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651 Viewer for 45 x 107mm glass views-A Versocoscope-style viewer of wood; finished in Walnut. Rack & pinion focusing, hard rubber eye-pieces. Was sold as low cost popular unit. W/one Versocscope glass slide of Pere Lachaise Cemetery-Monument of Raspiell. All E.C., $30 plus $2 Ship.

652 Wedding Series-A boxed set of 10 gray curved mt. views by H.C. White. Excellent example of what must have been a traditional victorian wedding. Cards, E.C., box, G., $15 PP.

653 Civil War-A dramatic glass view of the burned out ruins of Richmond taken from across the river. Fine French view probably taken by Ferrier & Soulier's photographer in America. Extremely rare. V.G., $125 PP.

654 A beautiful view looking up at the falls at St. Anthony, Minnesota by Ferrier, Soulier & Levy. Fine perspective as a group of people stand at the top looking down. Glass view. E.C., $40 PP.

655 Sioux Indians-Rare glass view by Ferrier, Soulier & Levy of an indian encampment showing several tepees & a boy standing in a wagon. V.G., $90 PP.

656 The statue of Musidora by John Thomas. Glass view of a nude female figure. E.C., $15 PP.

657 Entrance to amphitheater in Naples. Interesting glass view of the ruins from the Roman Empire. E.C., small corner crack in cover glass that does not enter view area, $13 PP.


659 Stereo Advertising-Good view of an ornate Becker's style viewer. Yellow mt. view, blind-stamped, P.F. Weil. N.Y. G.C., $8 PP.

660 New York City Elevated Train-1892. Tan cabinet mt. by J.S. H.C. White. Excellent cabinet sized. 3 by Kilburn. The 4th is by G.C.. $4 PP.

661 "Looking down Wall Street, from Trinity Spire". No. 6601. Yellow mt. Anthony that offers a birds-eye view of the city w/the river in the background. GC, $4 PP.

662 "Lower Canal, Baptist Church and Holyoke House from the North". Orange mt. Anthony view of Holyoke, Mass., No. 8888. View includes bridge across the canal as well as covered bridge on railroad trestle. G.C., $4.50 PP.

663 Washington, D.C.-Yellow mt. street scene by Chase; "No. 1076, Seventh St., North". Good birds-eye view of the unpaved street, the light traffic & buildings. VG, $4.50 PP.

664 Photographers-Orange mt. Kilburn of Niagara Falls in the winter. Three men pose near their darkroom shed w/ cameras on tripod standing nearby. GC, small corner of one view off, $5 PP.

665 Niagara Falls. George Barker. 4 tan curved mts. of Niagara in the winter. Incl. 1 great view full of people viewing & sliding on the Frozen falls. Avg.-V.G., $6 PP.

666 Tight rope walker, Niagara Falls. Orange mt. view by George Curtis of the acrobat on the wire w/the falls in background. #337. G.C., mt. soiled, $4 PP.


668 Blacks-68-Plantation Scene; Folks at Home. Yellow cabinet mt. by J.N. Wilson, Savannah of a ramshackle log cabin w/the woman doing laundry in a tub outside. Man stands w/load of bricks on his head. Children play in the yard. Excellent example of the post war conditions for the freed slaves. G.C., $7 PP.

669 Gas Balloon-"The Captive Balloon, Midway Plaisance World's Fair, Chicago, USA", U & U tan curved mt. view, c.1892, of the giant gas balloon; the Christopher Columbus. Visitors to the midway could go aloft for the thrill. GC, $10 PP.

670 "New Years 1902". Gray mt., view of an old car; possibly a Franklin, decorated w/garlands in the line of a parade. GC, light foxing, $2 PP.

671 "President McKinley at his desk in the White House, Washing- ton, USA", 1898. U & U tan curved mt., V.G., $4PP.

672 Colgate Preparatory School, Hamilton, N.Y. (Now Colgate Univ.). Green mt. view by Mathar & Lyon, Cazenovia, N.Y. of the original building. GC, card creased between views, $4 PP.


675 Colgate Preparatory School, Hamilton, N.Y. (Now Colgate Univ.). Green mt. view by Mathar & Lyon, Cazenovia, N.Y. of the original building. GC, card creased between views, $4 PP.

676 "Florida Cracker" (pencilled on reverse). Interesting yel- low mt. view of a two-wheeled ox cart. Driver sits, covered w/blanket. Mexican style. Painted ox. "Pecos Tom", wearing top hat in background appears to be looking over fence w/little more than his hat visible. GC $5 PP.


678 The Institute of France, Paris. Yellow mt. view looks out over the Seine. Interesting crop. GC, $2 PP.

679 The Great Avalanche, Jefferson, N.W. Set of 4 disaster views. Tan, curved mt. cabinet sized. 3 by Kilburn. The 4th is by Littleton w/a description of this disaster. 2 views show families displaced. The other 2 of the damage. G.C. $12PP for the four.

680 "Lowell Mills", "Cash for Wheat" (on buildings). Orange mt. view of a flour mill. Horse-drawn wagon loaded w/sacks of flour stands outside. GC, $3 PP.

681 "Sanitarians". Yellow mt. view of two sanitary inspectors in a steamy room. G.C., $3 PP.

682 "City of Chicago", "Duck Car" (on buildings). Orange mt. view showing a "barnyard" scene of the new Stock Yards. GC, $3 PP.

683 "Railway patrons". Yellow mt. view of train passengers in a "barnyard" scene. G.C., $3 PP.

684 "1893 World's Fair". Yellow mt. view of a "barnyard" scene. GC, $3 PP.

685 "Cuban-Tan curved mt. Fine Art Stereograph #15192, Royal Palm Trees, Havana. GC tight area at top of one view, $1.50 PP.

686 "Lowell Mills", "Cash for Wheat" (on buildings). Orange mt. view of a flour mill. Horse-drawn wagon loaded w/sacks of flour stands outside. GC, $3 PP.

687 "Robin Hood's Bay", "Wallace's Mill". Orange mt. view of a "barnyard" scene. G.C., $3 PP.

688 "Chicago Fire", "Tony Miller". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

689 "Chicago Fire", "Navy Yard". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

690 "Chicago Fire", "Fleet of Ships". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

691 "Chicago Fire", "Wells Building". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

692 "Chicago Fire", "Mill & Ships". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

693 "Chicago Fire", "Wells Building". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

694 "Chicago Fire", "Howell's Mill". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

695 "Chicago Fire", "Shoreham's Mill". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

696 "Chicago Fire", "Loom Factory". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

697 "Chicago Fire", "Wells Building". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

698 "Chicago Fire", "Howell's Mill". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

699 "Chicago Fire", "Shoreham's Mill". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.

700 "Chicago Fire", "Loom Factory". Yellow mt. view of a "barnyard" scene. G.C., $3 PP.
By John Waldsmith

After considerable thought I have decided to resign my position as Managing Editor of Stereo World. This move has become necessary because of the rapid growth of the N.S.A. Oliver Wendell Holmes Stereoscopic Research Library. I devote two days a month to being the Curator/Librarian but have found that two days a month is not enough time allowed for the execution of my duties. It is hoped the N.S.A. has another member who is interested in taking on the responsibility of the Managing Editor. I will continue until a new person is found. There has been a suggestion made to make the Stereo World a quarterly. If this is the case, then I would like my last issue to be the January-February 1981 number (Vol. 7, No. 6).

We have a fine working relationship with our printer. Also both our typesetter and graphics person are members here in Columbus. The new Editor may use these services. I can arrange to have the issues printed here and am willing to take care of the mailing. Therefore, the new Editor will need to select the articles, write the editorial, edit the copy and prepare it for the typesetter. He will have to do the layout and get the completed layout to me in Columbus for printing. Or the new Editor may find his own printer, typesetter, graphic artist, etc. and do it in his own way. It makes no real difference to me one way or the other.

Persons interested in the job may write to Brandt Rowles at P.O. Box 671, Norwich, N.Y. 13815.

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We are pleased to announce that Laurance G. Wolfe of North Sutton, New Hampshire, will be the N.S.A. membership chairman beginning July 1. Larry is recently retired after a long career in public relations and fund raising. He has been an N.S.A. member since the beginning of the association, is a member of the N.S.A. Amateur Photographic Exchange Club and an active collector. We know he will help to publicize and expand the N.S.A. membership.

***

We have been asked how the N.S.A. officers are elected. They are not elected, rather they are appointed by the Chairman of the Board, Richard Russack. Under our corporation charter, the N.S.A. is organized with a Board of Directors. The Directors are appointed by the Chairman with the approval of the other board members. So far this system has been very successful. It has been our experience that elections tend to actually weaken the organization. A case in point is the Photographic Historical Society of America which has struggled since it began with a complicated electoral system of nominating committees and advisory boards. The officers are limited in their powers and plagued with the problem of unfilled seats on their board. It has been suggested that the N.S.A. elect the officers. We would like to hear from our members on this issue.

The President has proposed that we have another survey of the members to best learn the feelings of the membership.

Please write and let us know the types of questions you would like to see on this survey.

Also at this year's Photo Show '80 in Canton we plan to have an agenda for the members meeting. Please let us know the items you would like discussed at this meeting. This is your opportunity as an N.S.A. member to air your problems and suggestions. Let us hear from you.

***

Last year at the Canton Show we had a number of members who were actively taking stereo views of the people and exhibits. Unfortunately, we have seen very few of these views. This year we have decided to have our first annual stereo photo contest at Canton. All members who attend are eligible to win. Bring your stereo cameras to Canton.

After the show you may send us a print or transparency which best shows the activities at Photo Show '80. All entries will become the property of the Holmes Library as a permanent record of the show. The persons submitting the best transparency and best print will each receive a paid 1981 N.S.A. membership. Be sure to identify your entry as to photographer, title and date. Deadline for this contest is October 1, 1980. The winning views will be featured in the November-December issue. There is a limit of one print and one transparency per member.

***

All members should have received their new membership directory. We have had mixed reactions to this directory from "congratulations, a fine directory" to complaints that persons written to had moved and addresses we noted for them were now not current. It is impossible to keep a "current" directory of the members. The membership changes on a daily basis. A day does not pass where we do not receive at least one change of address. We had one member last year who changed his address six times! Also we are adding new members at a steady rate of one per day. Unfortunately some members do not inform us of a change of address. We do have a "Return Postage Guaranteed" notice on Stereo World. After every mailing we receive back two or three "not deliverable" copies. Also we pay 25¢ each for notices of change of address. Therefore we urge all members to inform us as soon as possible of any change of address.

