19th and 20th Century Photographic Equipment and Related Material

Thursday, October 16, 1980
at 10:00 a.m. and 2:00 p.m.

Featuring a wet plate portrait camera from the Mathew Brady studio, a half-plate Palmer and Longking Lewis-style daguerreotype camera, an adjustable full-plate American daguerrian fuming chamber, Leicas, stereoscopic equipment and an extensive selection of views, vintage cameras, related literature and photographica.

Illustrated catalogue, $6 and $8 by mail.

On view: Friday, October 10; Saturday, October 11 and Tuesday, October 14 from 10:00 a.m. to 5:00 p.m. and Wednesday, October 15 from 10:00 a.m. to 2:00 p.m. only.

Inquiries: Lisa Cremin at (212) 570-4170.
By John Waldsmith

It has been suggested by a number of our members that the N.S.A. could serve a particular need which exists for both collectors and users of stereo cameras. This would involve the N.S.A. registering the serial numbers of stereo cameras owned by our members. Simply, the owner would send us a description of the camera giving make, type and other identifying features plus the serial number. These would be kept as a special file at the N.S.A. Oliver Wendell Holmes Stereoscopic Research Library. It has been suggested that this file be confidential to insure the security of the registered collections and collectors. Personally I believe in the free access of information. Possibly the owner’s name would be confidential but the numbers could be available in order to study the history of the various cameras or manufacturers.

After discussing this with other camera owners, we feel that such an idea would prove very useful to the members, especially those concerned with insurance and protection of their valuable stereo equipment. It has also been suggested that such a service could be expanded to include vintage stereographs and stereoscopes. Though no serial numbers exist on these items, recognizable features can be recorded.

This is how such a proposal would work. Camera owners would send us the serial number of each camera and enclose $1.00 per camera as a service fee. The number will be recorded and filed by number and make. Members enclosing a SASE would receive in return a form stating that the number is on file at the Holmes Library. Persons with unusual stereo cameras or cameras without serial numbers would supply us with a 35mm black and white negative of the camera. We can make a contact print which is attached to the file card and the negative is saved in case it needs to be retrieved for insurance purposes. Stereographs and stereoscopes could be filed the same way. A 35mm black and white negative plus a fee of $1.00 per item would register it with the N.S.A. For stereographs, arrangements could be made to make the copy negative and return the view to the owner. Of course, there would have to be an additional charge for copying and mailing plus insurance.

We would very much like to hear from our members about this idea. If the response is favorable, then we will begin registering the various items. Please do not send your serial numbers until we have instituted the program.

Thanks to the many members who have written requesting I not leave my old stand here as the Managing-Editor of this publication. There was some concern that this was the end of the N.S.A. and we have met our final doom. This is not true. The N.S.A. is not John Waldsmith and never will be. Though I have played a very active part in the last few years, it should be realized that such an organization of nearly 1,150 enthusiasts could not function without just one person pulling all the strings. We are a very strong association with very bright people with remarkable and varied skills. Have no fear, I am not leaving ship for some other love, I am not giving up my sacred collection of twin pictures, and I surely would not leave all of the fine friends I have made in the last seven or eight years. Next year there will be a new Managing Editor who will provide you with the type of publication you want as members. Hopefully an announcement of the new person can be made in the next issue of Stereo World.

At Canton we were presented with Larry Wolfe’s plan to increase our membership. Named M.A.P. (Membership Appreciation Plan), it will seek to appeal to prospective new members, both individual and institutional. The objective of M.A.P. is to enlist 1,000 new individual and institutional members by June 30, 1981. The major thrust will be the harnessing of the people power in the current membership by appointing a skeleton committee whose primary purpose is to bring the personal touch, to the extent possible, in the approach to prospective individual and institutional members within the region each committee member manages. The committee member will function as the Regional Director. The United States will be divided into 12 regions. Canada will be a separate M.A.P. project divided by Provinces. The main function of each Regional Director would be to act as a conduit for communications to prospective members in his region. He would be responsible for formulating a list of individual prospective members in his region. An institutional list would be supplied by the N.S.A. headquarters in Columbus.

M.A.P. needs your help! Let us know if you are interested. We will give you more information about your region and responsibilities. We want to get the ball rolling.

This issue we will not feature Linda Carter’s “Newviews” column. Linda was on a five week vacation in July and August and was not available to write. She will return next issue with an expanded “Newviews” with the winners of our First Annual stereo photo contest at Canton. Do not forget to get your entry in to us here in Columbus by October 1. For more details on the contest, see the July-August Stereo World “Editorial” on page 2.

