, it first had to overcome the initial resistance of opposing economic interests. As one of the major vehicles of mass communication in the late nineteenth century, stereographs rendered a valuable service in molding public opinion to favor the preservation of exceptional scenic areas as national parks.

Stereo views of the national parks

'Donald Progulske, Yellow Ore, Yellow Hair, Yellow Pine (South Dakota State University Bulletin 616); see the review by N.R. Bullington in the July 1977 issue of Stereo World.'

exists today in a truly bewildering abundance, and with Yellowstone itself the stereographers seem to have developed a fascination bordering on mania. F. Jay Haynes, the official concessionaire of the park, alone issued nearly four thousand views of Yellowstone, and hundreds more were produced by T. W. Ingersoll and others. To judge from the number of stereographs on the subject, the almost mystical enchantment that modern Americans find in their national parks was shared by many of their forebears.

With one outstanding exception, personalities connected with the early conservation movement are only poorly represented in stereographs. A few views of Thomas Moran and John Muir exist, and of course John Wesley Powell appears in a small number of the rarer views issued by his survey.

Moran, the brother of stereographer John Moran, was a western artist in the Cole-Bierstadt tradition whose luminous pastel-toned paintings of Yellowstone and Grand Canyon landscapes attracted considerable attention; like stereographs, Thomas Moran’s art helped stimulate public interest in scenic preservation. While Moran himself was photographed by Underwood sketching on the rim of the Grand Canyon, a better indication of his popularity may be the fact that there are stereographs of some of his paintings as well.

John Muir, America’s premier naturalist writer since Thoreau and founder of the prestigious Sierra Club, was a sensitive Scot of inventive genius who gave up a promising career in industry to commune with nature. “I might have become a millionaire,” Muir wrote, “but I chose to become a tramp.” It was a decision the naturalist never had cause to question. His many writings championed the protection of numerous wilderness areas, especially in the Sierras. The Yosemite was Muir’s Eden and it was here while serving as guide to President Theodore Roosevelt in 1903 that Muir was photographed by Underwood.

More than any other human being of his era, Theodore Roosevelt personified the conservation movement. An ardent proponent of what he called the “strenuous life,” Roosevelt exhibited a sheer delight in the outdoors that was infectious. Because of his unique position and constant publicity, Roosevelt as none else awakened in Americans an appreciation of their natural heritage. But Roosevelt was not a man to limit himself to moral persuasion where direct vigorous action was possible.

“President Roosevelt’s choicest recreation—amid Nature’s rugged grandeur on Glacier Point, Yosemite” by Underwood & Underwood. The most prominent figure in the early conservation movement, Theodore Roosevelt is also the only one extensively photographed in stereo; this view was taken on the President’s tour through Yosemite with naturalist John Muir in the spring of 1903.
In the nearly three decades between the establishment of Yellowstone and Theodore Roosevelt's accession to the Presidency in 1901, only two additional national parks had been created, Sequoia and Yosemite, both in 1890. In less than eight years, Roosevelt increased the size of Yosemite and saw to the establishment of five more parks, including Crater Lake, Wind Cave, and Mesa Verde. He authorized the first national monument, Devils Tower in Wyoming, by executive order in 1906; unlike the national parks, monuments do not require congressional approval. In addition to the National Bison Range, T.R.'s administration set aside four game refuges, fifty-one bird sanctuaries, and more than one hundred million acres of national forests. Roosevelt's backing helped to secure passage of the Newlands Reclamation Act in 1902 which brought about the completion of numerous western water control and irrigation projects advocated by John Wesley Powell many years before. The most spectacular early success of the reclamation program was the completion of the aptly named Roosevelt Dam on the Salt River in Arizona in 1911.

Of the several hundred stereo views of Theodore Roosevelt, a large number show the President as the rugged outdoorsman, often striking an heroic pose, struggling to save America from the folly and greed of many of his contemporaries.

Were Americans of the 19th Century unusually cruel or callous? Probably no more than their counterparts in other countries. Their attitudes toward land and wildlife were shaped by both the incredible richness of the land and a laissez-faire of government meddling in private enterprise. The shocking waste was often the result of a lack of adequate transportation and many simply did not realize the impact of their actions until it was too late.

If we are often appalled by their excesses, would our own record bear up well under close scrutiny? Perhaps someday our grandchildren will look at photographs of jet-blackened skies, mountains of decomposing automobiles, and lifeless rivers with the same half-comprehending disbelief we feel when we read of the sky-darkening flocks of passenger pigeons and bison herds larger than states. Or will they perhaps inherit a world still more sadly diminished?

Stereographs preserve at best only an incomplete record of our environmental history. Nevertheless the picture that emerges is a mixed one, a combination of achievement and failure, of nobility and greed. Perhaps that is how it should be. In them we can find hope for the future and a warning.


Interview

William Culp Darrah

(Reader's note: This is the fifth and final part of an interview which was conducted by John Waldsmith, Managing Editor of STEREO WORLD, with William Culp Darrah at Mr. Darrah's home near Gettysburg, Pa. on June 30, 1976.)

Q: What do you think of the N.S.A.?
A: "As a matter of fact I wish there had been such an organization when I started. There's no better way for a beginner to catch a handle onto esprit de corps among collectors. I've not been able to go to the first convention and I'll probably miss this one. I haven't committed myself. (Note: Mr. Darrah will be in attendance at the N.S.A. Photo Show '78 at Canton, Ohio, Aug. 5 and 6). But again I think this is a way in which there can be personal contacts, beyond correspondence. I'm all for it, and I understand it is now the largest photograph historical society in the business."

Q: "That's right."
A: "I predicted when Rick (Richard Russack) started, that there would be 500 members but I now believe there are more than 600."

Q: "Yes, if we got all the renewals that we had hoped it should be around 600. This is one problem we have; when renewals don't come in as fast as they should. We're still getting renewals in the middle of September."

Q: "We figure it's growing at the rate of one a day. And that's tremendous."
A: "Well, there are new collectors everyday. I get requests for my book which is almost gone. I have a few copies left. New collectors, they've seen a few views at a flea market or a friend or neighbor or they stumble upon my book in the library or they've read it in Americana magazine or whatever it was. They just simply catch fire that's all."

Q: "If you had to do it all again would you still do it?"
A: "Oh, sure. Again, I've always pursued any interests that I've developed."

Q: "How many views have you handled. I heard at one point that you handled 4,000 views a month or something like that?"
A: "In the late 1950s and early 60s, I was receiving on an averaged 3,000 to 4,000 views a month, 10 months a year. I didn't push them in December and I never was able to get very much in the month of July."

Q: "Did you sell a lot of those?"
A: "I turned the majority of them over for the same price I paid for them, a thousand views at a time. I was primarily trying to fill long runs of views to get a wide range of work. I was not really buying for rarities, I simply bought them in bulk from many, many dealers who sold me everything they could get their hands on."

Q: "What do you think about the ViewMasters? The later transparency stereo? About collecting these?"
A: "Well, I personally am skeptical of their durability, not so much the plastic film, but the colors. Although I personally have done very little with them, I know how they are produced, I know when they were produced. And I know something about their range, their marketing and so on. My own children had ViewMasters in the 1940s. But I'm only going to mention them in passing. I'm very skeptical about the chemical durability of both the colors and the film. I doubt whether they're going to be here in 50 years. Don't know for sure."

Q: "Have you collected viewers?"
A: "I have had a few from time to time, I've never been interested in what is called the 'hardware' of photography. I've had very little interest in cameras. Partly because, even though the lens system has been improved again and again, and corrected in optically, it's still a camera. I've been much more interested in the photograph, the photographer and his mind behind the product. I couldn't do everything, especially with limited money. And I'd rather spend my time on the views."

