**AUCTION RULES**

1. All mail or telephone bids must be received by N.S.A., P.O. Box 14801, Columbus, Ohio 43214, (614) 885-9057 by Friday, February 23, 1979.

2. Bid the maximum you are willing to pay for any lot. All bids will be adjusted to an advance over the next lowest bid. It is possible, therefore, that you may pay less than you have bid. Identity of successful bidders will be confidential. Invoices will be mailed prior to items being shipped. Buyer pays postage and insurance.

3. There are no minimum bids but N.S.A. reserves the right to reject any and all bids.

4. Estimates of value are indicated. However, please keep in mind the rarity of some of the views. We would not be surprised to see estimates exceeded in most cases.

5. Telephone bids must be called in no later than 10:00 P.M. Eastern time, Friday, February 23, 1979. Mail bids must be received no later than February 23, 1979 at P.O. Box 14801, Columbus, Ohio 43214. Absolutely no telephone or mail bids will be accepted after the times indicated.

<table>
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<tr>
<th>Lot Number</th>
<th>Description</th>
<th>Est. Value</th>
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<tbody>
<tr>
<td>1. ACTRESS:</td>
<td>&quot;Olive Logan&quot; by J. Gurney &amp; Son, nice portrait on buff mt., slt. wear to mt.</td>
<td>G-VG $8.00</td>
</tr>
<tr>
<td>2. ANDERSOINVILLE:</td>
<td>&quot;Northwest view of Stockades&quot; by Blackshear &amp; Laramore, Americus, Ga. pub. by Richard Walzl, Baltimore, Md. Scarce view showing crude wooden stockade where over 13,000 Union prisoners died, lilac at.</td>
<td>G-VG $15.00</td>
</tr>
<tr>
<td>3. BALLOON ASCENSION:</td>
<td>#1638 by Watkins taken at Woodward's Garden, S.P. Outstanding view of crowds and zoo animals in foreground. Red mt. two small stains at very top of left image. (See Illustration).</td>
<td>VG $50.00</td>
</tr>
<tr>
<td>4. BARNUM:</td>
<td>Lot of 2 early views taken at &quot;Fort Lee&quot; on buff sq. corn. mt., rev. stain on reverse, blindstamped &quot;Barnum, Photographer&quot;, one is scenic of river (Rudston?) from heights shows excursion boat in dist. at dock, other view shows smartly dressed lady and gentleman on heights near site of previous view.</td>
<td>VG the 2 $14.00</td>
</tr>
<tr>
<td>7. CALIFORNIA:</td>
<td>Watkins #3 &quot;Yosemite Falls, 2630 ft.&quot; Red mt. &quot;Pacific Coast&quot;, another stunning view of famed falls</td>
<td>VG $8.00</td>
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<tr>
<td>8. CALIFORNIA:</td>
<td>Watkins #1085 &quot;Yowiye, or the Nevada Fall, 700 feet&quot; red mt. &quot;Pacific Coast&quot; very slt. soil VG $8.00</td>
<td></td>
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<td>9. CALIFORNIA:</td>
<td>Watkins #1577 &quot;In the Devil's Pulpit, Geysers, Sonoma Co.&quot; Very nice view of group of tourists, red mt. (See Illustration)</td>
<td>VG $20.00</td>
</tr>
<tr>
<td>10. CALIFORNIA:</td>
<td>Watkins #78, 125, &amp; 191, lot of 3 &quot;Pacific Railroad&quot; on red mts. All good scenes, one has slt. glue streaks, &quot;Green Bluffs&quot;, &quot;Lakeview Bluff&quot;, &quot;Summit Valley&quot; average VG the 3 $20.00</td>
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<tr>
<td>11. CALIFORNIA:</td>
<td>Watkins #510 &quot;Bathing in the Surf at Santa Monica&quot; red mt. &quot;New Series&quot; view of breaking surf on beach, heads of bathers seen in distance VG</td>
<td>$6.00</td>
</tr>
<tr>
<td>12. CALIFORNIA:</td>
<td>Watkins #506 &quot;View from the Grand Central Hotel, Oakland&quot; red mt. &quot;New Series&quot; Super overview of town from rooftops, VG (See Illustration)</td>
<td>$8.00</td>
</tr>
<tr>
<td>13. CALIFORNIA:</td>
<td>Watkins #3313 &quot;McClure's Military Academy, Oakland&quot; red mt. &quot;New Series&quot; very slt. soil and slt. wear to mount. VG (See Illustration)</td>
<td>$7.00</td>
</tr>
<tr>
<td>14. CALIFORNIA:</td>
<td>Watkins #5064 &quot;U.S. Branch Mint, S.F.&quot; red mt. &quot;New Series&quot; Good view of building, VG (See Illustration)</td>
<td>$7.00</td>
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<tr>
<td>15. CALIFORNIA:</td>
<td>Watkins #5023, 5025, 5025, 5025, 5027. Lot of 5 views all taken in Santa Cruz County, all red mts. &quot;New Series&quot; All scenes, one shows Glenwood Magnetic Springs, some slt. wear to mts. Average VG $26.00</td>
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<td>16. CALIFORNIA:</td>
<td>Watkins #5704 &quot;Residence of Mark Hopkins, Esq., California St., S.F.&quot; red mt. &quot;New Series&quot;, view of huge house, slt. glue streaks, corner of mt. chipped, otherwise good documentary view</td>
<td>G $7.00</td>
</tr>
<tr>
<td>17. CALIFORNIA:</td>
<td>Watkins #3620 &quot;Seal Rocks, Steamer 'City of Panama'&quot; red mt. &quot;New Series&quot;, glue streaks mar view, ship in dist.</td>
<td>G $5.00</td>
</tr>
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18. CAMP MEETING: "View of Camp Meeting, Alton Bay (Maine?)." An interesting view of crowd of people in front of rustic building, unknown maker, lg., red mt. VG $5.00

19. CANADA: Lot of 2 from a series "Canada Scenery" #306 "Chaudiere Falls" and #315 "Suspension Bridge. At the Chaudiere", list of titles on reverse, dark buff mt., c. 1870's, very alt. wear to mt. corn. G-VG the 2 $2.00

20. CHILDREN: Lot of 2 pirates by E. G. Strand, Worcester, Mass., "Young Ship Builders", "The Doll-Show", former view is creased and pencil marked (G) the latter is super view of six little girls with dolls (VG), red mt. lot of 2 $7.00

21. CARNIVAL PERFORMERS: "Young Carver & the Wild Girl of the Forest", scarce view by W.L. Bachelder of Durand, Wis. on red mt. showing Carver with his ready aim ready to shoot an apple of the head of the wild girl. Studio posed. G-VG $15.00

22. COLORADO: #1514 "Gate to Garden of the Gods" by A. Martin on lg. buff mt., shows group of tourists on horseback before rock formations, watermarked at very top left, G-VG $8.00

23. CONNECTICUT: untitled view by Prescott & White of Hartford, yellow mt., c. 1870's, shows buildings decorated with flags and bunting, needs to be researched. VG $6.00

24. CUBA: #61 "View from the Palace of the Grandes de Santovenia, looking up the Calle de Obispo" by E. Anthony, yellow sq. corn. mt., 50% address, two tiny foxing spots. G-VG $12.00

25. D EL HALL: "The Great Fire at Gloversville, May 21st, 1877, South corner Main & Church St." by J. Wilson of Mayfield, N.Y. Lg. green mt., crowd in front of burned out block, wear to mt., alt. soiling, scarce view G+ $6.00

26. EARLY VIEWS: Lot of 2 foreign views, one an untitled chapel interior, other "Lesianvel trienal, Venice" showing lg. sculpture of lion and other sculpted figures c. 1860 VG $4.00

27. FRANCE: #195 "French Views, Interieur Du Palais De L'industrie" by E. & H.T. Anthony, 501 address, sq. corn buff mt., nice interior view of large glass-roofed bldg., G-VG $5.00

28. GEORGE: #2N "Apple Woman, Boston Common" by unknown maker, sq. corn. buff mt., shows old woman selling her apples under a tree in park. Very interesting and uncommon scene, VG $12.00

29. GYPSY WOMAN: Untitled view of costumed woman with tambourine in studio dance pose, unknown maker, redun corn. buff mt., c. late 1870's, early 1880's, scarce subject, very alt. soil, G-VG $6.00

30. A.A. HART: Lot of 5 #58 "Canyon of American River from near Colfax, Cape Horn and Railroad on left (tracks)," #76 Giant's Gap, 2500 feet perpendicular", #97 "Rattlesnake Mountain and Cascades on Tuva river", yellow sq. corn. mt., average VG $30.00

31. HAWAII: "Inside the Oarape Halleli" by A.A. Montano, Honolulu, lg., yel. mt., scarce, shows bikers in docloate setting, G-VG $10.00

32. "HOME OF THE FROST KING" by Charles 4, Zimmerman, St. Paul, Minn. nice study of ice formation VG $5.00

33. INDIANS: "Scene at Indian Payment--Ottahaw, Wis." by Whitney & Zimmerman, St. Paul, yel. rd. corn. mt., shows squaw with two puppies by but, #738, foxing but very interesting view, they sit on a canoe G. $25.00

34. JACKSON: #164 "Devil's Gate Bridge", Union Pacific R.R. series with Omaha address, alt. wear to mt. corn., view looking down into valley G-VG $4.00

35. LOGGING: "Log jam in Arvostock Falls" by T. Menager, lg. buff mt., alt. dark prints, twisted logs VG $6.00

36. LOGGING: Untitled view of log jam at Superior City, Wis. by Will D. Baldwin, similar to lot 19 in N.S.A. Spotlight Auction, Aug. 5, 1975. lg. yellow mt. E $12.00

37. MASSACHUSETTS: "Birthplace of (Joseph) Warren, Roxbury" by Deless Barnum, 1859, from his scarce "American Historical Series." Fancy descriptive back, buff mt. with blind stamp, scarce and early, alt. soil and wear VG- $10.00