***

Deadline for the next issue is August 1, 1980.
The giant California Clipper rests easily upon the water.
By John Dennis

Like many stereo enthusiasts, I had long assumed that by the 1920s, the declining popularity of traditional stereo until the rise to prominence

The Tru-Vue plant in Rock Island, Illinois, where 40 to 50 people were employed in peak years making filmstrips, assembling viewers, and shipping orders.
Tru-Vue shipping department in 1951.

of the View-Master in the '40s. My assumption was quickly and happily shattered when I found a box of Tru-Vue stereo filmstrips and viewers at a basement sale a couple of years ago. Having noticed that their dates spanned the early '30s to '40s, I found myself acting like a slapstick comedy paleontologist - ecstatic over the discovery of a "missing link".

The Tru-Vue Company itself was founded in 1931-32 as a subsidiary of the Rock Island Bridge and Iron Works in Rock Island, Illinois. By the summer of 1933, in time for the nearby Chicago "Century of Progress" Exposition, the new company was producing and marketing stereo filmstrips and viewers. Over the following two decades, Tru-Vue grew into a major source of stereo views documenting cities, parks, exhibitions, industries, entertainments, and people of the 1930s and '40s.

The use of 35mm film in stereography was well established by the time Tru-Vue developed their horizontal-advance viewers and filmstrips. As early as 1913, the Homeos stereo had been among the first 35mm still cameras ever commercially produced. Others followed, and a split/frame stereo attachment was even available for the new Leicas of the late 1920s. A viewer existed for contact-printed film positives from Homeos negatives, but "lantern slide" size transparencies remained the popular alternative to card-mounted paper prints.

Exactly who first printed stereo positives on 35mm filmstrips (and when) is hard to pin down. But Tru-Vue was able to re-inspire enough public interest in stereo views with this new, "modern" format to become the first stereo filmstrip to achieve commercial success and mass distribution. While the viewers used 35mm film, Tru-Vue itself still relied on the 5x7 Stereo Graflex for most of the original b&w negatives.

To create a filmstrip, prints (about 4x5") were made from each half of the large negatives. Precisely mounted and aligned by pin-register, the prints were copied one at a time on 35mm film in a sequence to match that of the final filmstrip. Spliced into a loop, the 35mm negatives were used to contact print the final product on a Kodak positive-print safety film with a copper/gold base color that helped mellow the often harsh, cold tones of b&w transparencies. The filmstrips resist scratches and smudges fairly well considering how they are handled, loaded, and rewound through the viewers.

Each film was sold in its own numbered, labeled box and compressed into a tight roll by a small film-holder sleeve. (Up to 47 years of such packaging has given Tru-Vue films the unique stereo capability of flying across the room with a loud snap if unrolled for inspection with too loose a grip. The experience doesn't seem to harm the films any but there is no such assurance for innocent bystanders.

Despite the use of special copying emulsions, the 4th generation images on Tru-Vue films sometimes built up to very high contrast. Whether due to photo-mechanical or human laxity, some films also show variations in over-all image sharpness despite reduction from larger originals. Occasional outrageous violations of the stereo window also occur in films made before the late 1940s. (The recessed captions often compound this effect.) Consumers of the day must not have been offended enough to complain - many older view companies having hardly set a good example in this regard.

Tru-Vue had few full-time stereographers and relied on a number of
free-lancers to bring or send in views for use in filmstrips. Among these were members of the Stereoscopic Society who made many British and European views. Several of the Stereo Graflex cameras were actually kept on hand to be loaned to people with ideas for subjects and some proven degree of stereographic interest and skill (and honesty, one assumes). Some films include the stereographer’s name in the title frame. Among the most frequently seen are James Sawders (views of several eastern and southern states), W.M. Wood (Rocky Mountain views), Gabriel Moulin (San Francisco area), George Brookwell (Hollywood and Southern California), H.V. Wray, A.W. Luce, Alexis McKinney, Theo. M. Jacobs, Elliot Fisher, T.J. Hileman, and Ralph Vincent.

In general, the subjects chosen for Tru-Vue films were similar to those favored by producers of old-style stereo views. They include many of the major cities and expositions of North America and Europe, National parks, picturesque villages, big construction projects, zoos, children’s stories, famous personalities, etc. But an important new influence on Tru-Vue's coverage was the fact that at least 14 different views were necessary for each subject. In addition, two or more films were often devoted to popular subjects in the confidence that many people would buy “complete sets” to avoid missing anything.

The resulting tendency to under-edit material sometimes surprised even contributing stereographers and led to the inclusion of similar, repetitive views within some films. This might have annoyed some customers at the time but it gives today’s stereo enthusiasts and historians just that much more to choose from. The more interesting films have an eclectic, inclusive, even sloppy informality in the selection of views that has left many fascinating stereos of the people, machines, and society of the 1930s and 1940s. Even if only by accident, Tru-Vue films often go beyond the inclination toward romantic landscapes of earlier view cards or the chamber of commerce scenerics of later View-Master reels.

A rare feature among mass-produced products, Tru-Vue films are dated at the end of each strip. Unfortunately, these indicate only the production dates of individual release prints and not of the original views or filmstrips. As most films were re-issued at least once, many identical films can be found with different dates.

Late in the 1930s, Tru-Vue patented a new system of perforations on the bottom edge of the films, replacing the standard 35mm sprocket holes. The new holes were spaced 42mm apart and enabled the viewer lever to position the pairs properly from the first pull. Films dated as early as 1938 can be found with the new perforations but a few later dates appear on what was probably remaining stock of standard 35mm film. Tru-Vue’s film boxes went through several changes, the older styles being simple red and white or blue and white, and including the “Pictures With Depth” slogan across the top. After about the early 1940s, boxes were printed with red and silver or red and white stripes without the slogan.

The number of titles available at any one time was probably seldom more than the “400 films” mentioned on the film-holder sleeves. But new films were always being made while old ones were being discontinued so any exact total is hard to estimate. By 1949, sales had reached about 1½ million filmstrips a year, according to the Rock Island Argus Newspaper. Anything near that figure becomes even more impressive when multiplied by the 14 views per film.

To this “grand total” would have to be added the hundreds of promotional and instructional films Tru-Vue made to-order for industrial and educational uses. Non-numbered and seldom re-issued, the dates on these special limited editions are fairly accurate, while the production total for any particular subject could range from a few dozen to several hundred. Many contain little more than dull and repetitious shots of industrial pro-

(Cont. on page 12)
"Tru-Vues of Current Events" like the newsreels of the day, included some news, many "local color" stories and girls. End-frame blurbs promised monthly issues of these but they were dropped soon after this August 1933 "pilot?" film.

Along with the grander marvels, "real people" and trashcans were at the Century of Progress Exposition and Tru-Vue lived up to its name by including some of them in a series of films covering the 1933-34 Chicago Fair.

A feeling for the street emerges from this and other views in several films of New York City. (1933, no numbers on these first films).
The operator and his family pose in front of a shooting gallery in “A Night At the Carnival” — two fascinating people-filled films from about 1940. Nos. 201 and 202.

One of the several covering the Southwest, the film “Navaho Lands” includes this view of something other than mesas, ponies, and hogans. No. 803.

A street scene in pre-war Charleston. Cities over much of the South are covered in Tru-Vue films but few views get quite this close to the residents, despite the caption. No. 1105.
The famous liner *Normandie* was examined inside and out in this mid-1930s film, No. 1803. In 1950, Tru-Vue color films covered the Queen Mary (No. C1251) and the *Ile de France* (No. C1250).

The 1939 New York World's Fair took up eight Tru-Vue films, totaling 112 views. Besides the buildings and monuments, they include views of children's rides, shuttle buses, and interiors. (No. 1211, part 7).

Elsie was displayed in a chintz lined boudoir at the N.Y. World's Fair. This 1940 Borden promotional film covered her soft life in detail. Another showed their plant and the first use of paper milk cartons.
A 1934 promotional tour of a Chicago refrigerator factory before the risks of heavy-metals poisoning had been publicized. Many industrial films are longer than the standard 14 views.

"Santa Claus’ Workshop (for boys)" has views of Santa and young elves operating big machines in the American Flyer factory. The (for girls) film is a predictable series of doll views. No. 223.

A big attraction at the Century of Progress Exposition, Sally Rand’s Bubble Dance was recreated on Tru-Vue No. 1312, her Fan Dance on No. 1314, and No. 1313 tours her almost-topless “Nude Ranch” at the 1939 Golden Gate Exposition. Gypsy Rose Lee is featured on No. 1306.
Tru-Vue's best scenics are as good as any ever made. There's also no shortage of people posed on edges of cliffs. Rocky Mountain views fill over two dozen films with dramatic vistas, funny looking rocks, and 1938 Plymouths on narrow dirt roads. Gunnison Canyon, Colorado, No. 706.

Haiti in the late 1930s. Among views of fortresses and gardens are some of the people in the streets and markets. No. 1527.

Stereodada? This dentist supply and training film from 1935 is one of the more interesting Tru-Vue instructional films. Others taught depth-sounding for the Coast Guard and golf (5 films worth!).
On the left are two models of viewers from the 1930s, with mid and late 1940s models on the right. The very first viewers (1933-34) might have been made by the De Vry Company of Chicago.

(Cont. from page 6) Products like the one made for Howard Hughes' Hughes Tool co. of Houston, Texas that brings you face to face with a long series of well drilling bits. A Wyoming Hereford ranch sent Tru-Vue "portraits" of their best breeding stock to potential customers around the world, leaving a 3-D Home-On-The-Range mug book for posterity. Some films used dramatic 3-D headlines and overflowing bags of cash to exhort dealers to greater sales of everything from beer to radios to popsicles. The best of the promotional films include "factory tours" with fascinating stereo views of some industrial processes and workers of the 1930s and 1940s. A few, like one mattress company, used young women in various stages of undress to "demonstrate" the product. These no doubt passed through a good number of hands at sales conventions.

With any luck, many of these industrial films could still exist in the corporate shoe-boxes (or attics of long-gone employees) of companies like Beech-Nut, White Truck, Esso Oil, Elgin Watches, G.M., Agfa, Bordens, Ford, etc.

Tru-Vue products were sold by mail directly to retail customers or to anyone wishing to order in quantity and become a Tru-Vue retailer themselves - door to door or over a counter. This open sales policy probably helped supplement many incomes through the depression years. Little if any effort was made to push foreign sales in the 1930s, but by the late 1940s Tru-Vue was shipping films and viewers to India, South America, Arabia, Canada, Puerto Rico, Cuba, and the Philippines.