Q: "The outstanding photographers you've mentioned as some of your favorites were all earlier photographers. Are there later photographers or publishers that you feel are worthy of mention?"
A: "Yes, many. I would like to know who were the photographers for the H.C. White Company. Their chief photographer is known to have traveled the world; in one year, 1904-1905 he traveled 38 thousand miles taking pictures. I believe that some of the photography in the H.C. White views is among the best ever done. But there are some excellent photographs in the Underwoods and in the Keystones. An effort should be made somehow to discover who these men were. As with Life magazine, many of the staff photographers are virtually anonymous."

Q: "Do you think there was a lot of crossing lines. Like a photographer who was working for Underwood would work for White for a while?"
A: "Not very much. I think when H.C. White Co. went out of business it's photographers may have gone over to Keystone, I don't know. But again some of these photographers, from what I can gather, were fairly well-to-do young men with wonder lust. They had cameras, they loved to travel. Either by selling the negatives or by undertaking a job for expenses plus a modest salary, they could literally globe trot the world and pay their way while doing it. I've never had much success in tracking down the photographers for the big twentieth century publishers."

Q: "Are you familiar with Andrew Iddings?"
A: "Oh sure. Yes."

(Cont. on page 19)
**REVIEW**

By John Waldsmith


The increased interest in collecting photographic history has produced a demand for books on the subject. The two books reviewed here are both important contributions to our library of photographic knowledge.

N.S.A. member Matthew Isenberg is familiar to many of our members who heard and saw his find presentation on stereoscopic history at our first national meeting in Columbus, Ohio, in May of 1975. There is little disputing the fact that the Isenberg Collection is one of the finest private collections in the United States. It is comprehensive in its coverage of the entire field of photographica. *Photographica, A Guide to the Value of Historic Cameras and Images* traces much of the history and development of photography through the nineteenth century and up to the present using the Isenberg collection to illustrate many of the best examples of rare and unusual cameras and images.

The collection illustrated in the book includes prephotographic viewing devices; several fine examples of rare daguerreian cameras and accessories, including the world's only known full-plate Lewis-type daguerreian camera; Simon Wing's 1860 camera designed to take as many as 25 separate exposures on a single plate; the Krauss Photo-Revolver; the Kodaks, including the sought after original model; the Anthony Climax detective camera; and the Leica.

There is an entire chapter devoted to twentieth-century and special-purpose cameras. In fact, most of the important collectible stereo cameras are illustrated including the J.B. Dancer, believed to be the first commercially produced camera of this type (1856).

As noted in the title, this book is also a pricing guide. It does not pretend to upgrade or add status to the Isenberg Collection but does place the collecting of photographica in proper perspective and establishes a rational basis for collectors to buy and sell. This volume is a must for the serious collector of cameras and will serve as a valuable guide for many years after inflation has driven prices higher.

It has been over forty years since Robert Taft published his *Photography and the American Scene.* It has taken that long for another book of that stature to appear. The book in question is *Photography in America: The Formative Years, 1839-1900,* by William Welling. The author has brought historians of photography up-to-date with a survey of the first sixty years of photography in America using a smooth documentary style which gives readers much new groundbreaking information. Found here are the accomplishments of many fine photographers including a number who until now have been generally overlooked by historians of photography. These include Charles Ehrmann, Ezekial Hawkins, George B. Coale, David Woodward, David Bachrach, Jr., and Louis A. A. LePrince.

William Welling treats us to a chronological history from the Founding Fathers to the introduction of the popular "Brownie" box-style dollar camera. He has chosen to reprint advertisements and newspaper stories which give us a first-hand glimpse at the commercial aspects of photography. "Talk with any scholar or curator in the photography field and he or she will tell you how much there is still to be learned, unraveled, or pieced together from additional isolated data — much is still in private hands or otherwise still to be unearthed by researchers at public libraries, historical societies, and the like." Mr. Welling has taken the challenge and helped to bring the isolated data closer to us in this stimulating and resourceful book. It is a must for the serious student and collector.

**Comment**

"You know that Ernie Petscher and I have been pursuing the Keystone buff mount titles for some time now. Many collectors, both large and small, contributed their lists to this effort. Recently, Richard Schlaich, of San Francisco, sent me a copy of a Keystone catalog put out in 1901, which kept me busy for some time. Then he called to report he had gone to the mother lode — the books of copyright records, available to him locally on microfilm. Since then, he has supplied me with a large pile of copy sheets of this material, which I have in turn moved over onto my title lists. Various formats of entry were used, and I am still not certain just what the dates involved mean.

"My batting average at guessing Keystone moves remains high. You will recall that I am one who talks of the high rate of attrition in negatives on the pre-gray card views. But even I was staggered at the number of negatives entered. My estimate is that there were 75-100 of the Maine wreckage, under some 8-10 titles, and numbers. Some were registered as perhaps 1-8, others A-F. I have yet to fathom this. Most often, if not always, the primary negative did not carry letter or sequence number, and sometimes the first supplementary view is A, sometimes the last letter. These supplements were often registered in batches of 2 or 3 at a (Cont. on page 19)
And then you'd have, local series. The views of the oil and coal regions three years of operation. Many cheap outfit after the first two or three years of operation. Many could locate and pirate what they wanted. Then they'd simply send the photographer to take views of Lawrence, Massachusetts, and such as Lowell, Massachusetts, and Hartford, Connecticut. And they'd go through all the copy views they produced by Best & Co. They had a photo printing establishment in New York, one in Boston and, for a time, one in Connecticut. I have forgotten the name of the town. Now most of these types of views, whether they are called Diamond H, Select Series and so on are all printed by Best. And the joker there is they not only copied everything in sight, but when they wanted more views to bill a series they went out and made new negatives. And they were printed in virtually the same quality as the copies. The Best & Company had a scheme and I mention this in the new book of selling a local series line, like post cards in every town, such as Lowell, Massachusetts, Lawrence, Massachusetts, and Hartford, Connecticut. And they'd go through all the copy views they could locate and pirate what they wanted. Then they'd simply send the photographer to take views of new buildings and so on to fill a series of 12, or 20, or 24 numbers. And then you'd have, shall we say, 18 copies and 6 original ones in a local series.

Q: "And this is pretty much the way the Woodward Company worked?" 
A: "Yes, sure. Woodward was a cheap outfit after the first two or three years of operation. Many views of the oil and coal regions are their own negatives, though many of them are copies. However, they didn't copy any Mather views because Mather was still in business until after 1900, although he didn't do much in stereo after 1892. I think that he would have raised a rumpus.

Q: "Well, that exhausts my list of questions." 
A: "You must be getting tired!"
Q: "Do you have any further comments to make?"
A: "Let me simply urge collectors that what we need is growing numbers of checklists of state and regional photographers, all of them, hoping ultimately to get some kind of a general index for the United States. There are great gaps in our knowledge and many unknown stereo gems yet to be rediscovered."

Q: "It's been a lot of fun. I thank you on behalf of the N.S.A. for allowing me to come and visit with you."

Comment
(Cont. from page 18)

time, and only a month after the primary. Even the studio humor and sentimental were dropped in multiples. I think this accounts for reports of the 'same' print carrying two different dates. I doubt the negative actually being the same exact one — though it might take something special to detect the difference.

"I think I have in the past voiced doubt as to Singley's ownership of some of the negatives he used — could think of no other particular reason for him not having copyright notice on the cards. This suspicion is deepened by the evidence now in hand. Until 1895, Singley did not register the titles with a number. In fact, the only titles he registered were virtually all the studio shots. If this is true, some active sleuthing should turn up the rest of his production as taken by others.

"It will be some time before I have this list all put together, and those first 3 years are going to have to remain fairly open, or be a bone of contention. Another problem, at least for me, is the actual titles for 1895-7. Original titles have been the name of the game for me, and many of these are a very short generalized title. The 1901 catalog carried many in the same way. The bulk of these appear in a fuller form the second time around." Robert Wright, Ashland, Oregon.

