
282 Holmes-Bates Viewer - Aluminum Hood, no maker's name. In Exc. Cond., complete, $23 pp. in U. S.


288 Langeshia - The 1899 label; American Stereoscopic Co., Langeshia Lord and Co. - Three Views: Washington's Headquarters, Newburgh, N. Y. (one edge slightly skived), Niagara-Susquehanna Bridge and Montague House (one edge cut into view), and Niagara Suspension Bridge (one edge cut into card only). Views are strong images, no fading and are in V. G. Cond., except the above. $10 pp. for the lot.


291 Another View - "Garrison Ferry, West Point". An early cabinet mt. of the dock and ferry, "West Point". c. 1860, in G. Cond., some mount discoloration, $12 pp.

292 Anthony-Early yellow mt. with revenue stamp on back. California No. 1, the Yosemite Valley. The first of this series. In G. Cond., some foxing, $10 pp.


297 Another - "The Yosemite Valley, from the Mariposa Trail, No. 1196", Nicely composed view of the mountains viewed through the trees. In G. Cond., one corner bent, $10 pp.


301 No. 1120, "Trainer Horses, Costello's Circus, Sacramento". Yellow mt. Soule, Boston, 1870. Taken outside the Big Top of the performing horses. In G. Cond., $6 pp.


303 Chinese Woman - A cabinet sized view of a Chinese woman with bound feet; In traditional costume, pose next to an opium pipe on a table. In F. Cond., but with great content, $5 pp.


310 Ferryboat and sailboat under full sail at Quebec City. The Citadell can be seen in the background. Nice composition. Orange mt. view by L. P. Vallee, Quebec, in V. G. Cond., $10 pp.


314 "President Grant at his Cottage by the Sea", An orange mt. view by Bach, N. Y., c. 1872. Good outdoor photo of Grant in his top hat with his wife and son. In G. Cond., some foxing, $5 pp.

Five day return privilege, postage extra. US 1st class: 1 vu = 75¢, 2-3 = $1, 4-5 = $1.25, larger orders = post + 75¢ packing.

1. E. ANTHONY Instantaneous 108 Steamtugs & sloop under rapid headway, NY, 1860 copyright on front. Exc. $20
2. --- Instantaneous 202 Broadway fm Barnum Museum. Busy St. 1859 copyright on front. Exc. $20
3. --- Instantaneous 291 Broadway fm Barnum Museum look N, busy st., ivory mt, Exc. $18
4. E&HT ANTHONY FB Gage photo 193 Maple Sugar making in Vi, ivory pink mt, tax stamp, Exc. $12
5. --- 6367 on Hudson look E fm Marble Quarry, dark-tent & wheelbarrow, bottles in fore, yellow mt, Exc. $12
6. BEACH PNEUMATIC TUNNEL under Broadway NYC by artificial light, Rockwood & Co. photo. Car & open roof, VG-E $60
7. COMIC SET 4 U&U vus, 1901. Dad puts on devil suit for Masquerade, Daughters beau swears he'd fight devils, Dad appears, beau hides, great unusual group, E $21
8. --- 6 U&U vus 7893-98, 1906. John at desk on tele to wife, learns mother-in-law is leaving town, great close facial expressions, classic, Exc. $24
9. --- 3 U&U vus 7905-7, 1906. Trying to court 2 girls, & unhappy result, double exposed 2 heads, Exc. $12
10. --- 8 Doctor & Chorus Girl vu set 2471-78, rubber stamp JH Ormsby on rear. Dr's wife; girl in trunk. E $25
11. CONTEMPORARY SET Stereo Photos by Charles Swedlund in box, 1973. 15 experimental vus mostly nudes in ghost effect, facing 2 directions, etc. Exc. $30
12. CRYSTAL PALACE ca 1857 issue thin gray mt, extensive printed back, prob by TR Williams. 11 Telescope Gallery, London Stereo Stamp, Exc. $15
13. --- as above 42 Mixed Fabrics Court, Exc. $15
14. DIABLE TISSUE, BK RevelIon chez Satan, a party. First rate tint & near mint, super. $15
15. --- 13 Cabinet detude de Satan, devils study. First rate tint & near mint, super. $15
16. --- 66 Banquet Infernal, feast. As above, super. $15
17. DISASTER Boston Fire. Unusual 2 sided combo before-after vu ads Shreve Crump & Low store. Interior new Bronze dept, cab size. Exc. $20
18. --- as above, Interior new Silver Ware dept, Exc. $18
19. --- Key 2241 Remains Transfer Boat Henry Sackman, E St. Louis, Ill 27 May 1896. Close, rare. Exc. $20
20. --- New Richmond, Wisc Tornado 12 June 1899. Key 9663 M.E. Church, crushed, scattered. Exc. $7.5
21. --- as above 9666 Main St Bank, Exc. $7.5
22. --- as above 9686 devastation & crowd, Exc. $7.5
23. Slocum Disaster NYC. HC White 8402 all that was left of the boat which carried over 1000 to destruction, 1904. Close bow burned sidewheeler, rare. Exc. $35
24. --- Uniontown, Ky Flood 1898. Key 9045 Landing Steamer passengers in row boats down street. VG $8
25. GREAT EASTERN ivory mt ornate back with seal, Scene on Deck after the Explosion. Shows crumpled smoke stack, crew. (London Stereo Co series), VG. $50

26. INDIAN USGS Territories WH Jackson photo 144 Bannock on horse. Cab size, Anthony Rocky Mtn. series. Exc. $30
27. --- (Forsyth?) 907 Group Sac-Fox nr Mont our, Iowa. Unusual vu, mom kids brush roof shelter, Exc. $8
28. --- Hamilton & Hoyt 120 young brave, bow in studio, VG $20
29. --- OP Havens 121 Group Cheyenne & Arapahoe in costume confined in Ft Marion Fla. Cab size 13 hostiles, VG $20
30. --- Key 23347 Warriors Council, 4 with pipe, shields, staff, feathers, bow. Close, unusual. Exc. $8
31. --- Wheeler Survey 1871 TH O'Sullivan photo 5. Two Mojave braves close. VG $35
32. --- Wheeler Survey 1873 TH O'Sullivan photo 16. Zuni pueblo, NM interior. Exc. $25
33. --- as above 19 Zuni braves in pueblo, Exc. $35
34. --- as above 20 Zuni War Chief, rifle. Exc. $45
35. --- as above 26 weaving blankets Canon de Chelle, VG $35
36. --- as above 27 Navajo squaw & child, Cannon de Chelle, VG $35
37. --- as above 28 Navajo squaw & boys with bows, VG $30
38. --- as above 33 Apaches armed for war (3), G-VG $35
39. --- as above but 1874, 39 Ute squaw, N. NM, G-VG $25
40. --- NJ Trenham, Sioux Camp Lake Winona Minn, Oct 1876. Shows ½ doz tepees in snowy woods, mid-dist, Exc. $20
41. --- Zimmerman 497 Chippewa deer hunt on snow shoes, good content, 2 braves, rifle, snow shoes Exc.
42. --- PHOTOGRAPHIC Woodward 2807 Oil Regions of Penn. Rigs in back, photo flatboat fore. Sign “Photographic Views, Oil Creek Artist” poss. Mather, Exc. $35
43. PRESIDENTIAL Harding driving last spike on Alaskan RR at Tanana River, photographer in fore, Key 18591 E $15
44. --- McKinley boarding cutter at unveiling of Grant statue April 1899. CH Graves Univ Photo Art 3736, VG $4
46. --- Roosevelt as Ex-pres in campaign 1912. Key 11957 S $7.5
47. --- Roosevelt reviewing parade La Purchase Expo, Kilburn 16301, near vu standing in top hat, 1905. Exc. $9
48. --- Roosevelt reviewing parade La Purchase Expo, Kilburn 16301, near vu standing in top hat, 1905. Exc. $9
49. --- Roosevelt as Col in Rough Riders, 1898 Strohmeyer & Wyman shows TR mounted, near. Exc. $6
50. --- Roosevelt as Rough Rider with Davis, Bonsall & Maj. Dunn. Strohmeyer & Wyman, 1898. Exc. $5
51. --- Roosevelt, 1903. U&U close vu on horse in front train, ready to enter Yellowstone, Bully vu. VG $6
52. --- Roosevelt, 1905. U&U 7660 riding into bear country Colo. dogs, Pres party. Exc. $10
53. --- candidate Judge Parker at home, 1904 U&U, Exc. $12
By John Waldsmith

Photo Show '79 at Canton was another exciting event. We had a number of visitors say that this was the best N.S.A. show to date, some even felt this was the best photo show they had attended. Our thanks to those who attended and especially those persons who worked in the operation of the show. At the N.S.A. board meeting, the directors decided that the show has grown too large for just a few people to shoulder all of the planning and actual work. Next year we will ask for volunteers and we hope our members will come to the support of the N.S.A. and the show. Already we are planning next year's auction sale. This year's sale grossed nearly $10,000, making it the largest auction ever held in conjunction with a photo show. A study is being made to see how we may conduct a symposium at the 1980 show. Also, a 3-D film festival is in the planning stages.

After considerable discussion, the N.S.A. board members decided that in 1980 the dues must be raised. Inflation has been a major problem. We have not raised the dues since the beginning in 1974. Since then, the N.S.A. has grown from just over 100 members to a worldwide membership of just short of 1,000. The Stereo World has also grown from the first 16 page issue. The new dues will be $12, mailed by third class, and $16, mailed first class. The International Air Mail rate will increase to $28. Production costs have forced us to also raise the full page advertising rate to $45. All members will still receive their 100 words of free classified advertising.

Next year the N.S.A. Photo Show '80 will be August 16 and 17. By setting the date early we hope it will allow members to better plan their vacation times so that they may attend. We look forward to seeing you at Canton next year.

***

Running an organization of this type is often very frustrating and often we need help. We would like to hear from N.S.A. members who may be willing to volunteer their knowledge in the fields of finance, taxes, and business organizing. Please write to us at P.O. Box 14801, Columbus, Ohio 43214 if you feel you have skills which may assist the N.S.A.