In 1938 Sawyer's Inc. introduced the View-Master stereoscope and its convenient, full-color stereo reels. Competition with Tru-Vue, however was slow to develop until after WWII. Since Tru-Vue successfully marketed their b&w filmstrips for another 12 years, there seems to have been ample room and business for both companies for some time. Tru-Vue's own move to color had been under serious consideration since at least 1940. The war years intervened, and it was 1950 before Tru-Vue finally introduced their "Stereochromes" line of color filmstrips. The new films had 9 views, new round perforations

A Tru-Vue stereo projector was designed by the Mast Development Co. of Davenport, Iowa, who made most of Tru-Vue's molds and dies. A personal camera was also considered but both ideas were abandoned.

NOVEL?

In 1936, a stereo film-strip company existed in New York called the Novelview Company. Their 35mm films had no separation between frames and resemble (transposed) film out of a Realist format camera.

Their viewer was smaller than Tru-Vue's and had no advance lever as films were pulled through by hand. More solid information about the company's history would be helpful if anyone has more than a viewer or the 1936 dated films.
along the bottom, and sold for 50 cents each in bright red, blue, and yellow boxes.

The decision seems to have been a protracted one, as many of the color subjects had already been released in b&w versions. Ansco color transparency film was chosen because it could be economically processed at the Tru-Vue plant. Another factor was that only the Ansco film produced colors satisfactorily matching those of next year's Ford models for an important 1949 promotional filmstrip. Overall quality had improved by then and good stereo technique combined with rich, well-balanced colors to more than match most other commercial stereo views. Of course most of the "Sterechromes" have long since faded into a pink and beige oblivion, but a rare few have held their colors well enough to merit copying on Kodachrome or Cibachrome.

The strong, pure colors of the cartoons seem to have survived better than many scenics. Among these are Mickey Mouse, Donald Duck, and Alice In Wonderland stereo cartoons produced under an exclusive Tru-Vue contract with the Disney Studios.

By 1949-50 the competition from View-Master had become real enough for Tru-Vue ad copy to emphasize the larger size and number of views on their films (which even Tru-Vue's own lists were now sometimes calling "reels"). In 1950 the prices of b&w films were dropped from 35¢ to 25¢ each and new b&w releases were cut from 14 to 10 views. It was by then probably becoming evident to all concerned that View-Master had a more economical and efficient format, a more dynamic promotion/marketing system, and simply a more growing company. In order to get in on the Disney Cartoon contract and perhaps (as has been suggested) to keep the Tru-Vue format with its impressive color potential out of bigger corporate hands, Sawyer's purchased Tru-Vue and all its physical assets in 1951.

With the water from that year's Mississippi flood threatening to undermine the tracks, Tru-Vue's films, records, and production equipment were loaded hurriedly into freight cars and shipped to the Sawyer's plant in Progress, Oregon, a suburb of Beaverton (a suburb of Portland). Some production of Tru-Vue color filmstrips continued for about another year while Sawyer's management considered ways to redesign Tru-Vue to match the film-use efficiency and convenience of View-Master reels. With the help of Clarence Romrell, who had been in charge of Tru-Vue's lab and color program in Rock Island, a viewer and 7-view rectangular cards were developed as the "new" Tru-Vue.

The views were on Kodak's then-new "Eastmancolor" negative-positive slide print film. Tru-Vue, in fact, used part of the first Hollywood-bound sample of the new material to test for stereo-card use. Kodak was later persuaded to supply the new 35mm print-film with 16mm perforations. This allowed vertical, side-by-side printing of 13x14mm views (larger than View-Master's) which included the traditional Tru-Vue captions in the bottom of each frame.

From the beginning, Sawyer's assigned Tru-Vue the children's story market and sold them in toy stores while View-Master products were sold in photo departments and souvenir shops. Tru-Vue cards featured subjects like Robin Hood, Disney characters, Buck Rogers, and a limited selection of scenics. GAF later purchased Sawyer's and eventually dropped the Tru-Vue line as they continued to move View-Master itself into the cartoon and television-personality market and toy store shelves.

Ironically, a French company making cards very similar to Tru-Vue's has survived since the 1950s. Their products have recently become available through the Milwaukee Stereo Exchange, Box 11686, Milwaukee, WI 53211.

Special Thanks To:
Clarence Romrell
Thomas Dixon
Mrs. R.V. Brost
Blanch Geddes

Cover of Tru-Vue color film list, June, 1950.
THE UNDERWOOD - KEYSTONE VIEWS

By Robert Wright

There are many elements of Keystone production that can lead to confusion, and I now attack only one facet of these, that of the Underwood-Keystone relationship.

When Keystone took over the Underwood stereograph and stereoptican interests, without doubt there were thousands of cards on hand, ready for sale. These cards, then, were sold by Keystone as they were and there would be no visible difference between them and the Underwood cards that preceeded them. It is my presumption that the first Underwoods produced by Keystone are those that have the Keystone heads and feet. These cards represent every card stock used by Underwood at that time. Various colors and print formats, front and back, are known. A large number of these are completely Underwood, except for the Keystone name and address, and the line giving copyright to Underwood and Underwood. These cards carry straight Underwood numbering, and some were issued into the late twenties.

From the time of takeover, Underwood negatives were assimilated into Keystone production. In earlier years, 1921 onward, many of the Underwood negatives were produced in complete sets by Keystone, and these carried the Underwood stock (catalog, negative) number, indicated by the * prefix. When the sets represented the consolidation of the best efforts of both, the numbers were generally given as Keystone; the *number converted to a V number. All Underwood negatives printed by Keystone will give credit, mostly they will have the * or V prefix. This is the rule of thumb, and as I have stated previously, every rule regarding Keystone leads to a broken thumb. I am familiar with a very few cards with the Underwood credit line, obviously belonging to that category, but with standard unprefixed Keystone number. I consider such an oversight. We find then, in say 1925, three types of Underwood numbers published by Keystone. First, the one using original Underwood type, number, title and all, having only the Keystone head and foot. Second, we have the fully Keystone cards, with the number carrying the * prefix. Third is the converted number, a fully Keystone format, the number having a V prefix. Trying to reason this out, I wonder if it might not come to this, if a reason exists—the * prefix seems to stick closely to complete Underwood sets as published by Keystone, the V to Underwood negatives published within Keystone sets. Perhaps, then, those that are virtually completely Underwood, with the Underwood numbers unprefixed, were loose cards not belonging either of the other type sets. The rule breaker here is manifested by the Egypt cards. Some of these were published as Vs, as well as the full set with *. In my experience, those within the otherwise completely Keystone 1200 World Tour, are always the * card of Egypt.

We previously have discussed the matching, or lack of such, between stock number and rear text, and what brought this about. I have gone far beyond this, in an attempt to equate * and V numbers. A card bearing a V number front and * number back is reasonable evidence of such equality, but proven only by comparison with the original.

What then, is the original? This is not a simple answer. My experience with Underwood is much less than with Keystone, but it seems to have gone like this: A title was first used by perhaps Jarvis or Littleton. Several negatives might have been used with that title. Sets were then formed, and this title, if put into the set, was given a series number. Then came the formalization of the sets, with the reorganization of many, and the addition of the books, maps and study guides. At this time, Underwood made use of the word position, to show on the map where you were, and your outlook. Titles were changed to more exact understanding, to follow an educational aspect. Once a set was established with all paraphernalia, titles were seldom changed, though different negatives were brought in from time to time. I have concluded that if one traces backward from a 1930 V number, he might find that view to have had several titles, several negatives, all under one Underwood stock number. I have thus come to use the term “function” to cover these convolutions. The various titles and negatives were all directed to a single function, which each met for its day, so my conclusion is that a single V might equal any one of a half dozen other cards. Conversely, the negatives from a single Underwood number, might have been converted into several V numbers. When Keystone ran off the Underwood sets, the term position had lost its force, since a single position had come to have more than one view at times. The use of position equaling function, then, can only be used as long as the word position relates to a single view in a set. Coming back to my question—if a half dozen negatives served a single function within a set over an extended period, is only the identical view the original of the V number? My own inclination is to accept any of those serving the function, just as I would accept any one of the several different views with a single number among the popular early Keystones, so long as it continued serving the same function.

The largest number of Vs were laid in previously unused number areas. A small portion replaced similar views, taking their number with the V added. In the end, for some obscure reason, some of these were in turn replaced with later Keystone negatives, though the usual was to bring in another negative with another number.

For myself, it comes down to this in the end: If the card gives Underwood copyright credit, then the number must carry a V prefix to be Keystone.
THE GRAND INTERNATIONAL ROWING REGATTA

By Richard C. Ryder

Throughout the long Centennial summer of 1876 the thoughts of America were concentrated on a cluster of buildings located in a wide expanse of greenery just west of the Schuylkill River, on the outskirts of William Penn's "City of Brotherly Love," Americans and foreigners alike flocked to Philadelphia's spacious Fairmount Park, where the triumphs of a century of freedom and progress were on display at the Centennial Exhibition. America's self-congratulatory pride, which reached a peak on July 4th, was only briefly disrupted by the stunning news of Custer's annihilation on the Little Bighorn, which arrived two days later.

Then, late in August, crowds began to gather on the banks of the Schuylkill as well, for it was here that one of the most spectacular events of the Centennial Exhibition was about to take place, the Grand International Rowing Regatta.

Competitive rowing was well entrenched in Philadelphia, dating from before the Civil War. The innovative and controversial artist, Thomas Eakins, himself an avid participant, found in the sport the subject for several well-known paintings, the most conspicuous of which, "Max Schmidt in a Single Scull" (1871), now hangs in New York's Metropolitan Museum of Art. The sport flourished under the auspices of the Schuylkill Navy, an association of Philadelphia's rowing clubs. The river itself, broad, deep, still, and unobstructed, furnished one of the finest rowing courses in the world.

The idea of an International Regatta to coincide with the Centennial Exhibition was the brain child of James M. Ferguson, member of the Quaker City Barge Club and, since 1873, serving for the second time as Commodore of the Schuykill Navy. The Irish-born Ferguson, a successful publisher of religious magazines and partner in the printing firm of S. A. George & Co., was given an imposing, somewhat Vanderbilt-ish appearance by his awesome mutton-chop whiskers.

Successful in mustering local support for his proposed regatta, Ferguson sailed for Europe in July of 1874, just short of his fortieth birthday. After an enthusiastic reception by the leading European rowing associations, the youthful Commodore returned home to confront the United States Centennial Commission with something of a fait accompli. The International Regatta was soon adopted as an official adjunct to the Centennial Exhibition.

