Ad #9: TERMS OF SALE: ten day return on all items. Payment with order, plus 50¢ for one view, 74¢ for 2-3, $1 for 4-5, etc. Massachusetts residents must add sales tax.

ANIMALS: Unusual flat mount view of a hen and chicks outside coop. Excellent. $4
2 -Blue Jay. Keystone #7821. Mint. $3
3 -Chipmunk. Keystone #7831. Mint. $3.50
4 BLACKS: Great closeup of nine Blacks posed in cotton field with full baskets of cotton. O.P. Havens, cabinet size. Savannah, Ga. About Mint. $15
5 -"Us' n our new pups." Closeup of 4 cute boys. Keystone #9560, 1899. Mint. $5
6 -"We's done all dis s'mornin." Pose in cotton field. Keystone #9506, 1899. Nr Mint $4

CIVIL WAR: The following four views are all from Alex Gardner's series and are in Excellent or better condition! Seldom seen so nice.
7 -Ruins of Harper's Ferry Arsenal, October, 1862. #655. Small tobacco stain. Fine artistic pose, 2 men in foreground. $29.50
8 -Burnside Bridge, Antietam. #601, neg. by Gardner. $25
9 -Scene in woods on the right of the Confederate line (Gettysburg). #240. Bodies in foreground. $35
10 -View of Round Top, Gettysburg. #255. $22.50
The following four views are on Anthony War Views mounts.
11 -A Dead Rebel Soldier, Fort Mahone, Petersburg. #3179. About Excellent. $29.50
12 -View from Fort Sedgwick, Petersburg. Shows siege forts. Excellent. $19.50
13 -Redoubt Zabriskie. View of fort. #2571. Excellent. $17.50
14 -View of a Virginian Swamp, Appomattox River. #2600. Excellent. $12.50

The following four views are on Taylor & Huntington and War Exhibition Co. mounts.
15 -Where Sumner's Corps charged at Antietam. Bodies and gun carriage. About Exc. $25
16 -Closeup of huge swivel-mounted Confederate cannon on the James River. #3346. VG $17.50
17 -2 views of a pontoon bridge on the James River. #s2538 &2539. Both Excellent. $29.50
18 -Fort Sumter after the bombardment. VG $12.50

DISASTERS: MOUNT PELE Eruption, 1902: Along the boulevard, St. Pierre. U&U. About Mint $4
20 -SAN FRANCISCO EARTHQUAKE, 1906: General view from Ferry Tower. H.C. White #8701. About Mint. $7.50
21 -Wreck of Emporium interior. H.C. White #8705. Excellent. $6
22 EXPOSITIONS: PARIS EXPOSITION, 1900: General view from Eiffel Tower. U&U. Mint. $4
25 --160th Indiana Volunteers firing by volley. U&W. About Mint. $4.50
26 --Rough Riders filling cartridge belts. U&U. About VG $4
27 --16th Penna. Volunteers skirmishing. U&W. About Mint. $4.50
28 -RUSSO-JAPANESE WAR, 1904: Drilling the Imperial Body Guard, Tokyo. U&U. Mint. $4
29 OCCUPATIONALS: Early gray mount H. Ropes Co. Penna. Oil Region view of workers posed by shacks and derricks in Wild Cat Hollow. Good, very scarce and desirable series $12
30 -Fine view c.1870 or workers building an aqueduct. VG $9.50
31 SPORTS: Maria Spelterini crossing Niagara rapids on a high wire. C. Bierstadt, the elaborate printed medallion reverse. Excellent. $19.50
32 TRANSPORTATION: Close view of Steamer Glen Haven, c.1870. Excellent. $12.50
33 -Great close view of Steamer Corinthian running St. Lawrence rapids. J.G. Parks. VG $25
34 Docked steamer Monohansett at Martha's Vineyard. Joseph Warren. Good. $7.50
35 -SAILING SHIP: Defender, '95, racing. Alfred Campbell #731. Excellent. $9.50
NOW TAKING CONSIGNMENTS
NATIONAL STEREOSCOPIC ASSOCIATION's
4th Annual Spotlight Auction
of Fine Photographica
August 16, 1980
in the Recital hall at the
Cultural Arts Center
1001 Market Ave., N.
Canton, Ohio
in conjunction with
PHOTO SHOW '80
This annual auction will have nearly 200 choice photographica
items, all to be sold to the highest bidder.* The illustrated catalog includes all
types of photographica: cameras, images, viewers, paper prints,
stereo views, etc. This auction is the largest held in conjunction
with a photographica show, last year grossing over $10,000.

N.S.A. Spotlight Auction
P.O. Box 14801
Columbus, Ohio 43214
Please send me ______ catalogs at $3.00 each. Enclosed is my check
for $ ______(Includes prices realized list mailed after sale).
Name__________________________
Address________________________
City__________________________ State________ Zip________

* There are stated reserves on some items.
All proceeds benefit the N.S.A.'s Oliver Wendell Holmes Stereoscopic
Research Library at the Canton Art Institute.

PLEASE NOTE: N.S.A. MEMBERS MAY PURCHASE
THE CATALOGUE AT A DISCOUNT PRICE OF
$2.00 6/8/80
The membership directory has finally been printed and is in the mail. The directory was assembled in May of 1979 and therefore does not include all current members. We attempted to revise the listings prior to having it printed but may have excluded your name. Please inform us of any changes of address, telephone number or stereo interests. We hope to issue a supplement to be inserted in a future issue of Stereo World.

Our thanks to the several members who have volunteered to work at Photo Show '80 in Canton, Ohio, August 15 and 16. We still need additional volunteers. Please let us know now if you can help.

We receive a large volume of mail and attempt to answer as many of the letters as possible but busy work schedules often cause us to fall behind. The most often asked questions from new members concern information about the "how to's" of collecting. I hope the following comments will give some guidance to our many new members who are just beginning as stereo view collectors.

Collecting stereo views is by far one of the most satisfying hobbies most of us have ever encountered. Unlike stamp or coin collecting, the collection of stereo views is a hobby manifested with the added excitement of the search and the unknown discovery. We are constantly hearing of some new views being found which were not known to exist. There is no guide or listing to all stereo views such as Scott's Standard Postage Catalogue, the main guide for philatelists. Several original catalogues of major stereo view makers have been preserved, many of which are in the collections of the N.S.A. Oliver Wendell Holmes Stereoscopic Research Library. But even among major publishers and photographers we are finding unlisted views or entire series. The possible discoveries are nearly limitless giving this hobby a stimulus not to be found with other collectibles.

Many new members write to ask where they may buy the views we illustrate in Stereo World. There are a number of dealers who offer views for sale, most of them having regular advertisements in this magazine. Another source is your fellow collector. Watch the classified ads for persons asking for like subjects and begin a corresponding. At first you may both not have the desired views but a dialogue may be started which may result in future trades. Trading is the least expensive way to build a collection. I have found most members to be very fair in trading but one must be cautioned that the trading terms should be resolved at the beginning of a trade. Try to trade like views whenever possible and remember to give as much as you wish to take. Fairness will result in future trades.

Values of some stereo views have increased dramatically in recent years but there are still thousands of outstanding views available at very reasonable prices. It is difficult to place a dollar value on some views and a price guide would be nearly impossible to assemble because of the diverse subjects and varied interests of collectors. There are a number of areas of collecting which have not been exploited and may be considered by new collectors. An outstanding collection with lasting historical value can still be organized with limited funds.

A suggested area of collecting may be found in your own backyard. Many fine views by local photographers are still to be located at very reasonable prices. Most of these photographers made remarkable documents of their communities, many leaving a sizable body of work. Most of the views were made in very small quantities with many of the titles being "one-of-a-kind". Begin with your local historical society or public library. Check to see if they have any collections by local photographers. Advertise your wants locally. Check to see if relatives of any of the photographers are still living in your community. Rightly so, this is very time consuming but the subsequent discoveries can be very exciting. For those who make their own stereographs, I recommend a project of finding views of your local community and then to make modern views from the same positions for comparison. This project can greatly enhance your collection and give you additional historical insight.

Finally, organize your collection for easy reference. The most common method is to group the views by photographer and publisher based on a system of general subjects or topics. The greatest value a collection may have is not monetary but rather its availability to those interested in history. The stereo view is a valuable visual record and until just recently is being recognized by historians doing original research.

Of course, much important information may be found within the pages of Stereo World. Also, we strongly urge the purchase of William C. Darrah's The World of Stereographs. This is the standard reference book for collectors. Regularly priced at $22.50, it is available from N.S.A. at $19.95 plus $1.00 postage.

Deadline for the next issue is June 1, 1980.
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Contents
Carbutt and the Union Pacific's Grand Excursion to the 100th Meridian ............................................ Page 4
By William Brey
Kodak Black and White Negative Films for Stereo Photography ........................................... Page 10
By Doug Smith
Come to Canton .................................................. Page 11

REGULAR FEATURES
Editorial ........................................................ Page 2
Comment ....................................................... Page 12
The Society—From the Society Notebook ........ Page 14
Newviews ...................................................... Page 16
Equipment Notes ........................................... Page 18
Personalities in Perspective—Lord Roberts ........ Page 19
By Richard C. Ryder
Holmes Library Report ....................................... Page 20
Review ........................................................ Page 21
The Unknowns ............................................... Page 24
Classifieds ................................................... Page 26
Events ......................................................... Page 28

COVER:
John Carbutt, at right, dining al fresco on the plains. The dark tent, on the left, was constructed by Carbutt in the early 1860's and used to process all his wet plates while working in the field. This rare stereoview, probably taken by Carbutt's assistant T. J. Hines, is reproduced here for the first time through the courtesy of Mr. Ed Burchard. Turn the page for William Brey's article.
“Group of Pawnee Warriors and Palace Cars of U.P.R.R.,” No. 204 from the series “Union Pacific Rail Road, Excursion to the 100th Meridian, October 1866,” by John Carbutt. Hired by Durant to provide thrills and chills for the Easterners from the big city, once proud Pawnee Warriors, who were subdued by the Army in 1859, pose here for Carbutt’s camera. Among the Excursionists looking on is 44 year old Rutherford Birchard Hayes, recently re-elected member of the House of Representatives from Ohio. Ten years later he became the 19th President of the United States in the most disputed Presidential election in U.S. History. (Gordon D. Hoffman Collection)
By William Brey

Arrowing west from Omaha City in Nebraska Territory, the Union Pacific Railroad was a full year ahead of its construction schedule. Planning to have 247 miles of track in place by the end of 1867, they had reached that point by October 1866. To advertise this incredible progress to their shareholders as well as Eastern bankers and members of Congress, the Directors of the company planned an elaborate and costly celebration to take place in the middle of the wilderness.

Under the direction of Thomas C. Durant, the newly-elected President of the Railroad, over 200 influential guests with their wives and daughters were invited to take part in a Grand Excursion to a point halfway between Chicago and the Rocky Mountains, smack on top of the Hundredth Meridian of Longitude. To be sure the world heard about the event, reporters from the major newspapers were also invited.

