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1. **BONFILS.** 580 Garden of Olives Jerusalem. Exc- $3
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3. --- 653 Tiberias pan vu, Exc- $4

4. **CIVIL WAR.** Anthony 2466 Transports&Monitors on James, tax stamp, tinted Brady&Co, monitors dist, WV-Exc $20
5. ---Anthony 3410 Quarter Deck&Starboard Battery of US ship Pawnee, men&guns, G-VG $15
6. --- Bierstadt Bros 1322 Picket Guard&Prisoners nr Lewinsville, VA, rare series, GC $15
7. --- (Stacy) 603 Ft Sumpter sea wall looking N, E $12
8. --- Taylor&Austin 721 Bringing in the Wounded, E $12
9. ------ 2508 Burial of the Dead, Fredericksburg, Exc $12
10. ------ 6672 Camp in Mon. Garden, Chattanooga, Exc- $7

11. **DISASTER.** Chicago Fire unusual double sided advertising vu showing ruins Shreve, Crump & Low with fireman & smoke; obv. shows Bronze Dept New Waterrooms, Exc $15
12. --- Key 14416 Souffriere's Crater, active, VG $2
13. --- U&W Plantation native workers&refugees fm Souffriers eruption bet. Georgetown&Kingston $2.5
14. --- U&W just outside destroyed section 8 miles fm Souffriere Crater, people, houses, Exc $2.5
15. --- Key 14336 St Pierre old signal gun buried in it house ruins, Exc $3.5
16. --- Kilburn 14945 pan vu ruins St Pierre, Exc $3.5
17. --- White 8211 ghastly ruins S portion St Pierre, part city farthest fm Mt Peales, Exc $3.5
18. --- Whiting 9202 ruins principal st St Pierre, Exc $4.5
19. ------- 9206 ruin & desolation in every quarter, Exc $4.5

20. **FIRE ENGINE.** Universal View Co, WH Ran. On Duty, 2 steam pumphers close, 1 far, belching smoke, 1902, Exc $8
21. **GOOD.** English Master. 89 Shanklin, IW charming thatched Village, Crab Inn, Exc $5
22. --- 190 Cliffs nr Sugar Loaf Rock, Cheddar Gorge, E $4
23. --- 117 Natural Arched Rock, IW, Exc $4
24. --- Eastern Series 24 Garden Gethsemane & Mt Olives, Jerusalem, Exc- $5
25. ------ 81 Athens, Parthenon fm W, VG $4
26. --- Spain 286 Cordova bridge & gateway, Exc- $5
27. **HOUSEWORTH &CO.** 162 vu toward Mission Bay fm Pine & Powell, sympag near, Exc $24
28. --- 182 Grand Hotel cor Market&New Montgomery, Exc $16
29. --- 229 Bush St E fm Leavenworth, nice dirt st vu, E $24
30. --- 1660 Mt Watkins fm Mirror Lake, Exc $8
31. **LANGENHEIM.** 1858 The White House, typ contrast Exc $18
32. --- 1858 Niagara Bridge looking across RR track, E $12
33. --- 1854 glass hand titled, tinted Winter View Niagara, Table Rock, Canadian Side, Fine example, Exc- $12.5
34. --- 1856 glass tinted Winter View Niagara General View fm American Side. Fine example, Exc- $65
35. **OIL.** Detlor&Waddell cab size. 59 Gen vu Richburg NY oil field, dozens derricks, neg 62. Exc- $10
36. --- Burning Oil Well Bradford Pa, good vu, Exc- $14
37. --- close "Flowing Oil Well" gusher, good vu, Exc- $14
38. --- Storage Tank Farm, 35000 Bbls., Exc $10
39. --- Bradford field dozens derricks&RR, Summit City,E $10
40. --- Main St Bradford pan vu, Exc- $7

41. **PHOTOGRAPHIC.** Alden's Photograph Rooms & Alden's ferro-type Room's banners in interior of the Providence Arcade (#40). Exc- $12
42. --- HH Bennett 114 up river fm mouth 2nd ravinestereo camera direct opposite ledge mid-dist, VG+ $18
43. --- Ornate back depicting Palace RR Photograph Car Co RR car, back fine & clear, uninteresting vu $5
44. **PRES CLEVELAND.** Key11966 close Ex-Pres at desk, E $14
45. **PRES COOLIDGE.** Key28004 close at desk, VG-Exc $8
46. **PRES HARDING.** Key18506 at Inspiration Pt Yellowstone NP, good full side vu, Exc $6
47. --- Key18510 in cab Gt St Paul Electric loco, Idaho,E $4
48. --- Key18518 addressing Scouts,Butte close classic E $12
49. --- Key17393 good full front pose on home steps, Exc $8
50. **PRES HOOPER.** Key 28012 close headshdhrs as Sec Comm, E $12
51. **PRES T ROOSEVELT.** U&W 4952 signing bills, close Exc $4
52. --- U&W 7551 Inaugural address, 1905, Exc $4
53. --- U&W 10003 & family Sagamore Hill home, Exc $6
54. --- Key11863 & envys on yacht Mayflower, 1905, Exc $4
55. --- HC White 9902 full length in Cabinet Room, Exc $6
56. **CE WATKINS.** Pacific Coast 1260 Middle Blöck House, Cascades Columbia River, rare series, VG+ $16
57. --- 1573 Geyser look down Devils Canon, Napa Co, Exc $6
58. --- 1574 Steamboat Geyzers Devils Canon Napa Co, Exc $6
59. --- Pacific RR 63 Dutch Flat Placer Co, good pan town & hydraulic erosion, Exc $16
60. --- 210 Loaded Teams fm Cisco, good vu two 10 mule teams hauling huge double wagon loads, Exc- $28
61. **WHALE.** U&W 11232 skinning to get blubber, Long Island Beach, NY, fine action vu, Exc $8
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For The NATIONAL STEREOSCOPIC ASSOCIATION

Oliver Wendell Holmes Stereoscopic Research Library

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*All donations are tax exempt
By John Waldsmith

It is photo show time again and we are hard at work preparing for the N.S.A.'s Photo Show '79 on Aug. 11 and 12 at Canton, Ohio. Additional details appear in this issue. A major problem we have encountered at Canton are the accommodations. Two years ago we used the largest and reportedly the "best" motor hotel in Canton, the Sheraton, as our official headquarters. Service was lousy in all areas of the facility and some rooms were actually so unclean they were described as "filthy". Also there were several complaints that the Sheraton was too far a drive from the Canton Art Institute, site of the show. Therefore, last year we chose the Holiday Inn downtown as our headquarters. It is only a short distance from the Art Institute and seemed a friendly and clean place to stay. It is really the only motel downtown adequate for our needs. We booked 60 of the rooms for N.S.A. and asked them to inform us once it was full. Easier said than done. They overbooked another convention of Ohio football coaches (Canton is the football capitol of the world). To say the least, it was a mess. N.S.A. members arriving on Friday evening found their rooms were already filled by boozing jocks and they were sent to other motels in the area. Some 10 miles away! I will not go into a full description of the restaurant but if you are interested you might ask N.S.A. member John Craig for his colorful experience.

This year we will let you decide for yourselves where you wish to eat and stay. Included in this issue is a listing of available lodging plus a gourmet guide to Canton. We hope to see you at Photo Show '79.

Are you preparing or researching an article for our "Personalities in Perspective" feature? If you are, please contact Richard C. Ryder, 110-C Haddenhills Apts., Haddenville, N.J. 08033, (609) 854-3604). He is the editor of this feature and requests that he be informed of all work in progress. This will help him schedule the feature.

It has been brought to our attention again that some members are not receiving their Stereo World even though we know they were mailed. It is most important that you inform us of any change of address. The Post Office will not forward third class mail. We believe they treat some of our first class mail as third class because of the large size of the envelope. There is still a large number of pieces of mail being forwarded from Fremont, N.H. even though we informed the membership of the Columbus address last fall.

In this issue we begin two new features. A welcome addition is "newviews," a regular column written by our contemporary stereo editor, Linda S. Carter. Linda has been doing a super job gathering information of modern developments in stereoscopy. I am sure you will find her column an important contribution to Stereo World.

The other feature is "The Library Report." We will be reporting progress at the new Oliver Wendell Holmes Stereoscopic Research Library at Canton, Ohio. There will be listings of new acquisitions, exhibits and activities. The Holmes Library is your Library. Your support is vital to the existence of this important project. All donations are tax exempt. There will be a regular exhibit area, featuring items from the Library collection and from member collections. This exhibit will be changed about every month. Members coming through Canton are invited to see the Holmes Library exhibit area. You may visit or use the Library by appointment only. The exhibit will be located just outside of the library room and on view Tuesday through Saturday, 10 am to 5 pm; Sunday afternoon 2 to 5 pm; Tuesday, Wednesday, Thursday evening, 7 to 9 pm, and will be closed on Mondays. We hope to have the exhibit ready for the public about July 1. Write before stopping, if possible.

There has been some confusion in handling Stereoscopic Society memberships. Please address all inquiries concerning the S.S. to Norman B. Patterson, 2922 Woodlawn Ave., Wesleyville, PA. 16510.

Deadline for the next issue is June 9.
Members of the Board of Directors

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By Edward B. Berkowitz

Comparison With Other Disasters

Over the past few months as I have been doing research for this article, I've asked several associates if they knew which was the worst civic disaster, in terms of lives lost, in United States history. Not surprisingly, as my sample was limited to the northeast, the answers came back the San Francisco earthquake (1906), the Chicago fire (1871), and the Johnstown flood (1889). Respondents were surprised to learn that approximately 700, 300, and 2300 people died, respectively, in those disasters, while the estimate of

Figure 1. Galveston, Texas, today. The heavy lines demark the boundary between complete and partial destruction in 1900. Views D through I are approximately located.

lives lost in the Galveston, Texas disaster (1900) was 6,000. Most interviewees were not stereo view collectors, and had never even heard of the Galveston disaster.