Preparations were soon underway. The Centennial Commission agreed to provide the prizes, including gold and silver medals for the first and second place finishers in each event, with bronze medals going to all the participants. The Schuylkill Navy also was busy, constructing temporary boathouses along the river or finding room for competitors in their own more permanent establishments. From the Reading Railroad bridge at the Falls of the Schuylkill to the finish line at Rockland, just upstream from Columbia Bridge, the course was

The Beaverwyck crew (Albany, N.Y.) that won the amateur four-oared shell competition. From left: T. J. Gorman (stroke), R. T. Gorman, J. H. McEntee, J. T. McCormick. (All views from author's collection)

measured and buoyed. Grandstands were assembled on both sides of the river at Rockland in hopeful anticipation of the large crowds expected to witness the races, hopes more than fulfilled as the spectators on occasion were reported (with probable exaggeration) in excess of one hundred thousand.

Contestants began to arrive, from the rowing clubs of the United States and Canada, from the great universities, and from London, rowing capital of the world.

The International Regatta opened on Monday, August 28th, 1876. Between then and September 6th, events were run on a total of eight

C. E. Courtney of Union Springs, N.Y., winner of the amateur single sculls, also pulled stroke oar in Union Springs victorious double sculls entry.
days, amateur competition on the first five and professional races on the last three.

The finals of the amateur races provided much excitement, including one incredibly tight, down-to-the-wire contest. In the four-oared shell competition, the Beaverwyck crew from Albany, N.Y. barely outpaced a strong London team, both finishing well ahead of the third place Watkins, N.Y. boat. Winning time was 9.06, just half a second faster than the Londoners. C. E. Courtney of Union Springs, N.Y. handily defeated J. McCartney of Friendship, N.Y. for single sculls honors. Courtney also teamed up with F. E. Yates to lead Union Springs to a tight win over Atalanta, N.Y. in amateur double sculls. This was the second time that Atalanta had to settle for the silver, having lost out to Northwestern of Illinois in the pair oars finals. The intercollegiate four-oared competition rounded out the amateur races, with Yale on top, outdistancing Columbia College, and Trinity College of Cambridge, Eng., finishing third.

The professional competition, which began on the sixth day of the Regatta, included the rather change-of-pace whaleboat races, with the finals won by the Vesta, and the aptly named Centennial barely edging Sixth Ward for the second place honors. The professional single sculls championship went to a Canadian, Hanlon of Toronto, who took and held an early lead over Brayley of St. John’s.

The race that stirred the most controversy was the finals of the professional four-oared shells, the first contest run on the last day of the International Regatta and one marked by the protests of both crews. Right from the start the Thames and Halifax boats both set a punishingly fast stroke, the Canadians gradually opening a two-length lead. Pulling directly up their opponent’s wake, the Londoners closed and seemed likely to force a foul. But the Halifax boat handled a turn badly and the Londoners found themselves in the lead. As the seesaw struggle for the lead continued, there was a foul and both crews appealed. The race continued and Halifax nosed across the finish line ahead of its rival. It didn’t matter. The umpires awarded the race to the Thames boat on the foul.

After this, the pair oar final was somewhat anticlimactic, featuring Bostonians Faulkner and Regan against the London entry of Green and Thomas, the latter pair still somewhat winded from the earlier race. The Englishmen put up a game fight however, holding their own for the first three-quarters of a mile, then fading rapidly; Faulkner and Regan coasted to an easy victory.

The International Regatta was not held on the Exhibition grounds and so did not fall within the purview of the Centennial Photographic Co. monopoly. The Regatta was well covered by the firm of Phillips & Warren, Photographers, located at 508 North Second Street in Philadelphia. The top competitors and their fragile craft are portrayed in a series of yellow cabinet mounts with the Phillips & Warren name on the left border, address on the right, and the series title “International Regatta, Philadelphia, 1876” at the bottom right, all of the lettering being done in red. Individual captions are hastily penciled on the reverse. The views are not numbered.

Today, aside from Memorial Hall, virtually nothing remains in Fairmount Park to remind one of the Centennial. But each spring, as the sculls and shells reappear on the Schuylkill, Boathouse Row comes alive with the tradition and spirit of James Ferguson and his International Regatta.
THE WORLD'S FIRST STEREO BRAIN TEASER

By John Weiler

Five stereo enthusiasts sat around a circular table in the Cafe Daguerre at the N.S.A.'s Canton Photo Show '79 discussing their stereo activities. Each person collects a different category of stereoviews, has brought along a different stereo camera, lives in a different state, and has a different first and last name from the others (by amazing coincidence, their last names are the same as certain noted early stereographers).

Dr. Watson volunteered to conduct a survey of show attendees and stopped at their table to gather the desired information. But he didn't record the data in an orderly fashion and so he discovered later that he didn't know:

1. Whose first name is Sid?
2. Who came from Montana?
3. Who collects western stereoviews?

However, Sherlock Holmes (no relation to our own O.W.) determined that the facts gathered by Watson allowed him to answer these three questions anyway.

Can you match Holmes' deductive prowess and solve this mystery for Watson? Use Watson's facts listed below to answer the three questions, and then turn to page 33 to compare your answers with Holmes'. Enjoy!

1. Seth sat beside Singley.
2. Soule came from Mississippi.
3. The Revere owner sat between the people with the TDC and the Viewmaster.
4. Sol hails from Massachusetts.
5. Sam brought the Kodak.
6. The Missourian sat on the left side of the occupational collector.
7. Kilburn collects disaster views.
8. Both Langenheim and Sam did not sit next to Sue.
10. Soule sat on the right side of the Realist owner.
11. Singley lives in Maryland.
13. The Viewmaster owner sat on Sam's left.

NOTE: There is no resemblance between any real N.S.A. members and the characters in this puzzle.)

Illustration by Jim Middleton
THE SALE
OF THE
CENTURY

By John Waldsmith

Whenever photographica collectors get together and begin to reminisce about the "good old days" of collecting they usually mention the Strober Sale. This auction sale, conducted by the prestigious firm of Parke-Bernet Galleries of New York was one of the turning points in the history of photographica collecting. The Strober Sale was the first auction conducted by a New York gallery which offered a comprehensive and select grouping of both images and cameras. New collectors are startled to discover that the sale was conducted only ten years ago, February 7, 1970.

A view on the Union Pacific Railroad by C.R. Savage was one of a lot of 31 railroad stereographs which sold for $80.00 at the Strober Auction Sale. (Lot 520, p. 146, reproduced from the original catalogue in the N.S.A. Oliver Wendell Holmes Stereoscopic Research Library collection, a gift of Mr. & Mrs. Richard Russack).
There is little information about Sidney Strober or his collection. Josephine Cobb, the noted photographic historian, related in the Foreword to the catalogue “Collections of photographic material of the range of the present sale seldom come onto the market.” This is really an understatement after reading the catalogue. There had never been a sale like it or has there been a sale since which has offered such a wide range of significant material.

In late 1969, when first word was received of the impending sale, photographica collecting was just beginning to become organized. A group of collectors in Rochester, New York just a few months before had formed the Photographic Historical Society. Collectors throughout the country carried on a regular correspondence but many had never met personally. A Chicago collector, hearing of the sale scraped together all the money he had, took a train to New York and spent a sleepless night before the sale in the local Y.M.C.A. An unemployed New York school teacher who had only had limited knowledge of collecting sat ready as the sale began, ready to buy his first collectible camera. At 10 a.m., Saturday, February 7, 1970, the Strober Sale began and from that moment photographica collecting would never be the same. The sale began with a group of graphics including lithographs, advertisements and engraving. Lot number 2 was a group of six items relating to Mathew B. Brady including 3 advertisements. The lot was sold for $30.00. Tension mounted as the auctioneer moved quickly to Lot number 14, George N. Barnard’s bound folio of 61 albumen prints of Sherman’s Campaign during the Civil War. It sold for $5,400. This set the stage for the sale of Lot number 22 Alexander Gardner’s Photographic Sketch Book of the War, 100 mounted gold-toned albumen prints which was described as “A very good copy”. It brought $5,200.

Not all of the items in this sale belonged to Sidney Strober. An important lot had been consigned by Warren S. Patrick (Number 43). This was a half-plate daguerreotype camera and a portable tripod. It sold for the then astonishing price of $2,600. Other cameras brought a variety of prices indicating the collecting interests of 1970. A “Max Jurnick Tom Thumb” detective camera sold for $120; an “Expo Watch Camera” $180; and an Hess-Ives “Micro” color camera brought $50.00.

The Strober Sale had an outstanding offering of daguerreotypes. Highlights included a mammoth plate of the graduating class of Rutgers Female Institute ($300); a lot of two sixth-plates of men with guns ($120) and a whole-plate of a storefront in San Francisco by Vance ($560).

There were a number of stereo daguerreotypes which sold from $50 to $200 each, including a rare quarter-plate in a Stull patented case “in excellent condition” for $160.

The rarest and most important lot in the sale was the William Constable “Photographic Institution” Archive, “a collection of 134 daguerreotypes preserved together from the first such establishment in Brighton, England, opened late in 1841. Never before has such a group comprising the private collection of the photographer himself, been offered at public sale.” The collection sold for $2,400.

The Second Session of the Strober Sale began at 1 p.m. after a lunch break. A number of the collectors were literally beginning to run out of money. The ambrotypes, tintypes and paper prints including the stereographs were coming up next. The collector from Chicago was waiting for the ambrotype he had come to buy, a sixth-plate of a photographer posed with his wet-plate camera on a dollied tripod. He was shaking and perspiring as he purchased it for $80. The ambrotypes were in the words of one professor “given away”.

The tintypes did fairly well but in today’s terms still sold at bargain prices. Thirteen showing various sports including baseball players, marksmen, oarsmen, archers and tennis players sold for $150.

The Sale featured a number of images of Niagara Falls. A whole-plate daguerreotype attributed to Platt Babbitt brought $260. A whole-plate ambrotype sold for $60.

The paper prints began with a large grouping of Cartes-de-Visite. A most interesting lot included 67 cards, comprising portraits of all Presidential Contenders from Lincoln through Blaine, excluding Harrison. The lot sold for $280. As today, there was active interest in U.S. Western and Indian prints. A lot of seven 11 x 8 inch prints from the Wheeler Expeditions of 1871 and 1873 by Timothy O’Sullivan including Navajoes and Apaches, Canon de Chelle and O’Sullivan’s dark-room-boat sold for a strong $1,400.

The financial drain on the buyers was beginning to show when the Civil War photographs were sold. A lot of 15 large (11 x 14½ inch) views of the quartermaster facility at Nashville and the depot at Chattanooga with 10 locomotives, etc. was gavelled down at $300.