Foreign dignitaries, including a Scottish Earl, a Spanish Grandee and a French Marquis, as well as one hundred of the Eastern elite, began their journey west by train from New York City on October 15, 1866. Traveling over the tracks of three different railroads, they arrived in Chicago two days later where they were joined by many of the remaining guests from other parts of the Country.

John Carbutt, the noted Chicago photographer and stereoview publisher had been hired by the Union Pacific to document the entire affair, so it was here that he and his assistant, Mr. Hines, loaded their cumbersome photographic supplies onto the train.

Accompanied by the Great Western Light Guard Band the train proceeded to St. Joseph, Missouri, for the second stage of the journey—two hundred and fifty miles by riverboat to Omaha. Boarding the "Denver" and the "Colorado", two of the largest class Missouri River packets, the excursionists, with bands playing and colors flying, steamed up the winding Missouri River, which for many hundreds of miles formed the Western boundary of the Atlantic portion of the United States.

Some idea of the manner in which this whole affair was being conducted can be deduced from the menu listing over 50 main courses and as many different desserts. (See illustration.) Forty-eight hours later the over-stuffed travelers finally reached Omaha and the Eastern terminus of the Union Pacific Railroad.

With the keys to the City firmly in hand, the excursionists, in their insignias of ribbons and rosettes, were soon to be seen in all parts of the town "evidently delighted and somewhat astonished to find themselves after a week's journeying westward from New York, still among people of wealth, refinement and enterprise". Where were the blood-thirsty savages they had half-
hoped to glimpse from afar?

Since this was just about Omaha’s biggest event since President Lincoln signed the Homestead Act in 1862, a reception ball had been planned at the four-story Herndon House, the town’s finest hotel. With all of Nebraska Territory’s politicians in attendance, along with local authorities and wealthy business and professional men and their wives, the dance and promenade occupied the time most pleasantly until the small morning hours.

Despite the elegant entertainment, the excursionists were astir at an early hour the next morning to visit the extensive depots and machine shops of the Union Pacific and to check out the arrangements for the final leg of the journey.

The special train assembled for the trip to end-of-track was made up of two locomotives and nine cars, the most elaborate having been designed for the late President Lincoln who had used it only once for a journey from West Point to Washington. Purchased from the Government by Mr. Durant, it now served as his personal car for the use of he and his friends. The magnificent Director’s car, at the rear of the train, just behind Durant’s, was devoted to members of Congress and other distinguished guests, including the late President’s son Robert Todd Lincoln and George Pullman, Patentee of the Palace Sleeping Car. Later in life, modest, retiring Robert Lincoln was to become the special counsel for the vast interest of this same George Pullman, eventually becoming President of the Pullman Company after Pullman’s death. Just forward of Durant’s car were four Pullman cars for use of the remaining guests. Next came the mess car, then a mail car fitted up as a refreshment saloon and finally the baggage-supply car just behind the engines.

By now all were ready so, amid hissing steam and groaning wheels, the magnificent entourage finally set out for the final destination. Proceeding at a slow rate of speed, the better to enjoy the sights of the Great Platte Valley, the train stopped now and again so the guests could examine the road and fine bridge structures that had not existed just a few short months ago.

The first nights encampment on the prairie, just beyond the town of Columbus, was a monument to the planning that had preceded their arrival. Welcomed by booming cannon and a lively band, the excursionists were occupied the time most pleasantly until

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**COMPLIMENTARY EXCURSION TO THE Chief Owners of all Railroads in the United States, ON BOARD THE SUNKEN STEAMER COLORADO.**

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**BILL OF FARE.**

**STEAMER COLORADO, October 20, 1866.**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>MEAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUP</td>
<td>Oyster.</td>
</tr>
<tr>
<td></td>
<td>Baked Pike, Oyster Sauce.</td>
</tr>
<tr>
<td>FISH</td>
<td>Roast Trout, à la Normande.</td>
</tr>
<tr>
<td></td>
<td>Leg of Mutton, Caper Sauce.</td>
</tr>
<tr>
<td></td>
<td>Turkey, Oyster Sauce.</td>
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<tr>
<td></td>
<td>Chicken, Egg Sauce.</td>
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<tr>
<td>HEAT</td>
<td>Roast Turkey, Giblet Sauce.</td>
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<tr>
<td></td>
<td>Saddle Mutton.</td>
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<tr>
<td></td>
<td>Spareribs of Pork.</td>
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<tr>
<td></td>
<td>Sugar-Cured Ham, Champagne Sauce.</td>
</tr>
</tbody>
</table>

**CHILLED.**

|        | Boiled Turkey, with Jelly. |
|        | Leg of Mutton, Boiled. |
|        | Pressed Corned Beef. |
|        | Buffalo Tongue. |

---

**EXTREME.**

|        | Veal à la Vénitienne, Prix de 10. |
|        | Poached Oysters, Louisiana style. |
|        | Fried Oysters, à la Vaillante. |
|        | Fried English cream. |
|        | Veal Cutlets, à la Normande. |
|        | Baked Pork and Beans, Boston style. |
|        | Prairie Chicken, à la Normande. |

**GAME.**

|        | Antelope, à la Normande. |
|        | Bear, à la Normande. |
|        | Turkey Giblet. |
|        | Antelope Steak, à la Normande. |
|        | Mutton, à la Normande. |

**VEGETABLES.**

|        | Cabbage. |
|        | Corned Beef and Cabbage. |
|        | Baked Potatoes. |
|        | Boiled Potatoes. |
|        | Mashed Potatoes. |

**BEVERAGES.**

|        | Tomato Juice. |
|        | Worcestershire Sauce. |
|        | Boston Pickles. |
|        | Cold Water. |

---

**HOURS FOR MEALS:**

|        | Breakfast: 7 to 9 | Dinner: 1 to 3 |
|        | Tea, Coffee and Chocolate: 6 o’clock. |
sionists discovered a city of tents—over 70 of them, set up on three sides of a square, brilliantly lit by calcium lights. After still another magnificent feast in the largest tent (60 feet long, 30 feet wide and 14 feet high), the group was moved by train a mile further on to the Indian camps where over a hundred painted Pawnee braves had been hired to put on a war dance for the evening's entertainment. Dressed in a variety of feathers and beads, some wore “ventilated pantaloons, much open, except at the loins”.

Returning to Camp the party found tents assigned to each individual family, comfortably furnished with hay mattresses, buffalo robes and blankets. Only the howling of a distant wolf could be heard as the camp settled down for the night.

Another sumptuous breakfast signaled the start of another day before the train continued its westward journey. The train was stopped on a high embankment overlooking the Pawnee camp for the mornings entertainment—this time a sham battle. Thirty Pawnee braves, disguised as Sioux warriors, attempted to creep up on the camp but were discovered. Amidst shrieks and cries of vengeance, the Pawnees went out to the attack. “The shock of meeting was grand and terrific. Horses reared and plunged against each other. Indian grappled Indian and both fell to the ground in deadly embrace. Rifles, revolvers and arrows were discharged apparently with deadly effect. Riderless horses, and horseless riders were to be seen roaming wildly over the plain. And all was confusion and intense excitement, until at length the victorious Pawnees brought their vanquished enemies into camp, amid the most tempestuous shouts of triumph and exultation.”

After the dust and excitement had died down, Mr. Durant distributed several hundred dollars worth of presents among the Indians and their squaws. (Some of the squaws seemed more fascinated with the ladies hooped skirts than with the bangles and beads.)

Proceeding westward again at speeds sometimes approaching .45 miles per hour the extra locomotive, out ahead of the train, ran down and demolished a hand car with four men, killing two. A sympathetic tear was shed over this news before the party resumed their festivities amid oceans of champagne and clouds of cigar smoke. The train finally reached a point 30 miles beyond the hundredth meridian at 8:00 P.M. where, as on the previous evening, a large and brilliantly illuminated encampment awaited them. End-of-track was still nowhere in sight as rails were then being laid at a rate of nearly two miles a day.

Visitors from the nearest town and the ranches all around were in camp as rockets and roman candles
lit up the sky to celebrate the arrival of the train. A battalion of cavalry was camped close by to provide protection against roaming bands of hostile Indians said to infest this portion of the country.

A Photograph Gallery and a first class barbershop were set up and after the establishment of a telegraph and printing office (to produce the daily newspaper—"Railway Pioneer", as well as menus and announcements), the camp grew quiet as all rested up for the final journey.

By mid-morning the following day, the train had continued ten miles farther west where it finally caught up to the construction crews. (Near the present day freight station of Gannett, on the Union Pacific, 40 miles west of the 100th Meridian.) Some hours were spent by the party observing the laying of track, the distribution of material and the general construction process as the tracks grew ever closer to their eventual hook-up with the Western Pacific Railroad. Meanwhile the band played the "Star Spangled Banner", "The Wearing of the Green", "Yankee Doodle", "Rory O'Moore", the "Sprig of Shillalah", etc. "Photographic pictures were also taken by the celebrated Viewist, Professor Carbutt of Chicago, of the construction train; and also various groupings of the officers of the road and excursionists."

A buffalo hunt had been arranged for the more sporting members of the group and had been quite successful, but on their way back to camp they encountered a strong party of outraged Indians who took from them the buffalos they had killed. Further loss was averted as the Indians magnanimously spared the hunters lives on the condition that they should never be found again on Indian hunting grounds. The hunting party readily agreed to this condition.

Returning to camp the hungry excursionists were given another sumptuous dinner, with printed menus beside each plate. The final evening's entertainment was a magnificent hour long fireworks display that amazed the distant savages who also witnessed it.

The final morning "Professor Carbutt was in great demand. Everybody wanted to be taken just as they appeared at the breaking up of the camp. The Professor finally succeeded in obtaining some excellent groupings, as well as camp and landscape views before the train started eastward." At a point directly on the Hundredth Meridian the train was halted for nearly an hour "enabling Professor Carbutt to photograph some views representing the excursion train, with groupings of Government Officers, members of Congress, Directors of the road and excursionists coming to this point from the West."

Heading East once again the speeding train overtook another hand car, demolishing it and a man named Flannery, whose three companions just managed to leap to safety.

One last surprise entertainment had been arranged by Durant to enliven the trip back to Omaha—a Prairie Fire! The flames extended in an unbroken line for 15 to 20 miles and one end of this holocaust was so near the party could feel the heat as the flames roared over the plains.

So as the sun set slowly in the West our stalwart group of well-fed adventurers were borne back over the prairie from whence they came—leaving behind three dead, the scorched earth, and the remains of a thousand dinners. A fitting end to a visit to the wild west—in a most civilized manner.