Background
Before getting into the specifics of the fateful Saturday of September 8, 1900, a little bit of background about Galveston seems appropriate. Inspection of a map of Texas shows that Galveston Island is a strip of sand thirty miles long, from one to three miles wide, off the Texas coast, south of Texas City about 45 miles from Houston. Galveston City, which bore the brunt of the 1900 storm, is at the northeast end of Galveston Island.

In 1970 the population of Galveston City was 62,000 as compared to 38,000 in 1900, when it ranked third among American cities in wealth proportionate to population. At the turn of the century, not only Texas, but most of the southwestern region did business with the world by way of Galveston.

On the morning of September 8, 1900, although the busiest season had not yet begun, about two and one half million bushels of wheat and fifteen thousand bales of cotton were awaiting transhipment to ocean steamers from the city’s elevators, railroad cars and warehouses.

Galveston City, in 1900, was a beautiful city. Its surface was approximately 5 feet above tide level and its streets were fringed with live oaks. Oleander trees flourished and blossomed as no where else in this country, giving Galveston the name of the Oleander City. People from
interior Texas made the place their seaside resort on the gulf side, as well as the major port for their commerce on the bay side.

**Hurricane Forecast**

Records show that the hurricane which struck Galveston on September 8 was not a surprise, as it was first noted by the weather bureau in the West Indies on August 30. By the morning of September 6 the storm center was a short distance northwest of Key West, Florida, and indeed there was some question as to whether the storm would pass up along the Atlantic coast, a most natural course, based on barometric conditions over the eastern portion of the United States, or whether it would continue northwesterly over the Gulf of Mexico. Hurricane advisory messages were sent as early as September 1 to Key West and by the 4th more detailed information was supplied along the Gulf Coast as far as Galveston, and the Atlantic Coast to Norfolk, Virginia. On September 6, barometric conditions over the eastern portion of the U.S. changed, preventing the movement of the storm along the Atlantic Coast and it therefore continued northwest over the Gulf of Mexico. On the morning of September 7, a day before it struck Galveston, the storm was south of the Louisiana coast, and at this time storm signals were ordered for the entire Texas coast. The morning of September 8 the storm had increased in energy and was still moving westward.
D. "Sea-swept Galveston—A once prosperous section of beautiful homes near the beach—Disaster 1900," by Underwood & Underwood.

Most people went to business as usual. At 10 a.m. the northwest storm warnings were changed to northeast. At that point, it was clear that all of Galveston Island was in danger. The telephone at the U.S. Weather Bureau office in Galveston was in constant use and people came to the office in droves inquiring about the weather. The Bureau issued the following advisory:

"The tropical storm is now in the Gulf, south or southwest of us; the winds will shift to the northeast and probably to the southeast by morning, increasing in energy. If you reside in low parts of the city move to higher grounds." The warnings of the weather bureau were the means by which thousands of lives were saved. Galveston had been under water several times, but her people simply waited for the waves to roll by. It had been repeatedly threatened but never destroyed. Accordingly, its citizens came to feel as they had survived many storms there could be none terrible enough to overwhelm them. However, this storm was so severe that although it was forecast, it was impossible to prepare for such destruction.

Geographic Details

Figure 1 is a map of Galveston today, highlighting current points of interest and recreational areas. The map is intended to serve as a reference for the description that follows and for locating the approximate position (indicated by letters D to I) of stereo views which accompany this article. The heavy lines

E. "Sacred Heart Church, Galveston, Texas," No. 10988 by Keystone View Company.

demarc the boundary between complete and partial destruction by the storm in 1900. The information to draw the lines was compiled by firsthand observations by two members of the Houston Daily Post staff, and appeared in that paper on September 27, 1900. This legend to the map, which appeared in the Post, indicated that "it would be almost impossible to show it all just as it is for there is hardly a block in the city that did not sustain some damage from the wind, and none but that suffered from the water. The idea is only to show the wrecked portions of the city. That which is completely demolished is indicated by the heavy line commencing at 8th Street and Avenue A and extending around the gulf side of the city to Avenue L and about 45th Street where it takes a northward course back up to Avenue A again. All on the east, south, and west of that line (crosshatch) is a complete wreck, most of it swept as clean as the Great Desert and piled up along this line is a great mass of every conceivable article reaching in height from ten to thirty feet making a complete barricade around the city. Behind this wreckage is all that is left of Galveston and that in many places is torn and demolished. Not one house in twenty escaped uninjured; a few of the buildings in that portion of the city are completely wrecked."

The total area of destruction was about 1900 acres. The estimated number of dwellings, hotels, chur-
Ches, convents and business houses totally destroyed was approximately 7,000. Property losses were estimated at about $25,000,000 with storm insurance covering a meager $40,000.

The Fateful Day

Going back to September 8, 1900 at 2 o'clock in the afternoon, the wind in Galveston was coming out of the northeast, with a recorded velocity of 36 miles an hour. Under these conditions the water started to flow over the wharfs on the bay side of the island. It crossed the Strand, as the area bounded by Strand and Mechanic Avenues from 20th to 25th Street was called. The Strand was known to every business man in Texas as "The Wall Street of the Southwest."

Meanwhile, on the gulf side, a mile across the city from the Strand, the surf was breaking on the beach with a fury. At this point, businesses came to a general stop and some people who lived in frail tenements sought public buildings in the business section or went to the more substantial houses in their respective neighborhoods. Just before three o'clock the wind velocity reached forty-four miles an hour, by five, it was at seventy-four miles per hour. Then began Galveston's five hours of perilizing fear and destruction. By now the bay water in the business streets was high enough to cross the curbing and to enter many of the stores. On the gulf side, the waves swept over the beach and up against the nearest buildings sending a swirling flood among the blocks and among the houses several blocks from the ordinary surf line. Sections of tin roofing, pieces of slate, signs, cornices, everything that the now hurricane winds could pry loose were torn from fastenings and carried in the wind. The lighter frame houses, of which there were many -for the mild climate of Galveston encouraged frail forms of architecture, rocked like boats, and the least securely fastened were carried off their foundations, as shown in Figure A.

Most survivors indicated that the most terrifying period of this storm was from 5 to 7 p.m. That was when many who had waited in their homes for the hurricane to pass, recognized the severity of the storm and attempted to seek maximum refuge. Although those two hours represented a time of maximum mental torture, it did not include the worst of the devastation or the most appalling of the mortality. After five o'clock, while the force of the wind increased, its direction changed. It blew from the east and later from the southeast. Between five and six o'clock a velocity of 84 miles an hour was attained; and the anemometer at the weather bureau was carried away as the force of the hurricane became a matter of estimate and not of record. It is certain that it steadily increased and is believed to have reached 110, or possibly 120 miles per hour. At its greatest velocity the wind was coming from the southeast blowing directly from the sea against the beach side of the city. It was bringing in the gulf waves higher and higher.

Just before seven o'clock a tidal wave rolled in bringing behind it a solid wall of water four to six feet high. In expectation of overflows, most Galveston houses were built without cellars and upon foundations several feet above the level of the ground. In houses that remained firm, water suddenly rose from knee to armpit depth. Every foot of ground upon which the city of Galveston stood was now under water. Near the beach, it was fourteen feet deep at the highest point, in the streets from three to five feet. The flooding of the electric and gas plants left the city in darkness.

Stereo Views - Destruction

Stereo views of the Galveston disaster were published by Underwood & Underwood, Keystone, Griffith & Griffith, International View, and the Universal Photo Art Company. According to their catalog, H.C. White did not publish any views of the Galveston disaster, and amazingly, I have never run across a Kilburn Bros. view of the disaster.
I. "St. Lucas Terrace, under whose ruins 80 bodies were found after this photograph was made, Galveston Disaster," by Underwood & Underwood.

Most stereo views of the Galveston Flood appear to confirm historians' opinion that it was not the wind nor the water per se that destroyed a major portion of Galveston. It is believed that most of the houses would have weathered either the wind or the water, and thousands of lives would have been spared had either prevailed singly. But great mounds of debris, as shown in Figures B and C, were hurled again and again upon the east, south, and west fronts of the city, and these produced the destruction. Galveston's fate was not caused merely by the sweep of a cyclone, nor the deluge of a flood. It was the overpowering effect of hurricane waves, laden with wreckage, combined with its people's ill founded confidence, that Galveston houses could weather any storm.

By ten o'clock on the destructive Saturday, hundreds of acres of the residential district had been swept of buildings, as shown in Figure D. In the background of Figure D one can distinguish the residence of a Walter Grisholm, 402 Broadway, which was not damaged in the storm. East of the Grisholm house is Sacred Heart Church which was completely destroyed, as shown in Figure E. The approximate direction which Figure D was taken, and the location of the Sacred Heart Church (Figure E) are identified with the respective letters on the map (Figure I). The Sacred Heart Catholic Church was considered possibly the

The Sea Wall at Galveston as it appeared shortly after it was built following their recovery from the flood, No. 16577 by Keystone View Company.

The greatest wreck of a building of substance. Interestingly, neither the wealthiest nor the poorest of the people sustained the worst of the hurricane. Records show that the greatest loss of life and property was among the class that owned homes that had incomes from salaries and wages from professions and stores. Not a church congregation escaped the storm's impact. Figure F (located on Figure 1) shows the inside of St. Patrick's Church, completely wrecked by the storm. The Grand Opera House, Figure G (located on Figure 1), was totally destroyed, and the Galveston City Railway powerhouse, Figure H, with its massive dynamos and electrical apparatus, was torn to pieces. Nothing was left as far as one could see but a pile of brick and stone where once stood the well-known St. Lucas Terrace, a large three-story brick building reputed to be "one of the most fashionable apartment houses in Galveston" (located on Figure 1). The Underwood & Underwood caption to the view indicates that subsequent to the taking of the photograph, eighty bodies were found in the St. Lucas Terrace ruins. By contrast, a source written at the time of the disaster, and considered to be somewhat yellow journalistic states, "out of thirty-seven persons reported to have been in the building when the storm started its work of destruction, the Terrace had fifteen killed." On the bay side, the magnitude of the wreckage at the wharves is clearly depicted in Figure J.