***

We are pleased to announce that the N.S.A. is well into the production of a book on the famed California stereo photographic publishing firm of Lawrence & Houseworth. The project is being led by Peter Palmquist, the author of the C.L. Weed article in this issue. The basic research has been completed surveying the development of the Lawrence & Houseworth firm, the subsequent rise of the Thomas Houseworth Company and the connections these firms had with the famous California photographers Hart, Watkins and Muybridge. We need additional information, images, ephemera, etc. concerning the two companies. All involved feel that this is the most important project in photographic historical research in recent years. The Houseworth book will set the pattern for future studies into the photographic work of other major photographers and publishers. Your support is vital at this time.

***

As we were going to press with the last issue, the N.S.A. received permission to go forward with the limited printing of Norman Rockwell's "The Sphinx." An ad was hastily prepared and we have been pleased with the response from members who have sent checks in support of the N.S.A.'s Holmes Library at Canton, Ohio. Last spring we approached the Curtis Publishing Company in hopes of purchasing copies of the early Saturday Evening Post cover. We were told that the cover had never been legally reproduced though a poor pirated copy was made a few years ago to sell to persons making decoupage plaques. A call to the Rockwell Museum brought the information that the original painting was destroyed in a tragic fire in the 1940s. All that has survived is a crude pencil sketch which is in a private collection. Curtis Publishing said it would be necessary for us to print our own if we could find an original cover and receive permission from the Curtis Board of Trustees. Yes, every reprint must be approved by their Board. And there would be a fee for the rights to make the prints.

We located an original copy of the February 22, 1922, issue of Saturday Evening Post and after some delay received permission to print a limited edition of only 500. The prints are not to be sold but are to be given to members and friends of N.S.A. who donate $20 or more to the N.S.A. Holmes Library. The four color plates were prepared by Kreiber Graphics here in Columbus using the most modern scanning equipment. Every detail is true to the original. The printing was done by Art Litho of Columbus and I personally supervised the job and the final selection of the 500 copies. All extras were destroyed as per the instructions set forth by Curtis Publishing.

There will be no more printings. If you would like a numbered copy of this famous painting by Norman Rockwell, please do not delay. Make your donation checks payable to "National Stereoscopic Association." The N.S.A. and the Oliver Wendell Holmes Stereoscopic Research Library are non-profit, federally tax-exempt and you may take your donation as a tax deduction. "The Sphinx" is our way of saying thanks for your support.

***

Deadline for the next issue is October 9.
Members of the Board of Directors
Dr. Brandt Rowles, President
Richard Russack, Chairman of the Board
John Waldsmith, Managing Editor of Stereo World
John Weiler, Secretary
A. Verner Conover, Treasurer
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COVER: The Robert H. Vance daguerrean gallery in San Francisco where C.L. Weed exhibited his Yosemite views. Weed owned (or at least controlled) this establishment from 1861 until about 1863. This photo is the right half of a stereo made by C.L. Weed in 1859. It was published by E. Anthony as No. 53 "Montgomery Street, San Francisco." Turn the page for Peter E. Palmquist’s article about the pioneering C.L. Weed. (Robert Weinstein Collection).
Yosemite’s First Stereo Photographer
Charles Leander Weed (1824–1903)

By Peter E. Palmquist

Not only did Charles Leander Weed produce the earliest stereographs of California’s fabulously scenic Yosemite Valley, but he may well have been the very first to employ the collodion wet-plate procedure for stereograph production in the Far West. When Weed made the “first ever” photographs of Yosemite, during the summer of 1859, he preceeded California’s most widely acclaimed landscape photographer Carleton E. Watkins by nearly two years. Likewise, it was Weed’s not Watkins’, landscape artistry which was the first to win an International award for California

landscape photography. A photographic pioneer in the very best tradition, Weed produced images for nearly 40 years in a wide range of common and uncommon settings—places as diverse as Singapore and Hawaii in addition to his remarkable exploits in California.

Details of Weed's early life are sparse. However, it has been suggested that he may have been photographically active as early as
1850. By 1854 he was a daguerrean operator in the Sacramento, California area. He served in this capacity for George W. Watson over a period of several years before becoming allied with California's most successful and influential gallery operator, Robert H. Vance. This liaison was to prove very fruitful for Weed's subsequent involvement in landscape photography.

Weed became Vance's junior partner and manager of the Sacramento branch of Vance's gallery (Vance had a much larger establishment in San Francisco). Among other good business practices, Vance had a well-established reputation for being the first to introduce new photographic procedures and techniques to the California market. His advertising rhetoric was well-characterized by banner headlines, such as "WE CHALLENGE THE WORLD... ALWAYS SOMETHING NEW!"

Although the wet-plate technique had been employed in California as early as 1855, little effort had been made to use the process in a rural setting—especially landscape studies. Vance invested in a large (about 11 x 14 inches) wet-plate camera, and Weed's duties were changed to include traveling or "outside" photography utilizing this equipment. It was a good choice.

In October 1858, Weed traveled up the Middle Fork of the American River to photograph river mining scenes. Some twenty, large wet-plate negatives were made and subsequently printed on "salted" paper. An exhibition of these works in San Francisco was well received as shown by comments such as: "... (these views) would almost be a substitute for a visit to the places themselves." Another admirer of Weed's landscape photography was the editor of Hutchings' California Magazine, James M. Hutchings. In June 1859, Weed accompanied Hutchings to Yosemite. Mary V. Hood, a chronicler of Weed's activities in Yosemite, explains:

In 1859, Messrs. Hite & Beardsley opened the first two-story hotel in Yosemite. To publicize this venture they invited James M. Hutchings to bring a party of friends for the grand opening. He was to obtain copy for a series of articles in Hutchings' California Magazine. Also, as part of the promotion, Robert Vance of San Francisco sent his associate, Charles L. Weed, to take a "Yosemite Panorama." These 10" x 14" photographs were to be added to the firm's stock and to provide a basis for the very faithful engravings by Thomas Armstrong in Hutchings' five articles (on Yosemite)...

The Hutchings' party reached Yosemite on June 17th, 1859. Although Hutchings later wrote copiously concerning the journey he fails to mention Weed by name. He does, however, refer to the photographer's apparatus:

The reader would have laughed could he have seen us ready for
the start. Mr. Beardsley, who had volunteered to carry the camera, had it inverted and strapped at his back, where it looked more like an Italian "hurdy-gurdy" than a photographic instrument. Another carried the stereoscopic instrument and the lunch; another, the plate-holders and gun, etcetera...

Within a few days of Weed's return to San Francisco, his Yosemite stereographs became an immediate attraction at Vance's establishment:

Mr. C.L. Weed, one of the most accomplished daguerrean and photographic artists in America has just returned from a visit to the Yosemite Valley where he took, for Mr. Vance, some forty stereoscopic views of that celebrated locality. The views are arranged within the machine (most likely a Becker's style stereo viewer) so that the observer by simply turning a screw on the outside has them placed successively before him. Every important place about the valley, the giant cliffs, the huge pines, the memorable waterfalls and cataracts, and in fact all but the reality is vividly depicted. Anyone who has seen and comprehended the stereoscope can readily imagine the value and interest which must attach to these views. Each tree, rock, sprig, and cliff, seems to stand out boldly and clearly. The great waterfalls, glistening in the sunlight, are seen leaping out from the crags and hang in mid air as clearly as if witnessed in nature. The views have been
judiciously taken, are admirable specimens of the art and may be seen at Vance's Photographic Gallery, corner of Montgomery and California Streets.'

While Weed's stereoscopic views received a large measure of public acclaim within the context of Vance's showrooms, their economic potential required a viable means of mass-production and distribution. This need led to a business arrangement between the Vance/Weed gallery and the well-established stereopublishing firm of Edward Anthony & Co. The New York based firm acquired Weed's forty stereoscopic negatives of Yosemite in time for inclusion in their 1860 catalogue. The Edward Anthony (later E. & H.T. Anthony & Co.) firm continued to issue these views for a period of many years. The titles of this series are listed at the end of this narrative.

Anthony's 1860 listing includes a total of 78 stereographs of California, all (in the opinion of this author) photographed by Weed. In addition to the Yosemite images there are views of San Francisco, Sacramento, and other nearby areas. In fact, the San Francisco Daily Times of September 15, 1859, makes specific reference to, "...numerous stereoscopic views of San Francisco, Sacramento City and river, etc., etc." in an article describing the offerings at Vance's gallery.

In 1860, Weed traveled to Hong Kong to establish a photographic facility. Although there is a lack of precise information about the intent of this excursion it seems likely that Vance and Weed hoped to form a pictorial link with the Orient. Perhaps they wished to serve as importers of stereoscopic images from the Far East in the same sense that many New York firms served as distributors of such images from Europe. In any event, Weed's first sojourn to the Orient was brief and in less than a year he had returned to California.

Weed's later stereoscopic production includes a series of images showing the Sacramento flood which occurred during the winter of 1861-62 and views of the silver mines in Nevada Territory in the spring and summer of...
An engraving which shows the Hutchings’ party starting for their 1859 journey to Yosemite. The figure on the far right (mounting his horse) is thought to represent Charles L. Weed, the photographer. (Courtesy, Bancroft Library)

1862. By 1864, he had severed his ties with the Vance establishment, and allied himself with the San Francisco stereopublishing firm of Lawrence & Houseworth. Although this relationship is complex and not easily deciphered, Weed is known to have taken a number of mammoth-plate views of Yosemite as well as a new series of stereographs. It was these mammoth-plate views (exhibited by Weed’s publisher, Lawrence & Houseworth) which won the landscape medal at the Paris International Exposition of 1867. In 1865, Weed traveled to Hawaii where he made stereographs and mammoth-plate views of landscape attractions—including Haleakala Crater on Maui. Although more research is needed, it seems likely that Weed was the first to produce such images of Hawaii using the wet-plate.

By January of 1866, Weed was once again in the Orient where he apparently remained for nearly four years. Although unproven, it is interesting to speculate that Weed may have been largely responsible for the large series of stereographs of China and Japan which appear in the Thomas Houseworth & Company catalogue of 1869. Entitled, “Oriental Scenery,” the listing states:

These (stereographs) are all new and full of interest, and are taken in the highest style of art. The Harbors, Public Buildings, Tea Gardens, Pagodas, Temples, Bronze and Copper Images, Statues, Bridges, Fishing and Trading Boats, Street Scenes, and Groups of Natives in their everyday costumes, are all very fully illustrated.