38. MEXICO: Lot of 8 by Kilburn Brothers, from famous 1875 series, better subjects, 4's 1054, 1065, 1069, 1071, 1079, 1086, 1115, and 1193. Includes nice scenes and streets in Mexico City, Mexican peasants, super view of beggar, Indian village, Vera Cruz. "el. mt., average of the interesting lot is VG. Becoming scarce, the 8 $40.00

39. MINNESOTA: "Minne-He-Ha, Winter" by Whitney, #1, nice artistic study of famous falls frozen in winter on grey/buff sq. corn. mt., alt. wear to corn. G-VG $6.00

40. MT. WASHINGTON, N.H.: Lot of 7 early Kilburn views d's 101, 183, 251, 540, 744, 1240, 1245. Yel. mt., 3 show the famed cog train, all better subjects, one light print (#744), 4 taken at summit, #101 shows Concord coach at base house with cog train, #185 shows group at Marshfield House. An attractive lot of 7, average in VG the 7 $35.00

41. MT. WASHINGTON: #158 by N.W. Pease, "View on the Lobby" Shows rugged carriage road, early on sq. corn. yel. mt., with revenue stamp, very alt. soil VG $5.00

42. MT. WASHINGTON: #510 "Half-way House" by Souls, nice view of rustic bldg., trees recently cut, early on light yellow sq. corn. mt. VG $5.00

43. MT. WASHINGTON: "Interior of U.S. Signal Station" #72 by F.G. Weller, shows table set for turkey dinner, historic view, buff rd. corn. mt. VG $5.00

44. MONADNOCK MTS: Lot of 2 by George Scripture, #9 "Stepping Stones", #95 "Dublin Pond No. 2", both nice studies on sq. corn. yellow mts. VG lot of 2 $10.00

45. NEW JERSEY: "View at Green's Pond, Long Branch" by G.W. Peach, shows group of cows in pond, alt. soil, rd. corn. yellow mt. G-VG $3.00

46. NEW MEXICO: #1205 "Santa Fe Church of San Miguel and College" by W.H. Jackson on lg. buff mt., alt. soil, waterstains to mt., descriptive back G+ $8.00

47. NEW ORLEANS: #202 "Saint Charles Hotel, St. Charles Street (From Canal)" by S.T. Blessing, alt. foxing in sky, shows street cars, yellow mt. $6.00

48. NEW YORK CITY: Lot of 16 early views believed to be by Thomas Aitfield who lived at Broadway near Washington Place. These have been identified as being interior views of the American Institute Museum, c. 1864. Need further research. Sq. corn. buff mts. Some fading or haling on a few of the views, average G-VG the 16 $7.00

49. NEW YORK CITY: Lot of 3 Anthony's #1175 (Central Park in 1863, revenue stamp, tinted), 5308 Mercantile Library Assoc. Bldg., 5510 Fifth Ave. Hotel. All on sq. corn. yellow mts. alt. very alt. soiled the 3 $15.00

50. NEW YORK STATE: "Northward from Troy" by Capper, shows steamer at busy dock in foreground, factories and covered bridge in dist., lg. violet mt. corn. worn, alt. soil G. $5.00
By John Waldsmith

After nearly three years of searching, negotiations and renegotiations, we are pleased to announce that on the evening of Aug. 10, 1979, the N.S.A. will dedicate the Oliver Wendell Holmes Stereoscopic Research Library. An agreement has been worked out with the Canton Art Institute in Canton, Ohio, and their Board of Trustees will vote on the contract this month. We hope to begin cataloging the over 200 books and other materials about March 1. This first year will be one of building and assembling the collection. We need your help. The Library will accept your tax deductible donations of either materials or cash. There already exists a fund from earlier donations. We have acquired a number of early catalogues which we are preparing as reprints to be offered to members. But your help is urgently needed to make the research library a success. Please note on your checks "Library Fund" so that we can keep this money aside for helping in the operation of the library. There will be a further report on our progress in future issues.

As you may have already guessed, the dates of the national meeting, Photo Show '79, will be August 11 and 12 at Canton, Ohio, in the galleries of the Canton Art Institute. We are already making plans which include an exhibit of 3-D motion picture memorabilia, the showings of two 3-D films from the 1950s, plus an anaglyph exhibit. Of course, we will have our excellent exhibits of stereo views from member collections and modern views by members of N.S.A. and the Stereoscopic Society, American Branch. As last year, the Stereoscopic Society will have a special exhibit through the month of August at the Art Institute in the Photography Salon.

Also note in this issue the Holmes Library Benefit Auction sale. This auction will be presented in two parts in this and the following issue. 20% of the proceeds from this sale go to the Holmes Library operating fund. We hope you find some views which you would like to add to your collections.

With this issue, we welcome a new feature to the pages of Stereo World. Entitled "Personalities in Perspective," this single-page feature will consist of brief portraits of some of the many celebrities appearing in stereographs. The series will be edited by long-term N.S.A. member Richard C. Ryder and manuscripts and inquiries should be directed to him at 110-C Haddon Hills Apts., Haddonfield, N.J. 08033. The guidelines for "Personalities in Perspective" are as follows: a single close-up stereograph of the personality should be accompanied by a biographical sketch not in excess of 650 words (somewhat less if the view is a cabinet mount). Only persons deserving more lengthy articles, such as Lincoln or Theodore Roosevelt, should be avoided.

A number of special projects are now in the works and we will be announcing these to members as they near completion. These include three special catalog reprints and booklets illustrated with representative views of Thomas Houseworth & Co., Kilburn Brothers and Keystone View Co. Your purchase of these reprints will directly benefit the N.S.A. in our continuing effort to supply you with an outstanding association.

Now that we have completed our fifth year, I would like to pay thanks to all of those who have worked hard and have given unselfishly of their time and talents. Our active and aggressive Board of Directors should be thanked for without these people, the N.S.A. could not have existed and prospered. A special thanks to those who have supplied us with the excellent articles. My job as Managing-Editor is made much easier because I always have a large back-log of fine articles to choose from in preparing each issue of Stereo World. Finally, I would like to thank Gordon Hoffman for his assistance in supplying a large number of the views we publish in Stereo World. Our last issue on aviation in stereo received dozens of fine compliments and the cover was heralded as one of our best.

Please renew your membership now if you have not already done so.

Deadline for the next issue is February 9.
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STEREO WORLD is published bimonthly by the National Stereoscopic Association, P.O. Box 14801, Columbus, Ohio 43214. Annual dues $10. (3rd Class), $13. (1st Class), $14 (to Canada and other foreign countries, all mailed 1st Class), and $25. (International Air Mail). Deadlines appear at the end of editorial, on facing page.

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COVER: "Drawing snow blocks out" by George I. Vance is just one of the dramatic views made during the Great Snow Blockade of 1880-1881. Turn the page for David N. Sterling's article "The Long Winter." (Gordon D. Hoffman Collection)
THE LONG WINTER

The Great Snow Blockade of

1880 and 1881

"Boarding train in Kelly's Cut, Winona and St. Peter Div. C. & N.W. R.R. (March 22, 1881)," No. 1136 by George I. Vance for Elmer & Tenney. This is one of the views used as a woodcut in Harper's Weekly.

By David N. Sterling

"Some very sensational reports have gained currency regarding the condition of affairs along the western division of the Winona & St. Peter road. For instance, it was reported in the Minneapolis & St. Paul papers that on Wednesday a Mr. Burke, a roadmaster located at Burns, on the Winona & St. Peter Branch of the Chicago & Northwestern road, discovered a whole family frozen to death."

This was just one of the many reports which reached eastern papers during what became known in Minnesota as the "Great Snow Blockade of 1880 and 1881." The above report proved to be the work of a very imaginative Minneapolis reporter who was catering to a very excited populous. Roadmaster Burke was later located and denied the entire story. Though the stories of the great blizzard were often written totally out of proportion, there was a great series of blizzards and blockades along the railroads as evidenced by the stereographs taken.

"Cutting snow blocks, Southern Minnesota Div., C.M. & St. Paul R'y (March 29, 1881)," No. 1154 by George I. Vance for Elmer & Tenney.

"Snow gang at work, Instantaneous, Southern Minnesota Div., C.M. & St. Paul R'y (March 29, 1881)," No. 1160 by George I. Vance for Elmer & Tenney.
In 1874, George Irving Vance began his photographic career in the studio of S. T. Wiggins of Winona. A short time later he went to work for the studio of Hoard and Tenney (later Elmer & Tenney). Vance learned to operate the stereo camera and supplied landscape views for the studio's growing inventory of glass negatives.

The citizens of Minnesota knew that winters in their chosen land could be severe but few expected to experience the long and brutal winter of 1880 and 1881. On Oct. 16, 1880, the first blizzard of the season was reported in the Winona newspaper. In the general offices of the Winona & St. Peter Railroad, Superintendent Sanborn dispatched a snowplow out along the line though he had doubts that it would be necessary to use it. He had no fears for the men working on the extension to the Missouri River. They had been given plenty of provisions and fuel, and good comfortable boarding cars for any emergency of this kind.

The snow continued to fall and soon the cuts began to fill with snow and several trains were caught in the drifting blizzard. The western end of the Winona & St. Peter was reporting snow drifting over fifteen feet and telegraph wires blown.
across the track.

The famous Deadwood stagecoach left Deadwood, Dakota Territory and was soon stalled by the blizzard. The winds blew the stage over a precipitous bank, horses, passengers, baggage, and all. A Mrs. Morgan was so badly injured that she had to be left at a way station. The others escaped with minor injuries.

By Tuesday, October 19, the snow blockade on the western end of the Winona & St. Peter railroad still continued. Several crews of men were working at various points along the railroad. When the men reached the junction west of Sleepy Eye, a horse and cow were found frozen to death, which gives an indication of the intensity of the cold that had prevailed.

On Wednesday, Oct. 20, telegraphic communication was re-established all along the Winona & St. Peter road. Reports to the Superintendent indicated the storm had been very light beyond Huron and railroad construction near the Missouri was uninterrupted. The worst snowdrifts were between Sleepy Eye and Tracy.