SOURCES:
"Incidents of a Trip Through the Great Platte Valley to the Rocky Mountains in the Fall of 1866", Col. Silas Seymour. 1867 P 54 to 109
"Hear That Lonesome Whistle Blow", Dee Brown, 1977
Omaha Weekly Republican, Oct. 27, 1866, P 2
Omaha Weekly Herald, Nov. 2, 1866, P 1
"View of Omaha, Nebraska Territory from Capitol Hill (2)", No. 231 by John Carbutt. Included in Carbutt’s series are two birdseye views of Omaha City, the Territorial Capitol of Nebraska Territory, part of the Louisiana Purchase, was explored by Lewis and Clark in 1804. Less than a year after these views were taken, Nebraska became a State. (John Waldsmith Collection)

SPECIAL THANKS TO:
* Anne P. Diffendal, Manuscripts Curator and John E. Carter, Curator of Photographs, Nebraska State Historical Society.
* Barry B. Combs—Union Pacific Railroad Company
* Bob Flood, History Librarian, Omaha Public Library
* Mrs. Petersen, The Union Pacific Museum

The most extensive collections of Carbutt’s Excursion views are those of the Union Pacific Archives in Omaha and the President Hayes Library in Fremont, Ohio. It is believed that this listing of views from their collections, compiled with the help of Tom Waldsmith, is complete. If so, Robert Taft was in error when he stated that Carbutt published over 300 views in this series.

UNION PACIFIC RAILROAD EXCURSION TO THE 100th MERIDIAN, OCT. 1866
Photographed by J. Carbutt, Chicago
Under the auspices of the Union Pacific Railroad Company

198. Landing of the Union Pacific Excursion at Omaha (1)
199. Landing of the Union Pacific Excursion at Omaha (2)
200. Steamer Denver and Colorado UPRR
201. Group of Excursits. at Camp No. 1, Columbus, Neb.
202. Camp of Pawnee Indians on the Platte Valley
203. Group of Mounted Pawnee Warriors
204. Group of Mounted Pawnee Warriors & Palace Car of UPRR
205. The Excursion train going West
207. Excur. party 275 ms. W. of Omaha, Oct. 24, ’66 (2)
208. Westward, the Monarch Capital makes its way
209. Laying the rails of the UPRR—two miles a day
210. The Elkhorn Club on the banks of the Platte
211. The Platte River opposite Platte City
212. The Platte River and Kinsley’s Brigade
213. Commissioners and Directors of the UPRR
214. View of Camp #2 from Prospect Hill
215. Headquarters Platte City, Oct. 25, 1866
216. Representatives of the Press with the Excursion
217. The Boys that made us Comfortable, all Hail
218. The Train at the 100th Mer. returning from the West
219. The Directors of the UPRR at the 100th Mer.

Do you have any Carbutt stereo views in your collection? The author is compiling a listing of all Carbutt’s work for a forthcoming book on his life. Please send title, number and name of series (or a Xeroxed copy of views). Credit will be acknowledged in the book.
Kodak Black and White Negative Films for Stereo Photography

By Doug Smith

The successful stereo photograph can be taken on any of a number of films, but an intelligent selection of negative materials can improve the technical quality and the total impact of the view. Kodak makes three films that will produce very fine photographs under the right conditions. These will be considered in order of increasing speed.

Kodak Panatomic X (ASA 32) is considered a low speed film by today's standards, even though it exceeds the speed of the fast films of not too long ago. The film has very fine grain and excellent sharpness if processed according to instructions. Unfortunately, many commercial processors run it through the same developers used for everything else (often at the same time), ruining the characteristics of the emulsion. So mistreated, the film develops excessive contrast and blocked-up highlights which ruin the detail necessary for stereo. If proper processing is available, Panatomic X is a great film for stereo cameras of the Realist type. This design tends to vignette the image (darken the corners) when used at small aperture. The slow speed of Panatomic X allows exposure in bright sunlight without using these smallest apertures so the problem is avoided.

Kodak Plus X (ASA 125) is one step up in speed from Panatomic X and is almost as fine grain and sharp. To many people this is a big "almost" but when the final result is a tiny stereo print not much difference will be seen. Plus X seems to survive commercial processing better than the above film but it still should be done properly for best results. At ASA 125 the vignetting produced by some cameras at small aperture will begin to show up in full sun (especially on snow or beach scenes). The film will allow handheld exposures in most outdoor situations without using so large an aperture that shallow depth of field or poor lens quality becomes apparent. If forced to name a universal black and white film this would be the choice, but the other films do have definite uses.

Kodak Tri X (ASA 400) is a miracle film and, like most wonders of our era, is often taken for granted and abused. The speed of the film allows action-stopping shutter speeds in good light, and permits photography in dim light where other films would be limited to still-life work. As a result, many photographers use it to the exclusion of other films, claiming Tri X to be the best. Tri X requires proper exposure and careful processing to avoid severe graininess. This will be noticeable on even the small stereo prints and will harm the stereo effect, since the grains will not match on the two photos. Proper exposure and processing (not too much of either to make up for lack of the other) will allow very acceptable results, but the film can only be recommended for low light situations where it is really necessary. The maximum shutter speed and smallest aperture available on the Realist will produce overexposure on Tri X used in bright sun. The vignetting discussed above will remain a problem in most outdoor situations. Indoors, Tri X will allow handheld exposures in room light without flash (if you are careful and have a bright house or a tripod). It is a very poor choice for landscapes and still-lifes or any other subjects that would allow the use of a finer grain, slower film.

The above comments were written considering 35mm film. Users of larger format cameras will find grain is less of a problem, so the choices are based more on speed and tonal characteristics. This photographer's favorite film is Kodak Super XX which is available in standard sheet sizes only. The virtue of the film is a tonal rendition suitable for working in the flare-filled world of uncoated lenses. This is a fine point beyond the scope of this article, but the interested reader could read the Kodak data book "P-5" on Professional Black and White Films.
Come to Canton

The N.S.A. will hold Photo Show '80 in Canton, O., Aug. 16 and 17. 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 '80 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 Monday, 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. 11, prior to Friday, Aug. 15.
5.) Members planning to attend—Bring your items to Canton and check in with the Competition Director (Gordon Hoffman) at the Official N.S.A. Headquarters—Accommodations (noted on enclosure 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 five 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.) Readers—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 categories 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 '80 Judges on Saturday, Aug. 16. 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.
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.

(Cont. on page 23)
comment

"Sometime, somewhere (in the 1920's I believe), I read of a real old man dying, the article said he was the last person living to see George Washington's face. This article claimed that Washington was placed in a metal water-proof casket, and the casket filled with alcohol. When a crew of men moved this casket from the old, to the new tomb, they found the lead cover torn loose and rolled back a few inches on one corner. Some of the alcohol had evaporated. They all, including a 16 year old boy, looked at Washington's face, replaced the alcohol, re-soldered the corner of the lead lid and put him in the new tomb. This 16 year old boy was the old man I read of dying. In the article "Mount Vernon, Enshrined in Stereo" (January-February, p. 4) 1831 is given as the date of his removal, under the picture it is given as 1837, which is right?" Cecil D. Clayton, Slaughters, KY.

Response from R.M. Waldsmith:
The correct date of the removal was 1831. The 1837 date is a typographical error that was not discovered during the proof-reading of the final layout. The "old man" who witnessed the alleged opening of the casket was Richard B. Washington (1822-1911). I found this informative quote in Paul Wilstach's "Mount Vernon, Washington's Home and the Nation's Shrine" (Doubleday, Page & Company, 1916):

"Already the damp condition of the old tomb, smothered under the dense foliage of trees which grew above it and shot their destructive roots through its roof and walls, had three times destroyed the wooden casings of the General's leaden casket. In 1831 the new tomb was completed and into it all the remains of the deceased members of the Washington family in the old vault were at once moved.

"When, the next year, the proposal to remove Washington and his wife to the United States Capitol was agitated, John Struthers, of Philadelphia, asked and received permission to present saracophagi for their bodies, which he proceeded to chisel from solid blocks of marble. When the effort was finally abandoned and it became certain that Washington's wish to remain at Mount Vernon would be respected, Mr. Struthers presented the saracophagi to the Washington family for use in the family vault.

"Attention was called to the fact that the marble would discolor and perhaps decay in the damp and darkness behind the iron door of the vault. It was then decided to build the vestibule that the marble caskets might have air and light. This was completed in 1837, when the remains of George and Martha Washington were sealed in the marble sarcophagi in the places where they have since rested in the open vestibule before the vault.

"On this occasion a delegation headed by Henry Clay drove to Mount Vernon from the Capital and joined Lawrence Lewis, his son Lorenzo Lewis, John Augustine Washington, his mother Jane Washington, the Reverend Mr. Johnson and his wife, and others in the informal but solemn ceremonial of reentombment.

"A circumstantial story has been published that the leaden casket was opened, that Washington's face was looked upon by those present, and that his features were little changed. 'I believe this to be untrue;' said Mr. Lawrence Washington (1854-1920) to the writer (Paul Wilstach). 'The late Mr. Richard B. Washington told me that the leaden casket was not opened. He was present and about fifteen years old. He said there was a small circular hole immediately over the face, through which several persons attempted to look on Washington's face, and some of them claimed that they saw it, but that he on attempting to look through the hole could see nothing: I am aware that Strickland's account is very circumstantial, but my uncle did not hesitate to denounce it as false.'"

A Mr. William Strickland, of Philadelphia, is mentioned in "George Washington's Mount Vernon" by Benson J. Lossing in 1870, reprinted by the Fairfax Press. Quote "The vestibule of the new vault was enlarged so as to permit the coffins to stand in dry air, instead of being placed in the damp vault; and on Saturday the 7th of October 1837, Mr. William Strickland, of Philadelphia, accompanied by a number of the Washington family, assisted in placing the remains of the illustrious dead in the receptacles where they have ever since lain undisturbed." Again from Lossing, "When the decayed wooden case was removed from the leaden coffin of Washington, the lid was perceived to be sunken and fractured" Mr. Strickland, in his published account, describes the condition of the body of George Washington when the coffin was opened. There is also mention of a yellow liquid dripping from the old coffin. This might have been the residue of alcohol mentioned by Mr. Clayton.

"Would appreciate if Stereo World published address or addresses and names of dealers selling 'PEGCO' or similar Realist-type 15/8" X 4" slip-in cardboard stereo mounts. (Mail order)," Frederick Butterfield, Williamstown, N.J. 08094.

"SAVE George Eastman House announces the launching of an urgent campaign to rally support for the International Museum of Photography at George Eastman House during the critical period between now and April.

"Formed in response to the immediate and continuing threat to the Museum and its staff, SAVE George Eastman House is an ad hoc group of friends and staff members of the major photography and film museum and vital Rochester attraction and landmark. It has been suggested by some that for financial reasons, the collections and museum activities at the Eastman House might be transferred to the auspices of some other institution. SAVE George Eastman House vehemently opposes this viewpoint. We invite and implore others to join in our efforts to preserve George Eastman House as an INDEPENDENT, NON-PROFIT film and photography museum offering a full complement of programs at its PRESENT location on East Avenue in Rochester.