Although this article describes only a few of Weed’s many photographic accomplishments, it seems certain that he deserves a position of esteem as the man whose works established the very beginnings of landscape photography in California. While more research is needed in many aspects of his life, this author believes that Weed’s photographic accomplishments have been long overlooked and unnecessarily neglected. Sadly, his pioneering efforts have been far overshadowed by California’s better known landscape photographers, Watkins and Eadweard Muybridge—yet it was Charles Leander Weed who showed them the way.

NOTES


3. San Francisco Daily Times, August 19, 1859

The following listing of CALIFORNIA VIEWS, published by Edward Anthony (later E. & H.T. Anthony & Co.), was supplied through the kindness of Mr. A. Verner Conover. Unless otherwise specified all titles were contained in the Anthony catalogue of 1860.

1. THE YOSEMITE VALLEY.
2. THE YOSEMITE FALL, 2500 FEET HIGH.
3. THE YOSEMITE FALL, 2500 FEET HIGH.
4. BRIDAL VEIL—NEAR VIEW—937 FEET HIGH.
5. FALL ON THE SOUTH FORK, 600 FEET HIGH.
6. NEVADA FALL, WITH THE SOUTH DOME AND VALLEY.
7. BRIDAL VEIL—DISTANT VIEW.
8. NEVADA FALL—600 FEET HIGH.
9. NEVADA FALL—600 FEET HIGH.
10. THE BRIDAL VEIL, NEAR VIEW.
11. YOSEMITE FALL.
12. THE RAPIDS.
13. BIG TREE IN MARIPOSA GROVE, 94 FEET IN CIRCUMFERENCE.
14. VERNAL FALL, 400 FEET IN HEIGHT.
15. VERNAL FALL.
16.
17. SCENE IN A CANON.
18. SCENE IN A CANON.
19. SCENE IN A CANON.
20. BRIDGE ACROSS THE MERCED RIVER.
21. SCENE IN A CANON.
22. THE DOMES.
23. THE SOUTH DOME, 4967 FEET HIGH.
24.

“The Eclipse, at her wharf, Sacramento,” No. 71 by C.L. Weed, published by Edward Anthony. (Louis H. Smaus Collection)
25. THE THREE BROTHERS.
26. TW-TO-CON-W-TA—3039 FEET HIGH.
27. SENTINEL ROCK.
28. THE NORTH DOME, 3729 FEET HIGH.
29. SOUTH DOME FROM SOUTH FORK.
30. A MOUNTAINOUS VIEW—YOSEMITE VALLEY.
31. MERCED RIVER, LOOKING EAST.
32. VERNAL FALL, A DISTANT VIEW.
33. VIEW FROM TOP OF VERNAL FALL—LOOKING WEST.
34. WILD NATURE.
35. VIEW ON THE MERCED RIVER.
36. THE DOMES, A DISTANT VIEW.
37. THE FERRY.
38. THE LADDER—80 FEET HIGH.
39. GROUP OF BIG TREES IN MARIPOSA GROVE.
40. GROUP OF BIG TREES IN MARIPOSA GROVE.
41. CAMPING SCENE ON THE MERCED RIVER.
42. THE HEADS: ENTRANCE TO THE BAY OF SAN FRANCISCO: GOLDEN GATE IN THE DISTANCE.
43. PANORAMIC VIEW OF SAN FRANCISCO,—No. 1.
44. PANORAMIC VIEW OF SAN FRANCISCO,—No. 2.
45. PANORAMIC VIEW OF SAN FRANCISCO,—No. 3.
46. PANORAMIC VIEW OF SAN FRANCISCO,—No. 4.
47. PANORAMIC VIEW OF SAN FRANCISCO,—No. 5.
48. PANORAMIC VIEW OF SAN FRANCISCO,—No. 6.
49. PANORAMIC VIEW OF SAN FRANCISCO,—No. 7.
50. PANORAMIC VIEW OF SAN FRANCISCO,—No. 8.
51. PANORAMIC VIEW OF SAN FRANCISCO,—No. 9.
52. PANORAMIC VIEW OF SAN FRANCISCO,—No. 10.
53. MONTGOMERY STREET; SAN FRANCISCO.
54. PACIFIC AND JACKSON STREET WHARVES.
55. VIEW FROM RUSSIAN HILL. THE BAY IN THE DISTANCE.
56. RESIDENCE OF L. HASKELL, THE PLACE OF BRODERICK'S DEATH.
57. SOUTH PARK, SAN FRANCISCO.
58. OLD SPANISH CHURCH—MISSION DOLORES—NEAR SAN FRANCISCO.
59. THE HEADS: ENTRANCE TO THE BAY OF SAN FRANCISCO: GOLDEN GATE IN THE BACKGROUND.
60. THE RECEPTION OF GENERAL SCOTT.
61. THE PITT RIVER INDIANS, VISITING SAN FRANCISCO.
62. SACRAMENTO STREET, SAN FRANCISCO.
63. SEAL ROCK, NEAR THE GOLDEN GATE.
64. VIEW IN SACRAMENTO.
65. THE ANTELOPE AT HER WHARF, SACRAMENTO.
66. THE ECLIPSE, AT HER WHARF, SACRAMENTO.
67. VIEW ON THE SACRAMENTO.
68. SACRAMENTO STREET, SAN FRANCISCO. CHINESE STORES.
69. BRIDGE AT SACRAMENTO.
70. ST. GEORGE'S HOTEL, SACRAMENTO.
71. J STREET, SACRAMENTO.
72. THE STATE HOUSE, SACRAMENTO.
73. THE STATE HOUSE, SACRAMENTO.
74. THE HEADS: ENTRANCE TO THE BAY OF SAN FRANCISCO: GOLDEN GATE IN THE BACKGROUND.

*not in the 1860 catalogue but included in later issues*)
PEOPLE PICTURES
of the
VICTORIAN AGE
A Search for Examples

By John Waldsmith

The "Victorian Age" has loosely been used to describe the social, political and religious upheavals which occurred in the western world during the reign of England's Queen Victoria (1837-1901). The period also parallels the first 60 years of photography which was the major documentary tool of this expanding era. It was a time when trade and commerce was extended to areas throughout the world. Science and technology made rapid advances. Most importantly, especially in the United States, a new wealthier middle class developed. But with this came also greater poverty to the lower classes who had not totally recovered from the turbulent Industrial Revolution of the 1700's.

Into this changing era came the visual phenomena, the stereograph. After twelve years of technical development, the stereoscope came to major public notice at the London's Crystal Palace Exhibition of 1851. Under the aegis of Queen Victoria's consort, Prince Albert, the Crystal Palace Exhibition represented "a great collection of works of Industry and Art" brought from all parts of the World; the first international or world's fair. On May 1, 1851, Queen Victoria, Prince Albert, and five thousand finely dressed guests opened the Great Exhibition. Great it was, with

"Broadway from Barnum's Museum," No. 204 by Edward Anthony. The early instantaneous stereograph that Oliver Wendell Holmes so graphically described in his article. Compared to later instantaneous views, this early example today fails to stir the same emotions or eloquent praise. (John Waldsmith Collection).
“Bootblacks, New York City” by an unknown maker, c. 1870. A rare early example of an exterior “non-staring” genre stereography. (Constance Jacobs Collection).

an average daily attendance of over 42,000. Amongst the great treasures of the world, a new visual device, the stereoscope was introduced to the public. To see these three dimensional pictures was as exciting to the 1851 fair goers as the first television was at the New York World’s Fair in 1939. An order for stereoscopes and stereographs from her Majesty Queen Victoria was a valuable endorsement which touched off a sudden demand for the Brewster stereoscope for viewing the little paired pictures. It was magic! A visual phenomena within an era of phenomena.

For the first time a person could see nearly any area of the world in a manner which was startlingly realistic. There had been no visual precedent for the stereoscopic phenomena. Though photography had first appeared in 1839 with Daguerre’s images on a polished silver plate and Talbot’s calotypes on paper, it was generally bland(20,18),(992,991) with stiffly posed portraits and lifeless landscapes. The stereoscope took the photograph into one more dimension, the third dimension. It was Victorian escapism. The stereoscope and the small size of the prints caused the viewing of these magic pictures to become a very personal affair. The observer before long blocked out his surroundings and submerged himself into the depths his mind said existed within this
“Putting down the Gronzers,” No. 1426 from H.H. Bennett’s “The Camera’s Story of Raftman’s Life on the Wisconsin.”

(Gordon D. Hoffman Collection).

No person was as mystified with this new phenomena nor as eloquent in his descriptions as Dr. Oliver Wendell Holmes. He wrote in the Atlantic Monthly in 1861, describing Edward Anthony’s instantaneous stereographs of New York’s Broadway:

What a wonder it is, this snatch at the central life of a mighty city as it rushed by in all its multitudinous complexity of movement! Hundreds of objects in this picture could be identified in a court of law by the owners. There stands Car No. 33 of the Astor House and 27th Street Fourth Avenue line. The old woman would miss an apple from that pile which you see glistening on her stand. The young man whose back is to us could swear to the pattern of his shawl.

What a fearfully suggestive picture! It is a leaf torn from the book of God’s recording angel. What if the sky is one great concave mirror which reflects the picture of all our doings, and photographs every act on which it looks upon dead and living surfaces, so that to celestial eyes the stones on which we tread are written with our deeds, and the leaves of the forest are but undeveloped negatives where our summers stand self-recorded for transfer into the imperishable record? And what a metaphysical puzzle we have here in this simple-looking paradox! Is motion but a succession of rests? All is still in this picture of universal movement... Yet the hurried day’s life of Broadway will have been made up of just such stillness. Motion is as rigid as marble, if you only take a wink’s worth of it at a time.