The stereographs came at the end of the sale. A lot of 38 pre-1868 Pennsylvania oil region views sold for $220. A group of 30 early views of San Antonio brought $320. Photography views had not yet reached the fever pitch of the mid 1970s indicated by the sale of 28 showing cameras in use, travelling darkrooms, tent studios, photographic exhibitions, etc. This lot included 3 outstanding Gardner views, a Watkins view with photographer operating stereo camera, and the like. These sold for $150. Civil War collectors today groan when they hear about the last few lots in the sale. By this time the buyers were financially and physically drained by “the sale of the century”. Many of the last Civil War lots went to a few mail bidders. A group of 22 including two of Professor Lowe and his balloon and General Grant’s Railroad sold for $80. A group of 23 including 12 portraits of generals and 11 of the Grand Review brought $90. An impressive lot of 18 Lincoln Assassination views sold for $70.

It was late in the day and the sale was over but the memory of the Strober sale lingers with the collectors who were there or who bid by mail. It was the first “meaningful” photographica auction and it set the stage for the next decade which would see the development of regional organizations, trade fairs and more auctions, none of which will equal the exciting hours in New York in February, 1970.
chant Corp. of New York City, has announced that T.M. Visual Industries have introduced a reproduction of the Holmes-type stereoscope. After seeing the pictures of the product, we soon recognized them as being extremely similar to the stereoscope offered by Gary Kessel of the now defunct Stereo Classics. The news release did not mention Mr. Kessel or the failure of his mail order company. It was assumed that the Kessel stereoscope was under priced. This theory is partially supported by the T.M. Visual price of $39.95 with an additional charge of $9.95 for the pedestal base.

Like Stereo Classics, T.M. Visuals will also be offering view card sets. These sets, containing "approximately 18 stereo views per set," will sell for $4.95. T.M. Visuals have also contracted to sell sets of views made from the archives of the Keystone-Mast Collection which is housed at the University of California, Riverside.

The vintage replica of the Holmes Stereoscope will be marketed by catalog houses, mail order and selected dealers. T.M. Visual Industries, who specialize in the manufacture of precision visual aids and audio/visual equipment for 28 years, are located at 25 West 45th Street, New York, N.Y. 10036.

"Where is my 'Wanted' classified ad in your May-June 1980 issue of Stereo world which I received today?

"I was allowed 100 words free advertising . . . I had a 31 word ad in your March-April issue . . . I sent you the above 34 word ad for this issue (May-June) . . . and for July-August a 35 word ad, which I already sent weeks ago and hope you don't miss it.

"After my free advertising had expired I had intended to run ads through the rest of my subscription. I don't want two ads running the same issue, so space the May-June for July-August issue and the last one I mailed you for next issue, after that one.

"I guess I'll have to wait two months now to have an ad again in print. I was hoping I would get some views, last ad did not turn up one single offer. Dealers have views to sell I don't know why they don't follow these ads up, maybe they are all independently rich? I do not include Vern Conover or Tex Treadwell, those two guys have been wonderful, helpful, and the cream of the cream in stereo!

"Don't apologise John . . . just get 'on the ball.' Ralph Gosse, Albany, N.Y.

Editor's Note: I will be getting "off the ball" on January 1.

* "The new editor of our Bulletin, Mr. J.M. Adams, has called my attention to the article on the EHO camera in Stereo World. I am happy to tell you what I can about this interesting camera, which was first sold in this country in 1938, by Sands Hunter Ltd., of Bedford Street, Strand. This firm was absorbed by the A.G.I. Group, and disappeared some years ago. In our publication Stereoscopic Cameras, which I compiled, I state that the makers of this and the ALTISCOP camera, which appeared a year later, was the firm of Thorch; I have not heard of Emil Hoffert, but it is often difficult to distinguish between a maker an an exporter, as a camera is often attributed to the latter.

"The EHO is generally in accordance with your description, but the apertures were F.11 and F.16, and the shutter speed was about 1/30th second, conforming with the majority of contemporary cameras of this class. There was a wire frame direct-vision finder, which pulled up from the top front of the camera. Unusual in similar cameras, there was a socket for a cable release, and the camera was sold with a nice little stereoscope, extending by lazy-tongs from a flat compact size, similar to the later RADA viewer. The lenses were doublets.

"The ALTISCOP, by the same maker was a superior camera fitted with F.4.5 Ludwig VICTAR lenses in 3 speed shutter, with T and B settings. There was a focusing setting down to 3 ft., and an ingenious finder of the reflex type, the mirror of which folded down, converting it into a direct vision optical finder. A leather case, yellow filters, and a portrait attachments were available and the accompanying viewer, made of heavy gauge tin plate, was of box form, with a handle. It was a practical camera, and took good pictures. It cost 11.75, which was not cheap for those days, against 3.15P for the EHO.

"I wonder if you know our publication Stereoscopic Cameras, which contains particulars of about 600 cameras. It is published by our former Editor, Mr. W.C. Dalgoutte, of 40, Elgar Avenue, Tolworth, Surbiton, Surrey. It costs $3.25. I think you would find it informative.” K.C.M. Symons, London, England.

* "Thank you very much for using my two stereos in connection with your interesting article on John Carbutt in the May-June issue of Stereo World. There were two errors in the article. Thomas C. Durant was not the President of the Union Pacific Railroad but rather the Vice-President. Also the Union Pacific linked-up with the Central Pacific not the Western Pacific which was a later railroad.” Ed Burchard, Evanston, Ill.

* "I include a copy of a cabinet card portrait that shows a stereo viewer and some cards. I don't know much about viewers, so perhaps you could identify the particular one shown here. I am not sure who the man is, but he is probably an ancestral relative of mine. Unfortunately the card was not identified and undated.” Anthony Winston, Morgantown, W. Va.
THE ATLANTA HISTORICAL SOCIETY IS GOING TO TOWN!

The Atlanta Historical Society and the Handshake Center for the Arts have combined forces to produce an exciting exhibition, ALBUMS: ORIGINAL PHOTOGRAPHS FROM THE ATLANTA HISTORICAL SOCIETY COLLECTION. Over one hundred vintage photographs, dating from 1840 to 1930, have been selected for this exhibition which has been on view at the Handshake Center for the Arts since June 4 and continues through August 8, 1980. The exhibited photographs, prized for their artistic and technical merit, illustrate both the history of the city and the history of photography.

Insightful psychological portraits; proud records of businesses and buildings, construction and factory sites; and charming amateur shots of picnics and outings reveal the pastimes and concerns of earlier Atlantans. The selection of these photographs was made with the assistance of project consultant, Dr. Heinz Henisch, professor of the History of Photography at Pennsylvania State University and editor of the international quarterly, History of Photography.

"Album" is a unique venture for the Atlanta Historical Society in several ways. At long last, attention is focused on the photographic archives of the Society as a significant resource, and for the first time in Atlanta, local historical photographs and photographers are examined for their artistic merit. By displaying some of its finest photographs in the heart of the city at the Peachtree Center gallery of Handshake Center for the Arts, the Society hopes to appeal to a broad audience of Atlantans, stimulating interest in historical photographs of the community and fostering preservation of Atlanta's irreplaceable photographic heritage.

A 64 page catalog of the exhibit will feature an essay by Dr. Henisch on "Photography: Its History and Development as an Art Form." It also includes 25 plates with descriptive notes and an appendix listing Atlanta photographers working in the city from 1840-1930. In conjunction with the exhibit, Dr. Henisch presented a slide lecture, on "The Beginnings of Photography" on Tuesday, June 3 in the Atlanta Historical Society's Woodruff Auditorium.

Handshake Center for the Arts, Peachtree Center - 231 Peachtree St., Atlanta, Georgia 30303 (404) 525-4728 - Mon.-Fri., 11:00-5:30; Sat., 12:00-4:00 — Admission: $1.00

PHOTOGRAPHIC SEMINAR

"Photographic Access," a seminar concerned with the cataloging and use of still photographs will be held on September 29 and 30 in Cincinnati, Ohio. Jointly sponsored by the Society of Indiana Archivists and the Society of Ohio Archivists, the seminar will take place immediately prior to the Society of American Archivists' annual meeting in that city.

The keynote session for the seminar will be a luncheon talk by William A. Frassanito, author, and authority on Civil War photography. Mr. Frassanito's lecture, "A Journey in Time, Photographs in Civil War History," should be of interest to archivists, historians, and Civil War buffs.

Detailed information concerning registration fees, program content, location and schedule can be had by writing to: Laura Chace, the Cincinnati Historical Society, Eden Park, Cincinnati, Ohio 45202.
By Norman B. Patterson

One of the interesting, and somewhat remarkable, things about The Stereoscopic Society is the geographical distribution of the membership. Photographic groups often depend on personal interactions between the members at frequent meetings accompanied by much picture showing and discussion of techniques. But here we have a lively group able to carry all this out at long distance. To give an idea of the nature of the Society in this respect, a little data might be illustrative.

The dispersion of the Society membership is such that we have members in 32 states and three Canadian provinces. This is one reason why there is such a broad selection of subject matter in the views in the folios. It gives us a way to “visit” during a year’s viewing many remote places which we would never otherwise see. Or we get to see familiar things in a different way according to the viewpoints of the photographers, which is as varied as their geographical locations. This does not take into account the Australian, New Zealand, and United Kingdom transparencies which we see with regularity.

The only concentrations occur in the states of New York and California, with 10 and 13 members, respectively. Considering the areas and populations which they draw from, one is stretching a point somewhat to call them concentrations. Still, the Californians have been able to manage regional get-togethers which Lou Smaus and Howard Frazee report were quite successful. At least 14 members made it to the Canton, Ohio, meeting last August which followed the NSA meeting at Photo Show ’79. Lasting friendships have been a by-product of Society membership as far back as the notebooks tell us about.

I do note that we have no member from Hawaii and although we get travelers views from the Islands, it would be nice to have a resident member to show us what it is really like.

**Annual Meeting** A meeting of Stereoscopic Society members will occur again this year during PHOTO SHOW ’80, August 16 & 17. Very likely it will follow the NSA business meeting on Sunday morning, as it did the past two years. It is expected that several business items will be attended to along with anything else that comes up.

**What Future APEC?** In sending out his 27th exchange view since the revival of the Amateur Photographic Exchange Club, Dr. Brandt Rowles (General Secretary of the Stereoscopic Society and President of NSA) has included his resignation from APEC. He writes, "I have enjoyed my association with..."

Rush Hour in the Schloss Platz, Stuttgart, Germany, July 1953, by Paul Fisher.
the APEC, but now prefer to route my prints through the Stereoscopic Society ... Perhaps at some future date the spirit will pervade me again, but for the present, alas, I perceive the task to be more of a burden. ... The APEC has provided me with an excellent collection of modern stereoviews, and the correspondence has been fascinating. I have no regrets at all for having participated, but I feel that continued participation may become frustrating ...”

