27. MONTREAL: A group of five views taken in winter of ice formations at the Falls by O. B. Smith. Orange mount. $15.00.

28. PARIS: A group of four views of the Falls by Anthony. Two are spectacular views from the Canadian side, one a fine view of the Suspension Bridge, and the third a view on Luna Island. Orange mts. $20.00.


30. NEWPORT AND THE VILLAGE: Two views from this series by Anthony. The first a view on the Beech Hill with the Sea Walls. On orange mts. $9.00.


32. WEST POINT: Two very early views of West Point. One of the Academy, the other a Hudson Valley view. Images are yellowed, but very Good. Blindstamped Becket Bros. Good. $8.00.

33. LAKE GEORGE: A very early view of Caldwell-The last of the Barn Cottages. Some of the tinting is peeling off O.K. Blindstamped Becket Bros. Good. $7.50.

34. LAKE GEORGE: A group of four early views of Waterfalls in North America by the London Stereoscopic Co. Crease-colored mts. Very Good. $27.50.


SPECIAL INTEREST


38. JOHN BILLING: A fine view of this noted humorist. By J. Surney & Son. Very Good. $22.00.

39. MADAM LULA BOUND: An excellent portrait of this colorful character. Although she is reputed to have raised a few eyebrows in her day, she is considered so important on the reverse as "one of those strong-minded ladies to whom society looks up for sensible opinions." An early view by the London Stereoscopic Co. Very Good. $20.00.

40. THE FAIRY MARRIAGE PARTY: A view of Tom Thumb et al. from a photopraphy negative by Brady. Published by Anthony. An early and desirable view. Excellent. $9.00.

41. THE GREAT EASTERN: A dockside view by Anthony. Taken from the east side. On a yellow mount. Excellent. $15.00.

42. CIVIL WAR: A view taken just after the War of burnt-out Richmond. No makers name, probably Soule. Yellow mt. Excellent. $12.00.


45. COLUMBIA UNIVERSITY: An odd view of a group of ten people posed and dressed fantastic, taken in the photographer's studio. On a cream-colored mount. Most unusual. Excellent. $10.00.


47. THE PHOTOGRAPHER: A view at Farhall's Palla, No. 96 Water Gap, (Pa.) Face of camera in lower left foreground, and around a good deal of the image. Very Good. $15.00.

48. BURGESS VIEWER: An excellent view of a man seated at a table looking into a stereoviewer while a couple of photographs are being reflected. Caption: An Optical Delusion-Things Seen and Things Not Seen. A fine French genre view incorporating a stereoscopic theme. Very Good. $22.50.

49. TITLE VIEW: An early view of a girl holding a sign which reads: Whoever operes this to see another face within must not forget his own to place. This is apparently used for the title page of a stereogram or some such device. Excellent. $7.50.

50. BLACK: A view of a little black boy prancing. He is dressed in street urban clothes. Titled Solid Comfort. By S. W. Fosh. On an orange mount. Excellent. $5.00.

51. GLASS LANGEWEN: An early glass stereogram of the White Mountains in New Hampshire, Mount Washington from the top of the mountain. From the rear view. Right half of the view has some cracks in it, but nevertheless all glass Langewen is quite important. Left half is Fine. $22.00.

52. AMERICAN VIEWS

1. EDINBURGH: A lot of 20 fine landscape and architectural views. This lot includes many fine examples of the artistic sensitivity of the Scottish photographer. Many are unidentified. Some of the landscape views are by Wilson, Lenoe, and H. Fothosberg. Excellent. $45.00.

2. MONTREAL: Two show the views of Tintern Abbey, and one a view of St Stephen's Abbey. All are numbered and labeled from a series, but unidentified. $10.00.

3. SHOW SCENE: That is the title of this early winter view of a Cathedral. By the Manchester Photographic Co. Very Good. $5.00.

4. CHICHESTER SUSPENSION BRIDGE: A superb side view of this beautiful structure. An early view, great contrast. Excellent. $2.00.


7. GROUPE DE GENRE: A group of three early French views. Includes ring-around-the-rose, see-saw, and a picnic (emulsion rip). Good. $7.50.

8. FABUS INSTANTANEOUS: A group of five early French views on yellow mts. showing busy Parisian thoroughfares. Some excellent examples of early step-action photography. Excellent. $25.00.

9. FABUS INSTANTANEOUS: A group of four early French views on yellow mts. of landmark buildings with people milling about. These views show step-action photography. Good. $15.00.

10. FABUS FESTIVALS: Two views of Paris. One a parade, the other Petre a Montmartre. Both instantaneous. Very Good. $7.50.

11. RUSSIA: Two very early views of St. Petersburg. One of the Gate of Honor, the other of the Museum of the Hermitage. Faded, but very, very good. $8.00.

12. AUSTRIA: An early glass view of a train depot (with train). A fine landscape view of Semmering. Signed and dated. Excellent. $15.00.

13. EYESSAUR: A lot of two fine early glass stereograms. One is an excellent view of the other a fine landscape panorama of a village with mountains in the background. Excellent. $30.00.


15. FRPH: An early glass stereogram of the Sphinx and the Pyramid at Giza. No. 2390. A fine and important view. Excellent. $40.00.


17. SAN FRANCISCO: A wonderful panoramic view of the city taken from a rooftop or other high elevation. By Thomas Houseworth, no. 201. On an orange mount. Excellent. $25.00.

18. MINING WORKS: An excellent view taken at Virginia City, Nevada. Shows a panoramic view of many of the buildings utilised in mining operations. Published by the Continent Stereoscopic Co. Excellent. $25.00.


21. CHICAGO: A delightful view of a row of Victorian houses on Calument Ave., North from 23rd St. By Loyless & Foster. Excellent. $5.00.


23. RALEIGH, NORTH CAROLINA: Two unusually crisp views. No. 101 is a superb view of the Rail Road Engine, and 104 a view of the tracks leaving the city. By J. E. Rogers. Excellent. $7.50.

24. RALEIGH, NORTH CAROLINA: Another group of unusually crisp views. No. 97, Flume Below the Boller, and No. 115 Tipp Top House, and No. 131 Profile of Telena, North Carolina. Excellent. By Kilburn. $12.00.


26. FROST WORK: A group of five views from this series of popular outdoor still life that Kilburn was famous for. Excellent. $15.00.

27. BANQUET: Card views of a wallsing ship with its’ greedy cargo attached to the side. Some red tinting in appropriate places. Very Good. $25.00.
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By John Waldsmith

Photo Show '78 at Canton, Ohio, has come and gone. It was a very busy show for me and I am sorry I missed the chance to meet all of those who attended. We had a large contingent of N.S.A. members who came from throughout the U.S. and Canada. Unfortunately the Holiday Inn over-booked the motel which caused some inconvenience for members arriving late on Friday evening. We hope to eliminate this next year.

Public attendance was very good with an estimated 300 to 400 local residents taking in the show. We received good coverage from the local media and I thank M.J. (Al) Albacete of the Canton Art Institute for his extra efforts on behalf of the N.S.A. In fact, the entire staff at the Art Institute should be thanked for all their assistance in getting the show set up.

The Cafe Daguerre was a tremendous success and we plan to repeat this popular feature at next year's show. Food service at photo shows has always been a problem and the Cafe with its relaxed atmosphere was a welcome sight to weary showgoers. My thanks to my family who worked above and beyond the call of duty to organize and run the Cafe. One visitor to the show commented about my handsome brothers and beautiful sisters-in-law "they are just like the Osmonds!"

While I am handing out thank you's I must recognize some really hard workers who were always on hand to make things run smoothly. Tom and Pam Heseltine top the list and regardless of the busy show never seemed to get tired. Brandt Rowles, our new N.S.A. President, came early and worked all day Friday putting together our exhibits which were outstanding. The Stereoscopic Society exhibit remained at Canton through Aug. 25 and received a favorable review from the local press. Gordon Hoffman produced this year's visual show "Lincoln's Last Years," a three-dimensional slide program highlighting the career of Abraham Lincoln including a moving segment which graphically showed the funeral processions and America's outpouring of grief. It was an outstanding visual presentation which played to standing-room-only crowds on both days. It will be shown at the Regional meeting of the Western members of N.S.A. in Pasadena, Ca., on Nov. 10. (See the Events).

Our business meeting had a very good attendance and many thoughtful comments. It should be explained that the N.S.A. is a not-for-profit, tax-exempt association. None of us receive a salary or special compensation. We have reorganized our structure to permit better communications. This was caused by our rapid growth. Our membership has reached the 800 mark and mailings have become a cumbersome problem. Postage for the last STEREO WORLD was over $500! We now have a central address in Columbus, Ohio. Our new Secretary, John Weiler, lives in Columbus and will work closely with me to keep the organization running smoothly. For the second year we will finish in the black and at present are in good financial position. It was decided not to raise dues which must place N.S.A. in some kind of special position. With rising costs of inflation we still have our original dues structure from 1974! We have filed for a Third Class postal permit which will cut postage costs to one-tenth of present levels.

A highlight of Photo Show '78 was our special guest, Mr. William C. Darrah, who graciously autographed dozens of copies of his books, and fielded questions from members from the moment he arrived. He spoke to us on Saturday evening as a fellow collector, giving guidelines and objectives for new collectors and enthusiasts. We know that a number of members came just to meet Mr. Darrah and we thank him for his support in making our event a rousing success.

Our 2nd Annual Spotlight Auction broke records with a number of the bids far exceeding the estimates in the catalog. We are planning next year's auction which will even be better. The prices realized are inserted in this issue.

Finally, I must recognize our former President and founder, Richard Russack. The idea for a national stereo organization was suggested to Rick by Bill Darrah during a visit to Rick's home in New England. Rick mailed a letter to about 25 fellow collectors, including myself. The response was extremely favorable including a number of volunteers. I came forward to do a "newsletter" which by the first issue on March 1, 1974 was 16 pages! We had over 100 paid members on that date. It was organized on a blind trust. I had never personally met Rick Russack and he put up his personal funds to get the N.S.A. rolling. It was this trust that was the foundation of the N.S.A. We must thank him for taking the lead.

Finally, a humorous note to end this editorial. In choosing a name, we originally planned to call this group the American Stereoscopic Society. My brother Tom, a valued helper from the start quickly noted that we would be called A.S.S. We thus changed it promptly to N.S.S. which eventually became N.S.A.

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Deadline for the next issue is October 9.
Members of the Board of Directors
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Contents
Charles Weitlle, Colorado Entrepreneur ....................... Page 4
By Thomas Waldsmith
Canton Report ................................................. Page 12
Famed View Set Reveals a Few Clues to Its Origin ............ Page 14
By Laurance Wolfe
Making Stereos with a Box Camera ................................ Page 17
By F.A. Case
Keystone Makes A Correction .................................. Page 23
By R.M. Waldsmith

REGULAR FEATURES
Editorial ......................................................... Page 2
Comment ......................................................... Page 20
Review .......................................................... Page 20
The Unknowns .................................................. Page 18
The Society - Kodak Fine Grain Positive Film ................ Page 22
By Douglas Smith
Classifieds ....................................................... Page 24
Viewer Feature—Pittsburgh Viewer ............................. Page 28
Events ............................................................ Page 28

COVER: We feature a view published by Charles Weitlle No. 205 "Webster Station" taken along the line of the Denver, South Park & Pacific R.R. Turn the page for Thomas Waldsmith's article about Charles Weitlle. (John Waldsmith Collection).
By Thomas Waldsmith

The beautiful and majestic wonderland of Colorado has always been a haven for artistic interpretation, and photography with all of its various applications is no exception.