The stereoscope became the visual entertainment of the populace. In 1883, Dr. Hermann Vogel, the noted German photographer exclaimed, “I think there is no parlor in America where there is not a stereoscope.” Photographers and publishers profited greatly from the entertainment potential of this remarkable viewing device. Countless numbers of views were produced in a general category called “comics.” These depict humor in very human terms with husbands being portrayed as hen-pecked fools or lechers after the newly hired French maid. Women were depicted in set roles as homemakers, dutiful wives, or shyly being courted.

There were very real indications of social stereotyping, especially racial, most particularly when negroes were depicted in stereographs. The Black man was portrayed as not being very bright, unclean, loving watermelon, chicken, and prone to petty theft. The comic captions even used the dialects described by Frederick Douglass as “the plantation manner of speech” to enhance the humorous situations. Blacks were occasionally shown outside the comic realm as cotton pickers toiling in the fields or loading barrels of molasses or bails of cotton at the levee. There even exist some stereographs which posed white persons in black face, minstrel style, in comic situations. By today’s racially aware standards, these Black stereographs seem embarrassingly pathetic but do represent the social attitudes of their time.

There are many indications of how stereographs were used to sell the stereoscope. Publishers and photographers often used the stereoscope to create a set of stereographs which posed white persons in black face, minstrel style, in comic situations. By today’s racially aware standards, these Black stereographs seem embarrassingly pathetic but do represent the social attitudes of their time.
poverty. A few undaunted photographers stereo photographed the unpopular subjects of child labor, the Northern urban ghetto and the dreadful working conditions in many factories. We wonder if these photographers were acting as social historians with the intention of showing these social abuses. Or are these seldom encountered views taken nearly by chance and are recognized today as being socially significant? We may never know for sure.

After viewing large numbers of stereographs, one soon realizes how few very candid views were made. Usually whenever people are shown in nineteenth century stereographs, they are staring stiffly out from their three-dimensional environment. There were attempts early-on to capture the action. Called "instantaneous" views, they were a major photographic achievement in the 1860s and 1870s during the "Grand Flowering" of stereoscopy. The photographic process was generally a slow procedure, requiring several seconds to complete an exposure. This caused moving objects to become blurred, appearing as ghosts. Early stereo photographers approached the problem in two ways. Some felt the action could be captured by treating the collodion wet-plate so as to quicken the exposure time, others advocated modification of the lens opening and later the shutter mechanism.

Edward Anthony, who Holmes cited in his essay, was an early experimenter and achieved considerable success with his scenes of busy streets in New York City. By far the finest early instantaneous stereographs were those made by H.H. Bennett of Wisconsin. His "The camera's Story of Raftman's Life on the Wisconsin" must be considered as classics but have seldom been seen by today's photographic historians. Edward Anthony, who Holmes cited in his essay, was an early experimenter and achieved considerable success with his scenes of busy streets in New York City. By far the finest early instantaneous stereographs were those made by H.H. Bennett of Wisconsin. His "The camera's Story of Raftman's Life on the Wisconsin" must be considered as classics but have seldom been seen by today's photographic historians. Bennett built his own cameras and was meticulous in every detail of his craft. For the "Raftman's" series (which numbers 60 views), Bennett devised a special shutter for his stereo camera fitted with a rubber band release. This allowed a very quick shutter operation and likewise startling instantaneous views of the raftman at work. But Bennett's work is an exception.

These non-staring-at-the-camera stereographs are actually quite uncommon. Because of the controlled situation, a number of posed studio genre scenes were made, usually as comic scenes. These date from the early English "classics" of the 1850s. One of the best series of studio posed stereographs made in the United States was made by M.M. Griswold. His "Young Folks Series" are dramatically artistic in composition and execution. Most may be found beautifully tinted. But the exterior non-staring views are seldom seen. Mostly one encounters the persons in the view standing stiffly looking directly at the photographer. A good example is the Cremer stereograph used on the cover of the July-August Stereo World. By having the subject's attention, the photographer could be assured that they would stand still. The subjects were already familiar with the stark still poses required by the portrait studio photographer. The baby in the pram of the Cremer view was not interested in posing and therefore is seen as a blur.

There is a publishing project underway which will illustrate the best examples found which show unusual non-staring people picture stereographs. The N.S.A. membership with their vast combined collection of views are asked to submit stereographs which they feel would be acceptable. If acceptable, the views will be used to illustrate a book on this topic. The best views submitted will be used in a special Stereo World layout in the Spring. All views will be credited to the owners and a $10 reproduction fee will be paid. Also accepted contributors will receive an autographed copy of the book. If you feel you have a stereograph or stereographs showing non-staring people in action in the United States, send us a Xerox copy. We especially need pre-1900 views.
TWO ON ONE
An Easier Way To Make Stereo Prints

By Brandt Rowles
Illustrations by Paul Cavanaugh

I seem to be one of the few contemporary stereoscopic photographers who prints 35mm negatives into 3½”x7” format images on one sheet of paper. Most others use separate side-by-side prints or attempt to match two separate images flush. The advantages of the single print method are many:

1. darkroom time reduced up to one-half

"The New Natchez at dock—New Orleans, La.," by Brandt Rowles.
2. standardized exposures and wet times
3. vignetting easier to standardize
4. much easier and more exact cutting and mounting of images
5. less cursing and foaming at the mouth

Plus, I greatly prefer the final appearance of the finished product. For me, the single sheet printing method provides a standardization, rapidity, and final product so appealing that I rarely print any other way.

Registering the negative for printing takes only minutes. The techniques for printing of the registered negatives are simple. Only very basic equipment is required:
1. 35mm stereo camera—I work only in this format
2. 35mm illuminated viewer-film cutter
3. 2¼ inch negative carrier (54x67 mm)
4. two 60mm x 90mm pieces of thin cardboard, each with a centered 25mm x 47mm aperture
5. Scotch magic tape to join the tops and bottoms of the negatives and to join the cardboard at one end
6. clean shiny work surface (such

"O'Hare Airport—Chicago, Illinois, Christmas Travel," by Brandt Rowles.
as a Formica or varnished wood table)
7. negative handling glove
As most photographers with darkrooms have all but the pieces of thin cardboard, expense is minimal. A steady-eyed person could even do without the negative cutter.

INSTRUCTIONS
1. Registering the negatives:
   a. Recall that the right negative on the film becomes the left negative when registering for stereo printing. (See figure 1)
   b. Using the film cutter, carefully make perpendicular center line cuts.
   c. If image 2 or 3 is not worth printing, it may be used as a "handling tab" for the registered negatives. Say, for example, image 2 is a real dog. Do not cut it from image 1. Instead use it for handling as in Figure 2.
   d. Use a thin piece of the tape to secure images 1 and 4 together. I usually start at the top, shiny side of the film up, on a clean non-stick surface. Pressing the images down with the film-handling glove, make sure that they are exactly flush and parallel. Then stick the tape to the top edge of the negative. Some tape will adhere to the table but this may be lifted up easily. Fold the tape across the back top edge of the film, and press it firmly. Repeat with the bottom side of the film. Be careful not to let the tape overlap the images.
   e. If you foul up, it is easy to remove the tape and start again.
   f. Be especially careful not to scratch the film.
   g. The registered negatives are now ready to be printed, using a cardboard carrier of your manufacture.

2. Making the cardboard negative carrier:
   a. The cardboard carrier should fit snugly between the pins of the 2¼ inch negative carrier, as well as provide the optimum aperture for the 35mm film to be projected on the paper.
   b. Using a sharp single edge razor blade or an Exacto knife, line up the thin pieces of cardboard, pin the corners down, and cut the 25mm x 47mm center aperture. These measurements need not be exact, but the two pieces of cardboard should have the same sized aperture.
   c. The 60mm x 90mm outer dimensions may then be cut. Again, these dimensions need not be exact, but the cardboard carrier should fit snugly between the pins of the negative carrier.
   d. Tape together one end of the cardboard sandwich, taking care that all borders line up exactly. The carrier should look something like Figure 3.

3. Using the cardboard carrier.
   a. Line up the film straight in the cardboard carrier, insert into the 2¼ inch negative carrier, and print away.
   b. TIP: I line up the projected image so that one corner of the easel serves to line up two sides of the image. This makes cutting of the image much simpler, later.

4. Cutting the paper image:
   a. Using the infallible Waldsmith technique, a very problemaical problem is made easy. Figure 4 shows this neat solution.
   b. The only trouble with this technique is that occasionally one negative will curl more than another, resulting in one sharp print and one softly focused print. This problem is easily remedied. I do not print this pair of negatives (usually).
Up?

Illustrated here are two extremely unusual stereographs from the collection of Michael Carrick of San Mateo, California. The view was taken by C.C. Lewis of Monmouth, Oregon and are numbered and titled "12. Down in a Well." It is a strange view looking directly down into a well showing the top of the head and shoulders of the man who apparently dug the well. A shovel rests at his side. What makes this view even more interesting is the companion stereograph which was mounted pseudoscopically. The resulting image shows the man sitting on a high cone.

Michael reports that he found the pseudoscopic or backward view first and wondered what was going on, knowing something was not right about this image. A few months later he was fortunate enough to find the companion image.

Though pseudoscopic views are occasionally encountered, seldom do we ever locate the companion "correct" view. We wonder if other N.S.A. members have similar pseudoscopic and regular pairs to share with us. By far this has to be one of the most unusual.
"I have a few queries I'd like to place before the readers of Stereo World, if possible, to help me with identification of some mystery views.

1. Where did photographer "C. Thomson" do his work, and when?
2. When and where did the sidewheel steamboat "Matteawan" operate, and who might have photographed it?
3. Where is "Mount Milliard" located?
4. Where is "Burgess Fall" (a waterfall)? Perhaps someone can help me get these out of the "unknown box."

Neal R. Bullington, Patchogue, NY

"Mr. David Mattison, Head Librarian, Columbia College and I are organizing an exhibition on the history of photographic equipment ("The Vision Machine") for the Vancouver Centennial Museum. The exhibition is intended to be comprehensive while simultaneously utilizing Canadian artifacts whenever these are appropriate to the theme. Mr. Mattison and I are soliciting the various repositories of photographica in Canada and abroad to determine their willingness to loan items and provide technical and other assistance. We are interested in cameras, processing equipment, and the various forms of images produced by camera and process alike from 1839 to 1979."