Since much of the APEC membership has gravitated to the Society, it is worth reviewing the several important points to be considered. As conceived, APEC would have 20 members who would send an original viewcard to each of the other members at two month intervals. This turned out to be a demanding commitment which was hard to keep up with and somewhat devastating to catch up when one falls behind, as is likely to happen from time to time. Although there were never 20 members active, it is surprising that some have stayed at it is so long (now 4½ years). After all, the original 1860s APEC (of the now famous names) lasted only two years, had the same troubles with “keeping up”, and, even if the Civil War had not killed it, likely had run its course (admittedly, photography was much more difficult to do in those days).

The troubling question is “Where else can one get a collection of modern viewcards?”. The Society allows us to look at many views but none to keep except our own and any trades we can swing. Through APEC I have several hundred contemporary viewcards that I value highly. They are of varying quality, but then so are the old collector views which go for high prices. As symbols of the times (the Goodyear Blimp, the Budweiser Clydesdales, George Bush, and Ronald Reagan, etc.) they are just as significant as my old collector cards of Charles Lindberg and Max Schmeling and World War I are symbols of those times. But the difficulties are inherent. To get one, one must make one to exchange and it is hard to sustain such a commitment. So, the Stereoscopic Society gains the viewmakers and the enjoyment and the few views made may survive or not (most are destroyed by surviving relatives). The former APEC member no longer makes 20 copies of his best efforts to add to the existing reservoir of viewcards. Future stereo collectors will have slim pickings for 3D views from these times.

Paul Fisher joined the Stereoscopic Society in 1978 but has been in photography in one form or another since 1947 when his darkroom initiation was in B&W reversal processing of 8mm movie film. He is a color printer, making up to 16x20” prints for camera club contests, and also a B&W printer. He also sends 35mm color slides to PSA salons. He is Area Representative for PSA for Atlantic and Cape May Counties in New Jersey. He has served as president of two camera clubs, one of which he founded. He is twice retired, once as a sergeant in the Army (20 years) and again as a civil servant (14 years). He did some stereo work back in 1950 with transparencies. Returning to stereo after a long lapse, he found his interest had turned to viewcard making and there were many questions of the “how-to” variety that needed answering. These answers he now pursues in the print circuit folios.

Inquiries Inquiries relevant to the Society should be directed to the Corresponding Secretary: William Shepard, 9408 Clinton Avenue S., Bloomington MN 55420.
By Linda Carter

Summer is upon us, and we all hope all of you have a wonderful and gorgeous time. Summertime usually means traveling, and whether it be to the Photo Show '80 in Canton, Ohio, or to other exciting and beautiful spots in the world, we know you will want to bring along your stereo gear. I have been asked, since I am lucky enough to do a bit of traveling, about the care of film during the long or short trip. All I can offer is my own experience, as I have never had any adverse effects from the way my film has been treated. If traveling by car, find a cardboard box of the appropriate size which will fit under the front seat. Without a lid, the box should easily slide out for easy access to the film, but stay put when it's supposed to. This is a good place to store film because it will not be exposed to the very high air temperatures that can occur in the passenger compartment or trunk of a car. I've experienced no film damage even when traveling through the hottest of deserts. Definitely do not leave film or camera in the "glove" compartment of the car. Just too hot there. Also, try to keep the cameras near the floor of the car, preferably in a place where the sun will not shine on them and they are not exposed to the hot air inside a well-locked car. While we're at it, I might mention that camera bags are probably the worst things to keep cameras in while traveling. That's an open message for anyone who cares to look at the cameras are right there, inviting theft. Tote bags of a non-descript type, or a cardboard box will do a fine job of keeping your stuff in one place without telling everyone else what's inside. If traveling by plane, carry your gear with you, or you won't be able to take hypers out the window, and you'll be anxious the entire flight wondering if your stuff has been pulverized by the baggage handlers. If possible, don't let the airport personnel run your film through the X-rays; they say they won't fog film, but I don't trust them. Usually they are very nice about hand-checking camera gear. If you are using mailers to send your film for processing, you can get rid of your exposed film as you travel (with the bonus that there may be some pictures waiting for you when you get home!). But don't leave them in roadside drop boxes, otherwise known as mail ovens; take them inside a post office for what little assurance you can get. If you are wary of keeping film inside your car, you might put a small thermometer with your gear and check on the temperature. This is the best way to be sure. Happy traveling!

REALISTIC HISTORY is being served up by David Starkman in the Winter, 1980 issue of the Photographer, the journal of the Western Photographic Collectors Association, P.O. Box 4294, Whittier, CA 90607. Starkman, technical editor of Reel 3-D News, presents some very interesting facts about Seton Rochwite and the early development of the Stereo Realist camera, and includes photos of early attempts in the design of the 35mm stereo camera which was to become so popular and important. Sure to be enjoyable reading and a good reference, I recommend you write to the WPCA for information on the cost of this issue.

STEREO IN THE NEWS becomes more common as stereo interest is stirred by the Nimsoi news and more advances in stereo-television transmission. (See previous column for more details.) Just a sampling of what members have sent in the past month: how to take instant stereo, in the "Instant Pictures" column of June, 1980 Modern Photography; reports of the Nimsoi-Timex agreement in both the Modern and Popular June issues; research indicating that three-dimensional vision develops in children between the ages of 3 1/2 months and 6 months in the April 18 issue of Science; a report on the stereo art exhibit held recently at the Chicago Art Institute in the May 2 issue of the Chicago Sun-Times; a fairly good presentation of various 3-D television processes in the April 22 issue of the New York Times; a discussion of 3-D movies, and announcement of an 8-week 3-D film festival in NYC in the April 24 issue of The Christian Science Monitor; and a story about an individual inventor whose lenticular system could possibly rival the Nimsoi system in the Oct. 23, 1979 issue of the Torrence, CA Daily Breeze. Thanks to all who have contributed. It's really exciting to see increased attention of the print media to the stereo; may the attention keep growing, till lists like this are too numerous to mention.

ACTUAL NIMSOI PRINTS were viewed by Modern Photography editors (and others), and the impression is "while the Nimsoi prints aren't quite as breathtaking as, say, the view through a Stereo Realist viewer, they do provide surprisingly lifelike views, with distinct zones of depth apparent, particularly if the original subject is graphically simple and uncluttered and has substantial depth in the 3-15 ft. range." It appears from this that while the Nimsoi may reawaken interest in stereophotography around the world, it will not replace the kind of stereo viewcards and transparencies we are used to viewing and making.

THE DYNAMITE 3-D POSTER BOOK has been brought to my attention by NSA member Sherry Lovato. It contains 6 anaglyphic posters, each 16 1/2 in. x 21 3/4 in., including a werewolf, horse, vampire, skateboarder, pie-throwing clown, and sorcerer. There is also some background on stereo photography, and 50's movie trivia. Scholastic Book Services, Division of Scholastic Magazines, Inc., is the publisher, and the book sells for $4.15 at B. Dalton Booksellers.

CONVERSION KITS for converting Viewmaster stereo viewers to a viewer which will make possible the viewing of 2x2 and Realist-type mounted slides are available from F.W. Trembly, Box 310, Hialeah, FL 33011. (Refer to this column in the Vol. 7, No. 1 issue.) Mr. Trembly states that his design automatically aligns slides for viewing, makes use of the comparatively better Viewmaster optics, and has greater magnification than the viewer which we reported on previously. An SASE to him will bring the details.
35mm Stereo Mounting

By Paul Wing

In no way in this short space can I put down all the thoughts running through my mind on this deceptively simple but very important subject. Every stereographer who takes more than a half-dozen rolls a year owes it to himself, and to those on whom he inflicts his pictures, to learn how to properly mount his own slides. I'm not talking about extremely accurate mounting under glass for projection, but simple proper mounting for hand viewing.

Most mounts, including the Eastman Kodak Co. commercial, or the cardboard slip-in types, are either marginal or unsuitable for good stereo work. The only proper ones available are the 2100 Series single thickness mounts by Realist, and the 2400 Series fold over type by Emde. Cardboard folding protectors for use over these masks for hand viewing are available as well as an aluminum mask/frame for the Emde mount.

It all looks complicated with Distant (or Normal), Medium, and Closeup masks to choose from, but it really is quite simple and you end up with better pictures for less money.

Most pictures require a Normal mask. That's what you have been living with for all your pictures if done commercially or you pushed the chips into those awful cardboard slip-in mounts. The Medium mount is rarely important. One can always use a Close mount and slide the film clips in just a bit to get a proper stereo window. The difference in width of the opening is only about 1mm (19.5 vs 20.5mm) for the Emde.

To start with, therefore, I recommend that you get a supply of Normal masks and a small lot of Close ones. I like Emde masks. Either brand is available from Heyderhoff Stereo Photographic Supplies, 2404 Noyes, Evanston, Illinois 60201. Send for their latest list, enclosing a SASE.

You must use a film cutter. Scissors won't do. The old cutter that came with the Realist mounting kit is fine if you can find one. Otherwise I am sure that the cheapest one you can find will be quite satisfactory. With properly cut film, the chips can quickly be inserted in the accurate diecut ears in the Emde mount which is then dropped into the viewer for a check before folding the mask over. If some object protrudes unpleasantly in front of the "window" formed by the mask opening, slip the chips into a Close mount. If the window then looks too far in front of the nearest object, take a pair of scissors and cut a small diagonal off the inside top and bottom of one of the chips and slide it in a bit. If you learn to free vision, you can accurately set the chip spacing by eye. If not, the little ears in the mount will hold the chip while it is checked in the viewer. When it looks right, a bit of Scotch tape finishes the job.

"Normal" scenes can be mounted in the Close mask or even in the 4 sprocket #2416 made primarily for the Kindar and other half frame rigs. Proper use of the Realist or Emde masks for improvement of picture composition would take an article rather than a paragraph. I trust that this mention will give some people a new idea.

By properly using Emde or Realist masks, one ends up with much better looking pictures. There will be accurate vertical alignment, proper stereo window, and the initial cost is no more than for commercial mounting. As a bonus, you can toss the bad chips in the wastebasket without paying for mounting and those mounts you do use can be recycled! When I need mounts these days, I get most of them by deep-sixing some of the oldies I thought were good a few years ago.

Try it, you'll like it!

Comments and inquiries should be sent to: Paul Wing, 12 Weston Road, Hingham, Massachusetts 02043.
He was known as “Czar” Reed and like the imperious ruler of the Russian Empire the power he wielded over his domain approached the absolute. Never before had a Speaker of the House of Representatives exercised such an iron control over Congress or so impressed upon the speakership his own ideals and personality.

Thomas Brackett Reed was born on October 18, 1839, in Portland, Maine, the son of an undistinguished waterfront watchman and sometime sailor. His lineage however was of the best New England stock, traceable on his mother’s side back to one of the original Mayflower pilgrims. After graduating from Bowdoin College in 1860, Reed emigrated to California where he taught school and gained admission to the bar. Four years later he was back in Maine, serving as an assistant paymaster in the Navy during the last year of the Civil War.