According to a witness the Strand "was lined on both sides with crumbling walls and wrenched buildings, and the street was a mass of debris, such as metal roofs rolled up like a scroll, splintered timbers, iron pillars, broken stone and bricks."

Aftermath

At the end of the first week, 2,600 of the dead had been disposed of, by burial or burning, on the island alone. Marshall law was proclaimed, and all able-bodied men were set to work upon the removal of the wreckage from the streets. Five weeks after the storm, reportedly, a score or more dead daily were being found and burned. "Few not one in one hundred, could be identified."

The endurance and recuperative power of the people of Galveston was truly amazing. Sunday, September 9, the living, half dazed, subsisting upon remnants of water-soaked food and a mixture of rain and salt spray, regrouped. Within twenty-four hours leaders such as are born in emergencies, had appeared. By Monday the thirty thousand living were absorbed in the disposition of their dead. On Tuesday, law and order was established. Organization had come out of chaos. Eight days after the hurricane, ships were being loaded with grain from the elevators, some of which had lost their roofs. The local newspapers did not miss an issue, though for two or three days their editions were single sheets, the size of handbills run off on job presses. This effort and a stunning editorial entitled "Galveston Shall Rise Again" helped restore confidence. Banks opened for business on the third day after the storm. After this disaster a great sea wall was erected (Figure K) seventeen feet high and ten and a half miles long. In addition, to prevent future disasters, millions of cubic yards of sand was dredged out of the bottom of the Gulf and the level of the city was raised nineteen feet. The combined effort afforded protection to the city during the 1915 and 1961 hurricanes.

Now, nearly four generations and two major hurricanes later, the city of Galveston is alive and well, as evidenced in the song recorded by Glenn Campbell.

Acknowledgements

Special thanks is extended to Mrs. Kay Salzer for her assistance in preparing the manuscript, and Mr. William A. Ward and Mrs. Carol Ann Depra, of the Galveston Historical Foundation, for supplying salient information for the article.
The Stereo Daguerreotype in San Francisco:
A Short and Unsuccessful Career

A) Stereoscopic Daguerreotype in a Mascher Case. Taken by R.H. Vance in 1854. (Courtesy California Historical Society)
By Peter E. Palmquist

"The most WONDERFUL improvement of the daguerreotype since its discovery!" Thus, did San Francisco photographer James M. Ford, herald the arrival of the stereoscopic daguerreotype to the City by the Golden Gate. "Extraordinary, unrivalled, novel, and Nouveau," echoed the other daguerreotypists of the city eager to capitalize on this latest discovery of the photographers art.

From it's inception, in early 1852, the idea of daguerreotype likenesses in stereo seemingly excited the imagination of the American public. Starting in the East, the stereo craze quickly spanned the continent. By the winter of 1853-54 most of the principal daguerrean galleries of San Francisco boasted "Steroscopic Pictures." Yet, despite the great clamor and fanfare which had accompanied the establishment of this novelty, the public's patronage proved unsatisfactory. By 1856, the process was all but obsolete.

The very first mention of a stereoscopic daguerreotype seems to have been made in the London Mining Journal. Later, in an extraction by the Scientific American of May 8, 1852, the article reported having seen Stereoscopic Daguerreotypes at the establishment of Messrs. Voigtlander and Evans at Knightsbridge, explaining: "...two distinct copies of the same image are simultaneously taken in two different cameras...the two daguerreotypes so taken are placed in a peculiarly constructed box, termed a stereoscope, which admits a view of one picture to the right eye only, and the other to the left."

Also, in 1852, the Boston firm of Southworth & Hawes showed a stereoscopic daguerreotype of the Greek sculpture "The Laocoon" in the Boston Athenaeum; the June issue of the magazine To-day found "the illusion...absolute." The success of this venture prompted them to build a "Grand Parlor and...

---

**FIRST PREMIUM**

**DAGUERREOTYPES.**

**R. H. VANCE**

HAS JUST BEEN AWARDED THE FIRST PREMIUM for the best Daguerreotypes exhibited at the State Fair. Mr. V. would be happy to wait upon any one wishing a

**Perfect Likeness.**

The arrangement of his rooms and lights are superior to any in the State.

ROOMS—New Building corner Montgomery and Sacramento Streets, entrance on Montgomery.

---

**R. H. VANCE'S**

Stereoscopic Daguerreotypes

Mr. V. Challenges the world to produce more perfect ones than he is now executing. This beautiful style was introduced into this city by him, and the boldness of outline and brilliancy of tone of all his pictures, readily distinguishes them from all others.

---

Stereoscopic Pictures.—R. H. Vance has just received, per Wells, Fargo & Co. and Adams & Co.'s Expresses, a fine lot of Stereoscopic Cases of different kinds. Those wishing Stereoscopic Pictures would do well to call soon, as they are going off fast. Having received a new instrument, children can now be taken as well as grown persons. We would say, do not condemn the Stereoscopic Daguerreotypes until you pay us a visit and see a perfect one, as many taken in this city are very imperfect.

C) First Advertisement for stereoscopic pictures in San Francisco. S.F. Commercial Advertiser (November 21, 1853).

STEREOSCOPIC DAGUERREOTYPES.

THE most wonderful improvement of the Daguerreotype since its discovery. Two Pictures are taken and set in a case expressly adapted to them, and when viewed through a pair of lenses, but one is seen, and this stands forth like beautiful statuary, clothed with all the attributes of life. Those who have not seen this astonishing phenomenon, are invited to call and view specimens of these really beautiful works of art, at FORD'S DAGUERREAN GALLERY,
202 and 203 Clay street,
(Entrance, first door below the old Post Office Building.)

[Advertisement for Ford's Daguerrean Gallery. S.F. Daily Evening Picayune (January 17, 1854).]
Daguerrean Galleries.

STEREOSCOPES—Having just received a good assortment of Stereoscope Cases by express, from New York, Mr. SHEW announces that he is now prepared to execute Stereoscopic Likenesses, which cannot be excelled for artistic merit, and having a large sky-light, can work equally as well in cloudy weather.

All persons wishing to examine specimens taken by this truly wonderful process, are invited to call at

SHEW'S Daguerreotype Rooms,
decl 2 1m corner of Montgomery and Sacramento streets.

E) Advertisement for Shew's Daguerreotype Rooms. S.F. Daily California Chronicle (February 8, 1854).

Keep it Before the People!

THAT HAMILTON & SHEW ARE TAKING
Daguerreotype Likenesses
FORTY PER CENT. CHEAPER than any other respectable establishment, and in a manner that cannot be excelled in the world. Our Rooms are neatly fitted up with a Private Parlor and Toilet Rooms for Ladies; they are easy of access, being up only one flight of stairs—and NO SALOONS in the vicinity.

Particular attention is requested to our STEREOSCOPES, first introduced and taken in this city by Mr. Hamilton;—price reduced from $15 to $10!

Our CRAON DAGUERREOTYPES are the admiration of all. Satisfaction guaranteed, or no charge. Single Likeness Piece ONLY $3, inserted in a neat Morocco case. Remember the place.

HAMILTON & SHEW,
163 Clay street, (Rabe’s Building,) South side.

§57—No connection whatever with any other establishment.

DAGUERREOTYPES

DU NOUVEAU! DU NOUVEAU!

Daguerreotypes, Stereoscopes.

R. H. VANCE, au coin des rues Kearny and Com-
mission. He promoted the use of magnifying instru-
ments for daguerreotypes of the last mode, and is
eccessarily in the position of executor of the portraits
stereoscopes. His advertisements also implied that
the daguerreotype was the most developed in the
European arts. His motto, "Always Something New!"
was his motto. By February 1854, all of the major San
Francisco daguerreotypists joined Vance's lead in touting
the Stereoscopes. Even foreign language newspapers such as the
L'Echo Du Pacifique contained flamboyant advertisements for "les
plus beaux Daguerreotypes et Stereoscopes." On February 22,
1854, this same paper simultaneously
featurd advertisements for the
stereoscopic technique at the
daguerrean studios of R. H. Vance,
William Shew, Starr & Johnson,
and J. M. Ford.

Soon the process was available in
Sacramento, San Jose, Marysville
and other nearby towns in the cen-
tral California region. Despite the
fanfare, the public was resistant to
the new technique. In part, this
was due to the high price of the twin
images and the accompanying Mascher
Case.

By November 1854, prices were
going down. A Mr. Hamilton (who
claimed to be the first to practice the
stereoscopic technique in San Fran-
cisco), and his new partner, William
Shew reduced the price of their
stereoscopes from $15 to $10. Un-
fortunately, for the stereoscopic
daguerreotype, other photographic
techniques and improvements began
to occupy center-stage. The
ambrotype process made it's entrance,
promising "glare-free" images for a
greatly reduced price.

Gallery advertisements also
came embroiled in the controver-
sy which attended the introduction of
"Cutting's Patent" for improved
ambrotypes. By 1856, paper
prints made their appearance in San
Francisco. Leatherettes, and
Melainotypes enjoyed their
dominance in the United States.

Not so, the process of stereo pho-
thography, however. Stereographs
in glass made their entrance and were
soon followed by stereographs on
paper. San Francisco photographers
embraced these new procedures and
by 1870 had become a mecca for the
production of stereograph images
that rivalled those produced
anywhere in the United States.

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L'Echo Du Pacifique (February 22,
1854).
The N.S.A. will hold Photo Show '79 in Canton, O., Aug. 11 and 12. This Trade Fair will feature all types of photographica for sale. All N.S.A. members and their families are invited to attend and to participate in the activities. The show will be held at the Cultural Arts Center on Market Ave. N.