"Our task is to make clear to those presently deciding its fate the importance of George Eastman House and the compelling reasons for keeping it where it is, fulfilling
its chartered obligations and proceeding with a much needed building program as soon as possible. Time is short. Delay is dangerous. Join us to SAVE George Eastman House.

"Note: SAVE George Eastman House is a volunteer group and not an official activity of the International Museum of Photography at George Eastman House. Modest contributions to support the costs for postage, printing, and materials are welcome. Any funds in excess of expenses after the campaign has achieved its goal will be transferred to the George Eastman House Building Fund." SAVE George Eastman House, P.O. Box 9980, Rochester, N.Y. 14623.

"We have just received many stereo plates of Romanzo Wood, a photographer whose home base was in Santa Cruz, California. They are collodion plates probably done between 1870-1880, mostly of subjects in Northern California. Do you have anyone in your organization who could give us some help about who this man was, and where we might locate other plates from his work.

"We will appreciate any information you might be able to give us regarding these historically important plates and the photographer who made them."—William A. Jones, Head Special Collections and University Archives, California State University, Chico, Chico, CA 95929.

"I collect old envelopes with advertisements on guns and ammunition on them along with many other subjects. I collect stereo cards of several subjects. The other day I found this nice advertising envelope with the stereo viewer on it and thought you might like to use it in Stereo World." James C. Tillinghast, Marlow, N.H.

"I want to ‘second’ the motion re Cecil D. Clayton’s suggestion that stereo print illustrations in Stereo World not be printed back-to-back (March-April issue). In that issue there were approximately 22 2/3 pages of text, etc. and 9 1/3 pages of stereo prints (not counting inside covers). Now if all the stereo prints were on say odd-numbered pages only and text even-numbered pages (and some odd), none of the illustrated stereographs would have had to be back-to-back. Seems feasible." R.A. Kerber, Huntington Beach, CA. 92646.

"Everytime I receive a copy of STEREO WORLD I vow to write and tell you what an excellent publication I think it is. It not only supplies articles to the specific point of interest of your club’s membership, but is newsy, informative and thoroughly interesting. I think it is a prime example of what can be accomplished when a lot of people participate and there is good professional guidance. The layouts are well done and the format tasteful. I envy you ALL of your resources. My only suggestion is that you run a photo of Linda Carter so that one can stop seeing “Wonder Woman” every time the name appears!"

Jerry Smith, President Midwest Photographic Historical Society Florissant, MO

"My major stereo interest is scientific and biological stereo photography, and drawing stereo geometric pairs to illustrate solid geometry, crystal structure, and so forth. I would be most interested in finding others into scientific, biological, nature, and geological stereo photography. I am interested in color, color infra-red, black and white, and black and white infra-red. Somebody else out there probably is, too. Hope we can get together."

Questions relative to the projection of stereo transparencies have been raised recently by several members of the Society. Something of a controversy is evident and I would like to put it to the members and anyone who would care to add to our enlightenment. Of course, people are projecting transparencies everywhere, all the time, so many may wonder what the problem is. The difference is that we are dealing with the most valued slides that some people have produced and they will be looked at and handled by about thirty members before completing a folio circuit. Some have confided to me that they are hesitant to enter their most cherished views in the folios for fear they might be damaged by someone projecting them. Since overseas stereo seems to be predominantly projection, this does raise a serious matter.

I would add at the start that I have not had any transparencies return with any apparent damage.

First of all is the question of fact—does projection damage transparencies? Undoubtedly, chips that have become bowed from heat are damaged and I have seen many of these. Some say this can be avoided by mounting in glass. Although it is not generally recommended that glass be sent in postal folios, perhaps this is a solution. But, for long term storage, I am influenced by a batch of glass-mounted (non-stereo) transparencies which I lost to red spots caused by minute dust specks trapped between the glass and the slide. The only ones I saved were the ones I didn’t mount. Maybe this is uncommon, but “once burned...” as the saying goes.

Other than the effect of heat, however, is the effect on long term survival caused by the intense light of the projector. In a similar discussion related to color prints in the Amateur Photographic Exchange Club, John Lovelock noted, “Light creates photographs and light destroys them in the long run”. I strongly suspect that projection shortens the life of transparencies for archival purposes but has little effect, when used within reason, in the short term. I don’t expect any color to survive the long haul. Nick Graver has often said that no current color pictures made by photographic processes have archival properties.

Most of us are making pictures for current enjoyment. Many are not historically oriented and archival storage and/or survival are not high on their list of priorities. Others feel quite differently.

We do, in the Society, have to be sensitive to the desires of our

New Stereoscopic Society member Bob Bretz is shown setting type in his print shop in view #24, “A Second Century of Stereoscopic Views”, by N. M. Graver.
friends, in any event, and respect their wishes in how we treat and handle their views. I would welcome any further thoughts anyone may wish to contribute relevant to this issue (address to 2922 Woodlawn Ave., Weselye, Pa., 16510).

News from the Folios I’m glad to say that no folios have been reported lost to the twin plagues of earthquake and water besetting California through the late winter. A number were traveling there, but safely, it appears. Lou Smaus, transparency secretary, reports that the quake was characterized by a long rolling motion, a very interesting feeling.

Lou also reports the launching of a new folio, “S”, which is now on its way in the Alpha Circuit.

Regarding the apparently defunct overseas print folios, several things have been reported. Nick Graver states that he has taken steps to get British names for possible revival of the trans-Atlantic folios. Doug Smith, outgoing print folio secretary, reports receiving a letter from Ben Betts, the former Australian Print Secretary, who said eyes and age have caused him to drop out and he was not replaced. However, he had seen a folio (print??) not long before. What is needed is some sort of new start if the contemporary generation of print-makers overseas can be located and brought in. Doug Smith suggests we might arrange a trade of “best of” packets with some other country and circulate them with one of our domestic folios. Still, someone over there has to be responsible for carrying out the exchange and I would expect their General Secretary would deal with this appropriately. Surely, there must be printmakers over there interested enough to match the vigorous circuit we now have operating in the American Branch of the Stereoscopic Society.

Howard Frazee will take over the Various Interesting Techniques (VIT) special folio. This will combine the special techniques folio which Matt Rebholz was forming and the 2x2 paired format group which Howard proposed with just about anything else out of the ordinary that suits the fancy of the participants (even viewmaster format). Interested Society members who haven’t contacted Howard can reach him at 1621 Pinneur Dr., Los Altos, CA 94022.

Steve Best has prepared a route list for the one-time-around presentation he has put together from his large store of modern sculpture views. Steve may be reached at 6943 Amherst St., University City, MO 63130. Art lovers and others familiar with his skilled stereography won’t want to miss out on this one.

Membership Notes Dr. Andrew Parfitt has been forced to drop out of the Society. Frequent long absences from home are not compatible with expeditious folio viewing. He hopes to come back in when his situation is more favorable to the requirements of folio processing.

I’m pleased to welcome to the Society new member (#770) Robert Bretz of Rochester, New York. Bob is not new to stereo and those who have seen samples of his work can attest to his skill. He is librarian at the Visual Studies Workshop, having been earlier a reference librarian (for printing and photography) at Rochester Institute of Technology from 1968 to 1974. Prior to that he was librarian-registrar and later Assistant Curator for the Collections at George Eastman House over the period from 1961 to 1968. Bob is also a printer and was captured as such in a Nick Graver stereograph several years ago, as shown in the illustration.

Inquiries relevant to the Society should be directed to the Corresponding Secretary, William Shepard, 9408 Clinton Ave S, Bloomington, MN, 55420.
NIMSLO NEWS AND A PHOTOGRAPHIC SURPRISE are to be found in the March 24, 1980 issue of Business Week, where it is announced that Jerry Nims, chairman of Nimslo, has found a manufacturer for his stereo camera: none other than Timex, Inc., for the past three decades the world's largest manufacturer of instant cameras! This news came in a remarkable press conference held in London, March 10, where Timex chairman Robert F. Weltzien made an unprecedented appearance and surprised the photographic world by revealing that his company has made 40 million cameras for Polaroid Corp. from 1952 to 1979.

To quote the Business Week article: "Nimslo is already benefiting from Timex's know-how in camera manufacturing. With the help of Timex engineers, Nims and his co-founder, Allen Lo, have simplified the design of their 3-D camera, trimming its number of parts from 330 to 146. Given the simpler design and Timex's legendary manufacturing efficiency, an industry source close to Nimslo estimates that the 3-D camera can now be produced for about $80. That fits with the retail price that Nimslo is aiming for—under $200, or half the figure that Nims had been quoting before his hookup with Timex." The lower price is resulting in stepped-up marketing plans, including a debut at the Photokina in September this year, German test marketing early in 1981, and sales throughout Europe by mid-1981. There are plans for a U.S. market test in late 1981, and maybe a stab at the Japanese market in 1982. Again, from Business Week: "Timex is taking its characteristic low-key position on the Nimslo camera. Yet it is evident that the watchmaker believes that 3-D photography stands a good chance of catching on big. Why else would Weltzien have agreed to participate in what he conceded was 'Timex's first press conference in 123 years'?' So it could be that his illusive camera about which we've heard so much and seen so little, may yet one day be produced. Who knows, we may even turn on the television, and there will be John Cameron Swazy, telling us all about the Nimslo!

STEREOSCOPIC EXHIBITIONS by Shinkichi Tajiri have generated enormous public interest, according to the artist. We have obtained a copy of the exhibit catalog from Tajiri's Stedelijk Museum, Amsterdam show. The stereoscopic style is very interesting: each pair of views consists of a flat (no stereo) background photo of a park scene, a parking lot, or dilapidated building; in each of these scenes will be a picture frame, sign frame, television screen, or billboard, in which appears a stereo view of a quite different subject from the flat background. His stereo nudes are remarkable. The stereo photos were viewed at the exhibit with the use of collapsible Wheatstone-style viewers. We think you'll find the exhibit catalog, which includes a well-illustrated introduction to stereo photography (in Dutch), an interesting item to add to your collection. You may obtain one for $2.00 from Shinkichi G. Tajiri, Castle Sheres, Baarlo (Limburg), The Netherlands. Tajiri is planning to put together a group show with other artists who are working creatively in the stereo medium and invites correspondence.

WHY THE CURVED MOUNTS? was a question asked by Bill Patterson in the Jan.-Feb. issue of this column. Bill received a reply recently, and sent it along: "Mr. William C. Dalgoutte, retiring editor of the British Bulletin, was kind enough to respond to my question as to why curved mounts became standard for commercial
DEVELOPMENT OF STEREOCAMERAS is the subject of an article by Prof. Heinz Hennermann which was published in the Nov., 1979 issue of Stereoscopie, the bulletin of the Schweizerischen Gesellschaft fuer Stereoskopie, Bern Switzerland. In his article, written in German, Prof. Hennermann states that stereo photography is almost as old as photography itself, and indeed was once widely used. Today, outside a few scientists and amateurs, stereo photography is little used. Why the decline? Hennermann points to film and camera formats as the major problem. In the early days, when large format photography was being used, there was comparability between stereo and flat photography, and cameras could be used for either. Since the advent of 35mm film, there is less comparability. A full-frame 35mm camera can be used for stereo, with skill and effort on the part of the photographer, but is not as conveniently done as when using a 35mm stereo camera. And I can't imagine anyone using a stereo camera to produce a really top quality flat photo. But think about it. What if you had a high-quality camera that you could use to take either stereo or flat pictures?