Superintendent Sanborn, on Oct. 25, was among the passengers on the first train from Marshall to arrive in Winona in nearly a week. He had been fighting snow banks for the past week and reported that he never saw the equal of the blockade. If it had been ordinary snow that filled the cuts the road would have been opened with little difficulty, but the wind drifted the cuts full and the intense cold weather that followed formed a solid mass of ice. After loosening up the ice considerably with picks and axes, the snow plow took a run into the drift, but the ice was so hard that the nose of the plow was turned under and the locomotive ran over it upon the icy fill, which was so hard that it did not yield under the heavy weight of the thirty ton engine. The locomotive stood ten feet above the track and was finally lowered to the rails by means of jack screws. This cut was about a thousand feet long, and the ice had to be removed by the single shovel full.

The blockade was raised on Tuesday, October 26, but was to be just a warning of the series of blizzards which were to cripple the railroads and commerce of Minnesota and the Dakotas for the next few months. On December 6, a rainstorm turned to sleet, followed by snow. Another blizzard howled through Minnesota with drifts reaching 1,500 feet long in the deep cuts of the railroad. Gangs of men with the drifting on both sides of the cuts, used huge plows to battle the drifts. By December 9, the crews had the road open again and the trains moving on schedule.

This blizzard was followed by two weeks of extreme above normal temperatures for Minnesota which led the Winona paper to print the following editorial commentary on December 24, 1880:

"The snow is several inches deep at Washington (D.C.), Baltimore, and Philadelphia, and two or three inches in New York and Vicinity. There is good sleighing throughout the East, and in the South as far as North Carolina. Snow fell in St. Louis and throughout Missouri and Illinois, on Thursday, nearly all day, and now lies on the ground to a considerable depth. Minnesota — to the great disappointment of nearly everybody within its borders — can scarcely produce enough snow to whiten the ground."

But two days later, on Sunday, December 26, a blizzard swept through the area. The temperature dropped from 32 degrees above to
"The wreck of Cherry St. bridge, striking the bridge of the Penn. Co.," by McKecknie & Oswald, Toledo, Ohio, c. Feb. 1881. (John Waldsmith Collection).

14 degrees below zero in less than 24 hours. On Friday, December 31, 1880, it was reported that the ice in the Missouri River at Vermillion was 24 inches thick.

The railroads, especially the Winona and St. Peter, tried to keep their lines opened. The entire month of January, 1881, saw sporatic snow storms. At one point the freight blockade was described as "stupendous" with between 400 and 500 cars of fuel and merchandise stranded on the railroad west of Winona awaiting a clear track to go West. But a greater storm was yet to come.

On Monday, January 31, a snow storm accompanied by an east wind that increased to a regular blizzard dropped an additional four inches on Winona, making it the heaviest storm of the winter. The Green Bay and Minnesota train due into Winona in the evening pushed through the blinding storm all night, arriving at 8 A.M. The Chicago, Milwaukee and St. Paul train had to
have five engines to bring it out of Milwaukee, arriving in Winona five hours late.

While still recovering from previous storms, the local citizens were faced with another storm on February 4. It raged with great violence in Dakota and in the northern and western part of Minnesota. This storm swept through Nebraska, Iowa, Wisconsin and the northern half of Illinois with drifts reported of extraordinary size. The storm was followed by a rapid thaw in February which caused flooding from Toledo, Ohio to New Orleans, Louisiana. At Toledo, the Maumee River overflowed its banks causing an ice gorge, and a large portion of the city was covered with water from a foot to several feet in depth, doing immense damage by flooding cellars, carrying off lumber and sweeping away boats and vessels.

But the month of March brought the worst storms. This time the northern United States saw a series of great snow storms which piled upon the already several feet of February snow.

Though the storms had blocked the railroads several times in the previous months, the photographic team of Elmer and Tenney did not send their photographer, George I. Vance, into the field until March 22. Vance travelled out of Winona on the Winona and St. Peter Div., of the C. & N.W. R.R. He made 13 views (numbers 1132-1144). On March 29, Vance went out with crews on the Southern Minnesota Div., C.M. & St. Paul Railway and took an additional 21 views (numbers 1152 to 1172). These views were sent to Harper’s Weekly and were used as woodcuts to illustrate their report of the great snow blockade in the April 30, 1881 issue.

In addition to excellent views of the work crews trying to break the blockade, there are several views of farms in the area which were literally buried under a mountain of frozen, drifted snow.

The snow storms persisted through most of April but towards the end of the month the area experienced a quick thaw and disastrous flooding followed. On April 4, Vance had taken 18 negatives on the Hastings & Dakota Div., C.M. & St. P. Railway (numbers 1173 to 1190), plus another 13 views on the Winona and St. Paul Div., C. & N.W. R.R. (numbers 1191 to 1203) on April 15. These views all show deep snow but Vance’s views of New Ulm (April 26), St. Peter (April 27) and Mankato (April 28) all show heavy flooding. (numbers 1204 to 1229). Flooding was a major problem into the month of June. On June 11, the Mississippi River rose two feet in twenty-four hours. This was compounded by severe lightning which killed several persons.

A large business in stereographs resulted from this most terrible of winters. Many local photographers made views of drifting snow in their areas or of the ice jams in rivers. Two fine series of views were made of the great flood and ice jam in Toledo, Ohio. William E. McKeenie and Allen C. North made a fine set. Another set was offered by F.J. Trost. At least two dozen different views have been recognized by these photographers and give a detailed glimpse of the flooding.

But by far the most views offered and probably sold were those made at the Winona, Minnesota studio of Elmer & Tenney. They apparently received some excellent publicity because of the mention of their name in the Harper’s Weekly story in April, 1881. It is reported that the firm had sold over 25,000 blizzard views by 1883!

The brutal blizzard of the winter of 1880-1881 was a memorable experience for those who witnessed the hardships and physical trials. There had been more than sixty heavy storms. We must thank brave men like George I. Vance who most assuredly withstood extreme cold and hardships to record these views and preserve for us these visual documents.
Gaslights struggle feebly to pierce the fog-shrouded streets. A hansom cab hurries by, the impatient clatter of its cobbled passage fading in the distance. As a figure looms suddenly out of the mist, one looks instinctively for the inverness cape draped over a tall, lanky, somehow familiar frame, the twin-peaked deerstalker pulled low over hawkish nose and piercing eyes, and perhaps the faint glow of a meerschaum pipe. For this is late Victorian London - the London of Sherlock Holmes.

In the persons of the great consulting detective and his amiable assistant, Dr. Watson, Sir Arthur Conan Doyle created two of the most enduring characters in modern fiction. Even those who have not read the four novels and fifty-six short stories in which Doyle recorded Holmes' career are usually familiar with the Rathbone-Bruce film characterizations. Hut Sherlock Holmes was only one aspect of a wide and varied literary career.

Born at Picardy Place, Edinburgh, on May 22, 1859, Conan Doyle attended Edinburgh University, from which he emerged with a medical degree in 1881. It was at Edinburgh that Doyle met Dr. Joseph Bell, whose keen powers of observation and superb diagnostic abilities later provided a model for Sherlock Holmes. After voyages to the Arctic and West Africa as a ship's doctor, Doyle set up a small practice in England. But medicine soon became secondary to writing as his true vocation. Conan Doyle introduced his famed detective in A Study in Scarlet, a novel appearing in Beeton's Christmas Annual for 1887. The Sign of Four followed in 1890, but it was not until the publication of the first of the short Holmes adventures in the July 1891 issue of Strand magazine that the character began to acquire its immense popularity.

However Doyle soon tired of his embarrassingly successful creation and in "The Final Problem" (1894), Holmes is hurled to his death over the Reichenbach Falls, locked in the fatal grip of his arch-foe, Professor Moriarty. Though Doyle was now free to devote more time to his other writings, he had not really escaped from Sherlock Holmes and the continuing public clamor induced his neatly contrived reappearance a few years later.

Service in the South African conflict and Doyle's clearcut defense of the British cause in The Great Boer War (1900) helped secure an unwanted knighthood in 1902, the same year that the greatest of the Holmes novels, The Hound of the Baskervilles, was published.

The Lost World (1912) marked Doyle's first venture into sciencefiction. In it, Doyle used a literary device that had already worked well with Sherlock Holmes: the story is "narrated" by one of the participants, in this case E. D. Malone, a reporter who accompanies Professor Challenger's expedition to a prehistoric plateau in South America. A stunted giant possessed of an immense intellect with ego and temper to match, the abrasive Challenger provides much of the delightful humor that alternates with passages of graphic terror such as Malone's pursuit through the jungle, alone, unarmed, and at night, by one of the large carnivorous dinosaurs.

Doyle's imagination also extended to the realms of historical fiction and medieval romance. One of his earliest successful works, Micah Clarke (1888), is based on the Monmouth Rebellion of the 1680's. The White Company (1890) and Sir Nigel (1906) exploit the chivalry (Cont. on page 22)
SHAKER STEREO VIEWS

Shaker sisters from Enfield, New Hampshire, going for a ride in the Family's four-seat platform wagon. The sister standing on the carriage platform is ready to step into the wagon. The Dwelling House is in the background. By E.T. Brigham, Lebanon, New Hampshire. (All views, Richard Russack Collection).
The schoolroom at Mt. Lebanon, New York, the largest and main Shaker community. From left to right are three teachers, Brother James Calver, Sister Amelia Calver, and Sister Emma J. Neale. In the rear is school superintendent Elder Calvin Reed. By James Irving, Troy, New York.

By Cynthia Elyce Rubin

The small but intriguing collection of stereo views illustrating these pages, representing the period of photography from 1868 to 1878, is a tiny fraction of the printed images of the Shakers. To some, it may be surprising to find the Shakers taking part in this new vogue, but history indicates that the Shakers, once they approved, eagerly accepted this new science.

When the popularity of the stereo

The great 5-story stone barn of the North Family, Mt. Lebanon, New York, circa 1858. Its dimensions were 196 feet long by 50 feet wide with 5 floors. The first, second, and fourth floors were entered by doors level with the topography, eliminating the need for bridges. The barn burned to the ground in 1974. By James Irving, Troy, New York.
view reached a peak, the Shakers, changing with the times, admitted commercial photographers to the villages and permitted them, for the first time, to photograph interiors and individuals.