Saturday morning the Show will open at 10 a.m. with a Trade Fair of over 50 tables, and an exciting competitive exhibit of outstanding stereo items, from the collections of N.S.A. members. Members are invited to obtain table space ($30) where they may display items for sale or trade. The competitive exhibit is open to all members of N.S.A. It will include 19 categories of stereo views and viewers. We have dropped stereo cameras from the competition because of lack of interest. Cameras may be exhibited on a non-competitive basis as category No. 20. Ribbons will be awarded to the "Best" in each category, as voted by N.S.A. Official Photo Show '79 Judges. Judging will be based on attractiveness of exhibit, selection of subject matter, condition and rarity. Saturday evening, just prior to the "Spotlight" auction sale, the winners will be announced.

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

The Competition

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

2.) Entries must be received by the competition Director no later than Saturday, July 28. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.

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

4.) For members not attending the Trade Fair—Mail your entries by insured mail or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of Aug. 6, prior to Friday, Aug. 10.

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

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

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

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

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

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

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

12.) All items will be judged by the N.S.A. Official Photo Show '79 Judges on Saturday, Aug. 11. They will be asked to judge on a number point system.

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

(Cont. on page 31)
How "Stereoscopic" Television Is Shown

John L. Baird Produces Moving Images Which Are Given the Appearance of Solidity

By R. F. Tiltman

The last few months have witnessed spectacular advances in television. In June, John L. Baird demonstrated before Professor Fleming and other distinguished scientists and press representatives the transmissions of persons illuminated only by ordinary daylight, thus removing television from the laboratory to the out-of-doors. This was followed almost immediately by transmission of objects in natural colors, as described in Radio News for October; and now, immediately on top of all this, comes the demonstration of stereoscopic television.

Television images in, apparently, three dimensions were demonstrated for the first time on August 10 in the Baird laboratories in Long Acre, before an audience of scientists and representatives of the press.

THE PRINCIPLE OF THE STEREOSCOPE

Stereoscopic television gives the image the appearance of solidity or depth, so that it does not look like a flat picture, but like an actual living object. The stereoscope does the same thing for photography and, in explaining stereoscopic television, we must first of all examine the principles of stereoscopy. The appearance of solidity or depth which we have arisen from the fact that we view the exterior world through two eyes, each of which sees the scene from a slightly different viewpoint. The mind combines these two different images into one, and it is the blending of the left-eye and right-eye images that gives the impression of depth.

In the stereoscope, with which we are all familiar, two photographs, taken by cameras separated a distance equal to or greater than the distance between the two eyes, are placed side by side in a viewing device consisting of two prisms, so arranged that on looking through the prisms the images are converged and made to overlap. The extraordinary result is then obtained that, instead of our seeing two overlapping images, the mind combines these two dissimilar pictures into one composite view; and this
The preceding reprint from Radio News of November, 1928, shows that interest in stereoscopic television has been around as long as television itself. Although commercial television was still two decades away, experimenters had already begun the pioneering work which would eventually lead to the system in use today. Radio was still in its childhood; the most important innovation at this time was the manufacture of sets which operated using household current and didn't require expensive batteries! Understandably, the technology was not yet adequate for the demands of quality broadcasting of pictures or movies. The familiar picture tube had yet to be developed; most experimental systems such as this one utilized a small neon tube. The 1½" x 1 ½" picture was produced by the interaction of this tube, whose brightness would vary with the subject, with a motor-driven scanning disc. The perforated holes in the disc scanned the neon tube from top to bottom following exactly the simultaneous scanning of the subject in the studio. The resulting picture was tiny, flickered considerably, and lacked detail, due to the very limited number of scanning holes. Still, without efforts such as these, the brilliant, sharp sets of today would never have evolved. It's a shame that stereo was left by the wayside in the process. (Reproduced courtesy of John Weiler).
“FIRST PHOTOGRAPHS is a forthcoming book that I am presently researching. Each photograph in the book is to be the first photograph ever taken (or the earliest extant) of a particular place, event, or phenomenon. The range of subjects is enormous—sports, science, inventions, politics, local history, exploration, medicine, personalities, landmarks, cultural events, and photography itself. Some of the photographs will be geographic as possible, with contributions from early European, British, and American photographers, and the unusual from the world’s photographers today.

I am the former Curator of the Royal Photographic Society, London, and am currently Assistant Professor of the History of Photography at Cooper Union in New York City. My previously published books include REALITY RECORDED: EARLY DOCUMENTARY PHOTOGRAPHY (N.Y. Graphic Society, 1974); THE MAGIC IMAGE: THE GENIUS OF PHOTOGRAPHY FROM 1839 TO THE PRESENT DAY, which I wrote with Cecil Beaton (Little, Brown and Co., 1975); and FOX TALBOT AND THE INVENTION OF PHOTOGRAPHY (Camera-/Graphic Press, 1979).

FIRST PHOTOGRAPHS will be a landmark book. I hope I may be able to include one of your photographs in it. Do you have any photographs in your collection or archives that might be suitable? Even if you are not certain if your photograph is the “first,” if you think there is the possibility that it might be, I would very much like to learn about its existence.

If you have a group of photographs taken by a particular photographer or at a particular time that you believe is a very early “coverage” of some event or place, I would be interested to learn of these as well. Some photographs in the book will have to be captioned “From the first group of photographs taken...” as it would be impossible to say which one in the group was taken first.

If you know of any other collection which might have “first” photographs, please notify me of their name and address.

Thank you very much for your help. It is sincerely appreciated.”


“I have been quite pleased with the results of my switchover to EASTMAN COLOR NEGATIVE FILM 5247 and recommend it to all NSA members shooting 35mm stereos. It gives you the advantage of a negative from which you can have made either transparencies or prints. Unfortunately, no lab offers stereo mounting services, but this is offset by great results. I find that prices are lower than with any other color film - developing, printing and mounting of regular 36 exposure rolls of 2x2 slides is $5.83 plus 30¢ outgoing postage and includes a fresh roll on the return. It has given me superb results in copying old views for my historical slide program. Labs offering this film have ads in all of the photo magazines. I use Dale Laboratories of Hollywood, Florida, and haven’t had a failure in any of the thirty or so rolls I have used to date.”

Clem Slade, Jacksonville, Fla.

“Your address has been given to me as a possible source through which I could locate views of the following subjects: Christian Science Church, Boston, Mass.; Christian Science Church, Concord, N.H.; Homes of Mary Baker Eddy at Pleasant View, Concord, N.H. and Chestnut Hill, Mass. I would appreciate knowing whether or not stereographs were ever made of these views and if they are obtainable today.”

Robert J. Golder, 96 Conrad Street, Braintree, MA. 02184.

“About 15 years ago I ordered a camera from a company in N.Y.C. It cost around $7.50 and I don’t know whether it was new or used. Similar to a cheap Brownie only wider, had a slider so you could snap either one or two pictures to each negative, so you could get 8 or 16 snaps to the roll, or 8 stereo views to the roll. I believe it used 127 film.

“Later I bought a Linex Stereo outfit (camera and viewer) for making and viewing positive color transparencies, which I still have. So I gave the first one to a friend.

“Lately I decided I’d like to make stereo views to use in one of my Holmes-type stereoscopes (I have 4). I asked the friend if she would give, sell or loan the camera back to me. She said she would give it to me. She said the kids broke it and she threw it away. So now I don’t even know what camera company made it.

“Could anyone give me any information on this camera? It made good pictures and stereos, under the same conditions as an ordinary box camera is used.”

Cecil D. Clayton, Slughters, Ky. 42456.

We neglected to note in the Jan.-Feb. issue that Cynthia Elyce Rubin’s article “Shaker Stereo Views” was reprinted by special permission from the Museums of American Folk Art in New York. Our apology for this oversight.

Announcement

We are proud to announce the appointment of A. Verner Conover to the N.S.A. Board of Directors as our Treasurer. Richard Russack, the founder of N.S.A., will remain as the Chairman of the Board. John Waldsmith has been appointed Curator/Librarian of the Holmes Stereoscopic Research Library at Canton, Ohio. Mr. Waldsmith will continue as Vice-President of N.S.A. and Managing Editor of Stereo World.
By Richard C. Ryder

He was born in Litchfield, Conn., on June 24, 1813, the son of Lyman Beecher, one of the nation's most eminent pastors. Following his father's wishes, Henry Ward Beecher entered the ministry, and his career ultimately outshone that of the elder Beecher.

After Amherst College, Henry attended Lane Theological Seminary in Cincinnati, where his sensitive nature rebelled against the stern Calvinist doctrines. With an intense, highly emotional faith and the determination to preach the Gospel as he envisioned it, Beecher in 1837 accepted the pastorate of a small church in Lawrenceburg, Ind. Here and later at Indianapolis the young minister's unconventional style, picturesque language, and quick wit soon gained him a following. His *Seven Lectures to Young Men* (1844) evinced a strong tendency toward social reform.

As his opposition to slavery mounted, Beecher, with his unique flair for the dramatic, held a mock "slave auction" on the platform of Plymouth Church. These were the years of "Bleeding Kansas" when Free-Soilers and Pro-Slavery elements sought violently to bring the territory into alliance with their respective sections. Beecher led his congregation in subscribing twenty-five Bibles and twenty-five Sharps rifles to the free-soil Emigrant Aid Society. Sharps rifles quickly became known as "Beecher's Bibles."

In 1859, Beecher sent an invitation to an aspiring Illinois lawyer to speak in Plymouth Church. The address, shifted to the Cooper Union and given on February 27, 1860, paved the way for Abraham Lincoln's nomination for the Presidency.

In 1863, Beecher journeyed to England where, in a series of brilliant speeches before largely hostile audiences, he heightened British respect for the Union cause in the Civil War.

On Good Friday, April 14th, 1865, a flag rose over a battered pile of rubble in Charleston Harbor; with appropriate ceremonies the Union had returned to Fort Sumter. Rev. Beecher was present to deliver the oration.