Deadline for the next issue is October 1, 1980.
Contents

Travels on Next to Nothing, a 3-D Illustrated Travelogue
Starring Underwood & Underwood's James Ricalton ....................... Page 4
By Susan Kempler and Doreen Rappaport

Ship Ashore! .................................................. Page 7
By Neal Bullington

The Stereographs of Charles W. Norder .................................. Page 8
By Norman B. Patterson

America's First Dinosaur in Stereo, c. 1876 .................. Page 12
By Donald Baird

Rare Lincoln Stereos Purchased at Auction ....................... Page 24

REGULAR FEATURES

Editorial .................................................. Page 2

Then and Now ........................................ Page 13

Comment ................................................ Page 14

The Society — From the Society Notebook ................ Page 16

Equipment Notes ....................................... Page 18

Personalities in Perspective — Sir Thomas Lipton ................. Page 19
By Richard C. Ryder

Holmes Library Report ......................... Page 20

Review ................................................ Page 21

The Unknowns ........................................ Page 22

Classifieds ............................................ Page 25

Events .................................................. Page 28

COVER: This month we feature the remarkable world traveler and stereo photographer James Ricalton posed with a 7 1/2 foot North China man at Hankow. The view was published by Underwood & Underwood in 1900. Turn the page for Susan Kempler and Doreen Rappaport's report of their search for this prolific image-maker. (Collection of Susan Kempler and Doreen Rappaport)
TRAVELS ON NEXT TO NOTHING

A 3-D Travelogue

Starring Underwood & Underwood's

James Ricalton

By Susan Kempler
and Doreen Rappaport

On Wednesday evening, October 15, 1980, seven hundred people in Maplewood, New Jersey will attend the premiere of "Travels on Next to Nothing." This 3-D slide show will be a recreation of one of the many illustrated travelogues given by James Ricalton from 1880-1925. Following this performance, a panel

of prominent humanists will discuss stereophotography and one of its most prolific image-makers, James Ricalton (1844-1929).

The show will begin at 7:30 p.m. in the Ricalton Wing of Maplewood Junior High School. Free to the public, the program is sponsored by Maplewood Memorial Library and made possible by a grant from the New Jersey Committee for the Humanities. Earlier in the evening, at 6 p.m., the Photographic Historical Society of New York will exhibit stereo cameras, viewers and stereographs in the Library.

This July, with a grant from the National Endowment for the Humanities, the New Jersey State Museum in Trenton started planning a traveling exhibit on James Ricalton’s work and its impact. This exhibit will open in Trenton in the fall of 1981, move to the Newark Museum, the Potsdam Museum (near Ricalton’s birthplace in Waddington, New York), and wind up at the Canton Art Institute in time for the August N.S.A. convention.

“Travels on Next to Nothing,” the 3-D sound-slide show, will be part of this exhibit.

Who was James Ricalton that he warrants such attention? Why is he important to members of the N.S.A.?

Though unknown to most Americans today, James Ricalton is an important figure in the history of American popular culture and photography. Underwood & Underwood, Scott & Van Altena, Charles A. Beseler and Moore, Hubbell & Co. mass-produced Ricalton’s pictures as stereoviews, magic lantern slides and textbook photographs. Millions of Americans viewed these images at home and in schools, churches and lecture halls. The great travel lecturers, John L. Stoddard and Burton Holmes, also used his pictures in their illustrated talks.

Fascinated by ancient civilizations, Ricalton returned many times to photograph Egypt’s pyramids, Palestine’s sacred sites and Burma’s ornate temples and statues. Intensely curious and adventurous, Ricalton expanded his portfolio beyond the usual tourist attractions by traveling “off the beaten track” to document daily life.

He was in Jerusalem in 1897, balanced on a swaying plank slung from a balcony above the heads of the crowd to photograph the panorama of the Easter pilgrims to the Holy Sepulcher. In 1903, on assignment for Underwood & Underwood at the Delhi Durbar, he erected a twenty-foot-high stand, decorated with bunting and English and American flags, from which he photographed the most splendid pageant he had ever witnessed.

In the days when war could still be described as splendid and a war correspondent cut a dashing figure, Ricalton was acknowledged as a daring war photographer. He photographed the Spanish-American War in the Philippines, the Boxer Rebellion and the Russo-Japanese War.

But photography was only one of his talents. He was an educator, explorer, writer, lecturer and museum curator.

Born in Waddington, New York, he moved with his family to Maplewood, where he lived from 1871-1924. During the twenty years he served Maplewood as teacher and principal, he spent his summer vacations traipsing through the jungles of Brazil, exploring the geysers of Iceland and walking through Northern Russia and the British Isles. In 1888, Thomas Edison dispatched Ricalton around the world on a search for bamboo to perfect the carbon filament for the incandescent light bulb. In 1891 Ricalton resigned his principalship and spent the next 20 years photographing the world. In 1911, Edison sent him on another mission around the world — this time to test Edison’s new movie camera. Ricalton chronicled his adventures and opinions in books and articles published by

In the days before jet travel, the peripatetic schoolmaster logged 500,000 miles, crossed the ocean 43 times and visited most countries of the world more than once. He took over 100,000 photographs and 30 miles of motion picture film. He was also an ardent collector of exotic costumes, unique musical instruments, animal skins and guns.

In 1924, Ricalton offered to sell his extraordinary collection to Maplewood, but, unfortunately, the offer was refused, and so the work of this unusual man was lost to a generation of Americans.

We have spent two years tracking down and identifying Ricalton's photographs and writings, analyzing the impact of his work and reconstructing his life. We wanted to recreate the experience had by millions of turn-of-the-century Americans when they viewed Ricalton's stereographs in three dimensions; but, we wanted to project these images in 3-D for large audiences. Our problem was how.

At the 1978 annual N.S.A. convention in Canton, we viewed two 3-D sound-slide shows by collector Gordon Hoffman and a variety of 3-D images created by Associate Director of the Canton Art Institute, M.J. Albacete. We learned from Albacete that in order to project Ricalton's images, each half of a stereograph must be shot into a 35 mm slide. After polaroid filters are placed on the lenses of two projectors, two slides of the two sides of the stereoview are projected simultaneously. The audience, wearing polaroid glasses, sees the two slides as one 3-D picture. Our problem was solved.