Brother Nelson Chase of Enfield, New Hampshire, even invented a space-saving folding stereoscope, and in July 1872 was granted a United States Patent for “Chase’s Folding StereoScope Improved.” Unfortunately, his invention was never widely distributed because its price of $15 could not compete with less expensive commercial models. Elder Henry Blinn of Canterbury, New Hampshire, recorded in the diary of his trip to Kentucky in 1873 that he “took the stereoscope made by Br. Nelson Chase and made exhibitions of it in several stores. Its neatness, compactness — and general appearance was highly commended by all, but the price was thought to exceed all propriety.”

Although basic tenets of the Shaker religion advocated communal property, celibacy, and “separation from the world,” the brothers and sisters understood the practical realities of economic life. The Shakers maintained a distinct culture and form of religious worship, while engaging in trade with non-Shakers, or what they called, “the outside world.” The Shaker peddler’s wagon was a welcome sight both in rural areas and busy city markets and the village store, which offered Shaker-made products, such as chairs, tinware, basketry, candies, jams, packaged seeds, brushes, and oval boxes, did a thriving business. One of the chief diversions of visitors to fashionable vacation retreats, such as Lebanon Springs, New York, near the Mt. Lebanon Shaker community, and Poland Springs, Maine, near the Sabbathday Lake village, was to...
visit Shaker stores and purchase mementoes of their trip. Recognizing the need for items that tourists would find both interesting and informative, the Shakers in these areas sold sets of stereo views of the Shaker community. They also offered them to other Shaker villages at wholesale prices.

Shaker villages were models of order and success and the standards of living of the brothers and sisters were above those of the average citizens. The Shakers hoped to gain understanding and perhaps even converts to their singular way of life. What better way than through this pictorial medium that seemed to have caught the imagination and fancy of the nation!

Today, more than 300 different stereo views from some 11 Shaker communities are known to be in the collections of many museums and libraries. The importance of these views as a visual record of Shaker life should not be underestimated. The Shakers, as an example of a particular social order and religious sect, are unique. Their "heaven on earth," the most successful and longest-surviving American utopia, is without equal. The vitality of the Shaker tradition has left a legacy of fine design, architectural simplicity, product innovation, and excellence.

These Shakers stereo views document a world and a lifestyle which, with all its contrasts and idiosyncrasies, remains difficult for many to understand and imagine. But the quiet love of these people, along with their creativity and industry, are certainly ideals that can be emulated by all of us today.
How to Copy your Stereo View Cards for Projection

By Neal DuBrey

If you are fortunate enough to own a stereo projector, then you will know the vivid realism of projected 3-D. The audience becomes unaware of the surface of the screen, which disappears to become an exciting 'Window on the World'. Projected pictures may be shared and discussed by a group. The handviewer is a solitary thing.

So why not also show off your prized last century stereo views by projection? Sure, you lose out on the colour of a modern 35 mm stereo slide. But you gain by the stimulating experience of seeing your views better than you have ever seen them before. Better in fact than ever seen by their original photographers!

Most people wanting to copy their views onto 35 mm ask two questions: "How do I copy the pairs?" and "How do I mount them for good stereo?"

I will first answer these questions by describing the simplest 'starting off' methods, which are adequate and about as involved as most people want to go.

In a second part, for serious 'image collectors' like myself, who want to put large parts of their view collection onto film, I will detail some more advanced procedures. These save on time and money.

Part I - Copying Stereo Views onto 35 mm — Simple Procedure

So that you can see exactly what you are copying, the camera to use is a single lens reflex. Unless it focusses exceptionally close you will also need a supplementary close-up lens of about 10" focal length. Copy each half of the pair onto a full frame. This wastes film, but is easy. Use a colour slide film (Kodachrome 64 gives a good black). This wastes colour, but is straightforward.

Most important is lining up. You can't simplify here. Mess about with a tripod or try to shoot from the hip and — unless you are very lucky — you will end up with a crooked mismatched pair with one picture larger than the other.

The easiest way to line up is to make a simple wooden easel to locate the card, with either the left or right picture centered, and the card held secure. You can use thumb-tacks, clips, rubber bands — any means you find to be convenient. Fixed to this easel is a T-piece with the camera fitted at the other
end. Easiest way to fit the camera is with a ¼" bolt cut to the right length and passed through the wood to lock into the tripod socket. The bolt should pass through a slot rather than a hole. This allows the camera to be moved closer or further from the card to control image size. Make sure, of course, that the camera ends up at the right height for the card holder.

Lighting. Outdoors on a bright but overcast day is best. The light is white and even. Look through the viewfinder and turn the whole copying attachment this way and that to make sure that the light is not shining off scratches or marks. This is most important. Many copies, even when made with sophisticated lighting equipment, end up with streaks and spots which simple diffused illumination can avoid.

Also important is to make the copy a little large. There are two reasons for this — to fit the normal 35 mm stereo picture shape inside the arch-top shape, and to allow sideways adjustment when mounting.

Mounting 35 mm Stereo Copies — Simple Procedure

The easiest mount to use is the old Stereo Realist type which holds the film chips in slots top and bottom and allows them to be slid sideways. In fact, you need only one such mount. You can set each picture by trial and error, sliding the chips until the projected result looks best. Then you can copy the ideal spacing and set the chips into a conventional slip-in mount.

You can work up against a window, but this is really a little too basic and some sort of a light box is really a must.

1) Physically measure the separation of the same prominent object on each chip after your projection check with a ‘sliding’ mount. (Use a transparent rule upside down, and a magnifier.)
2) Take the two chips out of the mount and tape to the glass to the same separation.
3) Place a conventional slip-in mount alongside and carefully cut the two chips to fit the slots. (Or to fit the corner tabs which hold the film, if it is that sort of mount.)

Simple easel for copying stereo views onto 35 mm. Designed by Neal DuBrey and described in the text.

Yes, if you don’t have even the one sliding mount for the initial check, then you do have a problem. But you can get away with trial-taping the chips to foil masks. Or the chips may be taped to a stereo slide cover glass. It is the correct separation you are after at the projection trial stage, not neatness. (Don’t forget to ‘standardize’ your projector by aligning the left and right picture masks on the screen, before you start projecting and setting.)

You will find that 90% of copied views will project satisfactorily. You will even find a few which look nothing special in the hand viewer but which are magnificent on the screen. Of those which won’t project satisfactorily, even with your side-sliding and fiddling, these will be mostly the older views. Sometimes there has been something off-standard in the cropping of the prints. This can usually be corrected by masking down the width of the apertures in the mask, and the easiest way to do this is to slide two masks over each other, then to stick them together and trim the ends. Slip-in mounts are more difficult to mask. If the fault lies in a peculiar camera lens separation, such as with some hypers and in early left-then-right sequential pairs, these will never project well. They probably don’t look too good in the handviewer either.

Part II - Copying - More Complicated

If you have a great many cards to copy, think about 120 film to save film cost. I have used a masked-down 120 camera to put 24 pairs on a roll. The easel in this case has to be pre-set and focussed, and it is a mass-production operation for copying piles of views (often loaned).

But normally I stay with 35 mm and an SLR. For convenience, my copying easel folds into a small package so that I can always have it with me when travelling. I can then copy cards seen in museums, without having to take them away.

For serious work, consider neg./pos. It is a lot more trouble than shooting on colour film but there are advantages, apart from the
saving in cost. By careful work it is possible to improve the contrast of flat originals (a blue filter also helps) and to even up one faded picture of a pair. Also, once you have a collection of negatives, it is easy to print extra positive pairs for your friends.

Although to some people the original card is sacred, I must confess that I do not hesitate to retouch. I am after the picture, not caring so much for the actual card and its story.

Such retouching and restoration is a subject in itself. Recently I spent a whole evening in removing all signs of a tear from a view. (It was a Victorian Topless!)

For best results in Neg./Pos. shoot on a slow film and overexpose 1 to 2 stops to get a strong healthy image. Trim your negatives and pair them with a strip of gum paper across the perforations. A normal printing frame — as used for contact prints — is satisfactory for printing onto positive film. Although for speed and convenience I have made a printing box with built-in light and timer. After much experiment I have found Kodak line film — yes line film — to work the best, cut into 35 mm wide strips and developed in a dilute developer. This is against all photographic theory but gives full tonal range without the 'soot and whitewash' effect you might expect, and negligible grain. I develop each positive pair individually by inspection in miniature hangers made of plastic. These fit in a series of glass jars for developer, stop bath, and fixer. The holders then go into a rack for a thorough wash in running water. It's a good idea to add hardener to the fixer, this helps avoid scratching, and in any case watch out for film damage at the washing stage when the emulsion is soft.

For best projection results the final image should not be too dense and this also avoids possible 'ghosting' of highlights.

There is a method of 'reversing' a black and white negative into a positive but it is complicated and I have had no joy from it.

**Mounting — More Complicated**

If you have a number of pairs to mount, then trial by projection, fiddling with the final mount, and a re-check on the projector, becomes just too much of a bother. Also, if you are using cut-up sheet film for your positives then the chips are adrift vertically as well as horizontally. So you need a proper mounting jig. Mine is a light box, set at an angle at a good working height, with twin lenses for projection of the picture pair in stereo. A slide mount mask is clipped into position and there are two little adjustable clips for the two film chips. These chips are moved around until they are straight and level, and are moved sideways until an object at infinity has its two images exactly 63.5 mm (2 1/2 inches) apart. This is measured by a transparent plastic strip with lines scribed on it this distance apart. On close-ups — with nothing in the picture at infinity — I set the spacing by experience and double check with a projection trial. All 'difficult' slides go for a final check by projection, anyway. These are the pairs with two much stereo depth, with objects 'through the screen,' or which give peculiar results in the hand viewer. A picture must project well to be acceptable to me.

And, projected well, old views do look wonderful. You also reach a wider and more appreciative audience. Their interest alone is gratifying compensation for all the hard work.
The following are sites known to have been photographed in stereo, and which are now administered by the National Park Service. We would be very interested in learning of any additions to this list.