With the return of peace, Beecher's plea for prompt reconciliation with the defeated South in the "Cleveland Letter" brought him much criticism and abuse. He continued to work for Blacks through his backing of the Freedmen's Bureau and his sponsorship of Fisk University's Jubilee Singers. A strong supporter of the Woman Suffrage movement, Beecher also was an advocate of phrenology, that bizarre nineteenth century pseudoscience.

Scandal swirled around Beecher in 1872 when Theodore Tilton accused the minister of adultery with his wife. Tilton had been one of Beecher's proteges who split with him over the "Cleveland Letter" and bitterness had grown between them. Although a church committee exonerated Beecher, Tilton in 1874 brought charges against him.

(Cont. on page 31)
By Norman B. Patterson

Growth The big news for the Society is the large increase in membership which we have experienced since the beginning of the calendar year. I do hope the new (and old) members will understand and bear with us as the folio secretaries do what is necessary to adjust to the higher numbers of participants. This is a new experience for the present officers as we have not dealt with such a sudden, large increase before. More members mean longer travel times for the folios, and more folios must be started in order to keep them arriving at about one per month. This cannot be done instantaneously and there will be a period of adjustment and slow-down until enough new folios are in place to correct the imbalance.

Transparency Folio Divides There is now no way we can avoid splitting the transparency group into two circuits. Details will be explained by Lou Smaus in the folios. But, new members should not be concerned that they will be out of touch with the Alpha Circuit if they are assigned to the Beta Circuit. Many of the better slides of the past several years which had completed the circuit, along with some new ones by veteran members, have been rushed to the Beta Circuit. The new folio boxes, rather than starting empty, will be well stocked with first class views and should be quite a treat to see. This will nourish the Beta Circuit for some months to come after which Lou Smaus will have the rest of the problems solved. He may have some treats for us by then.

Lou Smaus Reports The questionnaire, sent out with the dues notice, did not enlighten Lou too much. Many would prefer the status quo, or as Lou put it "...like people saying, 'I want to live in the Santa Clara Valley just like it was 30 years ago'...". Otherwise, members were equally divided as to the manner of splitting the group when it becomes too large to manage (which has now come to pass). In general, there was little concern over the time it took to complete the circuit so long as folios continued to arrive on a reasonably regular basis—about one per month.

There was some support for special interest folios with a route list of 15-20 members. The better slides from these smaller groups could then be invited to take a grand tour among the total membership in an 'honors folio' from time to time. Needless to say, these excellent suggestions can only work if there are individuals willing to take some added responsibility. Each such circuit needs a deputy transparency secretary to oversee it—we need one now in the Beta Circuit. Such a person should have a reasonable expectation of a stable address for some time.

"Heather Smith captures Santa Claus," by Doug Smith. (Courtesy of Norman B. Patterson).
time to come.

Volunteers are needed We can do anything so long as we have interested people willing to carry out the details. Society members who would like to help out or who have a special folio idea that they would be willing to spend effort on are by all means encouraged to let us know.

The Print Folio An even greater increase in members has been experienced by the Print Folio. But, since its resurrection began just a year ago last February, it has still been able to absorb the growth without quite the same consequences. Still, the number of folio boxes circulating has to about double to keep successive arrivals averaging six weeks apart. Some would prefer even more frequent arrivals. Doug Smith has been doing a yeoman job in handling all this as the numbers of printmakers has soared past the 30 mark and still climbing. Not only has Doug succeeded in creating a circuit, healthy in numbers and enthusiasm, but the quality of the views has reached an impressive level. The arrival of a print folio really makes the day, so far as I am concerned.

Newsy Notes Brandt Rowles, our stalwart General Secretary, has left the bayous of Louisiana and is taking up work and residence near the Fingerlakes of New York. More on that later.

Louis Smaus attended the Western Photo Collectors show in Pasadena last fall and entered an exhibit entitled "Inhabitants and Habitations of Yosemite, c. 1870" with 25 views from his collection. He won the award in general images (both stereo and mono) category. Lou also entertained a number of our Society members at his home in February where they enjoyed projecting quite a few stereo slides. Frank Farrell showed his binocular arrangement, the results of which have fascinated most of us in the transparency folios. I'm sorry I missed that evening.

Linda Carter's April visit to the Scanning Electron Microscopy meeting should lead to an interesting report to us as one of the topics is 'Stereo Techniques.'

Print Folio members are pleased that Heather Smith, Doug's daughter, responded so well to her serious operation. She is quite a trooper and is shown in the illustration shooting Santa Claus (inmono?).

Voting results Complete returns for the transparency circuit covering the period from Jan. 1978 through Sept. 1978 have been distributed to the members. Those with 50 points or more are: Paul Wing, Jr. 108 pts; R.E. Markley 57 pts; Paul Milligan 57 pts Phil Tyler 53 pts; Lou Smaus 51 pts; Thirty first place votes were garnered by Wing, followed by 13 for Tyler, 12 for Milligan and eleven each for Robertson and Quinette. Paul Wings' tremendous hypers continue to fascinate all who view them, as do all his other fine views.

William Shepard A most interesting member from Bloomington, Minnesota is Bill Shepard who participates in both print and transparency circuits. Bill is 36 and is employed by Honeywell as a Human Resource Development (read "Training") Specialist. Originally from Northern Iowa, he has lived in the Twin Cities for thirteen years. His interest in stereo started when his father took him to see "Bwana Devil" in 1953 (now, how many of you can say you saw Bwana Devil on its first and, I think, only run? As I recall, it was a stinker but I enjoyed the stereo stunts, nevertheless). He went on to see most of the 3-D movies then, but didn't pursue 3-D as a hobby until he graduated from the University of Iowa in 1964. He bought at that time a used Realist and began shooting. He has been doing that quite actively since, although it is only recently that he became serious about the art and technique of photography.

As a 3-D collector, he has accumulated a new 2.8 Realist, a second Realist with wide angle lens, a Revere, Kodak and TDC Colorist. He also collects antique views, specializing in views of London and England. He has quite a number of holograms, both still and multiplex. He also has framed posters from most of the major 3-D movies. He is, undoubtedly, one of the most unreformed 3-D addicts in the Society. May his tribe increase.

He will display his movie posters this year at Photo Show '79 in Canton, Ohio, and many of the Society and NSA members will get to see them and talk to Bill in person.

He does have non-stereo interests. He is a Sherlock Holmes buff and belongs to the "Baker Street Irregulars". He collects and trades Betamax Videotapes, primarily of horror movies. Just one of the many interesting people one meets in the Stereoscopic Society.

Inquiries regarding the Society should be directed to Norman B. Patterson, 2922 Woodlawn Avenue, Wesleyville, Pa 19610.
new views...

By Linda S. Carter

This is the first installment of a new department in Stereo World in which I will attempt to bring together all the information which is of interest to the stereo photographer. That is, new ideas will be presented to the maker of new views. Product announcements, new developments, club notices and the like will be printed here. I invite all the readers of Stereo World to contribute to this column by sending your information to me, c/o National Stereoscopic Association, P.O. Box 14801, Columbus, Ohio 43214. I especially would like to have meeting notices and reports of activities of stereo clubs throughout the country.

THE INTERNATIONAL STEREOSCOPIC UNION includes us all. The ISU is a union of stereo organizations in Europe, Australia, and the US. (If you would like a complete list of the member organizations in the ISU, send a stamped, self-addressed envelope.) The ISU publishes a magazine titled Stereoscopy, which comes out somewhat quarterly, and contains much information of value to the stereographer. Issue No. 7, which was the last issue of 1978, contains the informative article, "A new method for stereo drawings" by Lucien Lombard. Because of the advances in electronics, most of us have in our possession a pocket calculator. Instead of using it to balance your checkbook, Mr. Lombard describes the trigonometric calculations necessary to calculate the position of various points in stereo drawings. Issue No. 8 includes an article entitled "Stereochemistry and Stereomicroscopy" by NSA member Harold Fisher; lots of news about advances in 3-D photography, and discussions by Ernst Steinbracher and Don Jeater about stereo projection. Both of these issues would be valuable to have. For photocopies of each issue, send $1.00 for each issue desired.

AN INFORMATION EXCHANGE has also been arranged through the International Stereoscopic Union. Abram Klooswijk of The Netherlands is collecting magazine articles, advertisements for new stereo equipment, etc., and periodically sending reproductions of this material to the various member organizations. If you have any interesting tidbits for this column or the information exchange, send it to us. We will be gathering such information for forwarding to The Netherlands. If you would like to view the first packet that arrived, send us a note requesting to borrow the "ISU information packet."

A NEW STEREO CAMERA AND PROJECTION SYSTEM is being announced by the Societe Internationale de Division en Relief Analogique, or Sidera. After carefully hand-picking Zenza-Bronica EC-TL and Mamiya M 645 bodies which meet their specifications for optical path length, Sidera mates them to their Aredis twin-lens stereo system. Using 120 roll film, a stereo pair of 25mm x 25mm images are recorded side by side. Registration problems do not occur, because the images are not transposed in mounting. The projection system does the transposing at the polarizing stage. The axial separation between the taking lenses is 30mm, which Sidera claims is "logical, natural, and practical. It is related to the normal focal length of the lenses: 35mm." The lens systems are claimed to be of very high quality due to "traditional fabrication techniques and hand assembly in quite small runs." They don't plan to make more than 100 units at first. And the system is quite expensive. To obtain copies of the specifications (in French) and the English translation the NSA obtained, send $2.00.