We started designing a program that would recreate a chapter in American cultural history and provide a framework for discussing the importance of stereographs as a primary source for studying history and cultures. The New Jersey Committee for the Humanities thought that this was worthwhile and funded Maplewood Memorial Library to do the project.

The slide show is only part of this program. Following the show, Joseph V. Noble, Director of the Museum of the City of New York, will lead a panel discussion. Dr. Warren Susman, Professor of History at Rutgers University and turn-of-the-century specialist, will explore how Ricalton's work reflected attitudes in the literature, paintings and periodicals of his era. Dr. Michael Adas, Professor of History at Rutgers and an expert on Asia, will discuss how Ricalton's images of life in Asia and Africa mirrored or distorted reality. Julia Van Haaften, Director of Photograph Collections, Documentation Project at the New York Public Library, will pinpoint the aesthetic conventions used by stereographers and show how these techniques reveal the photographer's attitudes toward the subject. We will provide additional biographical information. An open discussion between panelists and audience will follow.

This program could not have been possible without the N.S.A. All through our research we were helped by William Darrah, Gordon Hoffman, John Waldsmith, Allen and Hilary Weiner and Russell Norton. On behalf of the N.S.A., John Waldsmith wrote recommendations for both grants. And we could not create the slide show without the stereoviews lent by collectors Gordon Hoffman and Carol Anne and Len Ances.

We hope that all N.S.A. members living in New Jersey, New York and surrounding areas will join us on October 15th in Maplewood to judge for themselves why James Ricalton's photographs captivated millions of Americans.

For information on transportation, write to Rowland Bennett, Director of Maplewood Memorial Library, 51 Baker Street, Maplewood, New Jersey 07040 or call him at 201-762-1622.
SHIP ASHORE!

By Neal Bullington

In the second half of the 1800's, as our country's population grew rapidly and commerce expanded to keep pace, coastal shipping became ever more important. However, the wooden sailing ships of that time had to rely on a limited number of navigational devices. Unable to determine their exact location because of fog or storm, or with the ability to maneuver gone due to ice-locked or wind-ripped sails, the sound of surf booming on a nearby coast was sometimes the first hint that many a captain and crew had of their fate.

In some seacoast areas, houses of refuge or volunteer life-saving crews were all that was available in case of wreck or stranding as they often proved ineffective. Following the public outcry over several shipwreck disasters, Congress in 1878 authorized a U.S. Life-Saving Service. A system of live-saving stations with professional crews was established and by the turn of the century it was a major organization divided into 13 districts with a total of more than 260 stations. These were spaced at intervals along the east, west and gulf coasts, as well as on each of the Great Lakes and at the falls of the Ohio River in Louisville, Kentucky.

Each station was run by a keeper, who supervised a work force of 7 or 8 surfmen. These men lived full-time in the station during the wreck season and maintained the building and the rescue equipment provided by the government. Surfmen made regular patrols along the stretch of beach for which the station was responsible, usually from 3 to 5 miles. Patrols went out all night as well as in the daytime during fog or storm. When a stranded ship was sighted the surfman ran back to the station and turned out the rest of the crew. The preferred means of rescue was by surfboat, which was drawn to the wreck site on a large wagon of special construction. If conditions were so severe that the surfboat could not be launched, the beach apparatus cart was used. This two-wheeled cart carried a heavy bronze line-throwing gun, reels of line, and other equipment by which sailors could be hauled from stranded ships to the safety of the beach.

In the illustrated stereo view, taken at the Jamestown (Va.) Exposition of 1907, the beach apparatus practice drill is being demonstrated for spectators. The crew involved is probably from either the Cape Henry Station or the Virginia Beach Station, each of which were within 60 miles of Jamestown.

At the point shown in the photo, a light line attached to a steel projectile has already been fired by a line-throwing gun from the beach to the ship. The ship's crew has used the light line to draw out a heavier "whip" line which runs through a block (pulley) attached to the mast. A heavy hawser has then been drawn aboard and fastened to the mast above the whip. The breeches-buoy or rescue seat has been hauled out to the vessel on the hawser and the surfmen are seen in the process of pulling a sailor ashore. Visible at the left is one of the large wheels of the beach apparatus cart.

In 1915 the U.S. Life-Saving Service merged with the Revenue Cutter Service to form the U.S. Coast Guard. The beach rescue drill was practiced for many years thereafter, but by World War II it had become obsolete and all but forgotten due to improved navigational aids, motorized rescue vessels, and other technological improvements.
THE STEREOGRAFPHS

OF

CHARLES W. NORDER

by Norman B. Patterson

Now residing in the NSA Oliver Wendell Holmes Stereoscopic Research Library at Canton, Ohio, are the surviving stereographs of one of the premier viewmakers of the Stereoscopic Society during the 1930's and 1940's. The existing views, less than half a hundred in all, of Charles W. Norder were donated to the library by Mr. Ray Bloemer of Santa Ana, California, who has preserved them since Mr. Norder reluctantly left the Society and viewcard making behind him in 1950.