Symposium

Mr. Ed Kaprelian, president of the Photographic Historical Society of New York has confirmed that Beaumont Newhall will present the keynote address at the Society's tenth anniversary symposium, PHOTOGRAPHICA 10-'78. Mr. Newhall's presentation will be made during a banquet on Saturday evening, Dec. 2, 1978, at the Statler Hilton Hotel in New York City. Beaumont Newhall is considered the dean of American photographic historians, having guided the International Museum of Photography at George Eastman House in Rochester through its formative years. He authored the classic "History of Photography," published by the Museum of Modern Art in 1949, and is presently associated with the photographic studies section at the University of New Mexico. In addition to presenting the keynote address, Mr. Newhall will be honored by the Society during a special awards ceremony. In making the announcement of Mr. Newhall's participation in PHOTOGRAPHICA 10-'78, Mr. Kaprelian said that by joining in the activities, Mr. Newhall will help make the three day symposium, with its integral photographic trade fair, the most important event of its type ever launched by any photographic historical society in this country. "The field of collecting and researching photographica is expanding rapidly. Our Society is proud to take a position of leadership amongst the organizations aiding individuals working within the field," he said.

The symposium will start with registration and pre-session hospitality Friday, Dec. 1, 3 PM and continue through the end of the photographic trade fair, Sunday, Dec. 3, 5 PM. Further information may be obtained by writing to; PHOTOGRAPHICA 10-'78, c/o PHSNY, Box 767, Cooper Station, New York, N.Y. 10003, or by contacting the symposium Co-chairman, Harvey Zucker, (212) 362-3475.
The Unknowns

By John Waldsmith

Robert Cauthen of Leesburg, Fla. has written to identify the view of the man having breakfast on the Ocklawaha River in the last issue. "I believe that the gentleman in the "Unknown" is the photographer, C. Seaver, Jr. I have three views of this man on "Scenery in Florida; C. Seaver, Jr." marked mounts. Evidently Mr. Seaver spent some time on the Ocklawaha." Thank you Bob for your identification.

Here are some more unknowns for possible identification by our members. The view illustrated below was sent in by Bob Joki of Saratoga Springs, N.Y. It is a Barnum view on the characteristic early ivory mount with blind-stamp mark. The view shows a dog wearing wire-rimmed glasses standing on a chair with front paws on a cloth covered table. It is pencilled on the reverse "coloring his Meerschann." Obviously the "Meerschann" refers to the pipe that the dog has clutched in his teeth. We would like to know why Barnum took this view which is so unlike his other work. Also where was it taken?

The view at the top of the opposite page was sent by Robert G. Wilson of Edmonton, Alberta, Canada. It shows a wire walker, apparently a woman, inside a building which looks like the Crystal Palace. It is on a square cornered ivory mount. Who is the wire walker? Was there such a performance in the Crystal Palace? Who took this view? Hopefully we have a member who can answer our questions.

The view at center right was sent by Nadezhda R. Henry of Fort Larned, Kansas. It shows a petrified man, apparently one of the great hoaxes which followed the announcement of the Cardiff Giant. This appears to be a copy or pirated view and is numbered in the right lower corner "1320". It is on a round cornered red mount. It is a total unknown.

Finally we have the view at the bottom of the opposite page. Sent in by Tom Heseltine of Tinley Park, Ill., it shows the grounds of a major fair. Tom has been unable to identify this fair from his large collection. The view is apparently by an amateur on a light grey mount. Do we have a member who can identify this fair?
The Polaroid “Stereo” Cameras

By Frederick S. Lightfoot

Polaroid has come out with a line of “mini-portrait” cameras which, as the PHSNY newsletter pointed out some months ago, are actually stereo cameras.

In answer to a letter we wrote the company some time ago, a set of detailed literature on the cameras was sent to us, but no comment was offered on the company’s awareness of, and possible future exploitation of, the stereo aspects of the cameras.

As of February 1, 1978, there are three models in this line, intended for making passport portraits of regulation 2” x 2” size. One camera has four lenses, much like the four-tube carte-de-visite cameras used by Mathew Brady and his contemporaries. The other two are two-lens cameras. By transposing and mounting any horizontal pair of images from these cameras, a stereograph is produced.

All three cameras have lenses with fixed focus of 48 inches for single sitter portraits, but supplementary lenses for group portraits convert the camera to 76 inch focus. Shutter speeds are 1/60th, 1/125th and Bulb. Lens apertures are f 8, f 11, f 16, f 22 and f 32. Flash receptacles are on all models.

Model 202 uses Type 668 Polacolor film and accepts all 3 1/4” x 4 1/4” Polaroid film packs, allowing black and white work. Focal length is 125 mm, and Supplementary lenses are No. 78. Cost is $495, including Model 73 film pack holder.

Model 253 is 4” x 5” format and uses Type 58 Polacolor and all b & w film packs. Focal length is 148 mm, and Supplementary Lenses are Type 78A. Price is $475 without the film holder (Model 545). Note - this camera presumably gives a vertical oblong format.

Model 452 is similar in detail to Model 253, but has four lenses. Price is $545 without the film holder.

No prices were quoted on the film holders and supplementary lenses.

All cameras have full three-year warranties.

The cameras could be adapted for regular outdoor stereo work with other supplementary lenses, although some care in this would be advisable, since the camera lenses and ordinary supplementary lenses are not routinely matched for stereo.
work. The images on Models 202 and 452 would be about the same size as the old 45 x 107 mm stereos.

Presumably some discount on the price is obtainable from a friendly or eager dealer, and, if desired, the cost could be worked off by taking stereo portraits at photo shows. The rugged, professional quality of the cameras would give them longer life than most amateur cameras provide.

3-D SYSTEM

"Stereomatic 3-D Systems" has introduced to the market a system consisting of a slide bar that will hold most 35 mm single-image cameras, plus a viewer. As in the case of past slide bar products, the idea here is to take one picture with your camera at one end of the slide bar, and then slide the camera to the other end of the bar and take a second picture. This yields a stereo pair of images, which the film processor ordinarily will mount in two separate 2” x 2” mounts.

"The accompanying viewer is designed to accept the two separate mounts for stereo viewing. It is a fixed focus viewer, without interocular adjustments, 5x magnification, and available light illumination.

"As I pointed out in my article on stereo cameras ("Buying Your Personal Stereo Camera," Jan.-Feb. 1978 STEREO WORLD, pgs. 14-15), this kind of system is unsuited for any stereo work where there is motion or other change in the subject between the two exposures. However, the slide bar is useful for close-up stereo requiring less than normal lens spacing. In the case of the present unit, this advantage appears to have been sacrificed, as the slide bar has 'powerful magnetic positive-stop positioning', which we assume provides positioning at the usual 65 mm (approx. 2.4 inch) spacing.

"Anyone interested in this system can obtain it for $49.95 (plus 6% sales tax for California residents) from the company at 7131 Owensmouth, Suite A17, Canoga Park, CA 91303."

The Society Exhibit

The Stereoscopic Society, American Branch, will be making history during the month of August. As part of the National Stereoscopic Association's Photo Show '78, the S. S. will have selected works of their members on exhibit in the Photography Salon at the Canton Art Institute. This fine exhibit of contemporary stereoscopy will stay on through August 25 as a regular installment in the Art Institutes' continuing program of presenting outstanding stereo work. This should add much prestige to the Society and will be a milestone in presenting stereoscopy as a photographic art form. Those persons wishing to display their best work should contact Dr. Brandt Rowles who is organizing the exhibit.

In addition, the Stereoscopic Society will have a regular meeting of their members during the show. The time of this meeting will be announced. This will give Society members an opportunity to meet their officers and to make comments to help further the growth of the group. We hope to see you at Photo Show '78, August 5 and 6 at Canton, Ohio.
Recent Find

The illustrated cover and letter were recently acquired and are jointly owned by N.S.A. members Gordon D. Hoffman and Leonard Walle. It is interesting as an historic link with the past. The letter was mailed from E. Anthony’s “Stereoscopic Emporium” which was located at 308 Broadway in New York City. Dated April 20, 1860, the letter was mailed to Lester B. Barton of Metamora, Illinois in answer to his request for information concerning Anthony’s stereoscopic views. The letter was written by H. Jackson, Jr. for E. Anthony. We learn from the letter that Anthony had issued a catalogue by this date but did not employ any agents. But of most interest is the ornately decorated cover. In the upper left and right hand corners are cuts of Brewster stereoscopes on stands. In the center is a daguerreotype camera with the bold “308” printed on the side.