Abraham Lincoln Birthplace National Historic Site, Kentucky
Acadia National Park, Maine
Andersonville National Historic Site, Georgia
Antietam National Battlefield Site, Maryland
Appomattox Court House National Historical Park, Virginia
Arches National Park, Utah
Arlington House, The Robert E. Lee Memorial, Virginia (formerly Custis-Lee Mansion)
Aztec Ruins National Monument, New Mexico
Boston National Historical Park, Massachusetts
Bryce Canyon National Park, Utah
Canyon de Chelly National Monument, Arizona
Canyonlands National Park, Utah
Cape Cod National Seashore, Massachusetts
Carlsbad Caverns National Park, New Mexico
Casa Grande National Monument, Arizona
Castillo de San Marcos National Monument, Florida
Castle Clinton National Monument, New York
Cedar Breaks National Monument, Utah
Chesapeake and Ohio Canal National Historical Park, Maryland - District of Columbia - West Virginia
Chickamauga and Chattanooga National Military Park, Georgia - Tennessee
Colonial National Historical Park, Virginia
Crater Lake National Park, Oregon
Cumberland Gap National Historical Park, Kentucky - Virginia - Tennessee
Custer Battlefield National Monument, Montana
Delaware Water Gap National Recreation Area, New Jersey - Pennsylvania
Devils Postpile National Monument, California
Edison National Historic Site, New Jersey
Everglades National Park, Florida
Federal Hall National Memorial, New York
Ford's Theatre National Historic Site, District of Columbia
Fort Donelson National Military Park, Tennessee
Fort Frederica National Monument, Georgia
Fort McHenry National Monument and Historic Shrine, Maryland
Fort Pulaski National Monument, Georgia
Fort Sumter National Monument, South Carolina
Frederickstown & Spotsylvania County Battlefield Memorial National Military Park, Virginia
Gateway National Recreation Area, New York - New Jersey
General Grant National Memorial, New York
Gettysburg National Military Park, Pennsylvania
Gila Cliff Dwellings National Monument, New Mexico
Glacier National Park, Montana
Glen Canyon National Recreation Area, Utah - Arizona
Gloria Dei (Old Swedes' Church) National Historic Site, Pennsylvania - A special area affiliated with, but not administered by, the National Park Service
Golden Gate National Recreation Area, California
Golden Spike National Historic Site, Utah
Grand Canyon National Park, Arizona
Grand Teton National Park, Wyoming
Great Smoky Mountains National Park, North Carolina - Tennessee
Harpers Ferry National Historical Park, Maryland - West Virginia
Hawaii Volcanoes National Park, Hawaii
Hot Springs National Park, Arkansas
Hovenweep National Monument, Colorado - Utah
Independence National Historical Park, Pennsylvania
Indiana Dunes National Lakeshore, Indiana
Isle Royale National Park, Michigan
Jamestown National Historic Site, Virginia - A special area affiliated with, but not administered by, the National Park Service
Jewel Cave National Monument, South Dakota
Johnstown Flood National Memorial, Pennsylvania
Klondike Gold Rush National Historical Park, Alaska
Lake Chelan National Recreation Area, Washington
Lassen Volcanic National Park, California
Lava Beds National Monument, California
Lincoln Home National Historic Site, Illinois
Lincoln Memorial, District of Columbia
Longfellow National Historic Site, Massachusetts
Lewis & Clark National Monument, Montana - Donated to the state of Montana in 1937 and now known as Lewis & Clark Cavern State Park
Mammoth Cave National Park, Kentucky

By Neal R. Bullington
REVIEWS

BY JOHN WALDSMITH

There is a very real difference between a photo-historical book and one which can be neatly classified as a picture book. Unfortunately *To Be A Woman In America, 1850-1930* falls far short of being a good photo-history book even though it pretends to be a "product of a unique photo-research project." Even though illustrated with 172 photographs, many of which are from stereographs, the authors have provided us very little photo-historical data, much of which surely must have been available to the "Photohistorian" of the project, N.S.A. member Constance Jacobs. A word of congratulations must go to the University of Washington's Suzzallo Library Photo Collection staff who must have insisted upon the identification of the makers of the two photographs they supplied to this work. They were two of the very few photographs identified as to photographer.

There is even a cute chapter called "Stereotypes" which was supposed to show "a few of the ways in which women were standardized in the popular mind," using stereographs. But wait, even though they have gone to all of the trouble to publish the views in the full stereo format, they have gone and made each view flat. Is that possible? I feel sorry for the poor graphic artist who must have meticulously mounted the flat pairs side by side thinking he/she was doing a great job. What a waste of effort! Finally they rubbed salt into the wounds by calling these beautifully reproduced "flatties" stereopticon views. Stereopticons were magic lantern machines used for dissolving two images and have no real relationship to stereographs, stereoscopes or any other aspect of stereoscopy even though back in the 1850s somebody used the stereo prefix and we have been plagued ever since by this terrible misnomer.

As can easily be deduced, this reader was very disappointed with *To Be A Woman*. What is really sad about this book is that the authors, Annette K. Baxter and Constance Jacobs had a great idea, did a considerable amount of research and gave us a picture book lavishly illustrated with historical photographs. It is a fun picture book but not one which should be recommended to the serious collector of stereographs or students of the history of photography. I am not an expert on the history of the role of women in America but did find Dr. Annette K. Baxter's text a bit shallow at times. *To Be A Woman In America, 1850-1930*, 256 pages, illustrated with 172 photographs, is published by Times Books at $14.95 (cloth), $7.95 (paper).

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Pennsylvania Avenue National Historic Site, District of Columbia - A special area affiliated with, but not administered by, the National Park Service

Petersburg National Battlefield, Virginia

Petrified Forest National Park, Arizona

Richmond National Battlefield Park, Virginia

Rock Creek Park, District of Columbia

San Jose Mission National Historic Site, Texas - A special area affiliated with, but not administered by, the National Park Service

San Juan National Historic Site, Puerto Rico

Sequoia National Park, California

Shiloh National Military Park, Tennessee

Springfield Armory National Historic Site, Massachusetts

Statue of Liberty National Monument, New York - New Jersey

Timpanogos Cave National Monument, Utah

Vicksburg National Military Park, Mississippi

Washington Monument, District of Columbia

White House, District of Columbia

Wind Cave National Park, South Dakota

Wright Brothers National Memorial, North Carolina

Yellowstone National Park, Wyoming - Montana - Idaho

Yosemite National Park, California

Zion National Park, Utah

The National Park Service, a bureau of the Department of the Interior, administers more than 280 areas of natural, cultural, or historical significance. These are located throughout the continental United States, Hawaii, Puerto Rico, and the Virgin Islands.
The Transparency Folio. Slide folio members have had to make some adjustments of late in order to accommodate the increased enrollment which has been growing at about one new active member per month. This is a matter of concern as the officers are determined to preserve those attributes which over the years have characterized the Society and insured its survival for 85 years. We have experienced little drop-out and this must indicate that the present structure is meeting the needs of the membership. We want to keep it that way. A common profile of many new members is that of a person who has undergone a photographic apprenticeship of some sort and 'graduated' into stereoscopy, thereby bringing us their photographic maturity and experience. Less experienced new members, through the folios, rapidly learn with the aid of the comments which fill each slide envelope as it travels from member to member.

Lou Smaus, our Transparency Folio Secretary, has effected an East-West division of the group which assures that each member gets to see all the pictures but adds slides and comments to only half of the folios. The restrictions are not ironclad, but one should not delay a folio which is listed as 'view only'. Domestic folios presently completing the circuit were traveling for about a year. Overseas folios take much longer. We do not know that the East-West solution is the best way to go. Overseas folios take much longer. We do not know that the East-West solution is the best way to go. There have been strong statements, both pro and con, from veteran members. We would like to receive any comments and suggestions, which will certainly be given full consideration.

A Place For All Seasons. Slide folio members get to see originals of what must be among the finest stereo views being made. Unfortunately we cannot show them in the pages of Stereo World as they are color transparencies. The series of stereographs that Phil Tyler has revealed to us (one by one in the folios) of the Rolling-T Ranch near Mount Hood, Oregon, is one example. The exquisite and sensitive views of this place-for-all-seasons are what stereo is all about, a visual experience.

Lucia Brann. We would like to have more female stereographers in the Society, mainly because we need more and because the ones we do have are so good. Lucia Brann of Daly City, California, is our senior member in this respect. A widely

"Children's Zoo, San Francisco" by Lucia Brann.
traveled, experienced photographer, Lucia participates in both the slide and print folios. Having retired some time ago from her career as a dietitian, she is a PSA member and is associated with other camera clubs. In addition to photography and travel, you may find her pursuing another interest in gardening. Her comments are always useful and instructive and she is particularly known in the folios for letting us know if we get too much sky in a landscape. Her sense of good composition is just about infallible. Lucia enjoys visits and get-togethers.

British Bulletin. Members wishing to receive the British Bulletin of the Society are reminded to add $2 to their dues for the 1979 issues. We must send in the order about February 1st and we offer this service only once a year. Surface mail from England is slow but the issues are welcome reading when they arrive.

Other NSA members who may wish to receive the British Bulletin may do so by submitting $3 for Associate Membership in the Society, which will include a subscription to the Bulletin but not include active participation in the folios. The deadline for this offer is January 31, 1979. The Bulletin is issued quarterly.

Postage. Soaring postage costs have wreaked havoc on past operating budgets, resulting in the recent advance in dues. Considerable postage expense also was incurred in returning the views of members which were shown at Canton. This was in part offset by dues from new members who joined the Society at that time. Each time we send a folio to the next member on a mailing list, we receive a new reminder of the seriousness of inflating postage costs to the health of the group. Fortunately, the benefits of the Society are worth the cost to most members at this time but postage does make up the great majority of those costs.

Inquiries relative to membership in the Society should be directed to: Norman B. Patterson, 2922 Woodlawn Avenue, Wesleyville, PA 16510

PERSONALITIES

(Cont. from page 11)

In his later years, Sir Arthur Conan Doyle developed a profound interest in spiritualism, authoring The History of Spiritualism some four years before his death on July 6th, 1930, at the age of seventy-one.