A.R. D'Altroy, Photographic Curator, Vancouver Public Library, 750 Burrard Street, Vancouver, B.C., Canada V6Z 1X5.

"As a member of the N.S.A. I submit the following item for thought: Raise the dues to $15 (minimum) per year, and use some of the increase to hire some part-time clerical help for John Waldsmith and John Weller. Perhaps 5 to 7 days per month of concentrated typing, filing, dictation, etc., would allow more time for other activities. Most cities have "Kelly Girls" or some such thing for temporary work loads. I know of no other organization that publishes a magazine as good as Stereo World for $10.00 per year!"

John David Laird, Fort Wayne, IN.

"Can I obtain stereo pictures of the moon surface and/or the surface of Mars? If so, how? Can they be obtained in the standard 35mm stereo format for viewing in my Realist viewer?" Robert S. Storms, Kettering, Ohio.

"I have been a stereographer for five years now, having begun taking displaced stereo pairs with a Polaroid camera and using 'free vision' to view them. Later I came across a copy of the Stereo Realist Manual and grew more intrigued. I've always been into drafting and so spent a lot of time getting familiar with techniques of stereogram drawing. Then I found an f3.5 Realist for sale and was off and running.

"For the last 2½ years I've been a student of psychology at Miami University, Oxford, Ohio, where I met Marv Dainoff, a visual perception psychologist. He lit up when I mentioned my stereographic hobby and I've been applying different photographic and cross-polarized projection techniques in various research ventures, such as the 'Subjective perception of enclosure in architectural spaces,' with some success.

"I've moved to using a 35mm SLR on a tripod-mounted sliding apparatus to take full-frame stereo pairs using various focal length lenses, multiple exposure stereo pairs using different focal length lenses for each exposure and have done some interesting magnification work in stereo using the SLR with a 3½" Questar. I'm presently having the full-frame K-25 slides developed and mounted by Kodak, after which I mount them in pairs on heavy card (with a strong, diffuse light source & 'free-vision') and project them using a TDC model 116-500 w/side stereo projector on a 6' x 8' rear-projection screen from 3M, allowing positioning of one observer (on experimental subject) at the exact station point without interfering with the projection beams.

"I'm trying to 'fine-tune' a system that is both flexible (in stereographic format) and accurate (when judging distances to objects in the stereo display). It's all very interesting and I'd like to know more about what others are doing and get involved." Thomas M. Lippert, Oxford, Ohio.

"I have received many notes and letters from individuals over the past several months regarding the Stereo Classics stereocope outfit. I have recently received one from a dissatisfied customer who mentioned that he would advise you of the "gyp." Well, this prompted me to add the following as my two cents worth on the subject which you may publish if you feel it suitable.

"As most of you may know by now, Stereo Classics Studios, Inc., has run into difficulties (Financial?) and was forced to cease the manufacture and sale of their stereotypec outfit. Since I have personally experienced the pains and pleasures of starting and running a business to serve the stereographic market, I would like to make a few personal observations about Stereo Classics, and free enterprise in general.

"I have great respect for anyone with the courage and drive to invest his time, energy, and money in the pursuit of free enterprise. To develop, fabricate and to produce stereoscope sets of the high quality that Stereo Classics produced, for the price, is indeed a formidable task. I have watched Stereo Classics grow from the beginning. Their marketing program was as professional as any, and as extensive as most mail order operations.

"I have met Gary Kessel (President), corresponded with him, and done business with him. His ads and products have been a tremendous promotion for stereoscopy. I have personally received literally hundreds of inquiries from individuals who purchased the stereoscope sets and were 'turned on' to stereo because of their purchase. His 'Story of the Stereoscope' included a plug for my business—Stereo Photography Unlimited. I have great respect and admiration for Gary, and deeply regret that he ran into whatever difficulties that forced cessation of his production operations. I hope that he regroups and tries again." Greg J. Taylor, Stereo Photography Unlimited, St. Petersburg, Fla.
On February 7, 1812, Charles Dickens was born in a small house in Portsea, England, not far from the Portsmouth Dockyard where his father clerked in the navy pay office. One day the young Charles ascended Chatham Hill from Rochester Bridge with his father, both pausing to admire an outstanding house at the summit. Charles' father remarked that hard work might someday allow the boy to buy the home, an impressive structure called Gadshill Place. Evidently the impression was a lasting one.

Early childhood experiences and acquaintances would influence the future Victorian author's entire lifetime and career. Charles' father served as a model for Mr. Micawber, a spendthrift, and his mother found an even more negative characterization as Mrs. Nickleby. When his father was put in Marshalsea Prison because of debts, Charles later poignantly related the incident in the book Little Dorrit. Since the family lived in prison with the father, Charles sought work in a blacking factory. In a window, with curious passersby to see him, the sensitive, ambitious lad spent long days labelling blacking bottles for a few shillings a week, the horror of this work eventually finding expression in David Copperfield.

But better days were to come. In true Dickens' tradition, a large legacy came to Charles' father, and the family was freed. It was while serving as a solicitor's clerk at the tender age of fifteen that the young man taught himself shorthand and spent much of his time reading in the British Museum. He soon graduated to court reporting, then on to reporting the political scene from the House of Commons for the Morning Chronicle.

In a metamorphosis achieved largely by self study and iron will, Charles Dickens, the author, emerged to full fame with the publication of Pickwick Papers in 1836. A steady stream of novels and stories followed over the next thirty years, appearing in installments in leading periodicals as was the fashion in Victorian literature.

During his glittering career, Dickens was the most popular writer in England. He dressed the part: a slight, rather undersized man with delicate features, fine florid skin, brown hair worn a bit too long, thin beard, excessive gold chains, rings, flamboyantly colored vests, shirts, ties, and coats. These vulgarities of success were an end result of his distressing childhood experiences. The natty author was the essence of lower class English genius become respectable.

More than any other emotion, sentimentality appealed to the Victorian audience. They were not disappointed by Dickens, who blended humor and satire, caricature and pathos in such treasures as Oliver Twist, A Christmas Carol, Bleak House, A Tale of Two Cities, Great Expectations, and David Copperfield. Dickens' plots were too often contrived but his characters, drawn from his own experience, were amply rewarding.

Dickens had an intense interest in theatre and, with many of his literary friends, he often performed in amateur theatricals. Dickens was also a philanthropist, the so-called "ragged schools" being perhaps his favorite cause.

Dickens' much quoted anti-Americanism was provoked by a mutual misunderstanding during a tour of the United States in 1842. Irritated by the lack of an international copyright agreement and the resulting pirating of his works in America, Dickens retaliated with some inappropriate remarks regarding life and politics in the New World. Americans were still sufficiently provincial to take offense. A
THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH

THE SOCIETY

FROM THE SOCIETY NOTEBOOK

By Norman B. Patterson

Folio Print Circuit Member of the Print Folios are asked to notify the folio secretary (Doug Smith) whenever they will be away for over a week or otherwise unable to receive folios. Instances of folios sitting in limbo have occurred and it is disconcerting to the folio secretary who knows not whether the folio is lost or worse. The former method of notifying the prior member on the route lists has some shortcomings and in fact has not worked very well.

Voting Cards Members are asked to send a voting card when mailing a folio whether choosing to vote or not. This is the only way the folio secretaries can keep track of the whereabouts of the folios. Some members have been lax in this lately, which isn’t fair to the secretaries. Should a folio become lost, time may be critical in locating it.

Special Topic Folios Matt Rebholz is organizing a “Hyper” folio (in hypers, the two stereo halves are taken much farther apart than the distance between the eyes). Howard Frazee is soliciting members in hopes of forming a ‘2x2 paired format’ folio. Here, stereo is produced with a single lens 35mm camera. Considerable experimentation would be likely in this group. Interested members should contact Matt at 1013 Whiteoak Drive, San Jose, CA 95129. Howard can be reached at 1621 Pinehurst Dr., Los Altos, CA 94022.

So that members of each transparency circuit may not miss out on the better slides of the other circuit(s), it is intended to invite such slides to periodically take part in an honors folio circulating in the other circuit. Daniel St. Etienne has volunteered to work out details and act as Honors Folio Secretary.

Steve Best and Modern Sculpture Those who have enjoyed Steve Best’s sculpture views in the folios should be interested in this communication from him:

“I would like to do one or both of the following:

1. I would like to hear from all members of the Society, slide or print, who would like to get on a special circuit to view thirty or forty of my stereo slides of modern sculpture. I have nearly 400 from which to select, “everything from Appel to Zadkine” as I tell people. I would make up a routing list from those who would be interested in this. I know some members are definitely not interested.
2. If there is enough interest and enough members are regularly taking photos of modern sculpture (stereo-slides that is), I would be willing to coordinate a folio of same. I think the second

suggestion I have listed is less likely than the first, but I would like to hear from interested members.

Also, if any members have favorite sculptors, I probably have several stereo-slides of their favorite and this information would help in setting up #1 above.

Interested members should write directly to Steve Best, 6943 Amherst St., University City, MO 63130.

Mounting Gauges for transparencies Here is an offer from Dr. Paul Milligan which should interest a number of our members: "...my little plastic mounting gauge with lines scratched on it for accurately mounting stereo slides has seen its best days and I decided to make a new one. Finding the right kind of plastic and finding someone with the equipment to cut it accurately took a 300 mile round trip to Albuquerque and horsing around all day and half the night, but it took very little more effort to make about 15 of them than it would have taken for one. Anyway, I have 15 brand new stereo slide mounting gauges that I didn't need and The Stereoscopic Society has a whole flock of new stereo fans who have no way to accurately mount slides. I will sell them for $1.00 each postpaid anywhere in USA.

Interested parties should send their dollar to Paul Milligan, M.D., 508 La Cima Circle, Gallup, New Mexico 87301. Incidentally, Dr. Milligan is a 10 year veteran of the Society, known for his candid comments on the folio envelopes, so it is especially significant when he remarks very favorably on the quality of the folios during the past two years, a period marked by great growth in membership.