During the heyday of stereoscopic photography (1870s-1880s), there were over twenty major producers of stereo views in Colorado. Attracted by the monetary potential that the tourist trade induced, stereoscopic views were sold by the thousands, and nearly every major landmark was photographed. Colorado's unique scenery was the focal point of most of the camera images. Historians and collectors today, however, place predominant interest on photographs depicting the people and events which shaped the early history and growth of the Centennial State.

One of the most prolific publishers and a favorite of collectors today was Charles Weitfle of Central City, Colorado. Weitfle was born on February 15, 1836 in Germany. He immigrated to the United States at the age of thirteen to become an apprentice in the harness trade in Newark, New Jersey. By 1854, Weitfle became interested in photography and two years later travelled to Rio de Janeiro, Brazil, in South America. Interestingly, he is reported to have been the first artist to introduce the ambrotype in that country.

By 1860 Weitfle returned to the United States and opened a studio in Washington, D.C. and until the close of the Civil War operated a branch gallery with the 6th Army
Corps. We have found only one piece of photographic evidence of work done by Weitfle during the Civil War, a CDV portrait of a Union officer. Following the war, Weitfle returned to Newark and later to Dover, New Jersey, practicing his trade. In 1878, Colorado's opportunities brought Weitfle to settle in Central City.

At the height of his artistic capabilities, Weitfle arrived in Central City with the plan to operate a portrait studio but soon realizing the view of the mountains better suited the needs of his customers, began an extensive documentation of the scenery with his stereo camera. For the next five years he travelled the state taking a considerable number of photographs and enjoyed great success. His subjects included not only the major scenic attractions of the state but almost all of the major mining camps, tourist resorts, and booming towns like Leadville, Georgetown and Denver. Within a short time, Weitfle purchased the business of Joseph Collier, with that prominent photographer moving to Denver. According to the Daily Register of February 7, 1878, a notice stated that J. Collier had sold his photographic business to Charles Weitfle of Denver. In early photographs of Central City both names were over the doors to their studio. Weitfle's stereographs for this period also state they were published in Denver. It seems logical to presume that Weitfle carried on his business between both towns. Weitfle also had a branch studio in Cheyenne, Wyoming. Collier was not the only artist whose business Weitfle acquired. Within his first few years in Colorado, Weitfle also acquired glass plates of pioneer photographer William Chamberlain, as well as the collection of Charles Thurlow's widow of Manitou Springs. Weitfle also purchased negatives taken by Ben Hawkins.

In Baskin's History of Clear Creek and Boulder Valleys a short paragraph seems to prove out Weitfle's intentions for buying up other photographic businesses. It states "that it was not Weitfle's intention to practice in view taking but finding a large demand and excellent scenery, he began to build up a large collection of negatives."

Sometime in 1880 or 1881, Weitfle moved his main studio from Central City to Denver, acquiring the Duhem Brothers' Gallery at 448 Larimer Street. By this time Weitfle was at the top of his profession. With branch offices and ownership of some of the best photographic negatives ever compiled, Weitfle was publishing stereo views and cabinet cards by the thousands. He was close to dominating the stereo view trade when on Halloween night 1883, all of Weitfle's dreams and business were destroyed by fire. According to the Rocky Mountain News for November 1, 1883, the following item appeared under the banner "PHOTOGRAPHS ON FIRE/A DISASTROUS FIRE BLAZE IN THE GALLERY OF CHARLES WEITFLE AND CO."

"The alarm of fire at 7 o'clock last evening was caused by the explosion of a kerosene lamp, which had been left burning in the chemical room of the photograph gallery of Charles Weitfle, No. 448 Larimer Street. The flames burned furiously destroying many negatives, many of which cannot be replaced. The Stock of 1,000 or more negatives included those of Mr. Thurlow's collection of scenes of Manitou, for which Weitfle had paid Mrs. Thurlow $1,250. There were also about $200 worth of negatives made by W.G. Chamberlain and the Indian and scenic negatives made by Ben E. Hawkins. Almost all of Weitfle's life work was destroyed."

Weitfle did not feel, and rightfully so, that the $3,000 compensation given to him in the way of insurance was adequate for what he had lost. An interesting side note about the

"Running Gulch", No. 22 by Charles Weitfle. (All views, John Waldsmith Collection.)
newspaper account was that there was no mention of Collier's negatives. Maybe these were stored at Weitfle's branch office in Central City. The news clipping however does help to sort out the eventual destiny of some of the early negatives. Chamberlain sold out to F.D. Storm in 1881. Ben Hawkins died in 1882. It seems that Charles Weitfle probably bought out both the Storm and the Hawkins estates. Chamberlain though was a very prolific artist and had to have had more than $200 worth in negatives. Some of his work was probably destroyed in 1874 when his studio was damaged by fire. Chamberlain perhaps sold only a portion of his work to F.D. Storm, since he was in the photographic business until 1890.

The fire evidently took the heart out of Weitfle. After 1884, he is not listed in any of the directories. What became of him is still a mystery to be uncovered. He apparently did not have a wife or family. According to Mrs. Opal Harber in her fine directory of early Colorado photographers, there is a listing for a Paul Weitfle who operated out of Denver in 1883 with Charles and in 1884 with a Charles Wright. I have been unable to find what his relationship with Charles Weitfle entailed. Perhaps he was a brother or cousin.

In measuring the work of Charles Weitfle, it is difficult to filter out exactly what views Weitfle took in relation to the number of views that were published under his label. Views from his Dover and Newark address seem to be very scarce as I have seen only a handful. I have seen only one Weitfle CDV photographed during the Civil War. There are also reported to be views published under Weitfle's Washington, D.C. address but of these too, I have no evidence. Weitfle's most common work to be found is his stereo view production out of Central City. It is my contention that Weitfle published two separate series of views. The early series is on several different oversize mounts, predominantly yellow, gray/slate, green and buff, which numbered to around 300. The later series, almost entirely on the more familiar gray/slate mounts, numbered to as many as 500 views. The later set was for the most part a continuation of his first one. I contend that some of his views from the first series were renumbered and placed in the second set. This was a common practice among many photographers of the time, and Weitfle was no exception. For the past several months I have attempted to compile a comprehensive list by negative number of Weitfle's Colorado, Wyoming and Utah stereographs. I found in many cases, the duplication of numbers or different titles for the same view. It has been nearly impossible to sort out all the different card stock variations or to place the photographs in the proper order in which they were published. Since Weitfle claimed to own substantial holdings of other photographers, it is clear that some of what was published was not his own original work. I tend to believe that most of the early views were Weitfle's own view taking; the gray mount series was perhaps a mixture of his own with others. The quality of Weitfle's work is generally good to excellent in composition and clarity. In 1878, Weitfle won first place for the best collection of photographs exhibited at the Colorado Mining and Industrial Exposition in Denver. Almost all facets of Colorado were photographed by Weitfle's camera. Some of the more popular subjects involved picturesque scenes of the railroads. The Colorado Central R.R., the Union Pacific R.R., and the Denver and Rio Grande R.R. routes were all extensively recorded by Weitfle. Nearly all of Weitfle's stereographs are listed under subjects and included in sets. These sets are distinguished by a subtitle printed on the back of every card.
know of over fifteen different sub-
tle groupings. The ones I am
familiar with are listed as follows:
1. Grand Canon of the Arkansas
2. Views on Colorado Central R.R. from
Black Hawk to Central City-Manitou
Springs
3. Views on Colorado Central R.R. from
Black Hawk to Central City-Garden of
the Gods and Glen Lyric
4. Stereoscopic Views of Colorado
Scene (Leadville)
5. Stereoscopic Views of Colorado
Scene (Monument Park, Colo.)
6. Stereoscopic Views of Colorado
Scene (Denver)
7. Georgetown
8. Stereoscopic Views on Line of Denver
and R.G.R.R. (Manitou & Vicinity)
9. Weitfle's Stereoscopic Views of Clear
Creek Canon
10. Stereoscopic Views on Line of Union
Pacific R.R.
11. Stereoscopic Views of Colorado
Scene
12. Views on Line of the Denver, South
Park and Pacific R.R. (Platte Canon)
13. Mount of the Holy Cross
R.R., Garden of the Gods & Glen Lyric
15. Views on Colorado Central R.R. from
Black Hawk to Central City
16. Views on Colorado Central R.R. in
Clear Creek Canon
17. Views on Line of Colorado Central
R.R., Georgetown and Vicinity

There is no doubt that Weitfle
was an excellent photographer in his
own right, but may have been an
even more successful business man.
With the acquisition of other
photographers work, Weitfle in a
scant five years was the top pro-
ducer of stereographs in Colorado.
A key to his success was his method
of distribution. He apparently had
an extensive contract with the
Barkalow Bros., Railroad News
Agents who sold Weitfle's views at
railroad depots throughout the
West. Rubber-stamped imprints
have been observed on numerous
views for nearly all of the major
cities from Kansas City, Mo. to Salt
Lake City, Utah. I have found that
in quantity and in interesting subject
matter Weitfle is unequalled as a
publisher in the area. Of approx-
imately one half of Weitfle's total
stereo view output which I have
been able to account for, the variety
of subjects is phenomenal. Weitfle
not only captured the cities and
towns of Colorado and the many
tourist areas but also early scenes in
Salt Lake City, Utah, and Sherman,
Wyoming. In addition there are ex-
cellent rustic scenes in Clear Creek
Canon and Platte Canon. Through
Weitfle's endeavors, as a publisher
and photographer, Colorado's fron-
tier past has been kept preserved for
the pleasures of many generations to
come.

***

In conducting this research there
are so many people to acknowledge.

Foremost, I wish to thank many
members of the N.S.A. for supply-
ing their information and time, Mr.
Francis Rizzari whose excellent
research was essential to the
publication of this review, and
especially to Mr. Terry Mangan
whose superb book Colorado on
Glass, I have found to be the Bible
on the early photography of Col-
orado. Last but not least I wish to
thank my brother, John Waldsmith,
for supporting my original interest
in Charles Weitfle and in historic
photography.