TELEVISION IN 3-D is the subject of two articles brought to my attention recently. First is the March 6, 1979 Detroit News report about a trial of 3-D broadcasting to begin this spring in Sydney and Melbourne, Australia. The method used is further described by Leendert Drukker in the April 1979 Popular Photography. In this system, the scene in all its dimensions is recorded on the film. Dual images are not produced. In addition to the plane of focus, the foreground and background, which will be less sharp, will also be recorded. The Digital Optical Technology System (or DOTS) uses "a lens vertically split by two complementary filters, red on one side, cyan on the other. Thus the left- and right-eye perspectives are color-keyed on the film... When the color-keyed images are seen — projected or printed — without glasses, there is a slight lateral fringing in the defocused regions; red to one side, cyan on the other. This isn't pronounced, but it is there. Seen through DOTS glasses, they do not show, but instead enhance the image stereoscopically; each tint acts as a cue to an eye. Whatever is filmed — or photographed — out of focus will still be out-of-focus. In fact, such fuzziness is one of the familiar cues to depth. Another, of course, is that whatever is in the..."
foreground hides what's in back; stereo separation is just one of the cues to depth." (Quotation from the Drukker article.) This system will be compatible with existing television transmission systems. The viewer will only have to wear special glasses (red and cyan filters) to get the three-dimensional effect. If the glasses are not worn, the image will still make sense; not like the polarizing or anaglyphic systems where the image without the decoding devices (glasses) is a real mess of fuzzy, funny-colored images. Also, with the DOTS system, the viewer need not hold his/her head perfectly straight; the registration of the image will not be destroyed if the viewer lays his/her head on a convenient shoulder.

We wait for news of how this system will work out, but there are already some reservations. The first, of course, is the colors. It seems that use of the colored filters to encode and decode the three-dimensional information will only produce serious color-shift problems while viewing. Also, since the system relies upon defocusing of the foreground and background — in fact, the color filtration in the lens will likely call for large apertures and reduced depth-of-field — those of us used to tack-sharp stereo images in other media may be disappointed.

Also, a similar system (perhaps the same?) was described in the April 1974 American Cinematographer. This magazine is well illustrated with several photos which were produced using the Video West, Inc. three dimensional photographic system. As described in this article, a device is placed within a camera lens. No other modification of camera, film processing, or projection are necessary. The viewer uses red and cyan (again) glasses to view the images. The photos reproduced also rely upon defocused foreground and background, but viewing through the glasses does produce some amount of stereo effect. However, these photos are disagreeably off-color.

While we're talking about movies, Robert B. Collender recently described "The Stereoptiplexer" in the September 1978 Information Display, which is reprinted in the April 1979 Reel 3-D News. This system makes 3-D movies without glasses photographed with a standard movie camera. Please don't ask me to explain it. You will just have to read it for yourself!

ARE ALL THE STEREO PHOTOGRAPHERS in the NSA outside shooting some great stereos of this welcome spring, or inside whiling away the hours in the darkroom? Please, please, take off your polarized glasses long enough to sit down and write an article for the Stereo World! If you are working on an article, please drop me a note to say so. Free-visioners and through-the-Holmes viewers alike, you probably know something about stereo photography that many others would love to know! We especially need more articles about making transparencies. So get busier!

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REVIEW

By John Waldsmith

Last issue we featured a review of an article in *Scientific American*. It should be noted that the review was written by Linda S. Carter, Contemporary Stereochemistry Editor.

Also in the last issue I reviewed a number of catalogs and lists offering photographica for sale. Since that review I have received RoBerta Etter's photographic catalog and find my description of it as a "list" is a bit off the mark. Actually RoBerta's catalog for Jan./Feb. 1979 is a fine example of better photographica being offered today totalling over $30,000 in merchandise. Some examples are a very rare Pullman Satchel Stereo Detective Camera made by S.J. Levi of London, circa 1896; a Royal Mail of circa 1907 which made fifteen exposures on a 3 1/4 X 4 1/4" dry plate; and a Chadwick stereo camera which she offered for $600. Also offered were a number of photographic novelty items including several unusual photo toys. There are twenty viewing devices presented including a Kinora handcranked motion picture viewing machine for $650.; an Educa French stereo viewer using 13 X 18 cm glass plates for $275.; a Keystone cabinet with 600 views for $465; and a Brewster stereoscope with glass slides for $155. RoBerta has always offered a fine grouping of stereographs and this catalog was no exception. Included was a Langenheim glass stereo of Windsor Castle for $45.; two Lawrence & Houseworth C.P.R.R. views for $45.; and an incredible busy street scene in San Antonio, Texas for $35. For the image collector she offered a nice quarter plate daguerreotype of a French Military officer in the uniform of a telegrapher for $245.; a stereo tintype portrait for $45.; and a quarter plate daguerreotype of a handsome young American military officer for $435. Subscription rates for this fine catalog are $2.00 for a single issue, 3 issues for $5.00 (mailed First Class), and 3 issues at $7.00 mailed Overseas Airmail. For details write RoBerta Etter, P.O. Box 196, Lenox Hill Station, New York, N.Y. 10021.

N. Clement Slade, Jr., N.S.A. member in Jacksonville, Florida has just had an article published in the *Bulletin* of the Musical Box Society, "Stereoscopic Photography of Musical Boxes." Clem explains the basic principles of stereoscopy and gives some pointers to the novice photographer to create stereographs using an Instamatic and a Polaroid. Persons wishing a copy of this article or more about the Musical Box Society should contact the M.B.S. Editor, Howard M. Fitch, 19 Colony Drive, Summit, N.J. 07901.

Two new publications have been announced in the last few weeks. The first is *PHOTOCOLLECT/PHOTOFOIL* a quarterly newsletter "geared to provide both the novice and the experienced collector with valuable information specifically to collecting." Twelve monthly supplements are also offered to provide an easily accessible channel for buyers and sellers by facilitating the collector's search for particular items while promoting a greater liquidity of assets for investors. This buying and selling forum is called "Gallery Without Walls" or PHOTOCOLLECT.

One year subscriptions for the quarterly newsletters and twelve monthly supplements (including the first issue) are $20.00. Make checks payable to: PHOTOCOLLECT/PHOTOFOIL, 740 West End Avenue, New York, N.Y. 10025.

The second new publication is a magazine for the military historian and the collector of military photographica called *Military Images*. The new publication is an illustrated bimonthly with heavy emphasis on original cartes-de-visite, tintypes, and other authentic photos covering the period from the Civil War through World War I. Features include human interest stories, biographies (particularly of the common soldier), unit histories, early photo techniques, and in-depth analyses of uniforms, weapons, and equipment as portrayed in period photographs. New subscriptions are $10.00 per year—$2.00 off the regular price—and includes a free classified ad. Interested authors, advertisers, and subscribers desiring more information should write to *Military Images* at P.O. Box 300, Alburtis, PA. 18011.

"Points of View: Stereographs in America, A Cultural History" opened for exhibition at the 1890 House Museum Center for the Arts, 37 Tompkins St., Cortland, N.Y. on March 29. The exhibition and accompanying catalog were prepared by Nathan Lyons and N.S.A. member Ed Earle of Visual Studies Workshop. The stereograph show, circulated by the Gallery Association of N.Y.S., can also be seen in Oswego, N.Y. at the Tyler Gallery on the S.U.C. campus from May 2 through June 6.

N.S.A. members Arthur Chandler and Wayne Pope have pooled their knowledge and experience to select 34 outstanding examples of 3-dimensional photography from private collections and public resources, representing nearly 125 years of the art of stereoscopy in their new book *Stereo Views*. The images are expertly reproduced in anaglyphic large format. Most notable is Arthur Chandler's "The Source" shot in 1978 with a Macro-Realist camera. It shows a bee hovering above the petals and stamens of an ice poppy. Also included are a number of outstanding hyperstereos, especially effective is an anonymous view of Yosemite. The 32 page book with 2 pairs of viewing glasses is a real bargain at $5.95. The book is published by

(Cont. on page 32)
By John Waldsmith
Curator/Librarian

I feel much like a kid at Christmas opening the long stored Oliver Wendell Holmes Stereoscopic Research Library collection. Six large boxes arrived in good shape from New Hampshire and I have all of the books and materials on the shelves or in the file cabinet. Hopefully by August 10, I will have all the items catalogued and be ready for regular service. The Holmes Library will not be a lending library but rather will operate by appointment only for persons researching specific subjects. There will be no charge for using the Holmes Library. There will be a charge for xeroxing or photographic copying. This regular column will keep you informed of our progress, new acquisitions and specific needs. A considerable body of materials has been donated and several fine items have been promised. It should be noted that all donations of either cash or materials are federally tax-exempt. This first year will be necessarily expensive because of the purchase of a desk, file cabinet, book cases, and a display area. Therefore your support is critical at this time.

Sources and Resources

This project has been established to compile a comprehensive listing of all stereographers and their work. We have already acquired a number of trade lists and catalogues and ask our members to share these with the Holmes Library. Also we need inventories of major holdings of stereographs by particular photographers. This would consist of a basic listing of all known titles much as was done with Thomas Waldsmith’s Charles Weitfle project (See Nov.-Dec. 1978 Stereo World). We hope you will respond when asked to share information in your collections.

The Library’s Scope

The Oliver Wendell Holmes Stereoscopic Research Library will deal with all areas of stereoscopy, from pre-historical documents to modern developments. Earlier this year the Holmes Library received the archives of the Stereoscopic Society, American Branch. It is extremely incomplete. We need copies of early route lists, correspondence, folio notebooks and especially examples of stereographs made by past S.S. members. I am currently researching a history of the Stereoscopic Society, American Branch and have traced memberships back to the 1920s but many details are needed to make this a complete project.

New Acquisitions

Each issue we will report the arrival of new items to the Holmes Library’s growing collection. Here are some recent acquisitions:


at N.S.A. Photo Show ’79, Aug. 11 & 12, Canton, Ohio
The Unknowns

By John Waldsmith

We received identifications for two of the three unknowns shown in the last issue. Howard Bendix identified the view at the top of page 35. Here is his letter: “It is Anthony No. 5075 entitled “Japanese Embassy at Willard’s Hotel, Washington, D.C.” originally issued on yellow mount. “Embassy” was then used in the sense of an aggregation of foreign ministers and their attendants. Their Washington visit preceded their visit to Philadelphia and then on to New York City, where on June 16, 1860 a major parade was held in their honor, followed by an official reception and dinner in the evening of June 18th at the then famous Niblo’s Gardens. While the view shows what appears to be a well disciplined crowd of onlookers, it is of some interest to note that in a biting editorial in its issue of June 23, 1860 Harpers Weekly speaks harshly of the “...shouting, staring, insulting mob which has dogged them (the Embassy) everywhere...The barbarian and savage behavior have been entirely on our part; and it is a fair question whether the princes will not return with a profound regret that Japan has so far forgone her ancient traditions as to open her ports to the desolating influence of Western civilization...” Thank you Howard.