Keystone Viewcard Mounts Mast Keystone (2212 East 12th St., Davenport, Iowa 52803) has made available blank, Durastyle, viewcard mounts. The mounts are black, flat, and have rounded corners. They are particularly attractive, sturdy mounts—well adapted for circulation in folios. They cost 50¢ each. Prepaid orders of $5 or more are shipped postage-paid (see ad in May-June Reel 3-D News, pg. 29).

I had a little trouble initially getting across that stereo cards are 3½" high, not 4½" (although the ad said 3½" x 7", Catalog #5143). After two false shipments of 4½" high cards, the situation was cleared up by Mary A. Hayner, the Customer Service Correspondent. I must say that I find it amusing that Keystone (of multimillion viewcard fame) should forget the dimensions of a viewcard. Although expensive, the mounts are of good stock if you like black. Black or dark mounts, it should be noted, were considered orthodox in the Stereoscopic Society for many years.

Newsy Notes Pat Wilburn reports a change of address: Mrs. John Wilburn, 3607 Brownsboro Rd. #16, Louisville, KY 40207. They are always happy to see "stereo people." Congratulations are also in order for their second grandchild, first granddaughter, in July.

Although not a Society member, John Lovelock is known to many of us through the Amateur Photographic Exchange Club. John reports a new address: 6131 N. Guava Lane, Lantana, FL 33462.

Nicholas M. Graver A valued member of the Print Folio Circuit is Nick Graver of Rochester, New York. Nick was born in 1937 and raised in Pittsburgh, PA. He came to Rochester about 16 years ago after three years in Baltimore. He and wife, Marilyn, have three children of the teenage variety. Marilyn shares his interest in history and collecting. He has been engaged in photography since high school and in a professional capacity since 1955 or thereabouts. His interest in collecting photographic items was stirred when he was given (!) a 5x7

"Harry I. Gross of Eugene, Oregon."

"Harry I. Gross of Eugene, Oregon." No. 75 by N.M. Graver. Mr. Gross is often called the Dean of American Camera Collectors is the author of Antique and Classic Cameras (1965). (Copyrighted 1978, reproduced with permission of Mr. Graver).
By Linda S. Carter

The big news in contemporary stereo is all the events that occurred at the N.S.A. show in Canton. There was much to interest the modern stereographer. Many cameras, viewers, and other stereo-photographic items were offered for sale. Special exhibits and demonstrations as well as the opportunity to meet and chat with fellow stereographers made for a very busy two days! Of special note were the following:

THE STEREOSCOPIC SOCIETY EXHIBIT featured the work of R.G. Wilson and Paul Wing. Wilson, a Society member for 50 years, has produced stereographs of flawless quality for most of this time. Among the more interesting views on display were views taken in the South during the depression. The documentary record contained in these stereographs represents some of the finest photographic work of this period that I have seen. We are very sorry that Mr. Wilson was unable to attend the show, as we are sure he could have taught us all a thing or two!

Paul Wing was present for the entire show, sharing with us a sampling of his work with transparencies as well as a few of the transparency viewers from his collection. Paul is extremely knowledgeable, and many people asked questions and solicited advice which he freely and good-naturedly dispensed. Among the hundreds of slides which Paul displayed were some fantastic flower and bird shots, hypers, and some unbelievable pseudo-hypers.

We were indeed pleased to learn that the masterful work of these two artists is being recognized with a Life Achievement Award from the N.S.A.

3-D MOVIE EXCERPTS were brought to Canton by Bill Shepard, who also brought along some of his collection of 3-D movie posters. N.S.A. show visitors enjoyed viewing "It Came from Outer Space" and "The Creature from the Black Lagoon" in anaglyphic stereo.

ANAGLYPHIC SILK-SCREEN PRINTS were on display by Gerald Marks, who explained how he prepared these unique items. The work was inspired by a trip to Japan, and contains many oriental elements.

HOW TO FREE VISION was the topic of a talk by Steve Best, who presented two exercises to aid in learning this skill.

Nicholas M. Graver discussed MAKING A LARGE FORMAT STEREO CAMERA, processing the negatives, and producing beautiful prints. This informative talk was well received and everyone wished more time had been allotted for the many questions.

THE COMPETITIVE EXHIBIT of the stereographs by a member of the N.S.A. contained more entries than any other category. Bill Patterson received the well-deserved ribbon for his panel of beautiful hand-tinted views entitled "Girls of the '60's." This competition sparked so much interest that the N.S.A. officers are considering expanding the competition to include more categories and to extend it to transparencies. If you have thoughts or opinions about this, please write to us.

THE NIMSLO STEREO CAMERA SYSTEM is reviewed by Tom Sahagian in the August, 1979 issue of Popular Mechanics, pages 166-168. This review contains much more detailed information about the system than I have been able to obtain elsewhere. Both 110 and 35mm prototype models exist in this four-lens camera system, which were photographed for the article. However, no Nimslo pictures were reproduced. The negative from each lens is slightly less than half-frame, so that each picture fills the space of two 35mm negatives. The reviewer shot a roll of Plus-X with the Nimslo and the effect was "somewhat eerie. I could push my finger through the parts of the picture that seemed to appear in front of the picture plane. The photos also had good depth of field, good detail and sharpness, and generally compared favorably with conventional snapshots. Nimslo does not seem to have greatly sacrificed any important conventional qualities for the sake of 3-D." The question we must ask is that with so many factors removed from the photographer's control, from lens separation to print processing, will the box camera market want to shell out $200 to $400 for the Nimslo system?

STEREOSCOPY, NO. 9, the journal of the International Stereoscopic Union, has recently arrived. Included in this issue are two interesting articles: "Comparative Examination of Silver Screens" by J.G. Ferwerda, and "20x50x50 - The Facts" by Don Jeater, which is a discussion of the factors involved in using two 35mm cameras and two projectors for stereo use. Photocopies of this issue may be obtained by sending $2 to N.S.A., P.O. Box 14801, Columbus, Ohio 43214. Please specify issue no. 9.

JOINING THE ISU may be for you. If you would like to receive your own copies of Stereoscopy, and keep a sharper eye out for stereo developments everywhere, please consider joining. The flyer included in this issue contains complete details.

COMPUTER-GENERATED 3-D GRAPHICS is the topic of an article by Richard A. Milewski in the July, 1979 issue of Creative Computing, pages 116-117. The technique uses the Apple II personal computer to produce anaglyphic 3-D graphics. The monitor is adjusted to output red, green, and white lines instead of the normal, red, blue, and white lines. Then the computer program is run, and the results viewed through a pair of red-green glasses. More information can be obtained from the author at The Software Works, Inc., P.O. Box 4386, Mt. View, CA 94040.
AN INTERESTING IDEA FOR PRINTING STEREO} is found in Brandt Rowles' article, elsewhere in this issue. Two thoughts have struck me concerning the idea, though. The first is that the lenses and shutters of your stereo camera must, of necessity, be perfectly matched if acceptable results are to be obtained. I have had pretty good luck getting cameras which are so matched, but I know of others that aren't. Second, I at first wondered, where would you put all those little pieces of film after you're through printing them? A novel idea was provided by a stamp-collecting friend of mine. Try using a postage stamp stock book, which is available from stamp supply dealers. For those who don't know, this consists of pages which have strips of plastic film attached so as to form several rows of pockets into which stamps are slid. A great negative file!

International Holographic Art Show Opens At The Franklin Institute

A major international exhibition of holographic art, a medium that uses a technology little more than a decade old, opens at The Franklin Institute Science Museum on September 26, 1979, to continue through March 1980.

The exhibition, NEW SPACES: THE HOLOGRAPHER'S VISION, explores the aesthetic innovations and scientific and technological dimensions of holography, the process of creating truly three-dimensional images from film exposed with laser light. Unlike a photograph, a hologram is a record of all the information contained in the light reflected from an object. A holographic image looks so real that you feel you can touch it: it has exactly the same physical characteristics as the original object—size, dimensionality, volume, and arrangement of elements. All the holographic image lacks is mass. A striking consequence of this is that in holography two or more objects can appear to occupy the same space at the same time.

NEW SPACES: THE HOLOGRAPHER'S VISION is an exhibition of forty-one of the most aesthetically exciting holograms produced by the best artist-holographers of the United States, the Soviet Union, Japan, Canada and Spain. The works range from early holograms produced by avant-garde artists such as Bruce Nauman to the most innovative works being done by holographers who continue to develop the technology and the aesthetic potential of the medium.

Displayed in a large, darkened exhibit space, the holograms provide visitors with a rich and unusual visual experience: colors change and shapes appear and disappear as the visitor moves through various viewing positions.

The exhibition also includes an introductory area designed to acclimatize the visitor to viewing holograms and to give a vivid explanation of the physics of holography.

A well-equipped holographic studio has been installed for the show. Professional artists and students working in all media will be invited to participate in workshops and to experiment with holography.

"With this exhibition," says Joel N. Bloom, Director of the Science Museum, "The Franklin Institute continues its tradition of exploring the relationship between science technology and the arts and drawing attention to the aesthetic potential of a new technology."

STEREOGRAPIERS ARE URGED to attend the International Convention of the Photographic Society of America (PSA) which is being held in Hartford, Connecticut, October 2-6. Of special interest will be the activities of the Stereo Division of the Society, with most of the best events occurring on Wednesday, October 3. These include: Slide-of-the-Year judging; an international exhibition; "Colorado, a Rocky Mountain High," which is feature-length stereo photo essay by Stergis M. Stergis; the Pat Whitehouse Show, an audio-visual album of stereo sequences from the acclaimed British stereophotographer. Paul Wing, also an active PSA member, promises that no one will be disappointed. Write for more information, registration blanks, and membership forms to Col. (Ret.) Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202.

Rochwite to be Honored

Seton Rochwite, FPSA, will be the recipient of the Progress Medal Award at a presentation which will be made at the honors banquet concluding the 1979 Annual Convention of the Photographic Society of America which will be held at Hartford, Connecticut.

Seton's outstanding contribution to photography was the invention of the Stereo Realist Camera. Prior to World War II, stereo photography had been limited to larger format cameras, and because of the sheer size and/or bulk were of limited scope. It was the advent of color film in the 35mm size in 1936 that created the opportunity for the introduction of an appropriate 35mm format stereo camera.