A List of Every Known Weitfle
Stereograph by Negative Number

1. Main Street, Central City looking S.
   Parade.
2. Train leaving Central on Wonder R.R.
3. Welcome Address, Central City
4. Manitou & Williams Canon
5. James Peak from Bald Mtn.
6. Mountain Railroading
7. Switch Back
8. Black Hawk Mills
9. Botrial Mill-Black Hawk
10. From Black Hawk to Central City
11. Deep Cut, on Wonder Railroad
12.
20. High Trestle Bridge
21. Mountain City Bridge
22. Horsehoe Curve
23. Hillside Mining
24. General View of Black Hawk
25. Iron Bridge over Black Hawk
26. Silver Bricks, value $2000 Each
27. Gold Retorts, value $22,500
28. James Peak
29. Chase Gulch
30. The Range from Bellevue Mountain
31. Clear Creek Canon
32. Horseshoe Curve
33. Packard Gulch
34. Golden from the North
35. Golden from Castle Rock
36. Leadville, Colo., from rear of Smelters
37. Miner's Cabins, Leadville, Colo.
38. Leadville
39. Castle Rock, Golden
40. Golden from Round House
41. Harrison Ave., Leadville
42. Chestnut Street, Northeast
43. Leadville, Chestnut Street, Southwest
44. Leadville, Main Street
45. General View, Leadville
46. Black Hawk to Central City, R.R.
47. Grand Smelter, Leadville
48. The Little Pittsburgh
49. Clarendon Hotel & Opera House
50. St. Louis Smelter
51. The Little Pittsburgh, Leadville, Colo.
52. Mount of the Holy Cross
53. Below the Falls, Clear Creek Canon
54. High Creek Canon, Hanging Rock
55. Hanging Rock (down) Clear Creek Canon
56. Beaver Brook Station, Clear Creek
57. Long Curve
58. Beauty's Bend
59. Danger in the Rear, Clear Creek Canon
60. The Upper Falls, Clear Creek Canon
61. Mount Castle, Clear Creek Canon
62. Weeping Rock, Clear Creek Canon
63. The Falls
64. Inspiration Point, Clear Creek Canon
65. Enchantment, Clear Creek Canon
66. High Creek Canon, Double Curve
67. Forks of Creek, Clear Creek
68. Tough Cuss Bend
69. Below Mount Dexter
70. Mixed Trains, Clear Creek Canon
71. Mother Grundy
72. Buggy Riding, Clear Creek Canon
73. Weary at Rest, Clear Creek Canon
74. Special Train, Clear Creek Canon
75. The Gate "Garden of the Gods" (Same as #91)
76. Tower of Babel, Garden of Gods
77. Looking through "The Gate" Garden of Gods
77\/: A Picnic at "The Gate" Garden of Gods
78. Forks of Creek
79. Pikes Peak from Garden of Gods
80. Danger Ahead
81. The Seal and Nun, Garden of Gods
82. Clear Creek Canon
83. The Ruins
84. Mother Mushroom, Garden of Gods
85. Father Mushroom, Garden of Gods
86. Mother Mushroom
87. The Siamese Twins, Garden of Gods
88. Below the Devils Gate, Georgetown
89. The Old Man on the Mountain
90. Buena Vista, Grotto, Garden of Gods
91. Gate to Garden of Gods
92. Needle Rock, Garden of Gods
93. Manitou & Pikes Peak
94. Pikes Peak from Garden of the Gods
95. Seal and Nun, Garden of Gods
96. Anvil Rock
97. General View of Glen Eyrie
98. Glen Eyrie from Echo Park
99. The Rift in the Rocks, Glen Eyrie
100. Smelting Works
101. Coliseum, Garden of Gods
102. Amphitheatre, Williams Canon
103. Castle Rock, Williams Canon
104. The Pulpit
105. Indian Supply Train, Ute Pass
106. View in Glen Eyrie
107. Ute Pass, Looking Down
108. Kellie's Hotel, Ute Pass
109. Three Falls, Cheyenne Canon, Wyoming (1881)
110. Dress Parade, Canon City
111. Colorado Springs & Pikes Peak
112. Balloon, Ute Pass
113. Camerons Cone, Above the Clouds
114. Rainbow Falls in Summer-Manitou
115. Rainbow Falls in Winter-Manitou
116. Manitou, The Iron Spring (Little Chief)
117. Manitou, Soda Springs, Navajo
118. Rainbow Falls in Winter
119. The Narrows, Williams Canon
120. The Fortress, Williams Canon
121. Looking Down from Kellogg Heights (Colorado Springs)
122. Natural Arch
123. Monument Park
124. Looking Up from Kellogg Heights

"Clarendon Hotel and Opera House", No. 47 by Charles Weitlce.
“Mixed Trains, Clear Creek Canon”, No. 71 by Charles Weitfle.

123. Donkey Train, Ute Pass, near Manitou
124. Gate to the Mountains, Ute Pass
125. Lean Tower, Williams Canon
126. Cameron’s Cone from Ute Pass
127. Pulpit Rock, Ute Pass
128. Near Twin Lakes
129. Entrance to Cave, Williams Canon
130. Lake Moraine and Cameron’s Cone
131. Williams Canon, Looking South
132. Cameron’s Cone from Ute Pass
133. The Falls, Williams Canon
134. Pikes Peak above the Clouds
135. View of Colorado Springs
136. Leadville, General View
137. View of Leadville
138. Leadville, Chestnut St.
139. Cave of the Winds, Williams Canon
140. Cheyenne Canon, Looking Up
141. The Cascade, Pikes Peak Trail
142. Signal Station, Pikes Peak
143. Lake Moraine & Cameron’s Cone
144. Donkey & Pikes Peak
145. The Falls, Boulder Canon
146. Pikes Peak from Cliff House
147. The Gateway, S. Boulder Canon
148. Manitou from the Old Wagon Road
149. ‘Eureka’ South Boulder Canon
150. Manitou in Winter
151. Pikes Peak & Fountain Creek
152. Tourists Climbing the Cliffs
153. Fountain Creek, Manitou, looking up
154. View in Lovers Lane, Manitou
155. An Indian Wigwam, near Manitou
156. The Preacher of the Rockies
157. Manitou in Winter
158. The Cone Sentinel, Monument Park
159. Dundes Parliament, Monument Park
160. The Duchess, Monument Park
161. The Flying Dutchman, Monument Park
162. The Phantom, Monument Park
163. Alpine Street, Georgetown, Colo.
164. Georgetown Looking North
165. Georgetown, Colo. (West of Rose St.)
166. Georgetown East of Rose St.
167. Prospect Point
168. The Wind Cave, near Green Lake
169. Below Devils Gate
170. Pleasing on Green Lake
171. Boating on Green Lake
172. Bridal Veil Falls in Summer
173. Bridal Veil Falls in Winter
174. Green Lake Reflection
175. Boating on Green Lake
176. Green Lake in Repose, looking East
177. Silver Plume
178. Silver Bricks
179. Gold Retorts (370 oz. value $22,500)
180. Double Curve, Bear Creek Canon
181. Larimer St., Denver
182. In Camp
183. View in Platte Canon
184. 4 Men on Slab of Rock
185. Nearing South Park
186. Webster from the Summit
187. Webster–From Kenosha Summit
188. View in Platte Canon
189. Admiration Curve, Platte Canon
190. Tower Mountain, Platte Canon
191. Buffalo Station
192. Crossing the Arkansas East
193. Jefferson Station
194. Arkansas Bridge Mt. Harvard
195. Eureka & Lawrence Sts.
196. Cottonwood, Creek & Hotel
197. Main St. Central (City)
198. Silver Plume
199. A View of Silver Plume, Colo.
200. High Bridge near Georgetown
201. Boulder Veil, Georgetown
202. Bridal Veil Falls in Winter
203. Leadville
204. View in Platte Canon, Deansbury Bridge
205. Deep Cut and (Georgetown) Loop
206. On to Leadville
207. The Rolling Stone, Platte Canon
208. Silver Bricks of Buena Vista
209. The Rolling Stone
210. Mix Trains
211. Larimer Street, Denver
212. View in Platte Canon
213. In Camp
214. View in Platte Canon
215. 4 Men on Slab of Rock
216. Nearing South Park
217. Webster from the Summit
218. Webster–From Kenosha Summit
219. View in Platte Canon
220. Admiration Curve, Platte Canon
221. Tower Mountain, Platte Canon
222. Buffalo Station
223. Crossing the Arkansas East
224. Jefferson Station
225. Arkansas Bridge Mt. Harvard
226. Eureka & Lawrence Sts.
227. Cottonwood, Creek & Hotel
228. Larimer St. Denver
229. Idaho Springs, Looking from the East
230. Idaho Northwest from Soda Hill
231. Idaho Springs, Looking from the East
232. Idaho Springs, Looking from the East
223. Beebee House, Idaho
224. Baths at Idaho
225. Hydraulic Mining, Idaho
226. When Shall We (two) meet again
227. Grand Canon of the Arkansas
228. Larimer Street, Denver
229. Arch at Deer Creek Canyon
230. The Windsor Hotel, Denver, Colo.
231. Denver, East from Tower
232. Denver, Southeast from North
233. The Windsor Hotel, Denver, Colo. (Same as #243)
234. The Tabor Block, Denver, Colo.
235. Gen. Grant's Train (In Royal Gorge)
236. The Royal Gorge, Looking Down
237. Royal Gorge looking up
238. "The Dome" 1200 feet high, Grand Canyon
239. Below the Royal Gorge
240. Dome Rock 1200 ft. High
241. Grand Canon of the Arkansas
242. Looking down from Royal Gorge
243. The Royal Gorge, Looking Up
244. Inspiration Point, Grand Canyon (of Arkansas)
245. Double Curve, Grand Canon
246. The Landmark, Grand Canon
247. The Natural Bridge, Twin Lakes
248. The Twin Lakes and Creek
249. The Upper Falls, at Twin Lake
250. Black Hawk Mill
251. Twin Lake and Mount La Plata
252. Twin Lakes, Distant View
253. Twin Lake Creek, from the Falls
254. Sherry Falls, Pikes Peak Trail
255. Starting for the Summit, Manitou
256. Lake Morine, Pikes Peak Trail
257. 50 Feet Under Ground, P. P. Trail
258. Sphinx Cave, Pikes Peak Trail
259. Niads Grotto, Pikes Peak Trail
260. Whirlpool Falls, Pikes Peak Trail
261. Pebbles from Pikes Peak
262. Down the Canon, Pikes Peak Trail
263. Cascade Deception, Pikes Peak Trail
264. Fallen Timber, Pikes Peak Trail
265. Whirlpool Falls, Pikes Peak Trail
266. Castle Thunder, Pikes Peak Trail
267. Returning from the Summit, Pikes Peak
268. Manitou-Hidden Falls, Pikes Peak Trail
269. The Upper Falls, Pikes Peak Trail
270. Perpetual Snow, Summit Pikes Peak
271. Bottomless Pit, Summit of Pikes Peak
272. Abyss of Desolation, Pikes Peak
273. The Crater, Pikes Peak South View
274. Returning from Summit of Pikes Peak
275. Abyss of Desolation, South View
276. The Natural Bridge, Twin Lakes
277. The Twin Lakes and Creek
278. The Upper Falls, at Twin Lake
279. Black Hawk Mill
280. Twin Lake and Mount La Plata
281. Twin Lakes, Distant View
282. Twin Lake Creek, from the Falls
283. Sheltered Falls, Pikes Peak Trail
284. Starting for the Summit, Manitou
285. Lake Morine, Pikes Peak Trail
286. 50 Feet Under Ground, P. P. Trail
287. Sphinx Cave, Pikes Peak Trail
288. Niads Grotto, Pikes Peak Trail
289. Whirlpool Falls, Pikes Peak Trail
290. Pebbles from Pikes Peak
291. Down the Canon, Pikes Peak Trail
292. Cascade Deception, Pikes Peak Trail
293. Fallen Timber, Pikes Peak Trail
294. Whirlpool Falls, Pikes Peak Trail
295. Castle Thunder, Pikes Peak Trail
296. Returning from the Summit, Pikes Peak
297. Manitou-Hidden Falls, Pikes Peak Trail
298. The Upper Falls, Pikes Peak Trail
299. Perpetual Snow, Summit Pikes Peak
300. Bottomless Pit, Summit of Pikes Peak
301. Abyss of Desolation, Pikes Peak
302. The Crater, Pikes Peak South View
303. Returning from Summit of Pikes Peak
304. Abyss of Desolation, South View
305. The Natural Bridge, Twin Lakes
306. The Twin Lakes and Creek
307. The Upper Falls, at Twin Lake
308. Black Hawk Mill
309. Twin Lake and Mount La Plata
310. Twin Lakes, Distant View
311. Looking Across Twin Lake
312. View in Platte Canon