Curiously, many of the images we associate with Sherlock Holmes did not originate with Doyle. The inverness and deerstalker were the product of Sidney Paget, illustrator of the Holmes stories for the Strand, and the meerschaum pipe was introduced by the stage actor William Gillette. Even that immortal Holmesian quotation, “Elementary, my dear Watson,” nowhere appears in any of Doyle’s writings.
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 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $35 a page “camera ready” (to be reproduced exactly as submitted). Other size ads 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


PERIODIC LISTS: Please send me your name, address and collecting interests and be put on my mailing list of stereo views for sale. John Waldsmith, 1345 Tiverton Sq., N., Columbus, OH. 43229.

TRADE


TRADE: Valuable collection Russian stamps to trade for stereo views. Harvey Peacock, 5601 Graywood Road, Jacksonville, FL. 32207.

WANTED

WANTED: Stereo views of Texas (1890 or earlier). Also stereo views of India by York, Bourne & Shepherd, others. Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, TX. 77340.

WANTED: Stereo views of Portsmouth, New Hampshire; street, wharf, architectural, etc. Also views of trans-Atlantic sailing ships in dock, sailing, etc. Also views of Saginaw, Michigan. Douglas Dougherty, 1503 N. Bond, Saginaw, MI 48602.

WANTED: Send your Seaver views of Florida to me on approval—your postage and prompt return if not purchased guaranteed. Buy other Florida views. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL. 32207.

WANTED: Hurst’s Stereoscopic Studies of Natural History numbers 14 “Large Eared Owl” and 54 “Belted King-fisher”. Also want circus, carnival, or other outdoor entertainment views. John David Laird, 6808 Lakecrest Court, Fort Wayne, IN 46815.

ILLINOIS STEREO VIEWS wanted. Please describe and price or send on approval. No Chicago please. Especially want views of Quincy, Illinois. Philip Germann, P.O. Box 847, Galesburg, IL. 61401.

WANTED—Stereographs of Pre-Soviet Russia (People and Places)—Also U.S. Presidents. Ger son G. Eisenberg, 2 Hammil Road, Suite 327, Village of Cross Keys, Baltimore, MD 21210.

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.

DARIEN EXPEDITION: Highest prices for mint copies or will trade your wants. Wilfred Thompson, 16850 E. Jefferson, Grosse Pointe, MI 48230.


RADEX BINOCULAR-SCOPE, and/or 2 X 2 stereo slide holders for same wanted; or similar devices for 35 MM or 2½ pairs. R.D. Heindol, Wataquack Rd., Bolon, MA. 01740.

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, every thing 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 nocollection or pit marks. “Good” — 40 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.
The Unknowns

By John Waldsmith

We have received an identification for Tom Heseltine’s view featured in the July-August "Unknowns". W. Echard of Thornhill, Ontario, Canada, sent the following information: "The unknown is a view of the Franco-British Exhibition of 1908 in London. Specifically, the scene is the Court of Honour. For further information Tom might want to check p. 117 of John Allwood’s The Great Exhibitions (London, Studio Vista, 1977). I gather that the stadium built for the 1908 exhibition is the present White City Stadium."

Alan Mueller of Rochester, N.Y. has sent this further comment: "I somehow the view looked vaguely familiar but I promptly forgot about it until the Nov.-Dec. issue arrived last week. T.K. Treadwell's comment prompted me to look through my collection of post cards. Among the collection of foreign views I found 20 some cards by Valentine & Sons Ltd. (Dundee, London & N.Y.) of the Franco-British Exhibition 1908 (Shepard's Bush, London). The stereo view is the Court of Honour viewed from Congress Hall." Thanks for clearing up the mystery of this view and identifying another unknown.

This issue we feature two unknown views sent by Raymond Holstein of Ardmore, PA. The two views apparently date from the Civil War. The one illustrated below shows a large group of soldiers in front of a building marked "Union Volunteer Hospital". Of additional interest is the man at the left margin standing in white coat by a small cannon. The man looks a great deal like Mathew Brady. Bill Frassanito has examined poor photographic copies of the views and is reasonably certain that this is not Brady and believes the views to be by a local photographer. The other view shows a large unit of men. It is believed these might be Black infantry, possibly Confederate. N.S.A. member Ron Lowden has also examined these views and after close study of the mounts and photography believes these views date from the period between 1863 and 1865. We hope our members may be able to identify these unknown Civil War views.

The third view illustrated was submitted by Joe Cavalier, of Evanston, Ill. It is a total unknown showing a three story frame building with a conservatory or skylights for possibly a photographic studio. At left a man stands in a stove-pipe hat holding an American flag which he apparently is preparing to raise on a flag pole.
Standing nearby is a lady holding an infant, and two small children. The view is on a light yellow square cornered mount. Do we have any members who may be able to help us identify our unknowns?

Do you have any interesting unknown? Wrap it securely and send it by registered mail with return postage to: N.S.A., P.O. Box 14801, Columbus, Ohio 43214.
Terms: Phone orders held for 7 days pending payment, please add $2.00 for first class mailing and insurance on all orders.

1. Alaska: Key.10735 Preparing to Climb the Golden Stair. Exc. $5.
2. Alaska: Key.9191 Bound for the Klondike,Chilkoot Pass. Exc. $5.
5. Aviation: Key.10823 Observation Balloon pierced by bullets from plane, good action view. Exc. $9.
6. Aviation: Key.10756 Hauling down French Balloon, men pulling down observation type, close. Exc. $10.
11. Expeditions: Key.13327 Roald Amundsen, inspecting the ice field, Antarctic Ocean. VG $6.
12. Expeditions: Key.13328 Commander Adrien de Gerlache, leader of the Belgica Exp. on skis hunting seals on the south polar pack, close. Exc. $15.
13. Famous People: Key. 10571 President Taft on inauguration day, taft on stand, photographer in foreground. Exc. $10.
18. Famous People: Key.10959a Gov. Bone in Eskimo parks for President Harding in Alaska, close view of both on ship. VG $10.
21. Events: Key. 23306a Dixon crossing Niagara on rope, good close view of stunt. Exc. $10.
22. Events: Realistic Travels. W. W. Millions of Pounds for War, busy day at the Tank Bank, Trafalgar Sq. early tank VG $5.
25. Westerns: as above, #142 Boulder Creek by Killers. VG $7.
26. Westerns: W. N. Jackson #201 Grand Canyon of the Arkansas, Cab. site view. VG $5.
27. California: Thomas Houseworth & Co. 1896, early view, red mount views by this important maker of hydraulic mining, street scenes, etc. They are all faded and nicked but still important for reference. G+ $20.
30. Eastern Landscape: A fine group of $3 views along the route of the Lehigh valley R. R. red mount cab. size, switchback R. R. waterfalls, etc. to VG $3.16.
34. New York City: Union Stere Co. a fine cab. size view of the canal in central park zoo. Exc. $9.
35. New York City: Delos Barnum views in central park, the cave, with both his blindstamp and his Brooklyn label on back, rare, early 1860's. VG $17.
38. Photography: Kilburn #5956 our trip to the mines, Ben Kilburn on horseback, view camera in corner. VG $8.
39. Blacks: A very fine group of 5 U & U views of black infantry in training for and returning from W. W. #13966 and #14191 to 14194. VG $3.
40. Beer War: 10 fine views by U & U or Keystone, combat and good camp scenes. VG+ $34.
41. World War I: Realistic Travels, 25 fine views of front line warfare and equipment, etc. These tend to show more close and unusual action then american views. Exc. $35.
42. World War I: Book, The War through the Stereoscope, the Keystone guidebook to their 500 view set, good reference. Outside slightly rubbed, inside VG. $10.
43. Keystone Boxed Sets: Scattered American cards, a 25 card school set in box of views from Alaska to the Virgin Islands with many good views not often seen. Exc. $50.
44. Keystone Boxed Sets: Great Britain, another 25 card set showing fine city and farm views, many from the air. VG $45.

We have just obtained a fine small collection of shipping and naval views, harbor and ship related stereo views including some rare early deck views of U.S. Navy ships. Please send a stamped, self-addressed envelope for a complete listing.
Postage & insurance extra, 5 day return privilege

1. ALASKA. TW Ingersoll 3632 Klang-Kwan Village, 8 totems low contrast, G-VG $10

2. ALASKA. If you collect but did not receive my Dec 78 list, please write.

3. ALPINE CLUB. William England 224 Arpenaz falls, Exc $2.5

4. ------ 274 Jungfrau from the Wengern, Exc- $2.5

5. ------ 309 street in Meyringen, Exc- $3

6. AMERICANA. Ocean Bathing nice view by JW Warren Fall River MA green mt, Exc $4

7. --- Clam Bake by JA Williams, Newport RI, no people $37.5

8. --- Parade by Beidel, Chambersburg PA, Franklin Co Cent. 1884, cab size good crowd & marchers, Exc-$6

9. ANIMAL. Griffith & Griffith feeding the giraffe Antwerp zoo, nice shot, Rau photo, Exc $4

10. BRAUN. 1117 Le Munch, Oberland Bernois, Darrah fig 181, yellow mt, Exc- $5

11. --- 1864 Mt Blanc, white mt, Exc- $3

12. --- 3209 Lucerne, white mt, Exc- $3

13. --- 5037 suspension bridge, Fribourg, Exc $3

14. CIRCUS. Keystone 34398 A Real Clown and His Trick Dog, close front view dog jumping thru arms, Exc $10

15. --- Kilburn 10782 (1896) Learning to stand alone, man; elephant standing on hind legs on stool, Exc $10

16. --- Underwood 9840 5 Lions & trainer lying at Jamestown Expo, 1907, Exc $10

17. CIVIL WAR. Anthony 2022 Feats of the Chivalry-Destruction of Chambersburg, Rufus Lamberts & Huber Straw Board Mill. Unusual series, VG $15

18. --- War for the Union 2538 James River Pontoon Bridge fm S side, orange mt, VG-E $12

19. ---- 3220 Int Reb works in front Petersburg, orange mt VG-E $12

20. ------ 3291 Grand Review 23-24 May 1865, Army of Potomac, President, Cabinet, Grant, Sherman, Officers on stand in front Presidents House, instantaneous, yellow mt & tax stamp, Brady neg, VG $24