These views were on display at the Cultural Arts Center during Photo Show '80, August 16th and 17th, at Canton, Ohio, and was a treat for those attending as the exquisite quality of Mr. Norder's work must be seen in the original to be fully appreciated. The crisp sharpness of the photographs, the beautiful toning, and the expert finishing and mounting combine to show what levels of quality can be attained by the hands of an artist such as Charles Norder.

Relatively little personal data is available on Norder except that which can be gleaned from a few surviving letters and some notes associated with the Stereoscopic Society entries and, of course, the pictures themselves. There is reason to believe he was born in 1881 and spent boyhood days fishing in the Ohiopyle region of the Youghiogheny River in southwestern Pennsylvania. He maintained a shop in Pittsburgh overlooking one of the many bridges which span the three rivers around which the city is built. He and Mrs. Norder, during their latter years together, had a home near Pittsburgh at McKeesport, Pa., on the Monongahela River.

By occupation, Charles Norder was an engrosser, apparently producing the superb script style letter-

A Corner of the Pleasure Boat Harbor. Taken September, 1941, along the Allegheny River at Pittsburgh, Pa. Taken on Ortho Cut Film. (All N.S.A. Oliver Wendell Holmes Stereoscopic Research Library, Gift of Ray Bloemer).
Getting Gassed Up. The rivers at Pittsburgh were landing fields for the many planes equipped like this pontooned Piper Cub. Photographed by C.W. Norder in August, 1944.

My First Stereo Photograph. This view of Mrs. Norder was taken on 3A Color-Blind Roll Film with an Ansco Stereo Camera.

Added to the folio envelope is the note, "Those were the happy days. No fooling."
was a 10x15 Contessa-Nettel (listed in German catalogs in 1922 as a Stereo Dekrulla and originally made by Zeiss as a press camera). He obtained it, old and worn, in 1940, made a few alterations, and thereafter declared it "the finest stereo camera I ever owned, and I have owned too many." His detailed write-up on this camera perhaps deserves sometime to be printed in full. The Contessa is now owned by Ray Bloemer, to whom we owe considerable debt for saving the Norder views.

In a letter to Mr. Bloemer dated July 24, 1950, Norder writes "I would not have sold it now but for the fact I lost Mrs. Norder some time ago, sold my home, and have no place to do any work. I am rooming here, and have nothing more than a room in Florida where I go each winter."

A week later (August 1, 1950) Norder sent his last letter to Ray Bloemer, which contained "good news and bad news" for we latter day stereophiles. After completing arrangements for sale of his custom made mounts (to Bloemer) he noted "This morning I destroyed reluctantly about 200 stereo views, but there are a few that I didn't. Eventually they will have to go too. I wonder if you would care to look them over. If there is nothing of interest to you in them you could do away with them. They

Lovers' Lane. Still strolling in 1940, the Norders enjoyed this lovely path. Not Colorado, but just a short walk from the Norder home in Pittsburgh. Taken on Commercial Ortho Film.
The Golden Triangle in 1941. Pittsburgh's historic point of land where the Allegheny and Monongahela Rivers meet to form the Ohio. Here a railroad bridge spans the Monongahela.

are a standard size. The 6x13 all are destroyed". It should be noted here that Society members in those days contact-printed their views and the 6x13 cm size was a manageable compromise for the amateur. The appropriate size viewers were readily available for these short cards and, judging by Norder, they mostly disdained enlargements as an alternative. Having sold his house, Norder was able to store some belongings in a garage for a time while he retained a room at, it would appear, his former home in McKeesport. But this arrangement did not last long, causing him to dispose of the few things he had stored. Thus the destruction of nearly all of the views he made prior to using the Contessa camera and the record they contained from the 1930's. No mention is made of negatives and presumably they were lost also.

The melancholy news of the destruction of the small size views must give way to the good news that Ray Bloemer, a fine gentleman if there ever was one, preserved the rest. After obtaining the Contessa, he continued in the Stereoscopic Society for some time, producing well-received California views.

No more was heard from or about Mr. Norder but we do have the legacy of his stereographs. In an article to appear later, we will follow Charles W. Norder on a World War II era stereo tour of southwestern Pennsylvania as seen through the lenses of the Contessa.

Cliff Dwellers. In Pittsburgh's Bowery section. Taken in September, 1942 on Ortho Cut Film.
AMERICA’S FIRST DINOSAUR
IN STEREO, C. 1876

By Donald Baird

Experience shows that one of the best ways to elicit unexpected information from unsuspected sources is to come out with a brazen claim for priority. Someone you never heard of is sure to write in with a devastating put-down! Since information rather than priority is what we’re interested in, I propose to put my neck out with the claim that the card reproduced here is the first stereo photograph of a dinosaur skeleton.

The photo is a round-cornered orange card-mount, pink back, with a green sticker imprinted, “No. 30. College of New Jersey. Princeton. E.M. Geological Museum. Looking to rear of Hall. R.H. Rose, Photographer.” A duplicate in the museum files lacks the sticker. The only other survivor of this “E.M. Geological Museum” series is half of a stereopair mounted in an old album with its printed sticker, “No. 38. Megatherium cuvieri,” showing the giant ground-sloth skeleton that can be glimpsed behind the dinosaur in No. 30. Several mono-photos of fossils in the same album are attributed to Royal H. Rose. As we are absolute greenhorns in the field of stereo history, we would welcome any information on this photographer.