"Leadville", No. 137 by Charles Weitfl. Note that in this early view of Leadville the telegraph poles have not been raised into place.
351. Railroad above the Clouds (Not a photo)
352.
353.
354.
355. A Happy Time in Camp
356.
357.
358.
359.
360.
361. Labor Grand Opera House, Denver
362.
363.
364.
365. "What is It?", Sherman
366.
367.
368.
369.
370.
371. Monkey's Playing a game of cards (comic)
372. Buffalo Call, on his Ear
373.
374.
375.
376.
377.
378. Prairie Dogs & Their Friends
379.
380. Barriot Lum's Tramped Elk
381. Grand Lake, Middle Park
382.
383.
384.
385.
386.
387. Gray's Peak from the Trail
388. Gray's Peak from St. John
389. Gray's Peak from Bald Mnt.
390.
391.
392.
393. The Trail to Gray's Peak
394.
395.
396.
397.
398.
399. Rounding Dump Mountain
400. Palpit Rock, Echo Canon, U.P.R.R.
401. Salt Lake City-General View
402. Witch Rocks, Echo Canon, U.P.R.R.
403. Old Salamander, Echo Canon
404. Bromley's Cathedral, Echo Canon
405. Sentinel Rock, Echo Canon
406. Chimney Rock, Echo Canon
407. The Weird Sisters
408. Steamboat Rock, Echo Canon
409. Dale Creek Bridge, Near Sherman
410. Pyramid Rocks, Echo Canon
411. The Devil's Gate, Weber Canon
412. The Devil's Gap, Weber Canon
413. Natural Tower, Echo Canon
414. Devils Slide, Weber Canon
415. Devils Gate Mountain, Weber Canon
416. Entrance to Weber Canon
417. The Heights of Weber Canon
418. The 1,000 mile tree, Weber Canon
419. Looking Up Weber Canon
420. The Citadel from Bridge, Weber Canon
421. Willabraham Pass, Weber Canon
422. Tunnel No. 3 Weber Canon
423. Tunnel No. 3 dist. view, Weber Canon
424. Tunnel No. 4, U.P.R.R.
425. Tunnel No. 4, Weber Canon
426. Tunnel #4, U.P.R.R.
427. North from Tunnel #4, Weber Canon
428. From Croyden Down Weber Canon
429. Fort Nonsense, near Sherman
430. "What is It?", Sherman
431.
432. Hippopotamus near Sherman
433. Salt Lake City from Utah Western R.R.
434. The Tabernacle, Salt Lake City
435.
436.
437.
438. Z.C.M.I., Main St. Salt Lake City, Utah
439. Hot Springs Bath, Salt Lake City
440. Ogden and Wasatch Mountain
441.
442.
443.
444. View in Weber Canon, U.P.R.R.
445. Interior of Tabernacle Salt Lake
446. Great Organ in Tabernacle, Salt Lake
447.
448.
449. View near Ogden, Utah U.P.R.R.
450. Cascade & Falls, Ogden Canon, Utah
451.
452.
453. The Devil's Trail, Echo Canon, U.P.R.R.
454. The Narrows, Weber Canon, U.P.R.R.
455. Hanging Rock, near Echo, U.P.R.R.
456. A Mormon Saint and Wife
457. Mormon Harvest
458.
459. Waterfall, near Ogden, U.P.R.R.
460.
461.
462. Salt Lake at Black Rock

(Cont. on page 13)
Report of the New President

By Brandt Rowles

At the annual membership meeting on August 6th, Rick Russack made the startling announcement that he was relinquishing his post as NSA's president and chairman of the Board of Directors. Citing the press of time and too many job and home responsibilities, Rick stated that he was unable to devote sufficient time to carry out the goals that he had set for NSA. Fortunately, Rick will remain active in NSA as the treasurer and as a continuing Board member. The Board of Directors named Brandt Rowles, of Monroe, Louisiana, as the new president and chairman of the Board.

Those of us who have had the privilege to work with Rick know that all of us owe him an enormous debt. Few people, however, realize the extent to which he has extended himself to organize and establish the NSA. Through his pioneering efforts, aided by John Waldsmith, Rick started the NSA and nurtured it through the early years, sustaining its existence out of his own pocket. As he leaves the presidency, he leaves us with a vigorous and healthy organization. We are the largest photographic historical association in the U.S.A. Our journal, Stereo World, is superb. We are financially solvent, have an enthusiastic cadre of workers, and our future never has looked brighter. Any success which we are to achieve will be built upon an already firm foundation. Thanks Rick, for a mission well accomplished.

Following a Board planning meeting, a general business meeting of the membership was held on August 6th. Following is an abstract of the many important items of business discussed.

First, Mr. John Weiler, of Columbus, Ohio, was introduced as our new Secretary. John will be responsible for our communications; especially as regards monitoring correspondence and supervising all communication with the membership. We have had some problems with communications in the past—not because we are callous or indifferent—but because we are average working people who have full time jobs and can only devote our spare time to the NSA. John Waldsmith particularly has had a heavy load, editing Stereo World, and trying to keep up with what amounts to mountains of mail. Rather than overworking John and Rick with the sorting and answering of all letters, we are going to involve several people in the process.

To assist in facilitating communication, we have obtained a post office box in Columbus, Ohio. Our new communication center is now P.O. Box 14801, Columbus, Ohio 43214. We intend to encourage that most mail, including membership renewals, be sent to this central site for sorting and distribution. Because Stereo World, our central communications organ, is located in Columbus, we felt that most mail would be routed to this address. Members wishing to write any Board member directly are, of course, encouraged to do so. We feel that the centralized post office box will help us in keeping our records, as well as to speed up communication. Further, the central post office box should cause less confusion among newer members, who previously were faced with two NSA addresses.

In the annual membership meeting, the following goals were set forth for this year:

A. Establish a permanent relationship with the Canton Art Institute.
B. Begin a stereoscopic research library, encompassing the art, science, and history of stereoscopic photography, in cooperation with (and at the Canton Art Institute.
C. Increase membership to over 900.
D. Retain as many current members as possible, through a newly established membership committee.
E. Increase active participation of the membership.
F. Increase membership services.
G. Maximize financial stability by reducing mailing costs and increasing sales of catalog reprints, etc.

Our goals for this year are modest. I see no reason why we should not be able to accomplish all of them. In order to help us meet our goals, we have formed several committees, and would appreciate ideas and/or input on how best to conduct them. Following are our new committees:

A. Membership Committee — Tom and Pam Heselton
   1. set up an efficient membership check list, and coordinate all activities of recruiting, retention, and advertising.
   a. contact libraries and educational institutions as potential subscribers to Stereo World.
B. Publications Committee — John and Patricia Wilburn
   1. decide upon appropriate reprints and publications to be sold by the NSA, and coordinate book and catalog review activities; as assisted by the following sub-committee chairman:
      a. Stereoscopic images and viewers - Rick Russack
      b. Stereoscopic cameras - Allen Lutz
C. Referral Services — Brandt Rowles
   1. direct members and or lay requests to appropriate persons and/or sources of information, as requested.
D. Postal Committee — Gordon Hoffman
   1. investigate postal regulations and recommend appropriate uses of the postage services for the mailing of Stereo World and other membership publications.
   a. obtain the best possible service at the most reasonable rates.
E. Library — John Waldsmith
   1. maintain active contact with the directors of the Canton Art Institute, and assist in the cataloging of books, images, and viewers.
F. Current Stereoscope — to be named
   1. assimilate and report on recent advances in stereoscopic photography.
G. History and Archives — John Waldsmith
   1. preserve documents and ad-
addresses relating to NSA history.

We would like to call for volunteers to help on those committees. Please write us, P.O. Box 14801 Columbus, OH 43214 and mention your interests. Please ask any questions or offer any comments! We would hate to overlook any means of achieving our goals. If we are to operate efficiently, we need both input and help.

We are relatively new at the committee process. We have yet to define fully the functions of each committee. There will be a period of adjustment where committee objectives will need to evolve. There will be communications problems. We need to know where we succeed — or fail. Please let us know!

I am looking forward to serving a truly outstanding group of persons — the members of the NSA.

Again this year at Photo Show ’78 at Canton, Ohio, the N.S.A. competitive exhibit of stereographs and stereoscopes was an outstanding display of the best from member collections. The Best of Show plaque was awarded to Jim Benton of Los Angeles for his stereographs of the “Great Eastern”. In the four years of competitions it was the first entry to ever receive a perfect score from our judges. The Best Stereoscope plaque was awarded to William Brey of Cherry Hill, N.J. for his “Zeiss Stereoscope.” The competition was very close with our distinguished panel of judges finding it very difficult to select the entries. Our thanks to our judges, William C. Darrah, John Craig, Alan Lutz, Richard Russack and Allen Weiner. Here is a complete list of exhibits.

*indicates Best in Category.

**Stereoscopic Views**

1. Views of a city, state or region in the United States.
   - Atlanta, Georgia - 1860’s to 1880’s
   - Old New Orleans - A Perspective.
   - *Views In and Around Cincinnati, Ohio, John Waldsmith, Columbus, O.*

2. Views of Famous Personalities.
   - *Mark Twain and His World, Brandt Rowles, Monroe, L.A. President Harding’s Alaskan Trip.

3. Transportation Views (Land, Sea or Air).
   - Pride of the Fire Department.
   - *The Great Eastern, Jim Benton, Los Angeles, CA.
   - Mississippi Steamboating.
   - Ships of San Francisco Bay.

4. Ethnic, racial and religious groups.
   - *Indians of Yosemite, Lou Smaus, Los Altos, CA.
   - Early Chinese-Americans.

5. Occupational Views.
   - *Cleveland Twist Drill Co., Tom Heseltine, Tinley Park, Ill.*

6. Expositions or Fairs.
   - *Buffalo Bill’s Wild West Show, Gordon Hoffman, Green Lake, WI.*

7. Views by a Particular Photographer or Publisher.
   - The Mammoth Trees as a Tourist Attraction (Thomas Houseworth).
   - *B. F. Childs, Leonard Walle, Northville, MI.*
   - A. F. Styles.

8. Military and War Views.
   - *The Civil War as Covered by Alexander Gardner, Gordon Hoffman, Green Lake, WI.*
   - Civil War Gatherings - Great and Small.

   - Ruins of Pompeii circa 1865.
   - *Native Costumes, Russell Norton, New Haven, CT.*

10. Comics and Sentimentals.
    - *Children, John Steffen, Oshawa, Ontario, Canada
    - Golden Vignettes.
    - Le Bain de la Parisienne.