Prof. Hennerman has studied this problem at the Technical University in Munich, and has produced two prototype stereo cameras. Using an interocular distance of about 76mm, he is able to produce a pair of images, each 24mm x 36mm, the standard for flat 35mm photography. Therefore, he obtained 18 stereo pairs on each 36 exposure roll. Each of the prototypes photographed in the article appear to be portions of two miniature 35mm rangefinder cameras which have been "spliced" together to make one stereo camera. Prototype 1 uses two Sonnar 40 mm f/2.8 lenses, and Prototype 2 has two Minotar 35 mm f/2.8 lenses. He has retained the fold-down lens covers which are a distinguishing feature of the Minox rangefinder from which the stereo camera was made, and has incorporated electronic shutter design, with speeds from 30 seconds to 1/500 sec., continuous, and coupled apertures from f/2.8 to f/16. And this lovely package only weighs 450 g. Each camera uses a film transport mechanism which allows either stereo or flat pictures to be made.

The compatibility with planar photography was not ignored in projection, either, as he has made a special stereo projector with auto focus, and a device for projecting 2 x (50mm x 50mm) mounted half-stereos or regular flat photo mounts. Later adaptations include a mount which can hold both chips, and better regulates alignment.

Hennermann hopes to be able to incorporate other developments in modern photography in his stereo designs, such as reflex cameras and special close-up cameras. He wishes this work may lead to the eventual manufacture of the types of stereo cameras which Prof. Hennermann has been able to produce.

STEREOSCOPY: WHERE DID IT COME FROM? WHERE WILL IT LEAD? is the title of a paper by NSA member Harold Layer in Exposure 17:3, Fall, 1979. Layer is a professor at the Audio Visual Center of San Francisco State University, and has written extensively on the relationship of stereo perception and art. In this paper, Layer traces the development of spatial image-making and discusses the problems which artists are exploring in studying the nature of our perception of space. I feel little qualified to comment on Layer's philosophical and historical arguments, but recommend that every serious stereophotographer read and study this paper. Layer presents several unsolved perceptual problems which can be explored by the serious amateur as well as professional scientist/photographer/artist. The paper is well illustrated with stereographs by Rudy Bender, Lorran Meares, Tom Petrillo, and Charles Swedlund. This top-quality publication is available for $5 per issue from the Society for Photographic Education, P.O. Box 1651, FDR Post Office, NY, NY 10022.

SPEAKING OF SPACE, Harold Layer also has designed an anaglyphic poster which was published as a promotion of Star Trek: The Motion Picture. The illusion of space conveyed in the poster is excellent, as is the quality of the printing. This 22" x 34" scene, when viewed with the red/blue
EN-4 THE IDEAL FORMAT

By Paul Wing

It is interesting to listen to the never-ending opinions on the best shape for stereo pictures. As a bit of background, there was a lively debate in Europe just after World War One on the merits of 7 cm x 13 cm slides versus 6 cm x 13 cm. The 7 cm x 13 cm format was introduced in a special camera by Richard in France with the inference that it represented the ideal size. It gave two pairs taller than they were wide, whereas 6 cm x 13 cm is very nearly square although a bit wider than tall when allowing for tape binding. Special glass negative plates were made available along with special viewers, both manual and automatic but the idea never caught on.

Since the widespread use of the American (Realist) square format, the argument now centers on the merits of the 7 sprocket horizontal format as represented by the Busch Verascope and the Belplasca cameras. There is also a lot of fine work being done with standard 35 mm cameras either with a slide bar or in matched camera pairs giving the potential of an 8 sprocket format. This is a separate consideration that we can discuss in some later issue.

If some picture shape other than square is chosen for a true stereo camera, it becomes fixed. The camera cannot be turned 90° to change it. I have viewed many marvelous 7 sprocket pictures, particularly made by Europeans and Australians who tend to favor this format since they never really got started on the American format in the first place. I usually have a 7 sprocket camera around the house, but I seldom use it because of the many practical problems that arise when one drops the only modern established full 35 mm format.

The Busch Verascope is sometimes called the Rolls Royce of 35 MM stereo cameras and is priced accordingly. Unfortunately the Berthiot lenses vary widely in quality. A few serious workers with the requisite mechanical skill have even replaced them. The film transport mechanism is tricky and should be carefully checked. A carefully planned test roll is a must if you contemplate buying one of these at the going price.

The Belplasca generally has needle sharp Zeiss Tessar lenses. For my money it is the one to own although it will take both luck and perseverance to find one. A malfunction in either camera can lead to expensive repairs.

Emde provides accurate 7 sprocket mounts. The big problem comes in viewing and projection. Most viewers won't cover the width. Neither will the slide holder in many standard projectors. If you put a 7 sprocket slide in a postal folio, I can guarantee that 90% of the recipients will not view it properly. The two models of viewer made in the USA for the Busch camera are second rate optically and mechanically and even then are hard to find.

Unless you are pretty advanced in stereo work, and a rugged individualist, my recommendation would be to forget the 7 sprocket format unless you plan to cut the chips down to 5 sprocket size. This is not a bad idea since the composition most often can be improved in this manner.

Comments and inquiries should be sent to: Paul Wing, 12 Weston Road, Hingham, Massachusetts 02043.

SIMILAR VISIONS AT MUSEUM OF HOLOGRAPHY

The Museum of Holography, 11 Mercer Street, New York City, opened an historical exhibition of three-dimensional imaging techniques, entitled “Similar Visions”, on March 20. Mr. Stephen A. Benton of the Polaroid Corporation is the guest curator for this major exhibition tracing the history of 3-D imaging from the mid 19th century to the present, with examples of historical and contemporary art work created by a variety of 3-D processes. “Similar Visions” is highlighted by a 65 page, fully illustrated catalog. Each Saturday and Sunday Murray Lerner’s “Sea Dreams” will be shown. This Spacevision 3-D film has received much acclaim for its unusual stereo imaging. The Hungarian film by Felix Bodrossy “The History of Three-Dimensional Imaging” will be shown Wednesdays through Sundays at 2 p.m. A number of lectures featuring several of the artists in the exhibition have been held through the month of April and will continue into May. “Similar Visions” will be on exhibit through July 20. For further information on the Museum and this exhibit call their 24-hour information phone, (212) 925-0526 or write the Museum of Holography, 11 Mercer Street, New York, N.Y. 10013.
It came as a great shock to the British people when the upstart Boer farmers of South Africa soundly defeated three British forces in pitched battles in one incredible "Black Week" in December of 1899. The resulting public outcry produced a change in command. For Lord Roberts, appointment to the supreme command in South Africa should have been the source of elation. It wasn't. His only son had died trying to save an artillery battery from a Boer attack at Colenso, an action that earned the young lieutenant a posthumous Victoria Cross.

The South African command was the capstone of a career that began in India, where Frederick Sleigh Roberts was born on September 30, 1832, the son of a general in the British East India Company's army. After a childhood spent in England, Roberts returned to India in 1852 as an officer in the Bengal Artillery, serving for a time under his father. During the Sepoy Mutiny of 1857, Roberts was wounded in the fighting around Delhi, assisted in the relief of the Lucknow garrison, and won the Victoria Cross. Following a period of campaigning on India's Northwest Frontier, he saw his first service in Africa as commander of the base camp during the Abyssinian Campaign of 1868. Already recognized as a master of logistical organization, Roberts returned to India and the periodic skirmishing with the tribesmen of the Northwest Frontier.

By this time, "Bobs" had become the most respected soldier in India and had won an almost unparalleled devotion from his troops. His last years in India were spent as commander in chief, working tirelessly to improve the efficiency of the British forces in the subcontinent.

Lord Roberts

South African command, Sir Redvers Buller, was one of the "Wolseley Ring." Roberts generously retained Buller in command on the Natal front, while personally taking charge of the main advance northward from Cape Town.

The problem in South Africa was largely one of mobility. Roberts expanded the use of cavalry and mounted infantry in his operations against the elusive Boers and reorganized the transport system to place less dependence on the scattered and highly vulnerable rail lines. Outflanking the main Boer army of General Cronje, Roberts pursued it to Paardeberg Drift, where he surrounded it and forced its surrender. He then began an advance on the Orange Free State capital of Bloemfontein, which he occupied in March after again defeating the Boers at Dreifontein. There followed the invasion of the Transvaal, the other Boer republic, Roberts' army steadily advancing on Johannesburg and Pretoria. With organized resistance crumbling and British columns criss-crossing the coun-

(Cont. on page 27)
By John Waldsmith
Curator/Librarian

I have received some letters asking about the availability of the Holmes Library materials. The resources of the library are available to any person, especially those needing original research materials. The library operates under rules which have been patterned after those used by other research libraries I have used in the past seven years. All researchers are welcome to use the materials during the operating hours of the Canton Art Institute which is Monday through Friday, 10 a.m. to 5 p.m. We can arrange for other times if given enough prior notice to allow for scheduling of the personnel of the Art Institute and the Curator/Librarian. Like the International Museum of Photography at George Eastman House and the American Antiquarian Society, the research library is available by appointment only. Also like the above institutions and nearly every research library in the United States, the Holmes Library is not a lending library. It is our purpose to make our materials accessible and every effort is made to help researchers find the answers in our collections. We can provide xerox or photographic copies. The Institute has just purchased a new copy machine which will give us high quality reproductions. Copies are available at 20¢ each. Archivally permanent photographic copies up to 8” x 10” size are available at $5.00 each. Please include a stamped, self-addressed envelope for a reply to your queries.

Please try to give us at least a week’s notice before you come to Canton to use the library. Also let us know what you are seeking so that we may best help you with your research. The library is housed in a temperature controlled room with comfortable and spacious working space. There is no smoking in the library area. Also, we request researchers to please use pencils rather than pens. This is a standard rule adopted years ago by the International Museum of Photography. Researchers are asked to please bring their own paper and pencils. We do have electric typewriters at your disposal. At this time we do not own a microfilm reader but have one available for use at the new Stark County Public Library which is just two blocks south of the Art Institute.

The Canton Art Institute staff members are very helpful and are very interested in serving your needs. This was just one of many reasons we chose this site for the Holmes Library. Canton is situated in the middle states, it is served by several major airlines, has good overnight accommodations and is just south of the major transcontinental interstate highway, I-80. There is no question that the modern facilities are suitable for the use of researchers. We had investigated other institutions but for various reasons they did not fit our needs. Our investigation took us to several sites in New England including the former Kilburn offices in Littleton, N.H. We checked in Colorado, Texas and California. Institutions in other cities in Ohio and Illinois were also checked but after seeing the facilities at Canton and seeing their enthusiasm for the project, we decided on this location. We have served about a dozen researchers this year so far. All felt they were well served and expressed the feeling that their trips to Canton were worthwhile. Also a number of queries have been answered by mail or by telephone. Just last week we had a call from a researcher at National Public Broadcasting in Washington, D.C. who had been referred to us by the Library of Congress. It made us feel good that such a prestigious institution was referring patrons to the Holmes Library. We are young and still growing. A bibliography of the collections is being compiled and should be available later this year. Also a bibliography of other collections of related materials is being compiled so that we may guide researchers to resources we do not own.