During the years 1943-47 Seton designed and developed the Stereo Realist camera, including giving it its most descriptive name. The camera and its companion slide viewer appeared on the American market during the summer of 1947. By the middle of the 50's Kodak, Revere, Glafex and TDC followed suit with their own cameras.

Later on, Seton developed the Kindar and Contura Stereo cameras, and in 1955 he developed the Kindar attachment for the Exakta camera permitting close-up photography in 3 dimensions of small moving objects at a distance of 3-18 inches which, in itself, is an outstanding contribution.

Even more recently he developed the polarizing filter attachment for the Realist camera, which has proven of immeasurable value to stereo enthusiasts the world over.

He has applied for and received a patent on a new stereo system designed for the mass market which will make stereo photography almost as simple as the popular 35mm itself. It is intended to use 16mm film, and will bring stereo photography in the same pocket size camera that is now so popular.

Seton has been interested in stereo photography since 1929, and in photography in general since he was 12 years of age. There is no doubt that he has been and is one of the great contributors to the art and science of photography.
The Holmes Library in a permanent location has now become a reality. Members who came to Canton saw the facility which was dedicated on Friday evening, August 10. Our thanks to the many persons who have donated materials and money in support of the project. I continue to catalogue the many items, many of which are extremely rare and unusual. By next spring I hope to make a report on the materials available. We have a number of catalogues which will be offered as reprints soon. Watch the Stereo World for the announcement of these reprints.

Thanks to the members who responded to the survey of stereo photographers of the old South. Letters to major institutions in Alabama has yielded some very important information. There still are some gaps though. We need Xerox copies of stereograph examples by the following Alabama photographers: J.W.F. Wild, Demopolis, c. 1870s; W.A. Reed, Mobile, c. 1880s; Sidney Pinney Tresslar, Montgomery, 1864 to 1870s; and J. Voyce, Tuscaloosa, c. 1870s. We especially need early trade catalogues and lists of stereographs as they appeared on the reverse of mounts. The States being covered in this survey are Alabama, Georgia, Florida, Mississippi, and South Carolina.

The old South was chosen because there has been little research done on this area of the country. I am finding though that there were far more photographers active than originally suspected.

It is hoped that this project will eventually lead to a book on this region. This will be the first in a series of books on the geographic regions in the United States. We estimate that there are at least 500,000 stereographs in member collections and it is hoped the members will respond by sharing the information they have stored within these collections. One view with a list could mean the missing link in compiling a complete listing of a photographer's stereographic work. The early support of the old South project indicates a willingness on the part of members to share the stereographs in their collections. I look forward to hearing from you.

At this time the finances of the Holmes Library are sound but we need additional monetary support in order for us to continue. This year was necessarily expensive. The rent paid to the Canton Art Institute is $1200 a year. The curator receives a salary of $25 for each day worked (two days a month) and this year we purchased a desk, chair, file cabinet, and a display case. We have a purchase fund to acquire new and used books which relate to stereoscopy and the history of photography. To encourage donations, we had a special printing of Norman Rockwell's "The Sphinx." Because of copyright restrictions we may not sell the limited edition of prints but may give them to any persons donating $20.00 or more to the Library. I thank those who have already donated and encourage others not to delay as the supply can be no more than 500 prints. Please make checks payable to "National Stereoscopic Association," and send to N.S.A., P.O. Box 14801, Columbus, Ohio 43214.

**New Acquisitions**

* A Trip Around the World through the Telebinocular by Burton Holmes, Keystone View Company (1930), 593 pp. hardbound (79.5 Gift of Galen Gonsar).

* Subscription to Sotheby's Belgravia 1979 auction sales of photographica (79.6 Gift of John Waldsmith).

* Photographica Conservation, periodical, Graphic Arts Research Center, Rochester Institute of Technology, subscription, 1979 (Purchase Fund)


* Reel 3-D News, periodical, Reel 3-ID Enterprises, subscription, 1979 (Gift of John Waldsmith)

* Maryland Through the Stereoscope, by Jack and Beverly Wilgus, exhibit catalogue, The Decker Gallery of the Maryland Institute, College of Art (1976) 20 pp (79.8 Gift of Jack and Beverly Wilgus).

* "Photographica" a resource guide, compiled by Onondaga County (New York) Public Library in cooperation with Light Work (1979) 24 pp (Gift of Light Work)

* Photo-Nostalgia, published by Photographic Historical Society of New England, periodical, 1979 subscription (Complimentary exchange)

The advertisement reproduced on the opposite page appeared in the April 3, 1943 issue of The Saturday Evening Post. The ad of the "Dream Camera" is from the collection of R.G. Wilson. Did Agfa Ansco ever make a prototype of this camera?
You've always dreamed of the perfect camera, of course.

So have we.

Though we're up to our ears in War Work, we have never forgotten it.

Discoveries we are making today on the production of equipment for our Armed Forces are already giving indications of more efficient cameras for the future.

But we've gone beyond this.

While working day and night on their war jobs, our engineers just can't resist the temptation to jot down an idea every now and then for tomorrow's camera... the Dream Camera.

Keep your eye on us. For Agfa Ansco is known among professionals as "First with the finest."

Ansco was owner of the original patents on flexible film. Our materials were used in making the first aerial photograph. Ansco brought you the first modern high-speed film. And after the war... Ansco is definitely bringing you a new color film that you can develop in your home!

We have a hundred-year habit of "Firsts" like these!

Agfa Ansco, Binghamton, New York.
The Unknowns

By John Waldsmith

Vern Conover plus a dozen other members were able to identify the unknown in the last issue as the Cathedral at St. Augustine, Florida. No one thought was able to identify the photographer. The Spanish Mission style Cathedral was built between 1793 and 1797. It was partially destroyed by fire in 1887. In restoration, transepts and campanile were added. Thanks to the many members who responded to this unknown.

This month we feature four unknowns from the collection of Robert Cauthen of Leesburg, Florida. The view at the bottom of this page is titled in pencil on the front “St. Marks Church.” It is on a round cornered yellow mount. Bob reports the view came to him in a group of New Hampshire views. The view at the top of the facing page is titled on the reverse in pencil “Ruins of Old Orchard House.” Below this it says “The Original Old Old Orchard House standing.” At the other end of the mount is pencilled “Old Orchard House after.”

After what? It shows a surrey-like carriage in the foreground with a group standing by the ruins in the background. It is on a green mount. The middle view shows a Spanish Mission. It is on a square cornered ivory mount and is a total unknown. Another total unknown is the view at the bottom. It is on a light buff mount with round corners. The view shows a large stone or brick building. Possibly this is a college or university building.

Do we have any members who may be able to identify these unknowns?
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at $35 per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $35 per word. "Camera ready" (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the "Editorial" on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801, Columbus, Ohio 43214 or call (614) 885-9057.

FOR SALE

SALESMAVEN'S SET: Thirty-nine (39) curved mounts by C.H. Stoelting Co., Chicago. Depicts psychological test construction kit. $85.00 or comparable trade. E.B. Berkwitz, 40 Longacre Drive, Livingston, NJ 07039.


WHAT WILL YOU PAY for back issues of Stereo World? II 1,2,5; III 2-6; IV 1-3, 5-6, V 1-6. Or will take "French Maid" or expo cards in trade. Dr. C.R. Thayer, 545 W. Neshannock Ave., Apt. 3, New Wilmington, PA 16142.

WRITE FOR MY FREE listings of very good to excellent Keystone grey mount views. Specify list wanted by State or Country. New World War I list is also available. R.M. Waldsmith, 1345 Tiverton Sq., N., Columbus, OH 43229.

NEW SALE LIST will be ready on or about Oct. 15. Send SASE for a copy, Mark Peters, 1786 Spruce St., Berkeley, CA 94709.

TRADE

SEND FOR MY LIST of Watkins Pacific Coast, Jackson Hayden Survey, Marshall Yellowstone, W.W. I, Naval, Stacy, Sarony, J. Gurney, etc. along with my trading wants. Let's bring reality back to collecting! Don Lowy, 29 Lincoln Ave., Livingston, NJ 07039.

WANTED


WANTED: Radex Binocular-Scope, 2 x 2 holders; or similar for 2 x 2, 2½ x 2½, 3½ x 3½ pairs. Viewmaster film cutter, flash. Kodak #2 Brownie, Model F. Robert Heinold, Bolton, MA 01740.

WHOEVER bought Darrah Sale lot 369 (Australia), please write for generous purchase or exchange offer. Nigel Lendon, 45 Grove St., Balmain, 2041 New South Wales, Australia.

GLAISTER stereo or mono dag or ambros wanted, top prices paid: Nigel Lendon, 45 Grove St., Balmain, 2041 New South Wales, Australia.


WANTED: Views of Archaeological "digs" anywhere, Roman ruins, Stonehenge, and Avebury. Quote price wanted to: Freeman F. Hepburn, 117 Summer St., Malden, Mass. 02148.

REALIST STEREO ELECTRIC/BATTERY VIEWER (Model 2862 if possible). Also want Realist Stereo Mounting Kit. H.E. Smith, 1811 North Hills Road, York, PA 17402. Phone: (717) 757-5273.


WANTED: John Moran. Janet Lehr, 45 East 85th St., New York, New York 10028.

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 the 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 percent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 percent to 100 percent 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 percent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pit marks. "Good" — 45 percent 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 percent original condition, well used and worn, in need of parts replacement and refinishing.
WANTED: **View-Master**
Stereomatic projector, also View-Master stereo camera and film cutter. Paul Cardinale, 747 Larch Ave., South San Francisco, CA 94080.

**NEWSPAPER OR PRINTING-RELATED** stereo and nonstereo images wanted. Generous trades or cash payments for desired items. Mark Peters, 1786 Spruce St., Berkeley, CA 94709.


**WANTED TO BUY OR TRADE.**
Early views of St. Paul, Minnesota, especially Winter Carnival views by Zimmerman. Also interested in early erotica. Harold Goldman, 21901 Harding, Oak Park, MI 48237.

**WANTED**:
For local history collection, information about and examples of work by W.A. Faze, View Artist, Painesville, any other Painesville photographers, and Eggleston & Co., Chardon. Carl Thomas Engel, 1141 Madison Avenue, Painesville, OH 44077.