11. Surveys and Expeditions.
    - *Ruins of Copan, Russell Norton, New Haven, CT.*

12. Historic Events.
    - *Promontory Point - May 10, 1869, Gordon Hoffman, Green Lake, WI.*

13. Quality of Life.
    - Great Geysir Springs At.

   *Costumes of the World, John Steffen, Oshawa, Ontario, Canada
   *Weitifle’s Colorado Tourists.

15. Views by a member of the N.S.A.
    - *Student Theatre in the 1960’s, Norman B. Patterson, Wesleyville, PA
    - Canadian Views.
    - Overture in Black and White.
    - Stereographs by Michael Chikiris.

    - Wichita, Parfait.
    - *Early Nudes, Russell Norton, New Haven, CONN.*

**Stereoscopic Viewers.**

18. Table Models.
    - *Zeiss Stereoscope - c. 1929, William Brey, Cherry Hill, N.J.
    - Beckers Cabinet Stereo Viewer.
    - Planox Stereocope Magneti-que.

    - Folding Viewers.

Junior Division.

*Views of Niagara Falls, Tim Hoffman, Green Lake, WIS.*

**WEITFLE**

(Cont. from page 11)

463. Main Street, Salt Lake City, Utah
464. Salt Lake at Black Rock, U.P.R.R.
465. Salt Lake City, U.P.R.R.
466. *The Giants Club*
471. *Teakettle Rock, Green River, Utah*
472. U.P.R.R. Station-Sherman, Wyo.
473. *Snow Shed No. 7 near Sherman*
475. *The Oakes Ames’ Monument Crew*
476.
478. N.S.A. and REEL 3-D NEWS!!

**JOINT REGIONAL MEETING**

**NOV. 10**

see EVENTS
FAMED VIEW SET REVEALS A FEW CLUES TO ITS ORIGIN

By Laurance Wolfe

It was probably the best selling stereo view series of all time yet no records seem to survive to prove the claim. What were the distribution and sales figures of the series? That is only one of many questions which the publisher—still in business but no longer a purveyor of stereo views—cannot answer about this famed set produced about 70 years ago. Fortunately, some answers can be gleaned from the cards themselves and from the promotional copy that turned on buyers in every corner of the world.

The series in question is the ubiquitous 50-view Sears, Roebuck and Co. mini-stereo-tour of its sprawling new (1906) West Side Chicago plant, first presented for customer edification and possible purchase through a full page of illustrations and deep purple prose in the Spring catalog of 1908.

Advertised in the “wish book” as “50 Stereoscopic Views of the Great Plant of Sears, Roebuck and Co., 35 Cents” (50 with a good quality hardwood stereoscope”), the views were sold at “a price just sufficient to barely cover the actual cost ....”, according to the zealous wordsmith who prepared the catalog copy. The views, it was noted, came in a leatherette case.

The price of the set (cheaper than any other set in the catalog on a per card basis), plus the thirst for information about the mechanics of the mammoth mail order operation, and the frequency with which sets still emerge at country auctions, flea markets, and antique shops, lead the researcher-collector to believe that the Sears set must surely have received wider distribution than any other set before or since. The fact that they were created during the heyday of sales by sets when mass production and distribution were peaking, and that they had the superb promotional expertise of the Sears merchandising machine, gives further validity to the theory. What is more, Sears and archival Montgomery Ward had become the leading distributors of stereo views. Certainly any views they pushed would be expected to achieve wide
"Mr. R.W. Sears, President Sears, Roebuck & Co., at his desk," No. 1 from the 50 view "Sears Tour" set. The early day dial phone on Mr. Sears' desk was for in-plant communications. (All views, John Waldsmith Collection).

acceptance, with Sears having the edge over Ward in terms of potential because of its greater sales volume.

The Sears set could be sold so inexpensively because it did not consist of photographs mounted on cards with all the hand labor such views entail. Rather, they are halftone reproductions. Although they are often referred to as lithographs or lithoprints, it is fairly apparent at this date that the Sears views were printed by letter press and not by lithography or, as it is better known today, offset. It was recently learned through Ms. Lenore Swoiskin, archivist for Sears, that there is no information "available in our archival files" concerning the method used to reproduce the 50-card series of views.

Two major clues are provided by the cards themselves and by the 1908 catalog suggesting the views were printed by letter press and not by the modern lithographic process (introduced circa 1904):

1. Sears had its own printing plant. Card #32 points out that "rotary presses" were employed in what was described as "one of the largest (printing plants) of its kind

"Watchmaking in the Jewelry Department. Sears, Roebuck & Co., Chicago, Ill."; No. 8 of the 50 view set.

in the world." A rotary press uses letter press methods and a metal matrix which is inked and applied to paper. Card #30's legend says the typesetting for Sears cards of this series was accomplished in the firm's plant.

2. The 1908-1909 catalog mentions, on page 179, "the copper plates from which they (Sears views) are produced." Copper plates were used then, as they are now, for half-tone engravings for long run letter press jobs. They are not part of the lithographic process.

There is really no end to the questions which come to mind when studying the Sears views. Did the idea for the set originate in the fertile brain of Richard W. Sears, founder and president, who is pictured on the very first card (next to a dial phone)? Mr. Sears was to resign the same year the cards were issued but it has never been suggested the events were related, nor does anyone have a suggestion as to the source of the idea for the views.

Who wrote the legends for the back of the cards?

The miniature narratives describing the stereo views and the workings of the Sears plant are quite engaging. The hyperbole could compete with any appearing in the catalog. This is saying much because the best of the hard-sell boasting, up to this time, was the product of Richard Sears' preposterous pen. However, the legends that have been examined reveal some serious typographical errors. It would appear the views may have been produced in a hurry once the photographs had been taken and the legends written. The photographer or photographers who took the pictures did a splendid job. Unfortunately, no names were preserved for posterity and no one knows now who should be credited for photography or text.

That proof reading of the legends was sloppy is readily apparent on Card #7 and Card #12. The former, among several studied, shows the letters "a" and "t" where the word "paint" should be. The latter offers "floors pace" for "floor space" on one line. Other errors and signs of hasty printing appear on the backs of cards in the series. These seem quite out of place for an organization capable of producing millions of copies of a 1200-page catalog with hardly a type-error.

Sears literature allowed two regrets concerning the cards to surface. On Card #8, the inability to use newly-discovered color photography and color printing processes for the view series was decreed. The catalog page devoted to the views tied them in with the Sears business philosophy. The set, it said, "will give you new ideas regarding the great things which may be accomplished in the world of business by original ideas and square dealing." Much prominence was given on the same page to the wringing of hands by management because a set of views couldn't be given free to each of the company's catalog customers.

Sears, Roebuck and Co., according to Archivist Swoiskin, "does have some sets of these (Sears) views in our archival files and we receive inquiries regarding them on a regular basis." Which poses a final question.

If Sears has a few sets and each of America's several thousand collectors has a set, and many antique dealers and flea market operators have a set, where are the other tens of thousands—or, perhaps, hundreds of thousands—of sets which may have been produced of "Stereoscopic Views of the Great Plant of Sears, Roebuck and Co."

The answer to the last question, and to many others related to what the author believes to have been the most widely circulated set of stereo views ever produced, may very well come to life through the readers of STEREO WORLD. Unfortunately, the organization which built itself into a mighty mail order merchandiser and is now one of the nation's leading retailers, is able to tell little about the well-known stereo series.
By F. A. Case

Lightweight and convenient to use, my English made Box Stereo, purchased for $1.00 at a sidewalk sale, has been a useful addition to my collection of stereo equipment.

For certain scenic views, the box can produce results unique to its peculiar capabilities. Due to what might be termed its limitations, that is, softer focus lens and set exposure time, the box itself selects the picture, dictating results according to time of day, content, or composition. Variations in exposure may increase the artistic appeal: the appearance of movement may convey a feeling of realism; heightened contrast may evoke the mood of the original scene. The effect is sometimes more satisfying than it would be were the view to be recorded exactly as it appears to the eye. Careful printing preserves the integrity of the content while emphasizing the aesthetic quality.

Although similar results could be obtained with any camera, it seems that this seldom occurs. Usually it is the photographer's objective to secure overall illumination and critical sharpness of subject.

The accompanying view of the Oregon Coast demonstrates the capability of the Stereo Box Camera.
By John Waldsmith

Nicholas Grossman of Rockville, Md. has written to identify our unknown stone man in the last issue. He relates, "The view is of a stone giant-statue located in Agrigento (Sicily), Italy. A number of these giant "telamenos" ornamented the Temple of Zeus - 5th Century B.C. The temple was sacked by the Carthaginians in 406 B.C., and subsequently damaged by earthquakes - now only a pile of tumbled stones. The statue was reassembled from the fragments, and left in the prone position. Originally they were in pillar-like position." He enclosed a color slide as further identification. Thank you Nicholas.

Here are some more unknowns for our members to hopefully identify. At the bottom of this page is a view sent by Nigel Lendon of New South Wales, Australia. Here are his comments, "The view has many intriguing details: apart from the central subject matter of the artist at work (who is posing for whom?) there are many weapons (shotguns, hunting rifles?), one man holding a bugle, and one woman in the group. (The view was bought in the U.S.) It is tempting to think of the view as a John Moran of his brother - but of course this must be wishful speculation at this stage!" The view is on a cream/yellow square cornered mount and has no further markings.

On the opposite page are three views. At the top is a view sent by Robert G. Wilson of Edmonton, Alberta, Canada. It shows a man seated in a large tent. There are flags in the top of the view, one appearing to be Great Britain's Union Jack. There are tables and a buffet table set for a large banquet. It is on a cream color square cornered mount. Can we identify this view?

The view in the center of the page was sent by Clem Slade of Jacksonville, Fla. It shows a street, apparently in a New England village. The building at right is marked "Dining Room" and has a sign for "Fresh Oysters". It is on an oversized cream mount. Where is this and who is the photographer?

At the bottom of the page is one of several apparently amateur views sent by a member in California. It shows a movie crew at work with an early Pathé camera. One view shows a man with a peg leg and a parrot indicating this is an early filming of "Treasure Island". Do we have an early film buff who may be able to identify these people? The views are on light grey mounts dating from the mid 1920s.
"I have been a member of the N.S.A. for over a year now and I always look forward to the next issue of the magazine."

"As a collector of photographics, I recently obtained an image that the association may find of interest. It is a cabinet size view entitled "The Glass Rubble" and it was done by Finley and Sons of Canandaigua, New York at the residence of F.F. Thompson. I have enclosed two copies of the view for your use if you find it of enough interest to publish." Ross J. Kelbaugh, Pikesville, Md.

(To John Waldsmith)

"Just a note to again compliment you on the wonderful way you prepared for and handled the Canton Show. It was tops in every way. We have never attended a show so well organized, or situated in such a beautiful setting. You and all the members of your family deserve a lot, lot, lot of credit." Edgar M. Crigler, Gallery of Western Photography, Columbia, MO.

At a special meeting of the American Photography Museum Board of Directors, it was voted to suspend operation in Baraboo, Wisconsin. The museum, a non-profit corporation, will close at the end of this season. Plans for relocation are pending.