With the return of peace, Reed opened a law practice in Portland, was elected to the state legislature in 1867, and the state senate two years later. Although he returned to private practice after three years as state attorney general, Reed remained active in Republican party politics and was elected to Congress in 1876, the year of the disputed Hayes-Tilden presidential election. Appointed to a select committee to investigate the alleged frauds of the recent campaign, Reed by skillful disclosures helped to discredit the Democrats and provided a substantial boost to Republican hopes for 1880.

A strong protectionist on the tariff issue, Reed also supported a liberal spending policy. Through his skill as a parliamentarian, brilliant sarcasm in debate, and eventual chairmanship of the powerful judiciary committee, he exerted a growing influence in Congress.

Following the Republican victory in 1888, Reed was chosen Speaker of the House. His first tenure in the office was a short one. Reed was known to favor a sweeping reform of the House rules, his chief target being the quorum. Previously only those members who voted on a measure were counted toward the number required to conduct business. With party alignments close, the minority could often prevent action simply by abstaining. Reed intended to count also those present and not voting.

Under the new procedures of “Reed’s Rules,” the Fifty-first Congress enacted a legislative program unequalled since the Civil War. But public outrage against the McKinley tariff and the “Billion Dollar Congress” led to a Democratic victory in 1890 and Reed spent the next four years on the sidelines before returning to the speakership in 1894. His dynamic leadership prompted his consideration for the Republican presidential nomination in 1896. But Reed remained silent on the critical currency issue and refused to make future commitments on patronage. Ironically, the nomination went to William McKinley, whose career had prospered since Reed appointed him chairman of the ways and means committee in 1889.

Although Reed resented his defeat, he continued to support the sound financial policies of McKinley as he had supported those of the Democrat Cleveland who had preceded him. But Reed broke with the administration over the colonial expansion that accompanied the Spanish-American War. Embittered by the rampant imperialism around him, he resigned both the speaker-
By John Waldsmith
Curator/Librarian

The history of the Keystone View Company is possibly one of the most fascinating and complicated of stories in the annals of stereoscopy. Fortunately the N.S.A. has assembled a considerable collection of information about the development and business organization of the Keystone View Company. The most valuable item in our files is a comprehensive listing of every known Keystone title. This list was compiled by long term N.S.A. member Robert "Zeke" Wright of Salem, Oregon. Mr. Wright has collected Keystone views for a number of years and has made an exhaustive study of the various mounts and the numerous title and number changes. He has been ably assisted by a number of other N.S.A. members including Ernest Petscher of Massillon, Ohio. Eventually we would like to publish his findings in our series on the Famous Stereoscopic Photographers and Publishers Series. The first book in this series will be on the Thomas Houseworth Company of San Francisco. We hope to have the Houseworth book ready for late this year. Other books in the working stages are John Carbutt, Kilburn Stereoscopic View Company and of course the Keystone View Company. We want the Keystone book to be as complete as possible and we are appealing to members to send us listings of numbers and titles plus an indication of the type of mount. The number we need appears just before the title on the bottom right side of the mount.

Please send your list of Keystone numbers and titles to: Robert Wright, 503 Morton, Ashland, OR. 97520. Please indicate for him the type and color of the mount.

* During the last two weeks of June, I have been travelling in the South, completing the research on our survey of the stereo photographers of the states of Alabama, Georgia, Florida, Mississippi and South Carolina. We have had a good response from our members but I am sure there must be other members who have examples of stereo views by photographers from these states. Please send xerox copies of your views and when necessary xerox copies of the backs of the mounts with unusual labels or lists of titles. Your help is needed to make the survey complete.

We are very proud of the Holmes Library and hope members who come to Canton in August will take the guided tour which I will conduct two or three times during the show hours. I look forward to meeting you and discussing the resources of the Library. The Library will be available for use by members during the show. Please let me know in advance what you are interested in seeing so that we may better serve you.

* We wish to remind our members that your continued financial support is needed for the Oliver Wendell Holmes Stereoscopic Research Library. Persons donating $20 or more to the Library Fund will receive a limited edition print of Norman Rockwell's "The Sphinx."

New Acquisitions

Last February, I received a telephone call from a lady who said she had a trunk full of photographic items. She had heard of the Holmes Library and wondered if the N.S.A. would like to have the items. After making an inventory plus receiving an appraisal, the collection was signed over to the Library. It is a remarkable collection relating to the career of Harry Grant Olds. The trunk contained several hundred lantern slides and glass negatives. Unfortunately there were no stereo negatives even though we discovered a number of stereo half alumen prints. There were no cameras except for a pair of stereo lenses. The most valuable find was a large bundle of correspondence including the photographer's book of chemical formulas.

Harry Grant Olds was related to R.E. Olds, founder of the Oldsmobile Company. He began his photographic career in Sandusky, Ohio, and was apprenticed to G. Elton of Palmyra, New York in the 1880s. He opened his own gallery in the 1890s at Mansfield, Ohio. In 1899, Olds sold his Mansfield studio and travelled by steamship to Santiago, Chile. He discovered upon his arrival in Chile that the studio he was hired to work for had been sold. Shortly after his arrival he decided to travel to Buenos Aires, Argentina. He crossed the Andes on a mule arriving in Buenos Aires in early 1900. Olds prospered in Argentina and by 1904 had received enough prominence to have his photographs selected for showing at the Louisiana Purchase Exposition in St. Louis.

Mrs. J. Harry Craig, the donor of the Olds Collection, was very pleased to see the items going to a research library. The Olds Collection is a rare case of lucky preservation. After Olds' death in 1943, the trunk was shipped to the United States and was to be claimed by Olds' widow after the World War. But she never returned to claim the trunk. It is remarkable that the trunk was left sealed until this year. Everything was intact, packed nearly forty years ago. In the next few months the Olds Collection will be catalogued and preserved.
By John Waldsmith

We have not received an identification for our unknowns in the last issue. Russell Norton of New Haven, Ct. has identified the photographer of the view of the "midget" Dolly Dutton featured in the March-April issue. He has located the same view with the label of Isaac A. Rehn, 92 Chestnut St., Philadelphia. Rehn is noted for his association with James A. Cutting in the controversial "Cutting Patent" of the collodion practice in America in 1853. Few examples of Rehn's stereographs are known to exist.

Gordon Keys of Scarborough, Ontario, Canada, has sent the disaster view illustrated below. He reports that the view was one of three which came with a lot of 1860s views. These though appear to be possibly amateur views from the turn-of-the-century. All three are mounted pseudoscopically. The disaster is a total unknown.

The view at the bottom of the opposite page was sent by Charles East of Baton Rouge, La. It is on a large yellow mount and shows two fairly large brick buildings among several tall trees. A group of men stand grouped in the middle of the view. It is also a total unknown.

Doug Smith of Falls Church, Va. has sent us an early view of men operating a pump next to a rail. He suspects it may be French because it came in a lot of French views. It is on a thin white mount with square corners. The white spots on the right image are in the print. It is a total unknown.

Can any of our members identify these or any of our previous unknowns?
WANTED: Bridal views; particularly H.C. White's "Dressing the Bride" to complete series. COLLECTORS: Send specific sub-ject wants in photographic for my search files: Stereo views, sets, tin-plates, horses; any views by Edin-burgh Stereographic Co. Ralph Gosse, Box 5351, Albany, N.Y. 14850.

KILBURN STEREOS wanted, any subject. Also stereo views, any amount, showing N.H., Maine, Cape Cod, Martha's Vineyard, Nan-tucket. Andy Griscom, 1106 N. Lemon Ave., Menlo Park, CA 94025.

CATSKILL MOUNTAIN HOUSE, and any other houses, buildings or hotels in the Catskills. Also want: any thoroughbred horse racing tracks, horses; any views by Edin-burgh Stereographic Co. Ralph Gosse, Box 5351, Albany, N.Y. 14850.


LINCOLN, Baltimore and Maryland, Circus and fine tissues. A. Seidman, 59 Caraway Rd., Reistertown, MD 21136.


WANTED: Views of Vermont, musicians, actors, performers, art-ists, sculptors, craftsmen, workers, famous people, animals, children, and photographers at work, studios, equipment, etc. Please price and describe condition. Stuart But-terfield, 431 W. 54 St., New York, N.Y. 10019.


Standard Terms

WANTED: Views of Vermont, musicians, actors, performers, artists, sculptors, craftsmen, workers, famous people, animals, children, and photographers at work, studios, equipment, etc. Please price and describe condition. Stuart Butterfield, 431 W. 54 St., New York, N.Y. 10019.


FOR SALE

PHOTOGRAPHIC BOOKS. Catalogue #1 now available. Illustrated. Send $1 to: R.T. Rosenthal, 1374 East 17th St., Brooklyn, N.Y. 11230.


CONVERSION-KITS for 'View-master' stereo viewers ... allows stereo-viewing of 2x2, Realist, etc. Specify type format. USA $14.95 pp, Foreign AIR MAIL $17.95. Annual (4-issues per year) updated catalog of 2x2 slides. USA $5.00 pp, Foreign AIR MAIL $10.00 pp, SASE for details. F.W. Trembly, Box 310, Hialeah, FL 33011.


TRADE

ARE YOU A COLLECTOR who copies for stereo projection? I would like to exchange ideas and copy slides. Neal Dubrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

WANTED

WANTED: Bridal views; particularly H.C. White's #5511 (2) "Dressing the Bride" to complete series. Lillian A. Parker, RD 2, Box 265, Marathon, N.Y. 13803.

U.S. MILITARY, WESTERN, ETC. Permanent wants: Civil War, S.A. War, WWI, California, Western Surveys, Muybridge. Also ships, trains, Indians, cities. Civil War non-stereo images. Two stamps for sale list. Totty, 576 Massachusetts Ave., Lunenburg, MA 01462.
SOUTH AFRICAN AND BOER WAR views wanted. Original cards, or copy prints or negatives also acceptable. (I copy onto 35mm for stereo projection). Australian views offered. Neal Dubrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

SACRAMENTO, CALIFORNIA WANTED: 1862 Flood Views by Thomas Houseworth, 1860 views by E. Anthony, views by Hart, Soule, Muirbridge, Reilly, Houseworth, Johnson Brothers, Russell, Hazeltine & others. Also George H. Johnson daguerreotypes. Any good Sacramento image (Carte de Visite, cabinet card, mammoth print, daguerreotype, etc.) Lester Silva, 1717 Capitol Ave., Sacramento, CA 95814, (916) 446-3314 evenings.