We are pleased to announce that the letter will be a featured consignment at the N.S.A.'s Spotlight Auction on August 5 in Canton, Ohio. See the auction catalog for a further description.
AN AMERICAN CENTURY OF PHOTOGRAPHY, 1840-1940: SELECTIONS FROM THE SIPLEY/3M COLLECTION, a unique exhibition of over 200 prints, opened May 5th at the International Museum of Photography, Rochester, N.Y.

The material on exhibit is selected from the recently acquired Sipley/3M Collection, formerly known as the American Museum of Photography. Dr. Louis Walton Sipley, a painting and graphic arts historian began the American Museum of Photography in 1940. It was the first museum totally devoted to photography in the United States. Two years after Sipley's death in 1968, the 3M Company acquired his collection. In March of 1977, 3M generously donated the material to the International Museum of Photography. This outstanding collection will be an important addition to the archives of IMP.

AN AMERICAN CENTURY OF PHOTOGRAPHY puts on view prime examples from the Sipley/3M acquisition, which contains items, sub-collections and archives absent from representation in other major collections. Although we do not find a litany of photographic notables in the Sipley/3M Collection, there is present a unique view of American mainstream photography. This exhibit is a singular and surprising survey that will broaden the understanding of American photographic history.

A spectacular eight-part panorama of the Fairmont Water Works in Philadelphia made by photographer William S. Porter in 1848 demonstrates a clarity and scenic detailing of the single images unusual for its time. The daguerreotype portraits by the first American professional photographer, Robert Cornelius, are similarly impressive. They demonstrate a sense of play and casual facility in very early daguerreotypes not normally seen before. Cornelius' work is rarely seen. This exhibition presents about half of those known to exist.

Notable is that few artists achieved the scale of Frederick Gutekunst's giant panorama of the 1876 Centennial Exhibition in Philadelphia, advertised as the "largest photograph in the world."

A choice anthology of American artistic photography in the last century can be found in a selection from a set of Philadelphia Exchange Club Albums. On view also will be important examples of American pictorialists, including the work by well-known Clarence White and Gertrude Käsebier, as well as the unfamiliar Elias Goldensky.

A broad spectrum of 1930's and 40's photography is present that has yet to be studied, particularly color advertising work by a Los Angeles photographer, Will Connell. Connell's images are exemplary of some of the best American products of applied photographic art.

The history of color photography being one of Sipley's keenest interests is well represented in AN AMERICAN CENTURY OF PHOTOGRAPHY by substantial examples of types of color photography, from ca. 1907 to the 1940's — from autochrome through Kodacolor and Agfacolor along with the short lived Vitagraph.

Robert A. Sobieszek, Associate Curator, who organized the show and has done extensive research with the newly acquired collection has said:

The Sipley/3M Collection is very idiosyncratic and difficult to critically appraise. It is also exciting, instructive and filled with unique, illuminating material. The Sipley/3M Collection is very much an alternative history to the one we currently work with... We might not agree with the value nor, at times, the validity of the items in Sipley's collection, but as historical artifacts representative of a shared social aesthetic or a utilized means of perception, the items in the collection are instructive, novel from time to time, fascinating and delightful often.

The catalogue for AN AMERICAN CENTURY OF PHOTOGRAPHY, a joint publication of this museum and Camera magazine is now available.

This exhibition was made possible by a grant from the National Endowment for the Arts, a Federal Granting Agency and runs through Oct. 1, 1978.
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 15¢ 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 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: 100 T.W. Ingersoll views, colored, flat on white. Subject, "Early American." Ex to VG. Highest offer to existing market price, Ed Pizza, 460 Old Town Rd. 22L, Port Jefferson Sta., N.Y. 11776.

CALUMET 4 x 5 View Camera, 22" bellows, Excellent, $150. Graflex 4 x 5 Series D, 190mm f4.5 Tessar and Magazine, VG, $110. Add shipping. Will trade for stereo views. Douglas Smith, 7215 Tyler Ave., Falls Church, Va. 22042.

STEREO VIEWS OF FLORIDA — Send complete list for free. Send $1.00 for complete list of stereo books, projectors, viewers, supplies and stereographica. Stereo Photography Unltd., 8211 27th Ave. N., St. Petersburg, Fl. 33710.

MOUND TEN VIEWS AND CONCESSION STAND, Two unique stereo books each involving one photograph and its changeability through a network of hand drawn lines. Two Books/Viewer $5.50. Tom Petrillo, 1334 W. Cornelia, Chicago, Ill. 60657.


FOR SALE: 4,000 images & stereo views. Please send specific wants. I have Indian, Old West, views, etc. Also I am interested in Arizona views and Indian views. Joe Soebbing, P.O. Box 996, Tombstone, AZ. 85638.

ANY FAVORITE VIEW DUPLICATED, same size, printing included, contrast improved. Negative and one print; $4.00. Three reprinted, $2.00. Ten, $5.00. C.A. Doran, 61 Westminster Road, E. Weymouth, MA. 02189.


HUGE ILLUSTRATED CATALOG #7 containing stereo views, daguerreotypes, ambrotypes, tintypes and paper images of various subjects — Western, Indians, Civil War, Foreign Personalities, unusual, etc. ready early July. Mailed First Class $1.00. Dave Wheeler, Box 234, Short Beach CT. 06405.


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

TRADE

35MM BLACK AND WHITE STEREOS: Copies of insect and other ultra close-ups, 'Flying Saucer' fake, NASA shot of Mars, skull, etc., etc. offered in exchange for 35mm color stereos of people and places. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.


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

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

WANTED: Older Illinois views, especially Alton and Madison County. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.


WANTED URGENTLY for research an publication, any views of 1876 Philadelphia Centennial showing New South Wales or Australian exhibits. I will buy outright, or exchange, or pay all costs of making copy photos. Please contact: Nigel Lendon, 45 Grove St., Balmain, N.S.W., 2041 Australia.

WANTED: Cabinet and tintype photos of Firemen and fire companies. M. Novak, P.O. Box 2008, Vail, Colo. 81657.


INTERESTED IN STEREOS of President McKinley, children at play, and "Trolley cars" (all countries). Joseph Harper, 263 Park St., Dorchester, Mass. 02124, (617) 282-7822.


FREE—Professionally made reproductions of your old views - if I can use them in my collection. I make two copies, keep one and return your original and copy FREE. Need freaks, nudes, erotic, disasters, anything unusual. All returned whether I can use them or not. Ivey Gladin—Photographer, 626 Porter St., Helena, Ark. 72342, Ph. 338-3271.


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

VERMONT VIEWS always wanted, street scenes, transportation, occupational, etc. Will trade whenever possible. Stuart Butterfield, 280 Kindekamack Rd., River Edge, N.J. 07661.

WANTED: Russian, East European stereo views and/or photographs. Gregory Shesko, 43 Jackson Road, Somerville, MA. 02145.

WANTED: Glass stereographs (approx. 1-½ x 4 ½ inches) for Richard Taxiphote viewer. Please send quotation and general subject matter of views to R.A. Kerber, 19361 Brookhurst #115, Huntington Beach, CA 92646.

Vermont stereoviews wanted———
Top prices paid for fine quality and rare subject matter glass views by Luther White, gold min-
ing, ballooning, etc. etc. etc.