21. (Stacy) 147 Camp Hamilton nr Ft Monroe VA, good view unusual tents; zouaves mid-dist, Exc- $16

22. COMIC. 2 Graves Univ. Photo Art Co: 456445 Of all sad words fm tongue or pen....etc, shows 2 lads catching dress of huge woman in wringer, woman falls to go thru wringer & boxes ears, Exc- $7

23. DISASTER. Grinnell Tornado 1882, Iowa. 6 fine cab size views by DH Cross 7,3, 36, 44, 39, Exc- $36

24. --- Portland ME fire by JP Soule, 1866. 478 City Hill fm Custom House, Exc $7.5

25. ------ 479 Exchange fm Fore, Exc $7.5

26. ------ 485 Federal fm Pearl NE, Exc $7.5

27. --- Wallingford CT tornado 1878. Very unusual this far north, 31 killed. 3 views by Camp: 2,4, 5. Exc- $14

28. EGYPT. Kilburn Bros 1394 Sphinx & Cheops, 1870's, E- $4

29. EXPO. Columbian, 1893-4 Kilburn. Algerian Bazar Exc- $3

30. ------ 7929 close crowd at opening, Exc- $3

31. ------ 8003 Austrian coach, dolls, toys, Exc- $3

32. ------ 8197 Horticultural Hall, town beyond, Exc- $2.5

33. ------ 8480 close huge Ferris Wheel, room size cars, Exc $6

34. ------ 8630 Glass Dress, VG $2.5

35. --- Louisiana Purchase, 1904 St Louis. Key 15046 Indians Parade of Children of Nations. VG-E $2.5

36. ------ Griffith 11723 Glass Gowns, Exc $3.5

37. ------ Underwood Wash. State Bldg, 110 'timber frame, E-$3

38. ------ HC White 8599 Roer ammo wagon fire, Exc $4

39. ------ 8596 End first battle, Boers victory, Exc $4


41. INDIAN. Key 23194 Katchina Dance to Rain-gods, Hopi at Shonghopavi, AZ. Exc $3

42. --- Key 34973 3 little Hopis, unusual, Exc $6

43. --- KY Young, Am. Stere. Co. 1901. Little War Eagle and dozen braves, rare publisher, Exc- $7

44. LABOR. JF Jarvis 1894. More Money!Less Misery!Good Roads! Coxe'y Army approaching Washington. Drums, horse, bike, signs (beath to interest on bonds, etc), Exc-$10

45. --- Pittsburgh Railroad War July 1877. Bassford & Co 16 Looking up the Track. Men, wheels, twisted rail, VG-$24

46. LANGENSEN. Niagara bridge fm US, typ contrast, VG $12

47. --- Tip Top House White Mtns, crowd, typ contrast, E $16

48. LOGGING. Upton 1860s Winter in Minn Pine Forest, Loading logs on sled, men & oxen, Exc- $10

49. MACHINE. Adt, Waterbury CT 35 steam shovel close, VG-E $12

50. PHOTOGRAPHIC. Tinted, close man tinting view, tint kit, views, viewer, flat orange mt, VG $28

51. PRES. GRANT. SF Adams close mid-dist view of group at Tip Top House, VG $14

52. --- CH Shute 131 with party on porch, unusual, VG $20

53. ROGERS GROUP. Bierstadt 3291 Grand Review of Army of the Potomac, President, Cabinet, Grant, Sherman, Officers on stand in front Presidents House, instantaneous, yellow mt & tax stamp, Brady neg, VG $24

54. --- green mt, rich. Returned Volunteer, Exc $5

55. TISSUE. CH. G. Paris, elaborate studio set of man and maid at the well, VG-Exc. $4

56. --- E.L. early elaborate Bal Masque, prob Elliott photo, nicely tinted, rich, tinted, pricked, Exc $8

57. CH WILSON. 114A Scots Monument inst at view, Exc $5

58. --- 727 Urquhart Castle, The Keep, Exc- $2.5
Illustrated is the "Stereo Proxar" camera for close-up stereos built by Neal DuBrey of Taybank, Port Elizabeth, South Africa. Fitted with twin Zeiss lenses, this is actually a "twinned single lens reflex" as the images through the lenses can be examined through the viewfinder on top. These images are transposed by a series of prisms, so the picture is seen in stereo and exactly as it will appear on the film.

The camera takes 24 pairs on 120 film. The body was machined in aluminum, and the trim is engraved black polystyrene and leather. All exposed metal parts are brass. The large knob controls the sliding f/stop plates (f/5.6 to f/32) and the smaller knob is for focus. A lever moves the mirrors from the film path and then releases the focal plane shutter.

A hinged lid protects the lenses when closed and serves as a sunshade when open. An additional "eyebrow" in front of this lensshade is fitted to minimize internal reflections for sharper contrast.

The camera took over four years to design and build.

**EVENTS**

The 3rd Annual Photo Fair will be held on February 3 and 4 at the Santa Clara County Fairgrounds at San Jose, CA. Public hours are 10 A.M. to 5 P.M. each day. Further information from: David Cox, Photo Fair, P.O. Box 61915, Sunnyvale, CA. 94086.

On Saturday evening, February 3, there will be an informal gathering of stereo enthusiasts in Los Altos, CA. (only a few miles from the Photo Fair) at a location to be announced. Bring items for a show and tell session plus goodies to trade. Call for location and directions: Lou Smaus, (415) 941-0453 or Howard Frazee, (415) 968-1938.

The Florida Photo Collectors will host their 3rd Annual Camera & Photographic Trade Show on Feb. 17 and 18 at the Holiday Inn Biscayne, 112th St. & Biscayne Blvd., Miami, Fla. 33161. Admission is $2.00. Further information from: Florida Photo Collectors, P.O. Box 15224, Plantation, FL. 33318; or call (305) 473-1596.

The Club Daguerre-Darrah and The N.S.A. will have the gala opening of the Oliver Wendell Holmes Stereoscopic Research Library on Friday evening Aug. 10 at 8 P.M. prior to the N.S.A.'s Photo Show '79 on Aug. 11 and 12 at the Canton Art Institute, 1001 Market Ave., N., Canton, OH.
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 (PROVIDED PARTIES UPON REASONABLE NOTICE), CAN MEET INTERESTED PARTIES UPON REASONABLE NOTICE. THEY CAN BE CONTACTED AT: "SOUTHCOTT", PETCHES BRIDGE, GREAT BARDFIELD, BRAINTREE, ESSEX CM7,4QW, ENGLAND. PHONE (01371) 81-0566.

782 ---Another, Green Room, White House, also stolen from Jarvis. In G.Cond., $7PF.
783 ---Another, U.S. Capital (bldg.). A piracy from Bierstadt. In G.Cond., $10 PF.

The following 2 items are all glass stereoscopic views taken by Ferrier of Paris. A. and C.M. Ferrier are credited with invention of stereoscopic glass positives made from albumen in glass in 1851 (Gernsheim, p.195). These early glass views, signed 'Ferrier' in the negative (sometimes hidden under mat) even preceded the work of the Langenheim, are offered below. Early 1850's.

784 ---A good Alpine view showing pine trees & a stream. Passe-partout mat. In Exc. Cond., $16 PF.
785 ---A fine Alpine view of a waterfall. Passe-partout mat. In V.G. Cond., $20 PF.
786 Firth-A glass slide of Santas, an old settlement in Palestine (no. 653), signed in the neg. Some binding tape loose in V.G. Cond., $20 PF.
787 An attractive glass view of the gardens in the grounds of Buckingham Palace. In G.V.G. Cond., some slight soiling in the sky area, $7 PF.
788 Autochrome (color) stereo transparency (glass) c.1920's. 7 X 13 cm. Lovely courtyard scene. V.G. Cond., $15 PF.
789 Brevator Viewer-Needed to look at glass views properly. Nice example of polished walnut, c.1865, in the shape of a truncated pyramid. Lenses set in a flip-up panel. Lift-up door w/mirror panel (has crack) for reflecting light when viewing standard cards. G.Cond., small cutout in lens panel for nose clearance put in by original owner, $65 plus $3' ship.
780 Langenheim-The 1859 label; American Stereoscopic Co., Langenheim Lord & Co. Three views: Washington's Headquarters, Newburgh, N.Y. (one edge slightly skived), Niagara-Suspension Bridge & Honeymoon House (one edge cut into view by Beckers viewer), & Niagara Suspension Bridge (one edge cut into card only). Views are strong images, no fading & are in V.G. Cond., except for the above, $12 PF for the lot.
781 Anthony-Early yellow mt. w/revenue stamp on back. California No. 1, The Yosemite Valley. The first of this series. In G. Cond., some foxing, $10 PF.
782 ---Another, Bridge of Sigas, Venice, No. 1799.G.C., $4PF.
783 ---Another, Washington City series, No. 1933, U.S. Treasury Bldgs. Nice view w/bulletin post in foreground. G.C., $4 PF.
784 ---Another, No. 3900, White House(sic), Front View. G.C.5PF.
785 J. Thurlow, Menitou Col., "New Pike's Peak Trail, No. 159 Sphyans' Cave, Nice Imperial sized view of rock formation at cave entrance. In Exc. Cond., $7 PF.
786 ---Another, "Manitou and Vicinity-No. 11 Cliff House". Appears to be a resort hotel. People & Wagon in distance. In Exc. Cond., $7 PF.
787 ---Another, "No. 48, Menitou House". Another hotel in V.G. Cond., $5 PF.
788 London Stereoscopic Co., "Garrison Ferry, West Point. An early cream mt. of the dock & ferry, "West Point". c.1860, in G.C., some mount discoloration, $12 PF.
789 C.R. Savage "Black Rock in the Great Salt Lake". See p.76. Stereo Views, Darrah, for example of label on back. Nice view of rock(s) & people w/boat. In G. Cond., $6 PF.
790 The Polyscopic Stereograph-Lord Actin's Parlor (England). An unusual card w/photo, pairs on one card. Two of *The Ladies Wishing Chair* (rock formations) & the other two of "Dumlace Castle", Sq. - cornered yellow mt. in F.G.Cond., $35.00 PF.