STOLEN VIEWS

"On Thursday August 10, a dealer which I thought was honest, visited me to see part of my collection. When he left, between 100-125 stereo views were gone. Most of them were views of Indian Pueblos in N. Mexico and Arizona by William H. Jackson; mounted of all things, on Yellowstone National Park cards, and identified on the back in Jackson's handwriting. If offered for sale, they can be easily identified. Also taken were scenes of Black Hawk, Central City and other towns in Colorado. Due to the value of the views and that they have been taken across a state line, I have notified the F.B.I. Let prospective buyers be on the lookout and beware of buying stolen goods." F.B. Rizzari, Denver, Colo.

REVIEW

By John Waldsmith

If you have always wanted a little viewer to carry in your pocket to view your 35mm stereo slides then we may have found just the item in Taylor-Merchant's Stereo Viewer # 101. This little viewer folds flat (1/8''). It is very durable and works for mounted stereo slides in cardboard or glass mounts. It has optical glass lenses which eliminates the distortion, scratching and chromatic aberrations identified with plastic lenses. It also has their patented variable focus. The viewer may be purchased in a vinyl carrying case which can be conveniently carried in a coat pocket. The viewer sells for $1.35 each. It is available at $1.25 each if purchased in quantities of 25 or more. The vinyl case sells for 75' each. Unfortunately orders for $10.00 or less can not be processed. It may be suggested that a group of stereo enthusiasts pool their order if only one or two viewers are wanted by an individual. For further information, contact the Taylor-Merchant Corp., 25 West 45 Street, New York, N.Y. 10036.
Folding Stereo Viewer for individually mounted stereo slides.

STEREO PHOTOGRAPHY UNLIMITED
827 27th Avenue North
St. Petersburg, Florida 33703

STEREO CAMERAS, VIEWERS, PROJECTORS, BOOKS, SUPPLIES, STEREOGRAPHICA!

BUY-SELL-TRADE-REPAIRS
SEND $1 FOR COMPLETE PRICE LIST

WANT ANY STEREO EQUIPMENT, VIEWS OF ST. AUGUSTINE, FLA.

VISIT BY APPOINTMENT ONLY PLEASE
Kodak Fine Grain Positive Film

By Douglas Smith

The stereo photographers of the earliest days were weighted down with bulky equipment, a portable darkroom, and chemicals which would, today, have to be labeled "Hazardous to your Health." As a reward for all his efforts the photographer was given an emulsion that was very slow and sensitive only to blue light. These characteristics of the wet plate molded the style of the classic stereo photographers.

If, today, we desire to emulate the style of these early masters there is a film commonly available that greatly resembles the wet plate in speed and color sensitivity but lacks the weight and mess of the real thing.

Kodak Fine Grain Positive film is intended for making black and white positive transparencies from standard black and white negatives. It is really a printing paper type emulsion coated on a film base totally lacking the anti-halation and anti-abrasion features incorporated in modern films. This film, available in 35mm and standard sheet film sizes, is not intended for camera use and does not carry a standard ASA film speed rating. Good results seem to be produced by giving EIGHT stops more exposure than ASA 100 or, to put it another way, ASA .4 (four tenths). As with any film this should be adjusted to fit your equipment and techniques. The film can be developed in any film or paper developer under any safelight used for printing papers. If development is not done by inspection, a starting point would be to use half the developing time for Plus X film.

Using this film offers no advantages unless the photographer wants to develop an appreciation for just part of what confronted the early photographers. Pictures will show the glow of halation and motion of branches in the breeze. Skys will be a blank white and people will be dark and fuzzy (the art of holding still for the camera seems to have been lost with the demise of the head brace). If there is a lesson to be learned or appreciation for the early photographers to be gained, perhaps a try at Fine Grain Positive will prove worthwhile.

Still rocks and moving water best show the effects of the long exposures required with this slow film. Falls of Scott Run, Fairfax Co., VA. Two minutes at f/25
During the War of 1812, Dolley Madison, the President's wife fled the burning Executive Mansion saving George Washington's portrait from the flames, as British troops were taking over the city. This was on August 24, 1814. Or did it happen like that? Now Keystone on their stereograph Number 8025, Ivory mount of 1898, has the following quote on the back of the view. "In 1814, in John Quincy Adams' term, the house was fired by the marauding British troops, and only the walls were left standing". (Keystone Number 8025, The White House.)

The truth is that the President in 1814 was James Madison. John Quincy Adams was United States Minister to Russia and a negotiator for the Treaty of Ghent which ended the war. John Quincy Adams was President for one term, 1825 to 1829. Keystone on a later Grey mount using the same negative number 8025 of the White House corrected their error on the reverse of the view and put James Madison back in his proper place in United States history.
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) per year, with a maximum of 35 words per ad. Additional ads may be inserted at $1.50 per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $35 a page “camera ready” (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the “Editorial” on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801 Columbus, Ohio 43214 or call (614) 885-9057.

FOR SALE

STereo View Copy SERVICE — 8 X 10 enlargement of your favorite stereo view (single frame) $7. Send SASE for details. Stereo Photography Unlimited, 8211 27th Avenue N., St. Petersburg, Fla. 33710.

NEW SALE LIST will go to previous buyers on or about Oct. 15. Others please send #10 SASE. Mark Peters, 1786 Spruce St., Berkeley, CA. 94709.


FOR SALE — 23 California views by Muybridge (Helios), Houseworth, Watkins — including San Francisco, Yosemite, CPRR, Big Trees and Mining. Sold as 3 lots or total. Exceptional condition. SASE, Ed Berkowitz, 40 Longacre Drive, Livingston, N.J. 07039.


RICHARD’s TAXIPHOTO with 2000 slides. Also many views including military, ships, Anthony, cars, Chicago, blacks, cities, Keystone sets and individual cards, NEW ADDRESS: Carol Anne and Len Ances, 24 E. Ferry Lane, Westport, CT. 06880.

TRADE
PANAMA CANAL, 40 Keystone Views, will trade for Canadian cards I need. R. Deurbrouck, 166 Fernwood Avenue, Winnipeg, Manitoba, Canada R2M 1C3.

75 KEYSTONE WORLD WAR I views, almost mint. Including personalities, blimps, planes, etc. Will trade for equal value boxed set(s) of other subjects. Prefer H.C. White. Don Lowy, 29 Lincoln Ave., Liv- ingston, N.J. 07039.

DO YOU COPY OLD STEREOS onto 35mm for projection? I would like to trade my extra copy slides for yours. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

WANTED
JOHN MORAN views of the 1874 expedition to Tasmania (transit of Venus). I will pay top price or exchange for fine U.S. views. If you don’t wish to sell please contact me anyway. I will pay all costs for slides or b. & w. reproduction of these views: Nigel Lendon, 45 Grove St., Balmain, 2041, N.S.W., Australia.

PAYING $50 + for Stereo Realists, Kodak Stereo, Revere 33, TDC Stereo Cameras. Also need Realist viewers, mounting kits, stereo projectors. Write Stereo Photography Unlimited, 8211 27th Avenue North, St. Petersburg, Fla. 33710.


WANTED — Any views of the volcanic eruption on Krakatoa Island in Aug. 1883 and the surrounding effects on Sumatra and Java. Freeman F. Hepburn, 30 Montrose St., Malden, Mass. 02148.


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 rusted 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.

24

ANY PHOTOGRAPH by W.E. Bowman (Ottawa, Ill.) for purchase, or loan to exhibition and book that will be published in 1979. Please contact: James Jensen, 2533 N. Mozart St., Chicago, Ill. 60647, (312) 227-5213.

PETER BRITT stereographs for research on Southern Oregon photographer. Buy, trade or information. Also Yosemite and other Northern California views by Soule, Reilly, Houseworth, others. Lou Smaus, 668 Oakwood Ct., Los Altos, CA. 94022.


VIEWS OF OHIO cities and towns, especially by local photographers, especially want any views by Walack, Storers, Ryder, North and Oldroyd. Also want Stereoscope viewers with Stereoscope views; and Whiting View Co. “Twentieth Century Series” (any subject). John Walack, 1351 River St., N., Columbus, O. 43229.

WANTED — The following stereos pictured in the new Darrah book: plates 112, 179, 180, 264, and 296, especially, also 43, 49, 77, 137, 155, 189, 236, 241. Charles East, 1455 Knollwood, Baton Rouge, LA. 70808.


WANTED: Kilburn Brothers stereo views of the Boston Fire. Numbers 1020 through 1038. Sale guaranteed if card needed and in good cond. Mike Novak, P.O. Box 2008, Vail, Colo. 81657.

NOW AVAILABLE
Stereo World
Index Vol. 3
MARCH 1976 - FEBRUARY 1977
$2.00 plus 28c postage
still available
Index for Volumes One & Two (Combined)
N.S.A. $2.00
P.O. Box 14801 Columbus O. 43214

“Through the Looking Glass”
An exhibition of three-dimensional floating images made with lasers
THE CANTON ART INSTITUTE
September 7 - October 5, 1978

“Through the Looking Glass” appears at The Canton Art Institute by arrangement with the Museum of Holography, New York City.
LEON JACOBSON
Antique Photographica

OUR ASSOCIATES IN ENGLAND, KEN & JENNY JACOBSON, SPECIALIZE IN 19TH CENTURY PHOTOGRAPHIES 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 ADVANCE NOTICE. THEY CAN BE CONTACTED AT:
"SOUTHCOTT", PETCHES BRIDGE, GREAT BARFORD, BRAINTREE, ESSEX CM7 6QH, ENGLAND, PHONE (0371) 81-0546.

551 Giant Sequoias - a fine glass view of a woman standing among the giant trees. Probably by Perrier & Soulier. Hairline crack along bottom edge of cover glass just cutting across lower edge of right image else V.G. Cond., $18 PP.

552 Perrier, Soulier & Levy - a good glass view of the Mer du glace, a view of jagged rocks & ice. Exc. Cond., $12 PP.

553 A fine view of pillars in the Alhambra Court, Spain, Initiated C.S. (Charles Soulier?) in the negative. Glass view. Ex. C. $13PP.

554 A glass view of the chair inside St. Peter's, Rome. Ex. C. $3PP.


556 "Blackberries and Cream". A gray curved mt., "Cosmos Series" of a black woman nursing her child. In V.G. Cond., $5 PP.


558 "Zuni Ind. Village A.T., no. 244". An interesting birdseye view overlooking the adobe buildings of the village complex, A yellow imperial mt. by Henry Brown, Santa Fe, N.M. Cond., slight scuffing at top of view, $10 PP.

559 Another... "General View of Zuni A.T. No. 244" Village in background. Partially destroyed adobe but in foreground. In V.G. Cond., also slight scuffing at top of view, $10 PP.

5510 Jai-i-lai - a latin-american indian in native costume (what there is of it), poses w/a jai-i-lai racket. G. Cond., $3 PP.

5511 Pulakic(sic) Ruins. All that remains of the village of Pulaski, N.Y. after its devastating fire. Two orange mt. views by Avery. In V.G. Cond., $6 PP for the pair.


5513 Boston Fire - The ruins of Trinity Church in Boston after the fire. By Soule, Nov., 1872. In G. Cond., $16 PP.

5514 Another... a fine panoramic view of the ruins from Washington Street. In V.G. Cond., $76 PP.


5516 Johnstown, Pa. Flood - A good view pub. by Lesher & Albee, Rochester, showing ruined 8 & 0 railroad cars & other destruction. 1889. In G. Cond., $4 PP.