New Acquisitions

The Holmes Library recently received the cabinets used to store the collection of Margaretta Van Wagenen along with a group of views from her collection. Margaretta, "Maggie" as she was known to friends, was a 19th century collector of stereographs. She was born in 1847 in Oxford, N.Y. Ms. Van Wagenen started her collection in 1863 when she was 16 years old. Her collecting activities probably ceased about 1883 after she had accumulated less than 500 views. She was a typical collector storing the views in two cabinets which have finely inked labels for each compartment. They represent a grouping of views as may be found in dozens of like collections of the 1860s or 1870s. The cabinets and views are a gift of Howard and Thelma Bendix of Montclair, N.J.

The Library has also obtained the negatives of Dr. W. R. Grove, who served as President of the Stereoscopic Society from 1925 to 1949. He practiced medicine in St. Ives and Huntingdon in Great Britain. Dr. Grove was highly respected, and members admired his skill with his camera—an ordinary bellows type. The Library has also obtained the set of prints made by H.J. Mobbs during a trip to Japan and Communist China in 1958. Herbert John Mobbs was the Stereoscopic Society's Honorary General Secretary from 1921 to 1961—a period of 40 years!
REVIEW

By Bill Brey

The Library Company of Philadelphia has been around for sometime. Since 1731 in fact, when Ben Franklin founded it. In the 249 years since then, the Library’s Print and Drawing collection has grown through generous gifts and astute purchases. (There are not many organizations around today that can boast of purchasing original works from a 19th Century Photographer as The Library Company did from John Moran in 1870.)

On March 14 of this year, The Library Company previewed its exhibit “Nineteenth Century Photography in Philadelphia” with a cocktail party that brought hundreds of thirsty guests crowding into the Library’s spacious building on Locust Street.

This Exhibit, the first comprehensive survey of Philadelphia’s contribution to Photography, is an impressive display of 155 Daguerreotypes, Ambrotypes, and prints on paper, salt, albumen and platinum paper taken by more than 40 photographers.

The Langenheims’ 1844 Daguerreotype of the First Bank of the United States when it was occupied by troops during the anti-Catholic riots was reproduced on the front page of “The Philadelphia Inquirer” of March 13, 1980, to help publicize the Exhibit which ranges from Saxton’s tiny first heliograph taken in Philadelphia in 1839 (the earliest surviving American Daguerreotype), to Frederick Gutekunst’s twelve foot long panorama of the Centennial grounds. Included are 36 stereoviews by Langenheim, Newell, Bell, McClees, Moran, Odiorno, Coleman Sellers and others. Some of the stereoviews are displayed like the jewels they are in locked cases and others, matted singly and in sets, are hung in antique frames on the walls. (The number of stereoviews on display makes the Exhibit reminiscent of the Annual NSA competition at the Canton Art Institute.)

This Exhibit runs through July 11, 1980, at The Library Company, 1314 Locust Street, right next door to the Pennsylvania Historical Society. Admission is free and is open from 9:00 a.m. to 4:45 p.m., Monday through Friday.

For those of you unable to attend the Exhibit, take heart. The Exhibit is really an extract of a new book, “Nineteenth Century Photography in Philadelphia” by Kenneth Finkel, the Library’s Curator of Prints. The result of three years of research, the book resurrects from obscurity 250 unique and historical images. Recognizing their documentary importance the book reproduces 62 views in full stereo. In one example, James Cremer’s stereo work during the construction of Philadelphia’s City Hall is represented by a two page spread of four views. (See p. 9 of “Stereo World”, Vol. 6, No. 3 for others.) This book makes a fine companion volume in Darrah’s “The World of Stereographs”, which is the only book I can recall that has more full stereoviews in it.


By John Waldsmith

The N.S.A. affiliated with the American Branch of the Stereoscopic Society on Jan. 1, 1978. This move in turn added to the long history of the original Stereoscopic Society in England which also has branches in Australia and New Zealand. The Stereoscopic Society was originally, in 1893, called the Stereoscopic Postal Exchange Club, changing its name to the Stereoscopic Society in 1896. Now for the first time we have a written history authored by K.C.M. Symons. This history reads like a “Who’s Who” of amateur stereoscopy. Symons has traced the early developments and gives us a greater understanding of these pioneers by describing both

“Screw Cutting Machine by Morris, Tasker & Morris”, Glass stereograph by William and Frederick Langenheim, 1854. (Courtesy The Library Company of Philadelphia.)
the types of photographic equipment they used and the historical events which shaped their lives.

Time Exposure. . .The History of The Stereoscopic Society gives us the details of the Society's growth and several periods when it declined and then renewed itself through the spirited leadership of such men as Herbert John Mobbs. Symons has done a remarkable job of investigation and should be commended for his efforts to bring to light the facts behind the people who are responsible for the Society's existence. Time Exposure is available at L3 from The Stereoscopic Society, c/o Honorary Treasurer John Northover, 14A Finchley Road, London, England NW8.

By John Weiler

Images of an Age: San Francisco—Photographs of the 1906 Earthquake and Fire is the title of a large format paperback book which belongs in the library of any San Francisco Earthquake collector. All the photographs in this picturebook are reproduced from halves of glass stereographic negatives from the Keystone-Mast Collection at the University of California, Riverside. Many collectors will immediately recognize some of their own stereographs in these plates. The forty-five photos, each approximately 7" by 7", are exceptionally clear and detailed, and illustrate well the magnitude of the destruction and the efforts of the citizenry to rebuild their lives. Unfortunately, the text contributes little, consisting only of a single page introduction by Jerome D. Laval. Images of an Age is available in Bay-area bookstores, or from the publisher, Graphic Technology Co., 1911 N. Helm, Fresno, CA 93727 for $5.95 plus $1.25 postage.

Newviews...

(Cont. from page 16)

"Spock Vision Lenses", reveals planets, space ships, a comet, and all the other astral bodies one would expect, even a black hole, all in fantastic three dimensions. The reverse has the same scene, printed more conventionally in four colors. This poster should be available wherever posters are sold. If you can't find it, perhaps a dealer can order it for you from Sales Corporation of America. I don't recommend ordering it directly, as the U.S. Snail does a great job on posters while delivering them slowly. (You should see what they've done to the Sphinx!) The NSA will have a few of these for sale at the Canton show, however.

WHEN SILVER PRICES WERE HIGH, I was planning to tell you about Kodak Publication J-10, Recovering Silver from Photographic Materials, a recently revised description of silver recovery, including useful information on choosing the best recovery system for your situation. But, the silver market just took a fall, and darkroom workers may not find this as attractive and profitable! I will recommend Kodak Publication L-5, 1980 Index to Kodak Information, which lists and describes all of the authoritative titles Kodak publishes. Every photographer, beginner or pro, will find a leaflet or book written by the experts to answer every question. (Well, almost every. Guess what major photo subject has been left out?) Publication L-5 is 25¢ from your photo dealer, and worth every penny. Who knows, by the time you read this, silver may be back up, and you'll want J-10, too!

ANNOUNCING TWO NEW DEPARTMENTS IN STEREO WORLD:

THEN AND NOW

At the suggestion of several members, we are going to try a new idea in the pages of Stereo World. We will try to match up an antique view from a member's collection with a new view taken by the same or a different member. The view may be of a building then and now, or a street scene from the past contrasted with that of today. Views showing progress in methods of manufacture, or changes in a landscape may be possibilities. The pairs of views may be accompanied by a brief explanation if necessary, but we are sure many groupings will need little comment. If you have a great NOW, but don't have a THEN, or vice-versa, let us know, and we will announce it with the column. We hope someday to be able to reproduce slides, but for now, we must have prints of all views. Send all material to THEN AND NOW, c/o NSA, P.O. Box 14801, Columbus, OH 43214.

MEMBER'S CHOICE

Do you have a view or two that you find very fascinating, or the story behind the photo is very interesting, but not enough to fill up a major article? Consider submitting the view to MEMBER'S CHOICE, a new column in Stereo World. Send in one or two views, along with a short (about 100 words) explanation of the view(s) to explain what you find of interest. Subject possibilities are as limitless as the world of stereographs! But the famous personality, event, or photographer is not what's important here. We think you'll appreciate the chance to share your own ideas of what makes an interesting stereo view. Send all materials to MEMBER'S CHOICE, c/o N.S.A., P.O. Box 14801, Columbus, OH 43214.
Canton
(Cont. from page 11)
A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. (See p. 11 of the Nov.-Dec. 1979 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 or Fairs.
7.) Views by a Particular Photographer or Publisher.
8.) Military and War Views.
9.) Foreign Views.
10.) Expositions or Fairs.
11.) Military and War Views.
12.) Views by Personalities.
13.) Transparencies.
14.) Quality of Life.
15.) Views by a member of the N.S.A.
a.) Black & White Prints
b.) Color Prints (other than hand-tinted)
c.) A story sequence, any type of print
d.) Unusual or special techniques (hand-tinted, montage, etc.)
e.) Transparencies

Stereoscopic Viewers
17.) Pioneer (pre-1870).
18.) Table models.
19.) Hand Held.

20.) Stereoscopic Cameras (non-competitive).