Mail inquiries send SASE
Postage extra

1. Albany, N.Y., an outstanding lot of 26 views, 25 by Vedder, 1 by Notman. Excellent street scenes, Capitol interior and exterior, view of architects model of Capitol, steamboats and railroad scene super view Opera House sign - winter street scene, etc. etc. All VG $90

2. Grant's funeral related, three views, by Vedder, Albany, N.Y. VG+ $35


4. Boston Fire, #24 Ruins of 85 and 87 Franklin St., H.G. Smith card with Cades blindstamp. Three men stand among the ruins. Exc. $6

5. Boston Fire, Panorama from C.P. Hovey & Co.'s., Summer St. Exc. $6


7. Photograph Rooms, close view of photog's building. Stereo views displayed by S.C. Reed, Georgetown, Mass. VG but has glue streaks. $35.

8. Martha's Vineyard, nice view of Pawnee House. Dining Saloon and Ice Cream Saloon signs. VG $4

9. #261 Hoosac House and Depot, J.S. Moulton VG $3

10. Another by Moulton, #265 showing construction of Hoosac Tunnel $5. VG


12. Kleckner, No. 90 View from Nayak Hill-East End from Lehigh Valley Views. 34 VG

13. Kleckner, #250 Lehigh Gap, VG foxing, $5

14. Kleckner, #261 Tannery Falls, Exc. $4

15. Florida, Ladies Bathing Pool, Green Cove Springs, interesting view of well dressed ladies and gents inspecting the pool, bath house, fence, Exc. $4


17. NYC, #1424 Central Park- the Casino, by Woodward, VG $3

18. NYC, Mercantile Library Bldg., nice view Savings Bank, Auction Rooms signs, etc. Exc. $5

19. NYC, #532 Academy of Design by NY View Co., VG $4 Cab. size

20. NYC, Naval Parade, NY Centennial, river view, interesting VG 34 NYC View Co.

21. Lot of two NYC views by NY View Co., Bethesda Fountain, Brooklyn Bridge, VG$4

22. St. Paul, Minn., by Palmer, nice street scene, signs, etc. Chicago Line Railroad Ticket Office. O $6

23. Sing Sing Prison, G.W. Pach, #818 Upper Quarry, shows ox drawn cart, prisoners, scaffolding, etc. VG $10

24. Sing Sing Prison, Pach #816 Guard Post, close view of guard w. rifle, VG $10

25. Boer War, Kilburn 14228 The Doers in Camp at Dassantunha, S.A. 34 VG-E

26. Kilburn 13658, City Imperial Volunteers at Cape Town, nice view soldiers, ship, rifles stacked, etc. Exc. 54.50

27. Kilburn 13770 The South Lancashires, The Prince of Wales Volunteers on the Firing Line at Cokesberg, S.A. Exc. 34

28. U&U Royal Munster Fusiliers receiving word they are going to the front. Exc $3.50

29. U&U Royal Munster Fusiliers fighting from behind the redoubt at Honey Nest Kloof (Feb 16) mint $4

30. Sp-Am War, Kilburn 12794, Col. Roos, Rough Riders in line for roll call, VG $3

31. U&U Ist Infantry Camp, Picnic Island, Tampa, Exc. $2.50

32. U&U, Rough Riders filling with cartridges. VG $2.50

33. Keys, 3252 Roosevelt's Rough Riders leaving Tampa Exc. $3

34. The Detention Camp from Maj. Gen. Wheeler's Headquarters, Camp Wikoff, U&U, Exc. 32

35. On the Po'castle, battleship Wisc., Univ. Photo Art Co. Exc 33.50

36. Above Transport Massachusetts, #5109 Univ. Ph. Art Co. Exc $3

37. View from Bridge of the Iowa, #5030 Univ. Ph. Art Co. Exc. 33

38. On board the Japanese armored cruiser "Asama" which part in the attack on Port Arthur U&U Exc. 33.50


40. T. Roos, in Charleston S.C. Exc 35

41. T. Roos, Dover, N.H. Univ. Exc $7

42. returning from bear hunt 37

43. McKinley and Savannah Comm, VG 35

44. McKinley reviewing 45,000 school children, San Francisco VG+ $3

45. McKinley addressing people-San Jose $6

46. McKinley, Wheeler, Lawton, Shafter & Kiefer Exc. $6

47. McKinley seated in Cab. Room,mint 33

48. A world's champion at the Fort Worth Rodeo-Chester Byers horseback, a trick roper VG, Keys. 35

49. Lt.Richmond Pearson Hobson, Hero of the "Merrimac", standing on pier.E.37

50. McKinley reading war dispatches in his private office, Kilburn VG+ $6

51. Lot of 4 views of the Coronation of Edward, H.C. White, VG $17

52. Clemenceau, Wilson, Lloyd George, Leaving palace of Versailles, Exc. $6

53. Hand held viewers, made by Keystone and Underwood $28 each.
LEON JACOBSON
Antique Photographic

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:

*SOUTHCOTT*, FETCHES BRIDGE, GREAT BARFIELD, BRAINTREE, ESSEX CM7,4QN, ENGLAND. PHONE (0371) 81-0566.

451 Paris Commune-A good glass stereo view showing the ruins of the Palais des Tuileries in Paris after the insurrection. In Exc. Cond., c.1871, $20PP.

452 Paris Commune-A good view of the destruction at the Ministry of Finance. A glass view in V.G. Cond., 1871, $21PP.

453 Swiss National colored stereoscopic view of a waterfall. A lovely glass view. V.G. Cond., c.1865, $17PP.

454 Bedroom in Buckingham Palace, London. A glass view in V.G. Cond., little foxing, $48PP.

455 A glass view of statutory. Laughing busts of a man & woman facing each other. c.1878. V.G. Cond., $77PP.

456 Explored Locomotive- "Charles Miller" Utica & Black River RR exploded at Watertown 1872? A purple mt. view, probably by C.S. Hart. See view no. 289, The World of Stereographics, Durrah, for a companion view taken from the other side. Appears to be a 4-4-0 locomotive & tender, w/bell, tubes totally exposed & bent about. V.G. Cond., $14 PP.

457 Children's views of children, c.1900, many stamped, "J.K. Illiam, Yarmouth (England)". These are most unusual because of their artistic content, realism & quality, not normally found in serialized views. This group contains: "Sugar for the dog", Girl in Japanese dress, "At the Wall" (2 little girls), "Open your mouth-shut your eyes" & 4 girls with dog cart. Average-G. Cond., $20 PP for the lot.

458 Another-----Playing in the snow, playing in the woods, girl kissing another whose doll is broken; girl with pet dove & two young ladies leaving home for church. Avg.-G.Cond.$16PP/lot.

459 Another-----2 little girls taking a bath, playing among the ferns, on a swing, dad w/daughter on his lap, the ballerina.

460 Gt. Cond., $16 PP.

461 "A photographers feat unparalleled. The Photographing of so many babies (12) in one group & getting them ALL STILL, is a thing probably never before accomplished". Babes lined up in highchairs & carriages, 1874 by Lewis, Hudson, Mass. $14PP.

462 Rosa's Kittens-A yellow mt. view of a cat & her kittens on a photographer's chair by Parmelee, Windsor Locks, Conn. C.39PP.

463 E. Anthony-Sceines in Cuba, "No. 88-View of the Castillo Atras, where the 50 Pillibatters were executed". An early cream mt. card, 1860, of the buildings. G. Cond., small spot on view 1 & small bits of emulsion missing on other. Still a strong image whose faults do not detract, $5 PP.


466 E. Anthony-Two early yellow mt. views: No. 6411 Cave or Bay on the East Inlet, Lake George & No. 509 Logan's Spring on Pennsylvania Central R.R. Both nice scenes in G. Cond., $3.50 PP.

467 The Ole Erie Canal. An orange mt. by Anthony, "No. 6444, The Canal Bridge" at Little Falls, N.Y. Photo of water-crossing bridge of the canal crossing the Mohawk river. G.Cond. $6PP.

468 Anthony-early yellow mt., "No. 549. A View from West Point, Looking North". Nicely composed view overlooking the Hudson.


470 Banana Plant-Early yellow mt. Anthony No. 1917 from "Views in New Cauden, South America" series. Workers in front of banana tree & large cactus. In G. Cond., slight fading, $46 PP.