**WANTED:**
Stereographs of the Shakers. Also, Chases Folding Stereoscope. Richard Brooker, 117 Hudson Street, New York, NY 10013.

**CIRCUS** views of parades, circus wagons, animals, bands, performers, sideshows, etc., to be used as guide in building HO train module. John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.

**TRANSATLANTIC:**
White Star/Cunard Line plus major ships:
Great Eastern. Port/City views:
Southampton, Liverpool, Cherbourg, Queenstown and Belfast, Ireland (shipbuilding). Boat-train:


**FISHING WANTED** — Freshwater fisherman with their fishing gear and people fishing. Will trade my stereo views or money for your nonstereo views (cabinet cards, etc.) Stuart Schneider, 1202 Main St., River Edge, N.J. 07661.

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

**ASTRONOMY WANTED:**
Views of moon, sun, planets, comets, telescopes, observatories, scientific instruments. Describe and price, or send for my best offer. David Coffeen, Box 151, Hastings-on-Hudson, NY 10706.


**WANTED**:
European tissues, views of Paris, burlesque, theatre and anything medicine-oriented (hospital scenes, diseases, etc.). M. Stang, 6903 Harrowdale Rd., Apt. 101, Baltimore, MD 21209

**Dickens (Cont. from page 21)**
second tour in 1867-68 created a more favorable mutual impression and the author returned to the British Isles richer by 20,000 pounds.

Domestic troubles separated him from his wife in 1858, but all but one of his children going with him. As public readings of his works sapped more and more of his time and energy, his writing lacked the spontaneity of his earlier efforts. Death came to Dickens on June 9, 1870, in his home—Gadshill Place. The childhood dream had come full circle.

**THE SOCIETY**
(Cont. from page 23)
Stereo Auto Graflex in 1969. While experimenting with antique cameras, Nick helped produce a 20th century stereo Daguerreotype—he said it had its faults, but then how many of them are there?

Nick has produced a series of views entitled "A Second Century of Stereoscopic Views" which is still being added to. They concentrate mostly on photographic subject matter with occasional scenes that were done in the 19th century. One view, a fine portrait of William Darrah, was used on the cover of *Stereo World* for the November-December 1977 issue.

He was a charter member of APEC, the current version of the Exchange Club in which stereographs are produced and exchanged by the members on a regular basis. His views are among the most well-done in the exchange and these limited editions are treasured by the members fortunate enough to have received them.

A busy man, Nick is currently working on, among other projects, a stereographic study of Pittsburgh in the 19th century which, hopefully will emerge in book form. For this purpose he has been seeking old Pittsburgh and Allegheny County views which he may have missed and which may be available for sale or loan.

One can scarcely do justice to some one like Nick in a few paragraphs and adequately reflect his many involvements from contributions to photographic history to the construction of his own cameras. But when a print folio arrives, one of the first views looked for is his. One of the many interesting people one meets in the Stereoscopic Society.

Inquiries relevant to the Society should be directed to Norman B. Patterson, 2922 Woodlawn Avenue, Wesleyville, PA 16510.
EVENTS

The Photographic Historical Society of New England will hold their antique and collectible photo exhibition and sale on Sunday, Sept. 30 from 10 a.m. to 5 p.m. at the Hartford Civic Center, Hartford, Connecticut. Additional info: P.H.S. of N.E., P.O. Box 403, Buzzards Bay, Mass. 02532, or phone Walt Friesendorf (413) 783-4253.

P.S.A. Annual Convention (See "Newviews").

The Photographic Historical Society will sponsor Photohistory IV on October 12-14 at the International Museum of Photography at the George Eastman House, 900 East Avenue, Rochester, N.Y. There is a $23 fee per person; $13 for full-time students with an optional $17 for a Candlelight Dinner scheduled for Saturday evening, Oct. 13. More details from The Photographic Historical Society, P.O. Box 9563, Rochester, N.Y. 14604.

The Midwest Photographic Historical Society will hold their trade fair in St. Louis, Mo. on October 20 and 21. Further details from Tim Wright, 6 Calderabby Ct., Florissant, Mo. 63033.

The Photographic Historical Society of New York will have their Photographic Fair on Sunday, Oct. 28, at the Statler Hilton in New York City. The Statler Hilton is located on 7th Avenue between 32nd and 33rd Sts. Show times are from 11 A.M. to 5 P.M. There is an Admission Donation of $3.00. More info: P.H.S.N.Y., P.O. Box 1839, Radio City Station, New York, N.Y. 10019.

The Michigan Photographic Historical Society will hold their Photographica Show at the Detroit Metro Ramada Inn, in Detroit, Mi., Nov. 11. Additional details from MiPHS, P.O. Box 202, Wayne, Mi. 48184.

As we go to press we can not confirm the location of the Western Photographic Collectors Association Photographica Show. It is assumed the show will be at the Pasadena City College on Nov. 17 and 18. Additional details from W.P.C.A., P.O. Box 4294, Whittier, CA. 90607.

On Friday, November 16, the Reel 3-D News associates and members of N.S.A. will have a joint regional meeting at the Saga Motel, 1633 E. Colorado Blvd., Pasadena, Ca. 92201. There is a $1. donation per person attending to cover the cost of the room.

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At $6.00 PER SALE — Ten day return period on all items. Payment with order, plus 30c postage for one view, 75c for 2-3 views, $1 for 4-5, etc. Massachusetts residents must add sales tax. Subscriptions to my quality illustrated listings of antique photography for sale are available for $1 (3 issues). List # included almost 400 lots, including almost 100 lots of previously unillustrated stereoviews. List # expected in November.

1

—ARIZONA—UNION: *Black Prince,* owned by Dr. Morse, Winslow City, Minn. Weight 1290 lbs. By A. J. Fowler, West Niskau, Vermont. Almost Excellent. $16

2 —HIER,—A view of fancy Victorian cabinet housing a collection of mounted mints by L. Hargrett, Millbridge, Maine. Excellent. $5

3 —BLACKES: "Chimney Sweep. — By D.J. Ryan, Savannah, Georgia. Good plus. $25

4 —On Cart.—By D.J. Ryan, Savannah, Georgia. Fine. $5

5

6

7


8 —A Dead Rebel Soldier inside the Union Picket Lines, Petersburg, Va.—Anthony Var Views #1355. 36 tax stamp on back. Good. $25

9

10

11

—On the Antietam Battlefield.— Published by the War Photograph & Exhibition Co. from the negative by Alex Gardner working for Brady, 1862. $50. One of the best known Civil War views. (Looming p.156 center; Herwi... Fig. 9). Almost Excellent. $35

12 —Dead Confederate Soldier in the Trenches, Petersburg.— Var Photograph & Exhibition Company #13490. Acceptable. $25

13

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15

16 —Photograph — On a very tall chimney, the photographer was almost completely hidden by the smoke. — Anthony Var Views. Fine. $50

17

18

19

—A View of the parapet of Fort Sumter, U.S.C.A. taken April 14, '65, on the occasion of the raising of the old flag. — Anthony Var Views #1355. Negative by Brady & Co. For listing p.150 bottom for this view. Good. $15

20 —JOHNSTOWN FLOOD, 1889: Twelve fine views, mostly of wrecked buildings, by F.L. Bonine. #7, 6, 10, 11, 12, 14, 15, 16, 19, 20. Each view with a paragraph of description on the back. Deech (1966) says: "The best photograph of the Johnston flood is shown in the little-known work of Bonine from nearby Tyrone... (p.155)." VG to EX. The scarce group of twelve $99

21 —Great closeup of 2 wrecked locomotives and coal tenders, *wrecked engines at (cannowh)" by William H. Bas for Griffith & Griffith, #3628. $25


23 —SAN FRANCISCO EARTHQUAKE, 1906: — "General view of burned area from Ferry Tower" by W.F. White (r. 979). Excellent plus. $7

24 —KANSAS CITY FLOOD, 1903: "State Line Street." SHU #9946. VG, scarce. $4.50 (shown several railroad cars almost totally submerged by flood waters).


26 —FURGON REBEL—Towela.— Napoleon Barley, New York City. VG. plus. $6


29 —MISCHELIS—AUSTRALIA: "The Comb." J.A. H.A. Anthony. #3637. Good plus. $3

30

31 —The arrest of a constable.— One of J. Pressman's best views. VG. $15

32 —National Railroad on Review: Cabinet size view of two workmen with tools working on rails built very near excess. By R.M. McIntosh, Northfield, Vermont. Excellent. $5

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—Photograph—H.W. JACOB'S DAKOTA: "Wile Creek Bridge, near Thunder." #194 in Jackson's "Laney of the Union Pacific Railroad/The Black Hills" series. Rare, very likely Jackson or his brother, looking into darkness in a foreground. Rare clearly reads Jackson Broon (Photographer). The man wears a huge revolver on his hip, with a gun to the dangers faced by the early eastern photographers. Very Good. A Super content view! $50

—A photograph—Panorama.— "The photographing of so many halles (12) in one group, and getting them ALL still, is a thing probably never before accomplished." By R.B. Lewis, Salem, home-hustle. Excellent. $120

—Sketchbook.— By J.J. Board, Vermont, #500. Excellent. $8

—The view of fancy small stereoviews "Brulin" and "Trunkaxa" at 'Fallas Warf.'— By D.P. Beane, Savannah, Georgia. Almost excellent. $12

—Two engines leading the Chicago Special (32 Sleepers) on the Homestead (curve.) — R.F. White Co. #3292. Slight gold-lettered dark gray mount. Excellent. Nice closeup of train approaching curve, the 3 engines and 5 passengers in view. $8

—The view of fancy small stereoviews "Narino" and "Thunaxa" at 'Fallas Warf.'— Fine closeup probably by Seaver for Pullman. Excellent. $12

—At the ball-ville, 300-ville, Saturday. — This is a view from the scare and very desirable set by Stereo-Travel Co. on the first Indianapolis car rally in 1909, showing three men racing down the track. Almost Excellent. $25

—Steamer Montreal.— Fine closeup probably by Seaver for Pullman. Excellent. $12