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

N.S.A.
Regional Meeting
Louisville, Ky.
June 28-29

RICHARD C. RYDER
110-C Haddon Hills Apts.
Haddonfield, NJ 08033
(609) 854-3604

Postage & insurance extra
5 day return privilege

1. Great White Fleet in Australia (1908) - 69 views from George Rose 100 card set, incld. ships, troops on parade, Aust. ceremonies, etc. of indiv. cards varies but gen VG $276.00
2. " 46 views, dupes of above set, cond. slightly less but still VG $217.50
3. " 27 views, " cond. VG-G $39.00
4. " 15 views, " cond. G+ $35.00
5. " 13 views, " cond. G $42.00
7. Coronation of George V (1910) by C.Rose - 8 cards, splendid vybrant color, incl. close view of King and Queen in coach, processions, investiture of Prince of Wales, Spithead Naval Review - VG $26.00
8. Warship - USS Brooklyn - 2 on board views by H.C. White (7400, 7405) - Exc $37.50
9. Warship - USS Kearsgage - stern view of battleship in dry dock (7415) by H.C. White - Exc $35.00
10. Warship - USS Vermont - broadside view of strange dinomite cruiser, flag-decked, USS/Jarvis (1896) - Exc $86.50
12. Personalities - Buffalo Bill Cody - copy view, on horseback with rifle - American Scenery - G+ $30.00
13. Personalities - Kaiser Wilhelm II & Family - beauit. close-up but taken from single photo (no stereo effect) - rare unnumbered Keystone - VG $114.00
14. Personalities - Bismarck & Emperor Frederick - unusual wax museum figure - U.VU - VG $36.00
16. Pres. McKinley - with entire cabinet incl. Sec. of State Hay seated around table - U.VU - VG $37.00
17. Door War - 8 U.VU views, incl. "battle" and camp scenes, Boer prisoners, cannon - 1 G+, all others VG or better $330.00
18. Portland Fire (1866) - 3 views by J.P. Soule (469, 475, 485) - all VG - classic set of earliest major disaster in stereo $27.00
19. San Francisco Earthquake - U.VU (28213) - Distributing clothes to victims - VG+ $25.00
20. Black Hills - 3 views by Roderick & Blanchard (Nelander pub), orange mtd with series list on back (4076) - (210 Bear Butte Mtn, 272 Cheyenne River, 273 Bluffs on White Earth River) - G+VG $241.00
21. Maine - 3 Camden Scenery by N.A. Hill, unident. scenes - G $4.00
22. Watkins Glen - 6 cab. mts. by J.P.Hope (56, 61, 15, 21, 22, and 1 unnumbered - cards sl. corner chipped, images VG $37.50
23. Coronet "3-D" Camera - English plastic stereo camera with binocular viewfinder, non-working display item, case VG $16.00
Leonard Walle of Northfield, Michigan, and Richard Brooker of New York City, were able to identify the unknown featured at the bottom of p. 24 in the last issue. It is from the series on the building of the Hoosac Tunnel published by Hurd & Ward of North Adams, Mass. The view is No. 799 titled "Ruins of Central Shaft. This view represents Mallory making his third perilous descent for the recovery of the bodies of the thirteen unfortunate men, the second morning after the fire". The Hoosac Tunnel was one of the landmarks in the history of American tunnelling. The project was plagued by graft, corruption, and cost over-runs which is similar to the problems being reported in today's government financed projects. Work was started in 1851 to tunnel through the Hoosac mountain between Greenfield, Mass. and Williamstown, New York to provide a two track railroad tunnel 4 3/4 miles long. The cost was estimated at $1,948,557 with work of construction to take 1,550 days. Originally the engineers planned to use steam drills but they soon discovered it was very costly and work was suspended due to the Troy and Greenfield Railway Company's inability to raise capital. In 1854 the Company secured a State Legislature Loan of $2,000,000 and awarded the contract, for $3,500,000, to E.W. Serrel & Co. in 1855. The contract passed to other firms and after 6 years the State Treasury foreclosed its mortgage on the incomplete tunnel. It was a State scandal.

The State Commission took over the workings in 1862, but the Civil War caused no advance on the tunnel. In 1865 tunnelling was recommenced. Our unknown view was taken in 1867 after a tragic fire which ignited extensive timber installations in and around the working shaft causing the death of thirteen men at the bottom of the main air shaft. This shaft, shown in the view, acted as a flue for the flames. The Hoosac Tunnel was completed in February 1875. Because of the large amounts of funds which were illegally diverted to the bank accounts of state officials, it is difficult to estimate the final costs but figures range from $10,000,000 to $20,000,000. 136 lives were lost in completing the Hoosac Tunnel. It was the first project in the United States that employed compressed-air drilling and the first time that nitro-glycerine was used in tunnelling. The above information was found in Patrick Beaver's A History of Tunnels, The Citadel Press, Secaucus, N.J., 1972, pages 64-67.

Here is another group of interesting unknowns. The view at the bottom of this page was sent by Charles East of Baton Rouge, La. The building appears to be a large school or possibly an orphanage. In the foreground are several dozen young boys who are not particularly
well-dressed (some are barefooted). It is on a red mount. It is a total unknown.

The other two views were sent by Vern Conover of Fairfax, Va. They are on red mounts showing some type of festival or carnival. There are many U.S. flags being displayed. The view in the middle of the page shows an arch with the sign "Home Phone". Is this an early telephone sales meeting, campaign?" The telephone was invented in 1875 and the first telephone line was constructed in 1876. The first telephone exchange was opened in New Haven, Conn. in 1878. The sign on the banner behind the arch reads "O.N. Leach & Son". At the far right is a booth with the sign partially visible reading "ENIX Store, Geo. B__._" The view at the bottom is of the same event. There are a number of people sitting at tables and booths. One booth has the sign "OATMAN." There are telephone poles in the middle view and several telephone lines transverse the upper part of the bottom view. Do we have any members who may be able to identify these or any of our previous unknowns?
FOR SALE


FOR SALE: Stereo viewer for 2—2" X 2" stereo views. Metal construction with focus control, identical to Radex Binocular Scope, $12. post-paid. TDC Selectreys, 2 for $25. Stereo Photography Unlimited, 8211 27th Avenue, St. Petersburg, FL. 33710.

THE EDINBURGH STEREO-SCOPIC ATLAS of Anatomy. 5 volume boxed set. Boxes are worn but cards are clean and crisp. $175. or trade. Etter, Box 162, Leonia, N.J. 07605, (201) 592-9286.

FOR SALE: Six boxed sets, 100 each, Keystone: Tour of the World, T1-100; T101-T200; T301-T400; Visual Education: 201-300; 301-400 and 501-600; All complete, Exc. cond. $45. per set or $250 the lot. Paul B. Jones, 2673 Lindenwood Drive, Pittsburgh, PA. 15241, call (412) 833-5902 evenings.

SIXTY-THREE (63) issues of Sky and Telescope: 1956, May to Oct. (6); 1957, complete (12); 1958, missing Jan. (11); 1959, missing May, June, July; (9); 1960, complete (12); 1961, missing July, Aug., Sept., Dec. (8); 1962, Jan. to May (5). All good shape, except Nov. '57, torn, but mended cover; May '56 humidity damage (wrinkled). $200 P.P. in U.S. Many, many photos. F. Butterfield, Rt. #3, Box 394, Williamstown, N.J. 08094.


FOR SALE: View-Master Stereomatic projector, 500 Watt in first class condition with two pairs of glasses, but no lamp. Blower motor 110/120V 60v for 60.00 Sterling plus freight & insurance. D. I. Groom, C/o Irish Nurseries Ltd., Kimmage Road West, Dublin 12, Ireland.

MY COLLECTION: Includes U&U Boxed set of India with guidebook and maps, (100 views); 3 WWI Boxed sets, 2-100's & 1-297; almost 2,000 general views; 1000 Ingersol lithos in set. Will sell to best reasonable offer. Charles Peterson, 220 S. Main St., DeForest, WI. 53532, or phone late evenings (608) 846-5961.


TRADE

FIVE VIEWS OF QUEBEC by Vallee. Green, flat, good to very good. One by Ellison has slight tear. $30. postpaid, also ten views of Newport, N.H. and vicinity by Bachelerd. Good condition, $35. Will trade any of the above for views of Portsmouth, N.H. D. Doughty, 1503 N. Bond, Saginaw, MI. 48602.

WILL TRADE: Kilburn Boston Fire No. 1021 for Kilburn views from above series that I need or other Boston Fire/Fire Engine views. Mike Novak, 4138 C Patrice, Newport Beach, CA. 92663.

WANTED


YOSEMITE and other Northern California scenes, towns, etc. wanted. Also Oregon and Washington views. Will buy or have some Yosemite, C.P.R.R. and others to trade. Lou Smaus, 668 Oakwood Ct., Los Altos, CA. 94022.

WANTED: Boxed set views, U&U "Russia" Nos. 1, 2, 3, 5, 21, 59, 80, 74, 84. "Australiria" Nos. 2, 5, 9, 12, 38, 41, 55, 62, 72, 94, 95, 98, 99, 100. V. Buttignol, 9893 W. Moccasin, Wexford, PA. 15090.

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. "Good" — 60 percent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Fair" — 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 refinishings.
WANTED: J. Richard Taxiphoto viewer for 6 X 13 cm. glass stereographs; also want vintage stereographs by F. Jay Haynes and M. Rieder. R.A. Kerber, 19361 Brookhurst #115, Huntington Beach, CA. 92646.


WANTED: Stereo views of printing presses and associated equipment. Will buy, or trade something of interest to you. Mike Carrick, 551-H Foster City Blvd., Foster City, CA. 94404, (415) 349-1881.


WANTED: Good view of the meeting of the Union Pacific and the Central Pacific at Promontory Pt. Also views pertaining to Custer's Expedition to the Black Hills including anything on last fight. Write to Freeman F. Hepburn, 117 Summer St., Malden, MA 02148.


11 x 14 FILM HOLDERS needed urgently. David Miller, 5384 Jeanne-Mance, Montreal, Quebec, Canada H2V 4K4. (514) 274-1468.

M.A. KLECKNER: Want views and information of this fine Pennsylvania photographer. Also better Exposition, State of Maine, and Washington, D.C. area views. Paul Dickson, Box 80, Garrett Park, MD 20766.

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.

FOR ARTICLE on New Orleans photographer W. D. McPherson I need a list of his stereo views. If you have any McPhersons, please let me hear from you. Charles East, 1455 Knollwood, Baton Rouge, LA 70808.

I AM ALWAYS looking for Louisiana or Mississippi views. Buy or trade, as you prefer. Immke, an Illinois photographer, took some views in the South, and I am interested in those. Charles East, 1455 Knollwood, Baton Rouge, LA 70808.

STEREOS of: U.S. Capitol under construction, Lincoln, photographers at work. Also quality daguerreotypes; unusual subjects, half plates and larger, collections. M. Koenigsberg, 292 Main St., Madison, N.J. 07940, (201) 966-1009.


WANTED: A.C. McIntyre views of the Thousand Islands (N.Y. & Canada); C.S. Hart of Watertown; Stoddard of Adirondacks. Trades invited. Would like to correspond with those doing contemporary Contax format stereos. Fred McCarthy, 356 BAW, Watertown, N.Y. 13601. SASE please.

WANTED: Stereo view cards of Nebraska subjects or by Nebraska makers. Subject, Condition, and price, first letter. Leonard M. Owen, 684 North 59th Street, Omaha, NE 68132, (402) 551-4531.


WANT any Florida views including Keystone Florida boxed set. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL 32207.

LORD ROBERTS
(Cont. from page 19)

trsyide to occupy town after town, it seemed that mopping up operations would be a mere formality. Although Roberts returned home in triumph, his brilliant campaign in South Africa was subsequently clouded by two long years of stubborn guerrilla fighting with the supposedly vanquished Boers.

Back in England, Roberts succeeded Wolseley as Commander in Chief of the British Army and quickly became immersed in controversy over proposed reorganization of the army. He died on November 14, 1914, at the very outset of the First World War, while on his way to assume command of the Indian troops in France.
EVENTS

PHOTOHISTORY SYMPOSIUM
& PHOTO TRADE SHOW

This year, the Western Photographic Collector's Association is holding a very special PHOTOHISTORY SYMPOSIUM along with it's 22nd semi-annual PHOTOGRAPHIC COLLECTOR'S TRADE SHOW. The Symposium will take place Friday, May 16th at the University of California at Riverside. The Trade Show will be held Saturday & Sunday, May 17 and 18, in Riverside.