The room depicted occupies the south wing of Nassau Hall on the Princeton campus and served successively as college chapel, meetingplace for the Continental Congress, library, museum of natural history, and (now) faculty room. From the dates of acquisition of the various specimens displayed (and of others that are present in subsequent photos but absent here) we can date the photo to 1875-1877, with 1876 the most likely year.

Occupying a place of pride in the museum is the great duckbilled dinosaur Hadrosaurus foulkii, a plaster cast of the original in Philadelphia that was the first dinosaur skeleton (as opposed to separate bones) ever collected. Unearthed at Haddonfield, New Jersey, in 1858, it was restored and mounted by the English paleontologist Dr. Benjamin Waterhouse Hawkins, who also made this cast for Princeton and erected it in Nassau Hall in March of 1874. As the first dinosaur skeleton to be displayed in any college museum in the world it antedated by a quarter-century the lazzard efforts of the dinosaur-mounters at our rival institution, Yale. Standing unobtrusively at the left is Prof. Franklin C. Hill, an experienced museum technician who was hired to help set up the dinosaur in 1874 and stayed on as museum curator until his death in 1890.

So now, can any reader produce an earlier stereograph of a dinosaur skeleton? The most likely candidate would be a photo of the original Hadrosaurus skeleton as mounted in the Academy of Natural Sciences of Philadelphia. And does anyone have the rest of the series of which this is No. 30?

Members should write: Donald Baird, Director, Museum of Natural History, Princeton University, Princeton, N.J. 08544.
One of the most popular comic subjects for the early stereograph publishers was "How Biddy Served Tomatoes Undressed". These were often offered as a single or in a series or sets. N.S.A. member Paul J. Fisher of Pleasantville, N.J. has sent us a "Now" version which he made with the help of friends Angela Trapuzzano, and Harry & Becky Brown.

The "Then" is William H. Rau's version of this favorite subject which was published by Griffith & Griffith.

Do you have a "Then and Now" pair of stereographs? If so, send your pair with a brief description to THEN AND NOW, c/o NSA, P.O. Box 14801, Columbus, Ohio 43214.
"Just received the latest issue of Stereo World and wish to thank you for the article on our Stereoscope.

Since there is so much flack still around regarding Stereo Classics and Gary Kessel, I will try to clear up a few points.

"Our Stereoscope is produced from scratch. We purchased no tools, dies, etc., from the defunct organization. We did, however, contact some of the suppliers that Stereo Classics had and most of them were quite anxious to cooperate with us since they had all been hurt financially by Stereo Classics. The only source that we used of his was for the lenses and that was our supplier whom we recommended to Gary Kessel several years back. Most of the suppliers were caught short by his demise and they were not even able to recoup anything.

"With the stereoviews, we were able to track down his printer who was badly hurt and he was anxious to work with us. In order to get started and test the market, we decided to use some of the views which he had used, which were well done I am sure you will agree. In this manner we were able to keep our costs and the sales price at a minimum, since we do not have the added costs of set up charges, etc.

"Our plan is to reissue selected sets from the Keystone-Mast Collection as you noted, if all goes well and the market takes hold. We realize that there are many hurt and burned people out there but we have no connection in any way with the defunct firm nor Gary Kessel nor did we buy any of his inventory of scopes, views, etc.

"Incidentally, you are quite right about the price. I, and most of his suppliers I find, told Gary Kessel he was pricing the unit far too low. The results are self-evident. He simply did not know it. Unfortunately, many people got hurt."

Harvey B. Schneider, Marketing Manager, T.M. Visual Industries, Inc., New York, N.Y.

"In your July-August issue of Stereo World I made a general sort of attack upon dealers with views to offer who do not answer the wanted ads in your magazine. I want to attack the other side now with your permission.

"I am not a dealer, but I happened to have some items that some of your Stereo World subscribers ran ads to buy. In doing so I fully described and priced what I had to offer. The majority I wrote to did not reply in any way or form. I sometimes wonder if some of the advertisers are really interested in buying the views they ask for or if they are bargain hunting? Maybe they just want "their money's worth" of FREE advertising due them with their subscription.

"Maybe I am old fashioned in my thinking, but I believe when someone replies to their ad the person writing them is entitled to the courtesy of a reply even if it's as brief as, "no, thank you." People who advertise to buy or trade should offer their correspondents that very simple courtesy.

"It's too bad for some serious collectors who run ads like this that they may be ignored because of their not receiving replies in the past from answering such ads run by cheap and lazy people. Some are too cheap to use a stamp or buy a postal card, or too lazy to write a reply. Maybe dealers have run into this sort of advertiser and it is partly for this reason dealers may ignore such ads."

"I will never write to an advertiser again who does not answer his or her mail. I would love to list here the names of these advertisers who do not answer their mail, and this may well include some dealers who receive SASE enclosures and keep them ... I imagine to keep the stamp and use elsewhere?

"Well, I guess that evens the score for both sides." Ralph Gosse, Albany, N.Y.

To: John Waldsmith:

"Received the latest Stereo World and find two items of considerable interest, one good and one bad.

"The good is that you are resigning as Editor. I know your interest in the Library and the time it takes, but I am also aware of the time you have spent on Stereo World making it the success that it is. I am very sorry to hear of your decision, but I know that it is yours to make. Anyone else will have to go a long way to keep up the quantity and quality of work on Stereo World that you have.