MINNESOTA stereos or other images by Minn. photographers wanted. Especially by Falkenshield, Elwell, Monell, Clark, Kreach, Sinclair, Erren, Hill & Kelley, Goodwin, Hart, or McFarlan. Cash or trade. John Murdock, 711 E. 37th St., Minneapolis, MN 55407.


WANTED: For local history collection, biographical information and views by Monterey Bay area photographers, especially C.W.J. Johnson & A.W. Fell & Bartley, and any other Monterey area views. Pat Hathaway, 568 Lighthouse Ave., Pacific Grove, CA 93950.


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.


WANTED: Any Houseworth stereo views or other items related to Thomas Houseworth & Co. or Lawrence & Houseworth. Also need Atlanta & Georgia, Gutekunst P.R.R. series & G.W. Wilson. Marvin Houseworth, 830 Penn. Ave., Atlanta, GA 30308.

“ALPHABET DE COSTUMES” series, views by F. Fridrich (Prague), early French genre scenes (non-comic, 1850’s-early 60s) wanted. Fred M. Pajerski, 58 West 8th Street, Apt. 2-F, New York, N.Y. 10011.


N.S.A. PHOTO SHOW ’80 AUG. 16-17 Canton Art Institute, Canton, Ohio.

Stereo Seminar Photo Show ’80 August 15 Schedule of Presentations:

FIRST SESSION (beginning at 3 p.m.)

“W.E. Bowman”, presented by James Jensen
“Sir David Brewster: Man of Science and Man of Faith”, presented by Dr. William Allen Zulker
“A.C. McIntyre, 1000 Islands Photographer”, presented by Dr. Fred McCarthy

BREAK (for dinner hour, beginning about 5:30)

SECOND SESSION (beginning at 7:30)

“Development of Stereo View Boxed Sets” presented by John Waldsmith
“Keystone Views of Greece” presented by M.J. Albacete

Following this short second session will be the hospitality reception and assignment of tables and badges.

Admission is free.
Copies of presentations will be available for a nominal charge. Check September/October Stereo World for details.

Solution to the World’s First Stereo Brain Teaser
Sherlock Holmes deduced that:
1. Soule’s first name is Sid
2. Sue Kilburn came from Montana.
3. Seth Langenheim collects western stereoviews.

If you’d like a detailed explanation of the puzzle’s solution, send an SASE to N.S.A. Holmes Puzzle, Box 14801, Columbus, OH 43214.
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<td>20.</td>
<td>1401 Main Bldg. Look w/fm NE Tower, Exhibits fm High angle, Exc-</td>
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<td>4008 Ft Saunders Shows Point of Attack, Y Mt E</td>
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<td>Mierstadt Bros. 378 Revolutionary Relics NY Metro Sanitary Fair 1864. Super FM early arms &amp; uniforms now worth $20000 each, Exc</td>
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<td>25.</td>
<td>Gardner 230 Breastworks Round Top Gettysburg, O'Sullivan neg. Stone works, Exc</td>
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<td>26.</td>
<td>232 Gateway Gettysburg Cemetery, construction, Gardner neg, reverse stereo, Exc</td>
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<td>241 Breastworks Round Top Gardner neg, Exc-</td>
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<td>261 Breastworks Round Top Gibson neg, Exc-</td>
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<td>759 Log Bridge Quaries Hill North Anna fm S, camp of Gen HU in distance, O'Sullivan neg, VG</td>
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<td>ST Souder 6 Ruins St Finbar church, Charlston SC destroyed Dec 1861, postwar, Exc</td>
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<td>Soule 342 parapet Ft Sumpter 1863, G-VG</td>
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<td>War Photo Expo 721 bringing in wounded, Exc</td>
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<td>Disaster Chicago Fire, Copeland &amp; Hale ruins 1st National Bank, Smoke photographers at work mid-dist, photo wagon, pleasing, Exc</td>
<td>$15.00</td>
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Russell Norton
P.O. Box 1070
New Haven, CT 06504
(203) 562-7800

27. --- Dil Cross 6 cab size vus Grinnell Iowa Tornado June 1882: 3, 7, 28, 36, 39, 44, Exc | $24.00 |
28. --- Barker cab size Johnstown Flood 6 men carry body out of wreck, real & super, Exc | $8.00 |
29. ----- somebody's darling, unclaimed, unknown. Bloated baby in mud. Real & very dramatic, Exc | $12.00 |
30. --- Webster&Albee Johnstown Flood 1029 cleared track B&O RR thru jungle houses, nice, cab size, Exc | $5.00 |
31. ----- 1032 remains Crook Store, nice, Exc | $4.00 |
32. ----- 1036 pan vwr wreckage, Exc | $4.00 |
33. ----- Key 2255 St Louis Transfer Co after tornado shows jungle carriages & boards 1864, Exc- | $7.00 |
34. ----- FAMOUS J. Gurney&Son Joe Coburn Heavyweight Champion bareknuckle boxer 1863, taken ca 1870, G-VG | $40.00 |
35. ----- Langenhielm Kesterskill Falls Catskill Mtns, typical low contrast, Exc- | $12.00 |
36. ----- Meeting Mass. Historical Society, group portrait Leading men of the day, typ contrast, Exc | $25.00 |
37. ----- Niagra Bridge fm Am side, typ contrast, E | $14.00 |
38. ----- London Stereo Co The Moon, Ivory Mt with long caption on back, looks like a ball, nice vwr, Exc | $12.00 |
39. ----- Occupation Anthony 5938 Maple Sugar Making in the Northern Woods of NY, nice scene, Y Mt, Exc | $10.00 |
40. ----- (Wilson6) Havens fine cab size vus white boys sampling cotton fm bale gang black workers behind, close, rich, Exc | $8.00 |
41. ----- Kilburn 55 Making Maple Sugar close early Exc | $8.00 |
42. ----- Upton 132 crew fellling & sawing in Pineries of Minn in winter, close, Exc- | $12.00 |
43. ----- President Key 28004 Coolidge at desk, Exc | $12.00 |
44. ----- Railroad Elmert&Tenney 1163 Snow Blockade series: Sale Eld Abwy! Close unusual cab size vwr, Exc | $35.00 |
45. ----- Kilburn 538 nr mid-dist Cog RR train, E- | $4.00 |
46. ----- JK Patch Shelburne Falls MA dramatic close vus derailed coach on side jacked up 1' on crossed ties and ready to be winched back on track, VG-Exc | $25.00 |
47. ----- Rogers Group Uncle Neds School, Wood pub, Exc- | $5.00 |
48. ----- Country Post Office, (Wood pub), Exc- | $5.00 |
49. ----- The Picket Guard, (Wood Pub), Exc- | $5.00 |
50. ----- Ship Kilburn 768 Monitors, Charleston Navy Yard, Good vwr 2 just postwar, Exc- | $15.00 |
51. ----- GW Pach The Dictator, postwar deck vwr, VG | $20.00 |
52. ----- (Pollack) 1/4 super close vus turret Monitor Terror postwar fine dramatic vwr, nr mint | $35.00 |
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THE WORLD'S SMALLEST

The illustrated viewer is probably the world's smallest stereo graphoscope. It is just 6 inches long by 3 1/2 inches wide. The center of the stereo lenses are 1 1/4 inches apart. The lenses are too close to be effectively used as a stereo viewer. We believe that it is either a salesman's sample or a child's toy for a doll house. This little viewer is in the collection of Graham Pilecki of Albany, California. Does anyone know the history behind this graphoscope or do we have a member with another miniature stereoscope?

EVENTS

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.

The Chicago Photographic Collectors Society will have their International Antique Photographic Exhibition and Sale on Aug. 23 and 24 at the Holiday Inn O'Hare/Kennedy, 5440 N. River Road, Rosemont, Ill. 60018. Public hours are 10 A.M. - 6 P.M. Saturday and 10 A.M. - 4 P.M. Sunday. $2.50 admission. Information from The Chicago Photographic Collectors Society, C/O E. Rubalcava, P.O. Box 37, Berwyn, IL 60402, (312) 788-8563 (evenings), (312) 252-4848 (days).

The Midwest Photographic Historical Society will have their Trade Show on Sept. 20 in St. Louis, MO. Further details from Jerry Smith, 19 Hazelnut Court, Florissant, MO 63033.

The Pennsylvania Photographic Historical Society will have their Antique and Classic Photographica Trade Fair, Exhibit and Sale on October 4 and 5 at the Ramada Inn (Airport), 1412 Beers School Road — near Greater Pittsburgh Airport — on the strip. Admission is $2.00 per person or $3.50 per couple. The hours are from 10 a.m. to 5:30 p.m. on Saturday and 10 a.m. to 4 p.m. on Sunday. There will be an Auction Sale in the Allegheny Room on the basement level at 8:30 p.m. Saturday evening. Further information from P.P.H.S., P.O. Box 862, Beaver Falls, PA 15010.

Reed

(Cont. from page 28)

ship and his congressional seat on September 4, 1899.

Reed's mastery of floor debate was due in no small part to his ability to cut right to the heart of an issue and unlike far too many of his colleagues his speeches were often gems of brevity. He had once defined a statesman as "a successful politician who is dead." By his own definition, the former speaker became a statesman on December 7, 1902.

In the years since Reed stepped down, the autocratic power which he wielded as Speaker of the House has eroded considerably. After the reign of his successor, "Uncle Joe" Cannon, there were no more czars in Congress. But the rules he reformed and the principle of party responsibility that he inaugurated continue to the present day.
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* The most detailed value guide to Daguerreotypes, Ambrotypes and Tintypes ever published
* 15 pages of advertising, including 10 pages of illustrated ads of images for sale (Dave Wheeler's Sale Catalog #8 and The Photographic Van #6)
* "Reflections of a Veteran Daguerreotype Collector" by David B. Belcher, with illustrations
* Reports on the New Jersey photo show and a Boston photographica auction

Highlighting the second issue (ready about August 1) will be:

+ The most detailed Value Guide to Stereoscopic Views ever published
+ "Nineteenth Century Women Photographers" by William C. Darrah
+ "Photographic Novelty Items" by David C. Wheeler
+ 10 to 20 pages of new ads, at least half of which will be of items for sale, including The Photographic Van #7, with dozens of previously unadvertised stereo
+ Reports on the Spring photo shows and the Great Brimfield Flea Markets
+ Previews of the National Stereoscopic Association and Chicago photo shows
+ Reviews of the major available books on the history of photography, Daguerreotypes, stereo views and collecting photographica
+ A compilation of current information on photographic collectors' societies

The Photographic Collector was developed by Robert G. Duncan in consultation with other collectors and dealers to serve the interests of collectors of antique photographica. The emphasis is on newsworthy developments, commercial advertising and original research. The tone is informal, the format very similar to Stereo World.

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