The Symposium will be of special interest to photo historians, collectors and hobbyists around the world. Lectures and discussions will include such subjects as "The History of Zeiss-Ikon", "Art Deco Kodaks", "History of the Ernemann cameras", "Daguerreotypes of Southworth and Hawes", "The Evolution of Space Photography" and more. Admission for the symposium is $17.50 a person or $20 per couple, which includes the proceedings. Admission without proceedings is $7.50 a person, $10 per couple. Students are $2.50 each. Prices include admission to the Photo Trade Show on Saturday & Sunday. The Symposium is sponsored by the Photographic Historical Society of America and the California Museum of Photography at the University of California at Riverside.

The Photographic Collectables Display and Sale will be held at Raincross Square, 3443 Orange St., Riverside, Calif. on Sat. & Sun., May 17 and 18. Exhibitors from throughout the world come to this exciting event to buy, sell and trade many rare and not-so-rare cameras, images and photographic equipment. Admission is $2.50. $2.00 with discount coupon, and $1.00 for members, students and Senior Citizens. Hours are 10:30 a.m. to 5:00 p.m. both Saturday and Sunday.

The Ohio Camera Collectors Society will hold their 18th Trade Fair at the Southern Hotel, Main and High Streets, Columbus, Ohio, May 30-June 1. The Trade Fair hours are 10 a.m. to 5 p.m. Saturday and 9 a.m. to 5 p.m. on Sunday. Also included on Saturday evening is a program and auction sale. For information contact OCCS, P.O. Box 282, Columbus, OH 43216.

The Photographic Historical Society of New York will have their Trade Fair at the Statler Hilton Hotel, New York, N.Y. on June 8. Further details from PHSNY, P.O. Box 1839, Radio City Station, New York, N.Y. 10019.

The Photographic Historical Society of Canada's Photografia-Fair '80, an International Antique Photographic Exhibition and Sale will be June 14 and 15 at the Park Plaza Hotel, Bloor and Avenue Road, Toronto, Ontario. Hours are 10 a.m. to 5 p.m. Saturday and 10 a.m. to 4 p.m. Sunday. There will be an auction sale each day at 2 p.m. Admission is $2.00. For information contact Chairman Bob Carter, 4 Nobert Cres., Etobicoke, Ontario, Canada, M9C 3J9, phone: (416) 622-0433.

The Delaware Valley Photographic Collectors Association Buy, Sell, Shop, Swap Show is June 22, at the George Washington Motor Lodge, King of Prussia, PA. The show will be held in the street level Exhibition Hall. There is unlimited free parking, 150 tables, and a snack bar in the exhibition hall. Write or call Mark Baltor, Apt. J-95, 450 Byberry Rd., Philadelphia, PA. 19116; (215) 676-0460 after 6 for more information.

The Central and Southern States members of N.S.A. will hold a Talk & Swap meet at the Melrose Inn Motel at Prospect, Kentucky, near Louisville on June 28 and 29. N.S.A. has reserved a block of rooms for those attending. Please inform the Melrose that you are an N.S.A. member when making reservations. These regional informal meetings are a good time to get acquainted with other N.S.A. members and we hope we will have a good showing as we did at the previous meeting at the Melrose in 1978. There will be a hospitality room open throughout the day on Saturday with a show & tell session scheduled for the afternoon. The Melrose has an excellent restaurant where we will meet for dinner on Saturday evening. Contact the Melrose Inn Motel, Highway 42, Prospect, KY 40223. Tele. (502) 228-1136. For further information: Mrs. John Wilburn, 3607 Brownsboro Rd., #16, Louisville, KY 40207, (502) 893-5289.

The Photographic Historical Society of the Western Reserve will hold its 9th Annual Trade Fair, July 12 and 13 at the Somerset Motor Inn, 3550 Northfield Rd., Shaker Heights, Ohio. For information write PHS of the WR, P.O. Box 21174, South Euclid, OH 44121.

The Fifth Annual McJon Camera Three Rivers Festival Photo Flea Market will be held July 19 and 20 at Fort Wayne, Ind. For details contact Steve Renninger, 3420 North Wells St., Fort Wayne, Ind. 46808.

August 16 and 17—N.S.A. Photo Show '80, Canton Art Institute, Canton, Ohio.

October 4 and 5—Pennsylvania Photographic Historical Society Show at Ramada Inn Airport, Pittsburgh, Pa. Details from PPHS, P.O. Box 862, Beaver Falls, PA. 15010.

N.S.A. PHOTO SHOW '80
AUG. 16-17
Canton Art Institute, Canton, Ohio.
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1. BALLOON Anthony 4114 ascent of Prof Anthony's fine balloonist. Exc $18

2. CIVIL WAR Anderson, Richmond. Libby Prison, nice vu. Exc $20

3. TRINITY Ch. & Summer fm Wash., throng, Exc $8

4. High fm Summer, people, ruins cor. bldg, Exc $8

5. effects fire on granite wall, Pearl, Exc $8

6. 22 Franklin look down. ExCades coll., Exc $9

7. 71 bet. Winthrop Sq Federal, ExCades coll, E $9

8. CIVIL WAR Anderson, Richmond. Libby Prison, Exc- $7

9. Anthony War View 1501 Camp Life Army of Potomac, writing home, v pleasing close vu fine tint, Exc $30

10. Anthony War for Union 3534 St Augustine, Exc- $12

11. BellÁiro Ford's Theatre just after war, debris pile in front, sq cor yellow mt, Exc $35

12. Gardner's Photographic Incidents of the War 230, fine breast-works on Round Top, Gettysburg. Neg by TH O'Sullivan. Key point in battle, Exc $30

13. 233 unfinished reb graves nr center of battlefield fine composition 4 dead near, covered wagon beyond, O'Sullivan neg, Exc $45

14. 237 home of reb sharpshooter, Gettysburg. body, den under rock, Gibson neg, Exc $40

15. 248 vu around Trossel House nr center, dead animals white flags out window, O'Sullivan neg, VG $35

16. 583 Antietam Bridge look across, Gardner, Exc- $30

17. 609 Antietam Bridge look down, Gardner neg, Exc- $30

18. JP Soule Scenes of the Great Rebellion 340 interior Ft Sumpter, rows gabions, VG $12

19. 350 Ft Johnson, James Is. close canons, Exc $18

20. 353 Int. Ft Moultrie Battery B close gun, Exc- $16

21. 354 Sally-Port Ft Moultrie, armed guard, VG $12

22. War Photo & Exhib. Co War for Union 214 Hard Tack soldier sits on box "Army Bread" pile behind, good photo, close, Exc, Exc $20

23. 3404 private box in Ford's Theater where Lincoln was shot. Close draped flags, guard. Neg has crack. Cab size, choice scarce, Exc $30

24. 6175 dead reb in trenches 2 rifles, close, Exc $18

25. COMIC Key French Cook 12312-23 Black Cook 9 vus, Exc $16


27. Powell 22 Mouth of Narrows look up, Parunuweap Rio Virgen, Hillers photo. Lovely vistas, Exc $18

28. Powell 221 River fm rim Grand Canon, Hillers photo nice vu lot depth. Exc $18

29. Powell & Thompson 44 Pine Creek, Hillers photo Exc-$14

30. --- Wheeler Exped of 1872, Bell photo 12 (Strip Label) perched block sandstone. Lovely dramatic, Exc $20

31. FIRE Jefferson Home No3 Watertown Ct, 19 firemen & pump cart in front station, 1870's, near vu, VG+ $35

32. OCCUPATIONAL Key 10164 hula girl Hawaii, close studio vu bare breasts grass skirt, nice unusual, Exc $15

33. --- Key 22068 building tire in rubber plant, Akron. Near vu 2 men at machine, Exc $4

34. --- Key 26744 diver in deep sea gear, Tarpon Sprs., good vu on deck, Exc $6

35. OIL Explosion of Benzine Tank by Frank Robbins 83, super cloud smoke behind rig, cab size, Exc $18

36. POLITICAL Key 26312 Wyo Rep Mondell, Chairman addressing Republican Natl Convention Cleveland, pan, Exc $8

37. RAILROAD Purviance Pen Central RR 434 rear vu close loco & tender at Alleghany Tunnel, VG $12

38. --- wreck loco Stinger at Lowell Ma 18Pb668 BALKR, close vu super boiler explosion by Sanborn, Exc $40

39. SHIP WH Bennett 3 great vus Santa Marie at Chicago: 314 Look fore, 315 bow vu, & no flat mt look aft, Exc$40

40. --- JS Johnston 143 New Staten Is Ferry "Robt Garrett" nr mid-dist broadside instant vu, cab size, Exc $8

41. --- Key 26973 Flettner Rotor Ship NYC. sail ship w 2 huge vertical rotors instead of sails, avant guard idea now used for wind power, nr mid-dist scarce, VG $15

42. STUNTER Barker 1892 vu down wire to Calverly sitting over Niagara, good breeze, scary. Exc- $8

43. --- Bierstadt, Maria Spelterini on wire, feet in buckets Niagara Bridge with crowd & falls beyond, Exc $12

44. --- (Stacy) 92 early tight rope walk over rapids, E $12

45. --- UAU 5409 Dixon crossing Niagara below bridge, hoop on feet, one foot on wire, Barker 1892, Exc $6

46. YOSEMITE E&H Anthony's fine cab size Mammoth Trees series, sold individually: 10 section Original Big Tree, E-$10; 13 Auger holes thru Original Big Tree showing means felled, E $10; 23 Hercules prostrate E-$10; 30 E. Anthony Tree with sign close, E-$25

47. YOSEMITE Kilburn Bros, sold individually: 918 Yosemite Falls, E-$8; 924 Bridal Veil, E $8; 931 Mt Hoffman, VG $6; 936 Liberty Cap, E $8; 939 Wash. Col, E $8; 940 El Cap, E-$6; 952 Clouda Rest, nr mint E $10; 954 Mirror Lake, E-$8; 964 Register Rock E $10.

48. YOSEMITE JP Soule, sold individually: 1068 Bridal Veil, E-$8; 1128 Vernal Fall, VG $6; 1137 Mother of Forest, ExCades coll mint $14; 1206 Nevada Fall, Liberty Cap, E-$8; 1206 Nevada Falls, E $8; 1212 Vernal Fall, E-$8

49. YOSEMITE CE Watkins Pacific Coast, sold individually: 1053 Sentinel, E $12; 1066 Yosemite Falls, VG $10; 1078 Bridal Veil, E $12; 1082 Vernal Fall ft top, E $12; 1118 El Cap, E $12; 1152 Half Dome fm Glacier Pt E $12/ New Series: 3058 Bridal Veil, E $12.