"The good is the article on TruVue. I wish to commend Stereo World and the author, John Dennis, on one of the most interesting and informative articles you have published. There has been essentially zero information on TruVue and the article really fills in a large gap in the annals of stereo. Informative as it is, there is still lots of room for more research and additional facts on the company and the film rolls it produced. It was noteworthy that you reproduced the List No. 1 of TruVue, giving both titles and numbers. Only question is, who is the author and what is his degree of interest in the saga of TruVue? Many thanks for the article." Louis H. Smaus, Los Altos, CA.

"I am very concerned about your intention to resign as Editor of Stereo World. You have done a remarkable job for NSA and made Stereo World a first rate publication. So let me add my compliments to many I am sure you will receive. I was alarmed by the nasty letter on classified ads. I hope this has nothing to do with your resignation. But if, by chance, there is some connection, then let me just say that letters like this should be ignored and disposed of. As an ex-editor myself (W. Va. Academy of Sciences), I would occasionally receive such missives, which are naturally upsetting, especially when one is doing all this work for free. But there are cranks all over. Don't take it too personally, he blasts the dealers as well. Looks like that's just his way of getting even with the world in general.

"I hope you will reconsider and keep the job, but if not, please don't turn it over to just anybody. Try to make sure that the new editor is just as dedicated as you are," Anthony Winston, Morgantown, W. Va.

Reply: "Thanks to the many members who wrote and had kind things to say about the editorship of this publication. I give a more complete answer in the "Editorial" on page 2. John Dennis is a long term member of N.S.A. both as an avid collector and stereographer. He was fortunate enough to locate some former TruVue employees who provided much of the information in
his fine article. John is also responsible for the excellent reproductions from the films. Members of the Stereoscopic Society Print Folios have the pleasure of viewing his work which is of the highest quality. In a future issue we will be presenting a special pictorial essay featuring the TruVue films of the Ringling Bros., Barnum and Bailey Circus.”

John Waldsmith

“Currently I am preparing a manuscript covering the activities of the Seventh U.S. Cavalry in its activities as an escort in 1873 for the survey of the route of the Northern Pacific Railroad. William R. Pywell accompanied the expedition that summer taking a large number of stereographs. I am desirous of obtaining copies to use as illustrations. Can you direct me to any source?” Lawrence A. Frost, 211 Cranbrook Blvd., Monroe, MI (313) 241-3336.

“Enjoyed John Waldsmith’s “Sale of the Century” in Stereo World, Vol. 7, No. 3. The Strober Sale was the first combined auction in the United States offering equipment, images and literature. However, it was not the first Photo Sale, nor was it the first ‘meaningful’ one. Only the first in modern memory. The Marshall Sale, Feb. 14, 1952, was the first all photo U.S. auction and the one where Strober and many other old timers got their stuff. I am lucky enough to have the original catalogue. When you see what was sold and at what prices — John can do another article. Even if no article, you will enjoy it. To obtain a reprint of the Marshall Sale catalogue, write: Swann Galleries, Inc., 104 E. 25th St., New York, N.Y. 10010. It is sale catalogue: Marshall Sale (reprint) #311, Feb. 14, 1952. Cost is $5.00.” Nick Graver, Rochester, N.Y.

“Your article in the July-August Stereo World on the ‘Grand International Rowing Regatta” was quite appropriate. On page 18 you listed the Professional Singles Sculls Champion as Hanlon, of Toronto, Canada. On July 4, 1980, the Canadian Post Office issued a postage stamp (block of four illustrated) of Ned Hanlon, in his rowing pose.” John Steffen, Oshawa, Ontario, Canada.

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“Here are stereo photographs of one of the famous Shila Balika called ‘Darpana Sundari’ with the meaning ‘Mirror Beauty’.” H.N. Narayana, Bangalore, India.

Editor’s Note: Mr. Narayana works extensively in anaglyphs photographing historic landmarks and scenes in his native country.
By Norman B. Patterson

**Bad News from the Postal Service.** Another proposed round of hikes in postal rates is not the kind of news destined to please Society members who already receive a fiscal battering with each visit to the once-friendly window at the local post office. A whopping one-third increase in the price of first class mail from 15¢ to 20¢ for the first ounce has been mentioned, with other rates following suit. This adds up to quite a bit for a year of folio mailings. It is interesting to see this further example of the government's leadership in controlling inflation. There is no practical alternative for the most part so I guess we can just grin and bear the pain when the increases inevitably come to pass. Suggestions on how to reduce the weight of folios without increasing the risk of damage are welcome . . . . anyone have any bright ideas?

**Viewer Focal Length.** I frequently see remarks saying in effect, "... the stereograph should be viewed through a lens of the same focal length as the lens through which it was taken . . . ." Now, this old stereo truism is all right, but was relevant to contact printed positives. It also holds up well on transparencies viewed directly by transmitted light. But, if an enlargement stage is involved, such as making 3½ x 7 viewcards from 35mm negatives — then all bets are off. The truism is no longer true and the degree of enlargement must be factored in to the choice of the "proper" viewing lens. Few stereographers are making contact positives these days — though much of the needle sharpness of the old views came from this.