7821 "No. 12310-Quickrifiers (37mm) mtd. on armored aeroplanes". A U & U gray curved mt. photo of front section of a French Veedro, LA. Type 3, c.1914, w/the gunner naming the Hotchkiss gun. A great WWI view in V.G. Cond., $12 PF.
7822 World War I-27 U & U gray curved mt. views of battlefield scenes, training, injured, etc. V.G.Cond., $25 PF for lot.
7823 "Pres. McKinley at the head of the council table, Cabinet Room, White House". A U & U gray curved mt. view, No. 4861, in V.G. Cond., $4 PF.
7824 Pres. Roosevelt (Teddy, that is.) poses on Glacier Point, Yosemite in this U & U gray curved mt. view No. 4935 in V.G. Cond., $5 PF. Nice scenic background.
7825 View on suspension bridge over Niagara. A London Stereoscope & Photographic Co. sq.-cornered cream mt. Nicely composed foreground w/rock & people & train on bridge in the distance. Wrong mt. used. (Labeled, "The International Exhibition of 1867.") In Gd. Cond., $7 PF.
7826 Knitting Mill. Cohoes, N.Y. Set of 2 green mt. cards: 1 of the power room (pulleys & belts) & the other of the knitting room (for stocking type items). G.C., $6 PF for the pair.
7827 "Tooth Drawing-Gently Does It". Typical English tinted comic view of a "dentin" & his 2 assistants. One holds a rock for "pain killing", while the "dentist" attempts to remove the patient's tooth w/string. In G. Cond., $7 PF.
7829 ---Another. Hunter poses w/fallen antelope. Unlabeled gray mt. In V.G. Cond., $4 PF.
7831 Chuck wagon. "Campout, Mouth of Cottonmouth(?)", penned on back. A Savage & Ottenger view in G. Cond., cardboard on back to reinforce crease between views, $4 PF.
7834 W.G. Chamberlein's Colorado Mountain Views. An artistic rendition of "The Gate & Pike's Peak", that displays this photographer's great talent. Yellow imp. sized mt.V.G.C., $6PF.
7836 ---Another View near Cold Springs on the Hudson. View of men at edge of stream. In G. Cond., $9 PF.
7837 Niagara Fall in Winter. Six magnificent views by Barker & Bierstadt. Orange & green mts. in avg. V.G. Cond., $7 PF.
7838 "850 Frostwork on Terrapin Tower, Niagara, N.Y." An orange mt. view by Bierstadt. Spectacular image of the ice-covered tower in V.G. Cond., $3 PF.
7839 Broadway, N.Y.C. Two interesting views w/traffic. Stereoscopic Gem orange mts. in G.C., $5 PF for the pair.
7840 No. 1259 Sentinel Rock & Hutching Hotel, Yo-semite Valley. Yellow view by Soule. G.C., c.1870, in G. Cond., $8 PF.
7841 Boston-7 imp. orange mts. by Ropes, 1 of Beacon St. Well, The Commons. The other a Statue of Hamilton. Well composed w/people strategically placed. G.C., $3 PF for pair.
7842 "The Great Johnstown Flood----1889". Tan curved mt. by Bonine, No. 27. Birds-eye view of a large area of stream wreak-age being viewed by people. V.G. Cond., $3 PF.
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WESTERN

1. INDIANS OF THE COLORADO VALLEY—U-wa, Wife of Chur-a-rum-um-peak. #5 Powell Survey USGS. Yellow mt., cab. by Hillers. Fine $55.00
2. INDIANS OF THE COLORADO VALLEY—Chur-a-rum-peak, and his friends #3 (shows 4 Indians, 2 with bows & arrows) same series as above. Fine $38.00
3. INDIANS—2 men & boy with bow & arrow, Powell survey, same as above except no label on reverse but logo on front. St. fading but good content. Good $32.00
4. MONTANA TERR.—W. H. Jackson USGS Survey of the Terr. #594, Arched Falls, Middle Creek, yellow cab. mt. F-VF $18.00
5. ALBUQUERQUE, N.M.—Church at Albuquerque #199 by H. Brown (shows people & st. front of church). Yellow mt. cab. VF $20.00
6. PUEBLO TESQUE GIRLS, carrying water—#64 by Bennet & Brown. Yellow mt. cab. Fine* $32.00
7. DARIEN EXPED. by O'Sullivan—lot of 6 views: #32 Turbo St. Scene [shows some exped. members], #19 Chipagua (boats), #8 U.S. Steamer Nipatie, Columbia Bay (creased between photos), #56 View in Tropical Forest, #20 Chipagana, group of Natives, #30 St. in Pinagana, Wash Day. All good-fine, minor chipping on #32 but nice view; some rare views. lot $165.00
8. MUYBRIDGE—Geyser Springs Hotel #876 Helios Flying Studio, Sonoma Co., Calif. Fine $27.00
9. LOS ANGELES—#3054 La Plaza by Payne, Stanton & Co., tan mt., circa 1886, bird's eye view. Fine+ $35.00
10. LOS ANGELES—Church of our Lady of the Angels by Ellis & Son. Green mt. cab., shows street beyond church towards mtns. Good-VG $30.00
11. LOS ANGELES—Cogswell's Sierra Madre Villa by Watkins #4827 New Series. Orange mt. VF $30.00
12. LOS ANGELES—The Cathedral #52 by A. C. Varela. VF cond. $27.00
13. LOS ANGELES—Buena Vista St. #3072 by Payne, Stanton & Co. Tan mt. cab. Lots of buildings looking towards mtn. VG $30.00
14. ALFRED A. HART—#215 Bear Valley & Yuba Canyon—CPR. VF view, Yellow sq. mt. $30.00
15. PORTLAND—Watkins #1204 Portland on "Wallamat" #4 panoram. of small town on river. VF-VEx. Yell. 1867 $26.00
16. YOSEMITE—Watkins #1124 Mirror View—beautiful MINT view of reflect. in water. Orange mt. $12.00
17. ALASKA—Klondikers in Council, #9197 Keystone 1898. Orange curved mt. Fine $9.00
18. ARIZONA—Watkins #4840 Casa Grande, Pre-historic ruins. VG Orange mt. New Series $8.00
19. LOGGING—Calif. Mammoth Trees, #1281 Soule of Cutting off section of Big Tree, Fresno Co. VF $17.00
20. SALT LAKE CITY—President Brigham Young's Residence by C. W. Carter. Green mt. Fine $20.00
21. ARIZONA MINING—#215 Benson Smelter by G. H. Rotherock Orange cab. mt. VG-F, nice view. $23.00
22. COLORADO—Rico, Color. by Louie Palenske. Commercial St. looking North, in 1889 view of primitive town only 1 yr. old. Cab. purple mt. VG, rare view. $22.00
23. COLORADO—Burro Pack Train #109 by Gurnsey - on their way to the San Juan Silver Mines (shows men & mules). VG $16.00

24. COLORADO, MANITOU—by Gillingham of Col. Springs shows town with mtn. behind. VF-Exc., sharp. $20.00
25. ALASKA—Campers on the Yukon #13145 Killburn. Buff mt. G $5.00
26. STEAMER—Minn. by Zimmerman, shows closeup of stern-wheeler on Lake Minnetonka. Orange mt. cab. Fine $12.00
27. MINN.—St. Paul by Zimmerman - birdseye of town on Green cab. mt. Find con. $9.00
28. FISHING—Baking Bread in Camp #3027 by Ingersoll. Great view showing equipment, horses, fish, and camp. Cab. flat light purple mt. Sporting Views Series. Fine $15.00
29. SPORTING VIEWS—same series by Ingersoll, shows tent & equip., canoe, and Indian guides. Fine $10.00
31. CIVIL WAR—same series #6190 Dead Confed. in the Trenches. Fine $30.00
32. CIVIL WAR—War For the Union, Ft. Marshall, Charleston Harbor, S.C. #3486 Anthony War Views, shows heavy artillery. VG. Orange mt. $25.00
33. CIVIL WAR—Castle Thunder #310 Anthony War Views, shows uniformed men outside prison. G-VG. Orange mt.$25.00
34. CIVIL WAR—Interior of Fort Sumter, Charleston Harbor, April 14, 1865, during the ceremony of raising the old flag—#3145 Anthony War Views- nice view. VG $35.00
35. CIVIL WAR—Camp Life, Army of the Potomac—Taking it Easy, early Anthony War Views #1505 (501 Broadway - Yell. mt.) many men, some with swords. VG $45.00
36. CIVIL WAR—The Ambulance Corps. #1078 Taylor Orange cab. mt. in F-VF - gt content showing man being loaded onto amb. wagon. $25.00
37. CIVIL WAR—Confederate soldier killed in the trenches, Petersburg line, #3177 Taylor Orange mt. Exc. $30.00
38. CIVIL WAR—A Field Hospital Scene #491 Taylor - a great view in exc. cond. showing many men, wounded being taken care of outside - sharp, rich print. $25.00
39. MAINE—lot of 8 views — 4 by Allen of Bar Harbor including interior & exter. of school house, post office & Harmer House and 4 scenic by Heywood of Mt. Desert Scenery. G-VF $12.00
40. NEW HAMPSHIRE—#83 Goodrich's Fall, Bartlett, N.H. shows several buildings, by Pease. VG $3.00
41. STATUE OF FAITH—shows men & equip. erecting statue at Plymouth 1877 by Morse & McIntosh. VG $10.00
42. NEW ORLEANS—Levee Scene of Steamer, cargo, & Blacks by Blessing. Good Yellow cab. mt. $12.00
43. STEAMER INTERIOR—Steamer Bristol, Main Saloon from America Illustrated. Orange mt. Good $8.00
44. MAGIC SERIES—8 views of the Great Mango Trick by Universe views. Curved mt., circa 1918 - a sequence with #2, 3, 4, 5, 7, 8, 9, 10. All Fine $25.00
45. ROUGH RIDERS—2 views by Strohmeyer & Wyman - The Yucatan carrying the famous Roosevelt Rough Riders & the Rough Riders packing for Santiago de Cuba. VG-F $10.00

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)