5517 "B.R. Bridge Skowhegan". A wood-burning locomotive, baggage car & two passenger cars sit on trestle. A green mt. view sold by "Boston 98 Cent Store". In G. Cond., 1/8th "rubbed spot in one view, $5 PP.


5519 "No. 690, Liberty Bell, Independence Train & Guards". A Wilson (blind-stamped) Centennial Photographic Co. Imperial mt. of the special railroad car carrying the Liberty Bell (Locomotive in background) & dated 1885 at New Orleans. V.G. Cond., $5 PP.

5520 Coal Mining-Four orange mts., one Imperial size, by Beekwith, Plymouth, Pa. Two of Breakers, a birdseye view & one of mining an above-ground outcrop. Avg. Cond. Good, $70 PP for the lot.


5523 Gettysburg battlefield views by worker. Two yellow mts. & one orange mt. views of the sites of important Battles. The fourth yellow mt. of General Mead's statue. All G. Cond., $12PP for 4.


5625 Libby Prison - An orange mt. of this notorious civil war prison by R.C. (Corn). In V.G. Cond., $5 PP.

5626 "1826 Tripoli Monument, Annapolis, Md." A tan view by Campbell, Elizabeth, N.Y., 1846. G. Cond., $2 PP.

5627 "Batterie Prusienne a Claymont". A yellow mt. view of fortifications during the Franco-Prussian War, c.1870. GC $4 PP.

5628 Saltier - A white mt. view of a man w/a pike-pole & a life preserver marked, "Marie Jeanne". Appears to be by an amateur. In G. Cond., $5 PP.

5629 "Carriages of Gen. Andrew Jackson. No. 2 (marked on view) made from wood of the old U.S. Ship Constitution" (written on back) by C.G. Paris, Nashville, Tenn. Sq. corner yellow mt. in G. Cond., $9 PP.

5630 Lincoln-Skeleton Leaves, by Soule, Boston Copyright 1874 by J.L. Rogers. Portrait of Lincoln among the leaves, cut-out. A yellow mt., one end trimmed, but V.G. Cond., $3PP.

5631 John Brown's Monument at North Elba, N.Y. (near Lake Placid) by Moulton, Pittsfield, Mass. An orange mt. view of the large boulder with chiseled dedication. In V.G. Cond., couple stains on back, $3 PP.


5633 J. Gurney & Son. A view of a china figureine of a Grecian Lady & her whipet (dog). In V.G. Cond., $3 PP.

5634 A stereo-portrait of the actress Mrs. Rosby from the London Stereoscopic Co.'s series; "Stereographs of English Female Beauty". 1860's, green mt. in G. Cond., $10 PP.

5635 Gladstone - A good hand colored view of the British Prime Minister. W/ facsimile signature on the reverse. 1860's. In Good Cond., $22 PP.

5636 "Flower City Cork Works, Erected in 1871"... penned on back. A yellow mt. view by Oakley, Rochester of the work force posed in front of a three story building w/holes of cork. In G. Cond., one corner slightly chipped off, $4 PP.

5637 "222 in the Sugar Bush, Sugaring Off". A yellow mt. Green Mountain card of the boiling of maple syrup. G.C. $3 PP.

5638 Duck hunter-cent in top hat, points rifle over the water of the St. Lawrence River; his dog ready to retrieve. Bonneycastle in the background by McIntyre, Alexandra Bay, N.Y. An orange mt. view in G. Cond., $4 PP.

5639 Granite Quarry - Private stereo-view of what appears to be a mountain of stacked granite blocks next to railroad tracks. Derrick in background is stacking block. G. Cond., $3 PP.

5640 "Perils of the wilderness - fight for Life", A.I. & T. curved mt. card of a posed fight between two men & a bear (probably a bear skin when made). In G. Cond., $3 PP.

5641 "Chinese Jolt" by Curney of St. Louis. An imperial-sized yellow mt. view in V.G. Cond., $3 PP.

5642 "Philis of the wilderness - fight for Life", A.I. & T. curved mt. card of a posed fight between two men & a bear (probably a bear skin when made). In G. Cond., $3 PP.

5643 Elephant w/jade-leaf - a good orange mt. view of a zoo elephant w/trainer. In F. Cond., cause one view stained & the other has edge of mt. w/loss. In V.G. Cond., $2 PP.


5645 Jork Creek - an early 56. Cornered mt. of a work crew of 3. Two men stand, holding saws. In G. Cond., $3 PP.

5646 "No. 56, Lovers Rock, oak cliffs". An orange mt. by Shute, Edgartown, Mass. A nice Martha's Vineyard view w/people posing in front of社会 rock. In V.G. Cond., minor foxing of image, $3 PP.

ADDITIONAL ITEMS ARE AVAILABLE. LET US KNOW YOUR WANTS.

Phone orders held 5 days for receipt of payment. Prompt refund on sold items. 10 day unconditional refund privilege. Include shipping costs WHERE required & N.Y. State sales tax (if resident).

ADDITIVE TAXES ARE INCLUDED. LET US KNOW YOUR WANTS.
1. **Boxed Set:** American Lands Alaska, Hawaii, Samoa, Philippines 25 Keys in X.C. cond. good waterfront and ship views $80.

2. **Boxed Set:** Southland U.S.A. 25 Keys in X.C. cond. many rare views of black folkways, villages, river shipping $75.

3. **Boxed Set:** Great Britain 25 Keys in X.C. cond. 10 fine aerial views of towns, shipyards, farming, one view folded $65.


5. Anthony #5764 English Views, gamekeepers with shotguns and small boys and dogs X.C. $10.


7. Anthony, a group of seven red mount views from the West Point and Hudson River series, all landscapes, all X.C. $18.


9. **N.Y.C. As above only on Anthony brown mount American Scenery issue, some spotting but still X.C. $20.

10. **Civil War:** Soule War Views #354 early port. Moultrie VC $15.


12. " **Anthony War Views #3755 Brady Reg. Fort Brady and Company St. Va. Two men, one of which is probably Brady himself leaning on cannon as title indicates, rare X.C. $25.


17. " **Garryx, Views of Colorado Springs a fine overview of this famous town all spot in left frame, still X.C. $15.


23. Famous People: James Pake Jr. by D.C.Pratt, Aurora ILL " He was noted wall street robber baron until done in by irate husband X.C. $12.


29. Photographs: Ice Bridge at Niagara, many people cameras in mid distance Key #2460 X.C. $5.


31. Yorkie Views of India #280 Delhi Gate, it. stain still X.C. $5.


34. Venezuela-Colombia #7 Keys coffee making etc X.C. $10.

35. Yellowstones : 3 Ingalls of hot springs terraces X.C. $8.

36. War: Macas chief executioner powerful portrait of large black man under guard Spain Amer War Key #9976 X.C. $25.


40. Photographers: Our Trip to the Mines, Ben Kiburn on horseback large view camera in left X.C. $95 X.C. $12.

41. Florida: A cab. size Kiburn showing ladies in front of large cotton gin, great view! X.C. $10.

42. Boxed Set: A Trip through Sears & Roebuck a 50 card litho set in X.C. cond in original box with gold lettering (box VG) $35.

43. Railroad: Views on the Line of the Lehigh Valley by L.E. Walker 16 cab. size views along the tracks gen. VG X.C. $32.

44. Foreign: A lot of 70 pre 1870 views by Burton, Brauns, etc. Wm. England, Sommer, France, England, Germany all G- to VG, a fine starter lot of good foreign views X.C. $75.


48. Dolls: 4 views showing dolls and little girls & dolls all gen. VG $20.00.

49. San Francisco: Kiburn #2708 Bay from Telegraph Hill VG $5.

50. Famous People's Key $18148 European Queens and Princesses at the Caesar's coronation, close group shot X.C. $8.

Canadian Collectors note: we have on hand a fine group of mint views by William Notman from his first issue in 1857 of Toronto and Montreal city, including the visit of the Prince of Wales to Montreal and the construction of the Victoria Bridge. Send $2 for complete list.
This bakelite Brewster-form viewer was manufactured by Scientific Materials Co. of Pittsburgh following World War I. Called the "Fisherview", it took 2 1/2 by 5-inch glass plates. The views marketed with the viewer were battlefield scenes "authorized by the French War Department," according to the catalogue, which also offered views of the peace celebration and parades in New York and London. (From the collection of Paul Jones.)

**EVENTS**

The Chicago Photographic Collectors Society will hold their International Antique Photographic Exhibition and Sale on Sept. 9 & 10 at the Sheraton-O'Hare Motor Hotel, 6810 N. Mannheim Road, Rosemont, Ill. Times are Sat. 11 A.M. to 5 P.M. and Sun. 10 A.M. to 4 P.M. Further info: C.P.C.S., P.O. Box 375, Winnetka, Ill.

The Tri State Camera and Photogaphica Show, will be held Sunday, September 24, 11 A.M. to 5 P.M. at Cranford, N.J. at the Coachman Inn, exit 136 of the Garden State Parkway. More Info: call (212) 374-1499 days or (201) 994-0294 evenings and weekends.

The Leica Historical Society of America will hold their trade fair at Indianapolis, Ind. on Oct. 6-8. Further info: Gordon L. Hight, P.O. Box 1626, Rome, GA. 30161.


The Western States Members of N.S.A. plus subscribers to Reel 3-D News will meet jointly on Nov. 10 at the Saga Pasadena Motor Hotel, 1633 E. Colorado, Pasadena, CA. As last year, it will be an informal talk and swap meet. We will be showing Gordon D. Hoffman's "Lincoln's Last Years" the special 3-D visual program premiered at Photo Show '78 in Canton. Also by popular request, we will re-show "The Civil War in Stereographs". There will be a show and tell in the afternoon. For additional info: Jim Benton, 3242 Sawtelle 2, Los Angeles, CA. 90066. (213) 397-4932.
Postage extra: $1.25 for orders up to $25.00; $1.75 for orders up to $50.00; $.25 above $50.00. Sent insured or as specified. 10 day return policy.