**News From the Folios.** There has been a serious bunching problem, especially with the folios in the Alpha transparency circuit and the Print circuit. This may result in a long spell without seeing any folios — and then too many in a short time. It is inevitably caused by unthinking, careless actions by individual members. Correcting it requires time, as the folios need to be respaced. Please bear with us. We want it all to run smoothly but it depends upon every member to make it so. Keep the folios moving and send them on after five days.

The Speedy Print Folio has been a very successful experiment. However, the route list must be limited to no more than twelve members — otherwise it will not be 'speedy'. Another such circuit is possible if there is sufficient interest (let print secretary Bill Walton know if you would like to take part). One should realize that it requires producing an additional six views or so per year over the regular folios as "Speedy" should make the circuit

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The Spirit of St. Louis soars again. This replica retraced the American tour flown by Charles Lindbergh some 50 years ago. Taken in October of 1979 by Walter Trenerry.
in about two months.

**Folio Envelopes.** Members are reminded that Bill Shepard is the source of all folio envelopes. Please write to him when your supply runs low. Any other inquiries relevant to the Society should also be sent to Bill: William Shepard, Corresponding Secretary, 9408 Clinton Ave., So., Bloomington, MN, 55420.

I noticed in Jerry Smith’s letter (May-June issue, page 13) in the Comment section of this magazine the following suggestion to *Stereo World*: “My only suggestion is that you run a photo of Linda Carter so that one can stop seeing ‘Wonder Woman’ every time the name appears.” Well, our Linda Carter is a real wonder woman, not the playacting variety. In addition to writing the Newviews column and serving as Contemporary Editor for Stereo World, she is a mainstay of the Stereoscopic Society Print Circuit and also makes just about the best Kodacolor stereo viewcards around (her skillful color printing giving her a special edge). As soon as feasible this column will try to satisfy Jerry and others with a stereo portrait as well as a sample of her work.

**IMAGE NATION.** We received a copy of Image Nation 22, a magazine out of Canada, this issue entirely devoted to contemporary stereo. It appears to be subsidized, at least in part, by Canadian governmental agencies.

In examining the stereo views of about twenty contemporary, mostly Canadian, view makers whose stereographs were chosen for inclusion, I find myself to be of two minds. First, it is satisfying to see evidence of increasing interest and, indeed, enthusiasm for making 3-D pictures. Secondly, one is struck by the lack of basic instruction in stereo viewmaking which could channel this enthusiasm into more satisfying results. For example, with few exceptions, an understanding of the stereo window seems to be nonexistent — this is not a matter of choice, the window is there, want it or not, and there is no excuse for leaving it in a contradictory state.

This is not the place to review publications or the artistic merit of same, so I will only say that with several happy exceptions the views are not up to the quality which one now finds in the average Society print folios. But the enthusiasm is obviously there and one shouldn’t have to re-invent the wheel. We must put more effort into basic instruction to ease the way for new viewmakers to learn the fundamentals by other than the slow process of rediscovery of things known long ago. It’s a good thing that even lousy stereos look great when we make our first ones. But we can’t be satisfied with yesterday’s work when today’s can be technically better.

**Alan Brookes.** We would like to welcome Alan Brookes to the United States, NSA, and to the American Branch of the Stereoscopic Society. Alan is known to many of our members from his stereo views in the OX (overseas) folios. We are happy to transfer his membership from the British to the American Branch of the Society. He belongs to several other stereo groups including the International Stereoscopic Union and is the organizer of the International Stereoscopic Railway Circuit whose folios literally travel around the earth each circuit. Alan has taken up residence in San Francisco.

**From AP-1.** Two new views of old subjects are illustrated. However, we must compromise on the color which really adds enormously to their impact when seen in the folios. Walter Trenerry captured the replica “Spirit of St. Louis” which recently retraced the American tour flown by Lindbergh in the original “Spirit” after returning from his famous trans-atlantic flight. Terry Wilkerson gives us a head-on look at a very, very green 1934 Packard Phaeton which is still impressive in black and white. Terry’s view is from a Kodacolor negative and Walter’s was printed from Ektachrome 64. Both were processed commercially.

"The Green Machine" seen here without the very, very green of the title. This 1934 Packard Phaeton was captured at Palo Alto, CA, in May of 1979 by Terry Wilkerson on Kodacolor film.
Many people with stereo projection outfits and all of those thinking about taking the big step by buying a projector, may find these comments of interest. Projection and viewing by polarized light can work very well indeed. There is a basic limitation in the fact that polarization does not completely separate the superimposed images. It starts with the filters themselves in the projector and in the viewing glasses. The best polarizing material passes some one percent of the incident light in the blue end of the spectrum. Further depolarization occurs in the light path through the slide, the projection lenses themselves, particles in the air, and on reflection from the screen. The final hurdle comes when the images pass through the individual viewing spectacles.

Once you have bought an acceptable screen and projector, and have your slides properly mounted, the only control on image quality is in the use of good quality polarizers. Poor polarization greatly increases brain strain in viewing. The effect is rather subtle. Even with very poor spectacles, one still sees a 3D image. It's just that the brain is tormented by secondary images, the left eye for the right and vice versa - a real headache.