The view at the bottom of page 35 was identified by Alan H. Mueller of Rochester, N.Y. Here is his letter: “The unknown shows the aftermath of the flood of March 17-18, 1865 on Front Street, Rochester, N.Y. This was the worst flood of the Genesee River in the main business area of Rochester during the 19th century. Front Street runs parallel to the West bank of the River. The rush of water and chunks of ice tore through this street undermining it and carrying the paving blocks, water and gas pipes with it. The damaged building in the rear of the photo was probably caused by the collapse of the building (or buildings) next to it. I have this same view (plus two more in the series, all with revenue stamps) it has no photographer or publisher listed. The Rochester Public Library also has this view (no printing on it) they confirm it as definitely an 1865 flood view. The sign showing at the left of the view is that of Harry Barnard dealer in paint, oils and varnish. By 1867 he had moved to higher ground on the east bank of the river and the business continued there until the early 1960’s.” Thank you Alan.

We also heard from Bob Fordyce of Rochester. Here is his letter:

“The lower Unknown view on page 35 in the March - April issue of Stereo World is of Front Street in Rochester, New York, following the great flood of 1865. We are looking south toward Main Street from which direction the flood waters came. A block beyond Main Street was the Erie Canal aqueduct which collected debris from the flooding river and created a dam that sent water swirling through the streets of the city. In areas near this view the water was over six feet deep.

“All of this took place on the night of Friday, St. Patrick’s Day in 1865 following seven days of rain and thaw. Ice flows clogged the channel of the Genesee near Avon some miles south of Rochester (the Genesee River is one of the world’s few north flowing rivers). On the windy night of March 16, 1865 the jam broke and the pent up waters, carrying farm buildings, animals, logs and trees descended upon the city. The damage was spectacular and views of the Flood Of 1865 were sold for years afterward.

“Henry Barnard sold paints, oils and glass at 23 Front Street. Cornelius Dugan operated the saloon shown here for only that one year. Perhaps the flood ruined him. The back end of these buildings were right on the west bank of the river.

“This view was probably taken by either Myron Monroe, J. J. Kempe, or Franklin W. Bacon. My own guess is that Monroe was the photographer. Kempe offered a similar view taken from a different vantage point using different lenses.
Bacon's recording of the flood is disputable since the same views bearing his name were also attributed to other photographers. Myron Monroe was the more accomplished stereo photographer, (here using people and the signs in the foreground for depth), was using lenses of this focal length in other flood views, and is responsible for a majority of the flood views that I've seen.

"Dr. Guy Howe used to enjoy musing that "on the day this photograph was taken, Lincoln was in the White House, having begun his second term just two weeks before. Three weeks later the Civil War ended at Appomattox, and in less than a month Lincoln was dead." Thanks Bob.

Pictured at the bottom of page 28 is an unknown sent by Vern Conover, of either a fire or explosion. There is a crowd looking on with three fine carriages in the foreground. On the back of the mount there is the inked inscription "3-6 '81". The view is on a red-orange round cornered mount.

There is no other information available from this unknown.

At the top of this page is an unknown view of apparently a county courthouse. It is from the collection of Paul Skiba of Ann Arbor, Michigan. The view is on a large light green mount. The name of apparently the original owner "Anna Hoag" is pencilled on the reverse.

The portrait at the bottom of this page is also from Paul's collection. It is on a yellow mount. It is a total unknown.
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free Classified advertising. Free ads are limited to a maximum of three (3) a year, with a minimum 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 rates is $35 a page.

FOR SALE

SELL YOUR SURPLUS STEREOS at mail auction. Good material always in demand. Inquiries invited. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191. Phone 312/766-7883.


SELLING 175 VIEWS from personal collection at reasonable prices. Western, states, WWI, topical, etc. Send self-addressed stamped envelope for list. Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.

UNDERWOOD AND UNDERWOOD, 328 volume bound set of stereo views, circa WWI, approx. 2500 views on gray cards all mint cond. from descendant of the Underwoods. $5000.00 or best offer, Bruce McBroom, 8805 Lookout Mt. Ave., Los Angeles, Calif. 90046.

OWNERS INSTRUCTION MANUAL for Revere Stereo 33 Camera: good-quality photocopy available. Send $3.00 to Linda Carter, 49 E. Longview Ave., Columbus, Ohio 43202.

SCARCE KILBURN stereo daguerreotype portrait of youth seated at table, bearing books, pen and inkwell, lightly tinted, gilt highlights, in fitted red leather viewing case date 1853. $800. Dr. S. Malitz, Box KH, Scarsdale, N.Y. 10583, (914) 636-3367.

LIST OF STERE-VIEWS, stereo cameras, equipment, vintage cameras, all types of photographica will be mailed May 15 to previous buyers. Others: send 75¢ in stamps. Wolfe, Box 62, North Sutton, N.H. 03260.

“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) 885-9037.

TRADE

YOSEMITE COLLECTOR. Trade, buy or sell. Views by Soule, Reilly, Pond, Anthony, Watkins, others. Large or small lots. Also other Northern California towns and scenery. Lou Smaus, 668 Oakwood Ct., Los Altos, CA. 94022.

WANTED:


LOCKWOOD: Want any photos including CDVs or Cabinets by William M. Lockwood or Mrs. E.N. Lockwood. Gordon D. Hoffman, P.O. Box 324, Green Lake, WI. 54941.


POLYRAMA PANOPTIQUE VIEWERS, microscopic photo slides, Muybridge material, optical toys, old Kaleidoscopes. Best prices. Dr. S. Malitz, Box KH, Scarsdale, N.Y. 10583, (914) 636-3367.

WANTED: Stereo views of Texas (pre-1890). Highest prices paid for views of Huntsville, Texas by F.B. Bailey. Please price and describe. Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, Texas 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 Doughty, 1503 N. Bond, Saginaw, MI 48602.

WANTED: California stereo views, especially Santa Cruz and Capitola. Any close up locomotives or fire engines. Please price and describe. Tom Pollard, 411 Spruce Circle, Watsonville, CA. 95076.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, slightly scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
WANTED: 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.


HOLMES STEREOSCOPE in very good condition or better (!). Will pay UPS charges. If views are available will also buy. Please no dealers. Please write me giving condition, price, etc. Lou Roth, 116a Lowell Lane, Jamesburg, N.J. 08831.

WANTED: RADEX BINOCULAR-SCOPE, 2 X 2 holders; or similar for 2 X 2, 2 1/4 X 2 1/4, 3 1/4 X 3 1/4 pairs. Viewmaster filmcutter, flash. Robert Heinold, Bolton, MA. 01740.


NEW ORLEANS views wanted. Will buy or trade for what you want. Also want any other Louisiana views, as well as Mississippi (Natchez, Vicksburg, etc.). Charles East, 1455 Knollwood Dr., Baton Rouge, L.A. 70808.


WANTED: USA views of fire engines and stations, theatre and opera house interiors and exteriors (architectural views; not actors), mints, coinage, paper money production, music boxes and phonographs, Cripple Creek and other Colorado mining towns. Dave & Christie Bowers, Box 1669, Beverly Hills, CA. 90210.

WANTED: Stereo views of Northern New York, especially McIntyre's of Thousand Islands, Hart's of Watertown, the Adirondacks and early artistic figure studies; stereo cameras and quality viewers. Dr. McCarthy, 356 BAW, Watertown, N.Y. 13601, (315) 782-0415.

EAGERLY WANTED: Early Nevada and California views! Please sell to me! Ken Prag, Box 531STW, Burlingame, CA. 94010.


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Beecher

(Cont. from page 21)

trial lasted six months and resulted in Beecher's acquittal by a divided jury. Whether or not Beecher was guilty of improprieties, the trial left a stain on his career.

In his later years Beecher was widely condemned for embracing Darwinism. His Evolution and Religion appeared in 1885, two years before death claimed him, still at his post in Plymouth Church, on February 27, 1887. The most conspicuous clergyman of his century, he was buried in Greenwood Cemetery.

Today he is remembered chiefly for "Beecher's Bibles" and as the brother of Harriet Beecher Stowe, authoress of Uncle Tom's Cabin, in the words of Abraham Lincoln, "the little woman who wrote the book that made this great war."

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Canton

(Cont. from page 17)

13.) Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, and BEST viewer over-all. A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. (See p. 13 of the Sept.-Oct. 1978 STEREO WORLD for a listing of last year's entries and winners.)

Categories

Stereoscopic Views

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

Stereoscopic Viewers

17.) Pioneer (pre-1870).
18.) Table models.
19.) Hand Held.
20.) Stereoscopic Cameras (noncompetitive).

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

The Photographic Historical Society of Canada will hold their Fifth Annual Photographica Fair on Saturday and Sunday, May 5 and 6 at the Chelsea Inn, 33 Gerrard Street West, Toronto, Ontario, Canada. Non-members of P.H.S. of C. will pay $1.50 admission. Info: R.W. Anger, Fair Chairman, 194 Craigthurst Avenue, Toronto, Ontario, Canada M4R 1K2.

The Western Photographic Collectors Assn. will present their 10th Annual Spring Collectors Show and Trade Fair at Pasadena, California, May 12 and 13 at the Pasadena City College at 1570 E. Colorado Blvd. Hours: Sat. 10:30 A.M. to 5:00 P.M., Sun. 10:00 A.M. to 5:00 P.M. Admission is $2.00; members $1.00. Info: W.P.C.A., P.O. Box 4294, Whittier, CA. 90607.