In V.G. Cond., $66 PP.

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453 Curnnay's Rocky Mountain Views, Colorado Springs, Col. 5 imperial-sized yellow mt. views of western scenery. V.G./G. Cond., the lot, $14 PP.

454 "Manitou Series-A Rift in the Rocks, Glen Eyrie, No. 115". A yellow mt. view by Collier in V.G. Cond., $4PP.


456 J. Thurul, Manitou, Col.-Orange imperial mt. Two views; Needle Rocks & Ote Pass, V.G. Cond., $6PP for both.


458 Cuba-Six curved mt. pink views. Incl. sugar mill, drying the cane, the Havana Harbor, & an ox team. C/F Cond., $10PP/lot.

459 "Dead on Cul's Hill". Published by Mumper & Co., Gettysburg. Actually a copy of one of O'Sullivan's greatest views. Ill. in Historian With a Camera, Horan, No. 141. An orange mt. view pub. about 1870; in G. Cond., $12 PP.

460 Another-----"Dead on Round Top", photographer unknown. Two men look at the bodies. In G. Cond., $10 PP.


463 Signorina Spelteri'ns Tight Rope Feat. "No. 179 Signorina Maria Spelterini in her high rope performance". Absolutely spectacular close-up view of Hw. Speltereni over the Ni-agara River on the rope with feet in baskets. Suspension bridge in background, jumping from balloon, etc. Orange mt. view by Curtis, 1872. V.G. Cond., $25 PP.

464 Prospect Point, Niagara Falls. Orange mt. Peoples' Series w/the photographic Pavilion visible in one view. Part of sign, "----Stereooscopic-----The Falls", on structure leg- ible w/magnifier. Camera on stand inside, F. Cond., $27PP.


466 Bloomville(N.Y.) Mansion. View of hotel w/steam, driver & wag on front. 3 round-top slats sit in wagon. Orange mt. imperial view, some foxing, in G. Cond., $3 PP.

467 Bloomville, N.Y. Orange mt. view by Ackerman Bros. of a wood- en mill building next to waterfall. Possibly a paper mill.

In G. Cond., $3 PP.


469 Train-Vies of the Erie Railway by Walker, Warsaw, N.Y. An orange mt. view of a train on an iron trestle. Appears to be a wood-burning 4-4-0 locomotive, pulling a baggage & 2 pas- senger cars. In G. Cond., $9 PP.


AMERICAN VIEWS

1. Barnum, Crescent House, Saratoga, NY A good early scene, yellow mt. VG (1) $5
3. Bennett & Brown, Military Headquarters, Santa Fe, NM, AF Mexican residence, SF, #70 Ruined gateway, Pecos Pueblo G (3) $30
4. Chamberlains Colorado Scenery, Monument Park Series # 30,36,38,41,41 G-F (5) $30
5. South Park South Summit of Mt. Lincoln w/2 figures on top F (1) $7
6. Grand Canons of the Plateau F 611, 625,630,636,659,689,699 VG-F+ (7) $40
7. Nims, P.A. Garden of the Gods #10 Seal and Bear, #13 Siamese Twins lg. mt. VG (2) $10
8. Grand Canons of the Arkansas #161 Iron Bridge, #163 Big Bend F (2) $12
9. Hardy, Denison & Robertson, 3 views of Ferguson Falls, Minn. Obviously a logging town G+ (3) $9
10. Kilburn Brothers, No 462 State House, Concord N.H. yellow mt. F (1)92
11. No. 13472 Decorating the graves of the Oregon Volunteers in the Battery Knoll cemetery, Decoration Day 1899. Manila, P.I. Unusual card tan mount F+ (1) $3
12. San Francisco Earthquake, Keystone #1819 Ruins of city hall F (1) $4
13. Anthony, E&HT No 5966 Split Rock Gorge, North Elba, Essex Co., NY yellow mt F (1) $3
14. American Scene Stereoscopic Gems #64 Niagra in winter Blackberry Is., #65 Niagra. Ice on the rocks, Cataract House in the distance Grn mt. G-VG (2) $7
15. Tillingworth, W.H. Black Hills No. 802 Index Butte at Hiddgewood Creek. Beautiful view by this famous photo'r F (1) $5
16. Pollock, $. Hayden, Deadwood, D.T. Large view of Lead City, DT Faded but a good view (1) $5
18. Amateur glass stereo. Maine, New Brunswick Camping, sailing, fishing, family & friends in the forest. A good lot. 4 3/16x 1 3/4 c. 1910-20 (80 views) $75

FOREIGN VIEWS

20. Venice, Italy, early excellent views, thick white mt. #10 Plaza S. Marco #232 Grand Canal #233 Rialto da S Silvestro VG (3) $6
21. G Brazil 5 views on Orange mt. Florence, Tuscany, Milan, Isolabella VG (5) $7
22. Anon., Excellent oblique view of Naples harbor Early, flat yellow mt. G (1) $4
23. Anon., Early view on yellow mt. of man w/horse. An interesting view G+ (1) $4
25. Luckhardt, Fritz. Portrait (as in Darrah pl. 284) VG Glue shows through photos, but still an excellent card F+ (1) $4
26. Portrait of woman w/necklace F (4) $13
27. Close up of women head G (1) $4
28. Close up of women head w/hat G (1) $4
29. Anon., Paris 4 early excellent views. Louvre, Font de la concorde et corps legislatif. fontaine St. Michel (2) Beautiful views on flat tan mounts F+ (4) $13
30 Anon., 2 early excellent German views #187 Francenbad, Francenaquella, #190 Marienbad. Our Saal crisis images on slick yellow mt. F+ (1) $7
31. Tissue. Views of France by Q.V. Church interior of good glass windows VG (1) $5
32. Beaufiful stained glass windows. small tear on rt side does not affect image (1) $4.50
33. Paris, collection LL cathedral interior. Good pastel colors (1) $4.50
34. Crose du senat, Luxembourg GAF $4.50
35. Chapelle du Luxembourg GAF $4
36. Galerie des Batallines, Versailles yellow mt. excellent color, contrast $5
37. Act 3 small tear on left image but good color G $5
38. Residences Imperialees Lee Tülleries Ivory mt. (1) $5
40. Palais Royal E.L. Good head on view w/colored lights on building $4
41. Sunbeam Tours of the London Zoo 32 of 36 in a green cloth covered box. The views are of excellent quality; photogravures. Close ups of animals. Backs of views have beautiful graphic logo. Cards are excellent, case VG $30

CURVED MOUNT VIEWS (KEYSTONE & UNDERWOOD)

42. Canada. #48 views... (1) $36
43. Panama. #13 views... (2) $11
44. Egypt. #26 views... (1) $19.50
45. Spain. #20 views... (1) $15
46. South Africa. #32 views... (1) $24
47. Italy. #26 views... (1) $19.50
48. Japan. #23 views... (1) $17
49. India. #11 views... (1) $8

CAMERAS

50. Stereo Realist w/ case f 3.5 VG+ condition $80
51. Serico folding 5x7 Mahoony stereo camera with Wollensak f 4 - f 256 stereo lenses. Wollensak f 6.3 Thorward Anastigmat lens Series VI on maho. lensboard. Bellows in good shape. Shutters have been cleaned recently. Needs a septum to be used for stereo. A beautiful camera. $265

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1. (Amateur Exchange Club) Prof. Towler, MD: #5 Section 1
   Glen Alpha "Satan at the Bath Tub" Beauties of Seneca
   Lake, Freer's Glen, Watkins. VG+ $25

2. Anthony. Lot of 10 scenic in VG or better cond. $15

3. Calif. Lawrence & Houseworth 150. Montgomery St from Eureka
   Theatre, instantaneous, busy, (1865). VG $28

4. -----, 293. River Steamers Broadway Wharf (1865). VG $30

5. -----, 1107 Three Bros. Yosemite (1866) with camera
   sitting in foreground. Exc- $20