1. REV. HENRY WARD BEECHER: A collection of 16 views showing the famous clergyman and landmarks associated with his career. Includes 3 portraits of Beecher including famous one by Durand. A nice portrait of Rev. Beecher, views of Plymouth Church, his Brooklyn Residence, Church at Elmira, Parlor of his home, other rooms, gravestile, Gathered together by leading collector and now for sale as a lot. Condition G-VG the 16 $60.00

2. LONG R.R. BRIDGE over Ohio Riv. G-VG $3.00

3. CLEVELAND, O. "Cleveland N. from Tow. of Forest City Hotel" by Sevany, y/l, early 1970's VG $5.00

4. ENGLAND Lot of 19 Keys, better subjects includes York, House of Worcestover, Bradford-on-Avon, Tower of London, etc. VG-E $29.50

5. ASIA Lot of 15 Keys, better subjects includes Asia, Assan, Karmak, The Sphinx, The Nile, etc. VG-E $24.00

6. KEYSTONES Lot of 2 by WM, sepia prints, Pyramids, one exterior, one interior view VG $4.00

7. FERRIS WHEEL Keys. $15.00, super stereo view looking through rigging at St. Louis Fair, 1904 K E

8. FERRIS WHEEL Lot of 2 Keys by Chicago, 3 at St. Louis, a very nice group showing the famous attraction VG-E $28.00

9. FLOOD OF 1865: At Toledo, Ohio, ice jam caused extensive flooding, scarce disaster, view of "Island House" showing créer line, slight soil, very small piece of print missing at very top, not in subject area VG $6.00

10. GERMAN Lot of 6 early views, 5 are copies, Museum, Berlin, Brandenburg Gate, Munich, etc. VG $7.00

11. GERMAN Lot of 9 Keys, better subjects includes Parade in Berlin. Hamburg, Market at Bremen, Bridge at Coblenz, etc. VG $10.50

12. GLASS: #436 "Vue de la Muotta" as tinted with blind-stamp and fancy eagle back. Early view at Glenmur, Argyshire, Scotland, beautifully tinted of group by rocky stream, sq. cor. ivory-crest mt. Nice early genre VG E 10.00

13. GLASS: #2126 "Facade du viaduc de Barcelote, a Aix-la-Chapelle (Pruse), by an unknown. Super nice view of viaduct K E $10.00

14. GLASS: #2218 "Pont et chateau de Heidelberg" by an unknown. Another striking view of arched bridge, etc. E $10.00

15. GLASS: #4017 "Vue de la Muotta (Suissesse) by an unknown. A brilliant hyperstereo of reflected village in stillled lake E $10.00

16. HERMANN: A lot of 10 views of herzalys. A very unusual group by various makers, mostly earlier G $5.00

17. INDIANS: "Square at Trading Post", No. 156 by E.L. Clement, Chicago. Group of squaws sit by tin wall. G-VG $10.00

18. JOHNSTOWN FLOOD: "Flood of 1889" at Central Park, early view on deep yellow mt. G-VG $15.00

19. JERUSALEM: Lot of 9 Keys, better subjects includes Paradco in Berlin, Jerusalem, Market at Bremen, Bridge at Coblenz, etc. VG $10.50

20. JERUSALEM: Lot of 6, 3 at Chicago, 3 at St. Louis. a very nice group showing the famous attraction VG-E $28.00

21. JERUSALEM: Lot of 9 Keys, better subjects includes Alexandria, Home of the Nile, etc. VG-E $24.00

22. JOHNSTOWN FLOOD: "Superb View looking through rigging at St. Louis Fair, 1904 K E

23. JOHNSTOWN FLOOD: "Leaping to Stand Rock, Wisconsin Dells", by Gates of Chicago. Key$. Shows man in mid-air between rock pinnacels, rubble with man trapped among debris (staged) G-VG 84.00

24. JOHNSTOWN FLOOD: Lot of 6 by WM, sepia prints, Pyramids, one exterior, one interior view VG $4.00

25. JOHNSTOWN FLOOD: "Vue de la Muotta" as tinted with blind-stamp and fancy eagle back. Early view at Glenmur, Argyshire, Scotland, beautifully tinted of group by rocky stream, sq. cor. ivory-crest mt. Nice early genre VG E 10.00

26. JOHNSTOWN FLOOD: Lot of 8 by WM, sepia prints, Pyramids, one exterior, one interior view VG $4.00

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35. JOHNSTOWN FLOOD: Lot of 6, 3 at Chicago, 3 at St. Louis. a very nice group showing the famous attraction VG-E $28.00

36. JOHNSTOWN FLOOD: "Vue de la Muotta" as tinted with blind-stamp and fancy eagle back. Early view at Glenmur, Argyshire, Scotland, beautifully tinted of group by rocky stream, sq. cor. ivory-crest mt. Nice early genre VG E 10.00

37. JOHNSTOWN FLOOD: Lot of 6, 3 at Chicago, 3 at St. Louis. a very nice group showing the famous attraction VG-E $28.00

38. JOHNSTOWN FLOOD: "Vue de la Muotta" as tinted with blind-stamp and fancy eagle back. Early view at Glenmur, Argyshire, Scotland, beautifully tinted of group by rocky stream, sq. cor. ivory-crest mt. Nice early genre VG E 10.00

39. JOHNSTOWN FLOOD: Lot of 6, 3 at Chicago, 3 at St. Louis. a very nice group showing the famous attraction VG-E $28.00

40. JOHNSTOWN FLOOD: "Vue de la Muotta" as tinted with blind-stamp and fancy eagle back. Early view at Glenmur, Argyshire, Scotland, beautifully tinted of group by rocky stream, sq. cor. ivory-crest mt. Nice early genre VG E 10.00
Western

1. Capitol Hotel, Bismarck—#244 by F. A. Taylor, great street view of false front buildings, men, & cannon. Yellow mt. VF $25.00
2. San Diego—#114, San Diego Mission Church. Front view by Parker, nice view of adobe church & windmill in foreground. Yellow mt. VG-F $18.00
3. Los Angeles Mission—#17 by Godfrey, taken from the Plaza shows church & building to the right. Orange mt. F+ $20.00
4. Monterey, Cal.—Bath House on the Beach, #389 by J. J. Reilly, shows buildings & R.R. tracks. Mint $15.00
5. San Bernardino Co.—Arrowhead Springs #95 by Godfrey, shows a few buildings & fence. G, Orange mt., some fading so $7.00
6. Ventura Co.—Oak Glen Cottage, the Invalids Home, Nordhoff, Cal. by J. C. Brewer shows home, stagecoach and grounds. Orange mt. VG-F $10.00
7. San Bernardino—#130 by Godfrey, rare birdseye view down street with buildings & Mt. San Bernardino in background. Orange mt. VG $20.00
8. San Bernardino—#139, Part of 3rd St. by Godfrey, nice street view showing men, Harness Shop, Arcade Hall, & store. Orange mt. VG $22.00
9. San Bernardino—#144, Corner of 3rd & Utah Streets by Godfrey, shows men outside M. Byrne Cheap Cash Store. G+, slight fading but clean. $15.00
10. Santa Barbara—Mission of, #857 Taber (from Watkins P.C. Series), Orange mt. showing mission & fountain. G $15.00
11. Bee Ranch—Nicholson's Canyon Bee Ranch by H. T. Payne, unusual view shows several buildings, hives & canyon. Yellow mt. # F+ except for stain on right. $18.00
12. Watkins—Palace Hotel, Market St. - Front, #3548 - New Series, shows massive hotel & distant carriage. F-VF $18.00
13. San Francisco—Russian Hill #983 by Kilburn. Panorama on flat yellow mt. Fine $18.00
15. Colorado—Central & Black Hawk #301 by Chamberlain, shows town from hill filling most of view with buildings. Cab. size light tan mt., rich print. F-VF $28.00
16. Colorado Springs—#114, From the Cupola of Public School Bldg., looking E., by Gurney, shows houses & yards of what was then a fairly small town. Cab light yellow mt. VG—minor soil. $15.00
18. Idaho—Scene at Shoshone Falls, nice scenic with small building visible, on Orange cab. mt. by P. McMeekin, Hagerman, Idaho. Fine $7.50
19. Tacoma, Wash.—Birdseye view, looking N. #10525 Kilburn 1896, curved tan mt. Exc. $9.00
20. Willamette Falls, Ore.—#1219 Watkins's, sq. cornered yellow mount. Shows town on edge of forest across river. Exc. $20.00
21. W. H. Jackson—#718, Mount of the Holy Cross, not marked except neg. # & manuscript label on yellow cab. Geological Survey mt. $18.00
22. San Francisco—#982 Kilburn, Ft. Point and Golden Gate Bridge. Yellow flat mt. F+ $10.00
23. Seattle—#10505 Kilburn, The Docks 1896, nice closeup of fishing boats & city boat landing, warehouses in background. VF $10.00
24. Lake Tahoe—Houseworth #643 "Nick of the Woods", a Human Face in a Cedar Tree, shows several Indians (small) & bearded man next to tree. Orange mt. Mint $12.00
25. Logging—Butt end of orig. Big Tree #1091 Soule, Yellow mt. Exc. $10.00
26. Los Angeles—Lily Pond, E. Lake Park #5546 by H. C. Graves 1905, woman & child. Exc. $6.00
27. Canoes, N.Y.—4 views of a large fire's destruction by J. H. New, cab. size cards show burned & ice draped buildings, all F-VF $25.00
28. New York—3 views by Ropes of N.Y. #190 Wash. statue, #7 Chatham St. from Broadway, & #29 Tribune Bldg. from New Post. Off. G-VF $10.00
29. New York—14 views, all orange or yellow flat mt. including covered bridge, Courtyard, Elmira, Central Park, & Niagara. VG-VF $15.00
30. Steamer—Bristol interior view #409 by Amer. Ster. Views on grey sq. flat mt. (not copy) $10.00
32. Richmond, Va.—2 views by Anderson - Fords Hotel (street scene with wagons) & old Hom house with Blacks outside. Exc. orange sq. corn. mt. $15.00
33. New York—New Windsor #1419 Anthony, shows construction & many buildings. $5.00
34. New York—Courtyard, #853, Wm. Henry Hotel by D. Birnum. Exc. $4.00
35. New York—Rome, nice closeup of building in snow with large Groceries sign, Arlington Hotel, Y.M.C.A., etc. VG-F minor spots. $6.00
36. G. W. Pach—#261, Wesley Lake at Ocean Grove, N.J., shows people in boat on lake. Orange mt. VG $4.00
37. New York—#3100, Suspension Bridge from Broadway, Kilburn. G $5.00
38. Minn.—Minneapolis #16 by Jacoby, log jam & downtown behind. VG $7.00
39. Minn.—Lake Como by Feardon - Aldrich's Hotel & Boathouse with 2 people in rowboat, nice F $5.00
40. Minn.—2 views, St. Anthony Falls by Upton, and Street View, Minn, by Moores & Plummer. 1 VG & 1 G, spotted $6.00
41. Richmond—Birdseye view by Anderson. G-VG $9.00
42. Canada—2 views Quebec by Kilburn #1816, Snow Shoe Boys in Grand Carnival Dr. & #1182 Gov. Gen. Lord Aberdeen, drawn by Snow Shoe Club. VG $12.00
43. Va.—Home of Thomas Jefferson by Anderson. Orange sq. corn. mt. VF $7.00
44. Puerto Rico—A Funeral Procession by R. Y. Young - Amer. Ster. Co., unusual, showing men carrying open coffin. VF-FVF $8.00
45. Mt. Climbing—2 views by J. A. Blosser of Snohomish, Wash. 1905-07 #710 & #553. 1 shows group at summit of Pinnacle Peak & another of Sakk Mts. & Glaciers (scenic) $8.00
46. Blacks—#555 Littleton View Co. - Took a Friend Home to Dine. Tan mt. 1874 $7.00
47. Erotic—4 views "By Her Mirror", woman 'posess' in underwear. Grey curved mt. F-VF $20.00
49. New Orleans—#508 City Hall by Blessing. Yellow mt. F+ $5.00

Wanted

California Town Views
Nevada Views (Towns & Mining)
Yosemite (Watkins, Muybridge, Houseworth, Soule)
Early Anthony Views of California
Pre-1915 Postcards (Cal. & Nev. Street Views)