The Photographic Historical Society of New York will hold their Trade Fair on May 20 at the Statler Hilton Hotel in New York City. For additional information write: P.O. Box 1839 Radio City Station, New York, N.Y. 10019.

The Ohio Camera Collectors Society will present its 17th Trade Fair at the Southern Hotel, Columbus, Ohio, on May 26, 27 and 28. After a banquet on Saturday evening they will have Mr. James McKeown, author of "The Price Guide to Antique and Classic Still Cameras," speaking on his book and how it was edited. A Minolta SR-T 201 camera is to be given away to some lucky person attending the trade fair. Hours: 9 A.M. to 5 P.M. on Sat. and Sun., and 9 A.M. to 4 P.M. on Monday. Info: O.C.C.S., Box 282, Columbus, Ohio 43216.

The Delaware Valley Photographic Collectors Association will have their Trade Fair on June 2 and 3 at the George Washington Motor Lodge, King of Prussia, PA. For information write P.O. Box 74, Delanco, N.J. 08075.

The Photographic Historical Society of the Western Reserve will hold their 8th Annual Antique Photographica Trade Fair at the Somerset Inn, 3550 Northfield Rd., Shaker Hts., Ohio (near Cleveland) on Saturday & Sunday July 14 & 15. Admission is $1.50. They will feature an Early Bird Special on Friday evening July 13 at 7:00 P.M. for an admission of $15.00. Further info: The P.H.S. of the W.R., P.O. Box 21174, South Euclid, Ohio 44121 or call Larry Rakow at (216) 321-8401.

REVIEW

(Cont. from page 26)


One of the best photographic exhibitions of 1978 was the National Portrait Gallery's "Facing the Light: Historic American Portrait Daguerreotypes." This magnificent collection of 110 daguerreotype portraits was a major milestone in the history of photography. It represented an important recognition for the daguerreotype and early portrait photography as an historic documentary source. The N.P.G. searched major public and private collections and the findings are beautifully presented in a 378 page illustrated catalog. In addition to the portraits used in the exhibition, the authors of the catalog list all other known images plus unlocated images known from early engravings. "Facing the Light" is very reasonably priced at $10.25. Order number SI 11.2: L 62, S/N 047-006-00018-0 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

In the next few months our readers will be seeing some outstanding articles written by a new contributor to Stereo World, Peter Palmquist of Arcata, CA. Palmquist is the University photographer at Humboldt State University and an active photographer by avocation. His most notable research to date has been two outstanding articles on the photograph of the Modoc Indian War taken by Louis Heller and Eadweard Muybridge.

The Modoc War of 1872-73 "was the final desperate resistance to the impact of the white man's culture on the ancient Indian folkways." The small band of Modoc Indians were pitted against an overwhelming force of the United States Army in the forbidding lava beds at Tule Lake on the California-Oregon border. Palmquist has researched the nearly 100 Modoc War photographs that are known to exist and has produced two excellent articles. The first was published in the Winter 1978 issue of The Journal of California Anthropology. The second article appeared in the July 1978 issue of History of Photography. The information in both articles is essentially the same but the first is far more extensive. It gives an in depth biographical sketch of both Heller and Muybridge and their roles in making the photographs, mainly stereographs. There is considerable information on Heller's work after the Modoc War. This first article also gives a listing plus notes on the photographs of the Modoc War which includes the 50 stereographs listed by negative number. There are numerous illustrations plus many in full stereo format. The Journal of California Anthropology article is available for $5.50 from the University of California, Riverside, CA.92502.
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).

ADDITIONAL ITEMS ARE AVAILABLE. LET US KNOW YOUR WANTS.
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If no answer please keep trying but 9 am weekdays P.D.T. best

Please include $2.00 postage & insurance under $50.00 and $2.50 on $50.00 or more. California residents include 6% sales tax.

1. OREGON—The Willamette-Falls #1221 Taber—shows town up close with Falls in the distance & Imperial Mills in mid. Orange mt. VG-F $30.00

2. SAN FRANCISCO—Calif. St. #113 Reilly—looking down hill towards ships in bay, shows sign: Edourt & Cobb's Gallery (photo), Fine $30.00

3. SANTA BARBARA—Interior Franciscan Mission by Hayward & Muzzalli #5, unusual view with people. Yellow mt. G-VG $20.00

4. SANTA BARBARA—Franciscan Mission & College #27. Yellow mt. by Hayward & Muzzalli. VG $20.00

5. SANTA BARBARA—Group of Franciscan Friars, Mission Santa Barbara, Hayward & Muzzalli #6. Yellow mt. VG $20.00

6. SANTA BARBARA from the Wharf, by Hayward & Muzzall-nice view with horse & cart and the pier looking towards the town. Yellow mt. VG $30.00

7. WATKINS—Mount Hood, from the Head of the Dalles. Sq. 1867 yellow. VF $12.00

8. MISSION SAN BUENAVENTURA—by W. N. Tuttle #22. Yellow mt. VF $22.00

9. CHINESE RESTAURANT, S.F.—Interior, shows 2 men sitting at table of elaborate dining room, by Jarvis. Tan viewed mt., rare. Fine $20.00

10. WINE—titled A Grapevine that rivals the vines of Eschol, #157 penciled on reverse Woodworth's Vineyard - shows several people holding big bunches of grapes and closeups of vines. Exc. Cabinet size view by H. T. Payne. $23.00

11. YREKA, CALIF—by C. A. Lare, 1897 overview of town in winter. Unusual tan flat mt. view, rare series. VF $17.00

12. SAN FERNANDO MISSION—#25 by Tuttle. Yellow mt., nice. VF-Exc. $25.00

13. CATALINA, AVALON—nice tinted view showing docked ships, beach and hotels by Underwood, 1902. curved tan mt. Fine $14.00

14. COLORADO—Georgetown looking N. by Chamberlain - an early view dated 1867 showing very small town, tent in foreground. Tan mt. VG $25.00

15. COLORADO—Manitou, #93 by Gurnsey. Lt. tan mt., cab. VG-F $16.00

16. MEXICO—#37, Ranch on the Popocatapetl by Conklin & Co, showing 2 men & several bdgs. Orange mt. Fine $8.00

17. ARIZONA—Prescott, Capitol of, by Standard Series - good street scene of small town, sharp but prob. copy view. $15.00

18. NEW MEXICO—#2892 Street View, Santa Fe by Kilburn - a really nice street view with sign Hardware, Stoves & wagons. Light tan curved. Fine $18.00

19. POWELL SURVEY—by Beaman. #100 Trinalcove - Views of Green River. VF cab. view in VF-Exc., nice. $20.00

20. POWELL SURVEY—#191 Looking up the River, Grand Canyon. Cab. VG $18.00


22. SALT LAKE CITY—#521 The Gardo House by Fox & Symons. Cream cab. mt. $18.00


24. CAMPING—A Bark Lean to - Our Camp by T. W. Ingersoll from Sporting Views series, shows men, tent, canoe & equip. Cab. pink mt. Fine $7.00

25. DUCK HUNTING—Plenty of Ducks in Camp 3033, same series as above. Great view of men with tent, dog, ducks, and guns. Fine $24.00

26. ALASKA—Waiting for the Mail, Dawson City #1311 Kilburn 1899, men waiting by log cabin. Tan curved mt. VF $15.00

27. ALASKA—#194 The Morgue After the Snowslide April 3, 1898. Sheep camp, unusual orange mt., Keystone. Fine $14.00


29. STEAMER AUSTRALIA—Leaving Seattle for the Klondyke Gold Field, #1538 Keystone 1898. Tan. VF $9.00

30. WARSAW NEW YORK—Looking Down Buffalo St. by L. E. Walker. Exc. $5.00

31. BLUE MTNS.—by J. D. Fredericks-2 views, 1 showing Blue Mt. Dining Room - nice interior and Cascade from W. Md. RR Scenery series. Exc. $7.00

32. TEDDY ROOSEVELT—at his desk in the White House 1900 by Underwood. close up. Grey mt., nice. Exc. $5.00

33. McKINLEY—at his desk in the White House 1898 by Underwood. Close. Exc. $7.00

34. NEW ORLEANS—by Maguire #72, Camp St. & St. Patrick’s Church - a great st. view with people, carts, and dist. trolley. Orange cab. Fine $10.00

35. NEW ORLEANS—Blessing #606 The Pavillion Spanish Fort. G-VG $5.00


37. TRANS-MISS. -Expo—The Grand Court from the Roof of Agric. Bldg. Omaha 1898 by Strohmeyer & Wyman $7.00

38. LCOMOTIVE—#6810 Kilburn - great close up on trestle, titled - Danger Signal, RR of Life. Buff mt. Exc. $20.00

39. STEAMER—close up of, by Zimmerman on Lake Minnetonka, Minn. Nice view on orange mt., cab. Fine $12.00


41. TISSUE—Peking China - Architectural ideas of the Imperial Chinese Building in Second Court of the Forbidden City 1901 Underwood. Fine $7.00

42. COLORADO—Silverton, Miners Loading Supplies - shows burros, depot and rr cars, Kilburn 5525. Tan 1890 curved mt. $15.00

43. WORLD WAR I—a group of 65 views by Realistic Travels including motorcyclists, interior of hospital with heat ray lamps, closeups of Field Marshall Viscount French, operations & field action, telegraphy office, an observation balloon, and many more excellent views, all close to mint cond., a British viewpoint on the War with many uncommon views. $90.00

— WANTED —

CALIFORNIA TOWN VIEWS

NEVADA VIEWS— Towns & Mining

YOSEMITE

(Watkis, Muybridge, Houseworth, Soule)

EARLY ANTHONY VIEWS OF CALIFORNIA

PRE-1915 POSTCARDS

(Cal. & Nev. Street Views)