6. -----, Houseworth 558. SF pan from Nucleus Hotel toward
   synagogue. Exc $18

7. -----, 774 Town of Cisco, Placer Co. Main St G+ $15

8. -----, 1406 Tail Flume emptying into Auburn Ravine, Hydralic Mining. Mostly ravine, Exc. $7.5

9. -----, Tabor 780 rocks & waves at Cliff House, nice. E $6

10. -----, 1664 1667 interiors of Palace Hotel. Mint $16

11. -----, Watkins 3647 SF pan from Gov Stanford toward
    synagogue. Exc $18

12. Century of Progress, Chicago, 1933. Rodeo: fine
    series 17 views by Keystone 33454-70. Roping, broncos,
    bulldogging, calf roping, truck riding, clown. Exc-$45

13. Comic. Graves, Univ. Photo Art Co 456864569: The start
    he protests/ The finish his protestations take effect.
    Mon sparks jr., then Dad. (1900). Exc. $4

14. -----, Melander, Chicago. 7 fine comics dated 1876. E $14

15. -----, Underwood. Floor Walker by day/Floor Walker by
    night. 2 views. VG-Exc. $4

16. -----, HC White. 4 dolly doctor earns kiss #5275-78. E $12

17. -----, 8 Silas Green Wayback Ohio #5586-93. Exc- $25

18. Disaster. 2 Boston Fire. By Butterfield, Exc. $9

19. -----, Kilburn 1033. Exc. $5

20. -----, Molton 363 cabsise. Exc. $5

21. -----, Kirksville MO Tornado. 2 Key 9628437. VG-E $10

22. -----, Mill River Flood 3 by Knowlton 34,71,97 VG-E $10

23. Famous, Charles Dickens by Gurney. Fine standing pose
    in velvet vest. Exc. $45

    Bro. of Harriet Beecher Stowe, favored Abolition,
    women's rights, adultery. Ivory at, 1860's. VG-E $20

25. -----, Key 16746 Luther Burbank & spineless cactus. E $4

26. -----, Key 1814 Europe Queens & Princesses at the Czar's
    Coronation, Moscow. Exc. $2

27. -----, Key 32907 4 women trick riders; Mrs. Tad Lucas,
    a champion. $5

28. -----, Key 33852 Mahatma Gandhi, seated. Exc. $8

29. F. Jay Haynes. 10 Yellowstone Park (1880's) VG-E $18

30. Indian. Key 23204 Navajo & hogan. Exc. $2.5

31. -----, Key 23319 Sioux Musician (girl & flute) Exc- $3

32. Jackson Bros. Omaha. Scenery of the UPRR 86 Weber Canon
    beautiful ornament back, Exc- $14

33. W.H. Jackson Denver cabinet size 34 Temple of Isis, Williams
    Canon. Rich tone fine scenic, Exc. $12

34. -----, 1717 Georgetown pan. C-VG $6

35. -----, 2701 Taos Pueblo VG $16

36. -----, 4306 Currecanti Needle VG $8

37. GW Pach 2 summer genre: Long Branch & Asbury Park VG $7

38. Photographic. UAU 8288 photographing NYC with stereo
    camera from a beam 18 stories up. Exc- $12

39. -----, HC White 49 same theme even more precarious E- $15

40. Pres. Roosevelt, Key 14155 on arrival at Jamestown Expo
    1907, with Expo Co Pres. Unusual. VG-Exc. $7.5

41. Rome. 20 orange mount views by Filici, 1870's. Overall
    VG, clean. $15

42. Shaker. Irving, Troy photo Shaker Village, Watervliet
    NY scarce series. VG $15

43. -----, Kimball Canterbury Trustees Office (10). Exc $15

44. AF Styles. 96 after the snow, ornate back, Exc- $5

45. -----, 282 From Ticonderoga. VG $3

46. -----, 322 Great Head 1, Lake Champlain, ornate bk VG $5

47. Seaver's Southern Series. Charleston SC. 81 Guard House
    with crowd, 42 Magnolia Gm., 9 St Michael Church int.
    VG-Exc. $12

48. -----, 18 Charleston Market B. Nice. Exc. $7

49. -----, Jacksonville. 47 black cook close. Exc- $8

50. -----, 54 group black school kids. VG $6

51. Ship. Key 16259 British Battle Cruiser Indomitable. E/$3

52. Tinted. Key 12450 McKinley Funeral, floral flag&cross
    beautifully colored, a gem. Exc. $3

53. -----, UAU rikisha in Japan (1900) vivid&delicate. E $3

54. Underwood & Underwood. 50 misc. views in Exc- cond. $25

55. C. Weitfle 72 Mother Grundy. Exc- $6

56. -----, 363 Union Depot, Denver. Exc. $14

57. Wholesale Dealer Lot. 200 cards: 3 lots 15 WWI, 7 Centenn.
    23 disasters, 16 tissues, 26 DCAMt Vernon, 8 Anthony,
    11 RR, 5 Civil War, 8 CW related, 51 misc. price
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    Darrah (p 131) "quite scarce" & "important": 250 views
    from this series inc. city, genre, streets, several of
    crew on photographers boat, scene of the Great Find of
    the mummies (1881), biblical landmarks. Please inquire.

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Viewer Feature

These two stereoscopes are the products of Edinburgh makers and probably date to the late 19th century. On the left is A.H. Baird's "Lothian" stereoscope, which has a leather septum and a crossbar adjustment for the interocular lens distance. A contemporary description of Baird's viewer stated, "The admirable and, we may add, serviceable characteristics of the Lothian will be appreciated by the serious stereoscopic worker, though it may not be so popular with the general public as the simpler form of stereoscopes are destined to be."

The nickel-plated viewer on the right is by T. C. and E. C. Jack of Edinburgh. This viewer folds flat and also has a mechanism for adjusting the interocular lens distance. Both stereoscopes are of high optical quality. (From the collection of Paul Jones).

Scottish Stereo Viewers

Events

The National Stereoscopic Association will present their Photo Show '78 on Aug. 5 and 6 at the Canton Art Institute in the Canton, Ohio Cultural Arts Center. Special guest for the event is William C. Darrah, author of The World of Stereographs. The N.S.A. will conduct their 2nd Annual Spotlight Auction sale in the Recital Hall at the Cultural Arts Center. The catalogue is being mailed with this issue of STEREO WORLD. Details in this and the last issue.


The Chicago Photographic Collectors Society will hold their trade fair at the Sheraton O'Hare Motor Inn, Rosemont, Ill. on Sept. 9-10. Further details: C.P.C.S., P.O. Box 375, Winnetka, II.

Friday, Nov. 10, the Western States members of N.S.A. will hold their second regional meeting at the Saga Pasadena Motor Hotel, 1633 E. Colorado, Pasadena, Ca. It will be an informal swap and talk meet. There will be a show-and-tell during the afternoon. Further details will appear in the next issue.

See you at Canton!

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.

(Editor's note: This column is offered as a free service to help keep our members informed of coming events in the photographica field.


The Chicago Photographic Collectors Society will hold their trade fair at the Sheraton O'Hare Motor Inn, Rosemont, Ill. on Sept. 9-10. Further details: C.P.C.S., P.O. Box 375, Winnetka, III.

Friday, Nov. 10, the Western States members of N.S.A. will hold their second regional meeting at the Saga Pasadena Motor Hotel, 1633 E. Colorado, Pasadena, Ca. It will be an informal swap and talk meet. There will be a show-and-tell during the afternoon. Further details will appear in the next issue.

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BELGIUM: Lot of 10 amateur views, c. 1910s. High quality genre views, street scenes, etc. Antwerp, Brussels, a very nice lot. VG-E lot of 10 $8.00

CERVENIAL: An interesting view of Memorial Hall showing construction crews at work in foreground, taken Jan. 21. Scarce view prior to opening, alt. soil. G-VG $60.00

CHINA: Lot of 8, 2 by Keys. Good subjects, one tinted, large girl with "puppy" cat, girl in wicker stroller, etc. Undergoins Repairs, French boys on beach, etc. G-E $9.50

CHILDREN: Lot of 2 by Keys. Good subjects, one tinted. Otto girl with "puppy" cat, girl in wicker stroller, etc. "Undergoings Repairs", French boys on beach, etc. G-E $9.50

13. "The Sick Dolly", No. 512 by WELLER. A super view of little girl with dolls and doll furniture. VG $4.00

14. "You can't have my Riggie" by Geo. Barker, 1891. Little girl sitting with her dog, nice. VG $5.00

15. CHINA: Lot of 18 OAI, all better subjects, Express Dowager's Counsellors, the Palace in Peking, Canton, etc. E $9.00

16. COLORADO: Blackhawk by Klubber, #20520, nice view of famed mining town, buff at. VG $6.00

17. CONCORDIA: Lot of 6 by Bundy, very nice views of Yale campus, Library, Battell Chapel, Divinity and Marquardt, College in 1865 from earlier neg., State House, Alumni Hall, one scenic of Wintergreen Falls. VG-E $40.00

18. CROQUET PLATERS: Early view of croquet party by Morrison of Neverhull, N.J., early 1800s E $5.00

19. CRYSTAL PALACE: Similar exterior view as on p. 481 of bk. This view from different angle, alt. crease in very left edge of mt., not in print which is about VG $6.00


21. EUTP3: Lot of 7 by OAI, good subjects, incl. Pyramids, Thebes, Qublin, Winnowing grain, etc. Nice lot VG-E $7.50

22. EUTP3: Lot of 3 Keys, showing elephants at work in Burns, #a 125757, #d 22577, V27920. VG-E $7.00

23. FLORIDA: St. James Hotel, Jacksonville #93 by Wood & Sickle. Super view of hotel with ombus on front VG-E $2.00

24. OLD SLAVE MARKET, St. Augustine, Keys, #34 showing major portion of pouring car up close plus Black mailman. A good later view VG $2.00

25. DAYTONA BEACH by Keys, #295657 showing many autos, another good later Keys. Slt. damage to mt. G-VG $3.00

26. OLD SPANISH PORT, St. Augustine, by A.F. Styles, #613, early view of historic fort VG $4.00

27. "Treasury St., St. Augustine" by J.N. Wilson. Artistic view of narrow street, typical arch. E $4.00

28. FOOTBALL: Principal Texas champ. of '95. Action view during scrimmage, by UAI, 1895, alt. light. Scarce G-VG $4.00

29. FORT BURNELL: Passed fort across river by M. Nowack, photo dark equip. can be seen in foreground. VG $8.00

30. GLASS: The following glass views show alt. wear to tape, the transparencies are sharp and clear. These are excellent examples of well known glass stereos, c. 1870s. $10.00 each (a) #943 La Salle a nanger no 1. (palais de Buckingham), a Londres. Unknown maker (b) #865 La Salle du Triomph (chateau de Windsor) by Ferrier, Soulier, J. Levy (c) #319 Galerie Colonne (Palais Colonne), Rome unknown maker (d) #788 Ruine de Saint-Mary Abbey (York) unknown maker (e) #616 Façade du Palais Buckingham (cote est) a Londres by Ferrier & Soulier (f) #345 Interieur de la Chapelle du Palais de Versailles by Ferrier & Soulier, J. Levy (g) #982 Le Salon Rouge (chateau de Ferrier) by Ferrier & Soulier (h) #619 Interieur de la bibliothèque du Vatican, no. 4, Rome by Ferrier & Soulier, J. Levy (i) #885 Le Salon de réception (chateau de Ferrier) by Ferrier & Soulier (j) #795 Fragment de Stieglitz-Abbay unknown maker (K) #6620 Panorama de l'Edinburgh (Scottish) unknown maker (l) #717a Interieur de la chapelle de Milde tempel (Londres) unknown maker

25. INDIANS: Lot of 12 Keys., an attractive lot of better later Indian views. Includes P-25515 "Pig Camp", 13972 "Pier of Toms Indians", 21072 "Graphing Moosehead, Canada", V251812 Blackfeet at Glacier N.P., etc. Nice lot of 12 VG-E $26.50

26. KILBURN: A very rare private issue of the Kilburn house in Littleton showing "Grandpa & Grandmas, Mrs. Kilburn & Lizzie" Apparently from Kilburn family collection VG $50.00

27. LARGES LEADERS: Keys, #11956 R2797 "Meager Company, Forces, Duncan, and Frank Morrison, of American Federation of Labor, leaving Bryan's Home, Lincoln, Nebraska." Scarce E $10.00

28. MASSACHUSETTS: Untitled view by D.T. Burrell of North Bridge- water, show open-sided ombus in front of J.R. Clapp's store, nice genre c. 1870s VG-E $5.00

29. MUSHROOM: Lot of 12 views by Roell & Koening of St. Louis. 11 of Shaw's Botanical Garden and 1 of Lafayette Park, an attractive lot, most tinted, some alt. soil. 0-VG $26.00

30. MONTANA: A nice panorama view of Butte, westward toward Big Butte Hill, 1905 by J.W. Kelley, scarce maker VG $5.00

31. NEW YORK CITY: Attractive lot of 11 later views, better subjects, 5 UAI, & Keys., 1 660, Univ. Photo Art, 1 N.H., White, # 1 scarce Starco-Photo, incl. 6 busy street scenes, 2 of busy river traffic, 1 coat wagon, Central Pk. VG-E $8.00

32. PALLESTINE: Lot of 6 views by Wm. J. James, 1867, yel. mt., # 1, 3, 21, 22, 24, 29. Very alt. soil G-VG $3.00

33. RUGGLAS: Lot of 5 early views on red-orange mt, 3 by H.- Pariss and two by Hansen Photos, Rahl C, Hayesps (too close as I can spell it in English). All views of bldgues and churches. A scarce lot of early Russia VG-E the 5 $30.00

34. TISSUES: The following tissues are some of the most attractive clean examples I have seen. No tears. c. 1870a, VG $5.00 each (a) #17 Le Trone (Palais Des Paillery) Residences Imperials by Collection E. Levy, beautifully tinted view, pin prickled (b) #92 Salle de Givraue (Palais de Versailles) Res. Imp. by Levy, nicely tinted and prickled view war paintings in gallery (c) #107 Tableaux de Wagram et Frieland, Galerie des Hats- milles (palais de Versailles) Res. Imp. by Levy, nicely tinted, very small stain at upper rt., still very good view. (d) #108 La Reine-Hortense-et-son-filles. Statue. (Palais de Versailles) Res. Imp. by Levy, softly lit statuary. (e) #109 Les Dernieres - Jours-de-Napoleon-Oubatue (Palais de Versailles) by Levy, tinted view of Napoleon seated statue. (f) #157 Lit de Napoleon 1 er (Grand Tramais) Res. Imp. by Levy, beautifully tinted view of Napoleon's bed chamber. (g) #156 Chambre A Coucher de La Reine Victoria (Grand Tramais) Res. Imp. by Levy, another beautiful tinted and prickled view of elegant royal bed chamber. (h) Jours de Napoleon-Statue, similar to (e) from closer diff. angle. (i) Grand staircase of the Tuilleries, blind stamped E.L., yellow mt., lightly tinted. (j) Salle des Marchause, Tuilleries, blind stamped E.L., yel. mt. nicely tinted and pin prickled interior view.

35. VERSE: Lot of 4 Keys., all show peasants, street life, #a 3309, 33134, 33135, 3307, One has alt. glue stains, G-VG $4.00

36. VEFELSTORE: Lot of 5 scarce views by Galeae & Cattin of Boman, lg. mounts, all good views of eyeguas, alt. soil. 0-VG $7.00

37. WAREM: Lot of 3 tinted views of Queenlea, Bird in Nest, and one Untitled View. vg $1.25

38. I will be bringing over 4,000 views to sell. Don't forget to bring your want lists for filling incomplete boxed sets, etc. See you there!
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