First you should be sure that the polarizers in the projector are the best obtainable. Many originals are now getting to be 25 or more years old. Heyderhoff Supplies in Evanston sells polarizers for the TDC 116 and 716 projectors at $7.25 plus postage. The big problem comes with the glasses. I see projectors being sold boasting, "complete with six pairs of high grade glass spectacles." Those nice looking fancy old glasses are no good. To check spectacles, take two pairs and rotate pairs of lenses in front of a light source. It would be nice to have a comparison standard but you should get only a very dark blue image when the lenses are crossed.

I used to think that the Polaroid people made all of that material but they don't. I do know their material is of excellent quality and has good shelf life. In contrast, I have a couple of hundred pairs of glasses made by Foster Grant, the sun glass people, that have gone to pot in a couple of years stored in a light tight box and in the original sealed plastic envelopes. Remember, those glasses by law are a one shot deal, so the cheaper the better. The polarizing material is not even laminated with a protective coating and the transmission characteristics are anybody's guess.

The most common inexpensive glasses available today from Heyderhoff and from Stereo Vision Inc., 3421 W. Burbank Blvd., Burbank CA 91505 among others, come in a very good black plastic frame. Stereo Vision also advertizes deluxe glasses. They should be able to furnish proper technical details on the construction. Polarization is acceptable in the cheap glasses but the lenses are carelessly inserted in the slotted frame from the top. They are often loose and even rotated several degrees out of position which doesn't help. Even when new, they should all be checked by crossing pairs and rotating the lenses where necessary and gluing them in place. They are not laminated so care must be taken in handling. A more ambitious project would be to relens the frames using a sheet of 0.010" HN 38 Polaroid laminated stock. The 38 means 38 percent light transmission. It is considered the best compromise. I'm planning such a project on 100 pairs this fall so drop me a note after October 1 if you are interested.

I am also in touch with Polaroid and they are coming out with high grade glasses using scratch resistant 0.030" material which will retail for about $4.95. As a news note, they make tens of thousands of special paper glasses with dolphins on the ear pieces for a popular show at Marineland in Florida and hundreds of thousands of plain paper ones most of which are used in England where a new 3D movie called DYNASTY - an oriental mystery, is popular along with a Swedish porno flick with the approximate title "What the Butler Saw."

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

By Richard C. Ryder

It has been nearly 130 years since the yacht America sailed home from England with the “hundred guinea cup” that she had seized from a horde of British yachtmen. Since that time, there have been many winners of the “America’s Cup,” all of them American. But no other name is as closely associated with the premiere event of yacht racing as that of an Englishman who tried and failed to win the cup, not once, but five times.

His beginnings were austere enough. Thomas Johnstone Lipton entered the world in a Glasgow tenement on May 10, 1850, the child of parents who had fled Ireland during the Potato Famine of the late 1840’s. By the age of nine, he was working in his father’s grocery. At fifteen he sailed alone for America. There he drifted about, slowly acquiring a small savings with which he returned to Glasgow and his father’s shop four years later.

In America, Lipton had also acquired an appreciation of publicity that his fellow-countrymen still lacked. He soon opened his own shop on Stobcross Street. By living modestly and reinvesting all his profits in the business, Lipton consistently undersold his rivals. In three years he added a second shop, then another. Eventually, he would be opening approximately one new store every week.

Lipton never married. But for a person whose private life was extremely low-key, the degree to which Lipton relied on publicity was unprecedented. Some of his stunts were rather bizarre, as when he hired a circus elephant to haul a three-ton cheese to one of his shops. The “monster cheeses,” in which he often hid gold sovereigns, were one of his favorite schemes.

By the age of thirty, Lipton had become a millionaire. In 1881 he opened his own stockyards in Chicago. In 1889, the same year he shifted his offices to London, Lipton discovered a new commodity—tea.

Lipton was able to acquire a number of Ceylon plantations on a buyer’s market. Until now, tea had been sold loose, weighed out in the store at the time of purchase. By pre-packaging his tea in small amounts, Lipton was able to provide a cheaper product of uniformly higher quality and one that was not exposed to the elements. The popularity of tea mushroomed in both England and America. When the Great White Fleet visited Ceylon many years later, each of the 12,000 sailors received a souvenir one-pound box of tea, complements of Lipton; the officers got five-pounds each. Tea made Lipton a multi-millionaire.

During Queen Victoria’s Diamond Jubilee in 1897, the Princess of Wales planned to sponsor a dinner for the nation’s poor. But contributions were slow to arrive and it appeared the event would have to be cancelled until Lipton donated 25,000 pounds. The following year, he was knighted by Queen Victoria. Sir Thomas now entered the glittering social world of the Prince of Wales, who soon became a close personal friend.

About this same time, Lipton developed his passionate interest in yacht racing. In 1899, Lipton crossed the Atlantic to watch his sleek new racing cutter Shamrock unsuccessfully challenge Columbia for the America’s Cup. Lipton lost again in 1901 and Shamrock III was badly beaten by Reliance in 1903. Before Lipton could challenge again, World War I intervened.

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

My trip through the South was a great success and I thank the several N.S.A. members I had the chance to meet for their warm hospitality and eagerness to share in our survey of Southern stereo photographers. This trip enabled me to visit a number of institutions and private collectors in order to locate examples of stereographs by local photographers plus to check local records for vital statistics. Unfortunately a limit of time and money prevented my visit to all possible sources but I was able to compile a bulging file of information.

The survey actually began last year, in July, when I began sending letters to institutions and collectors who I had reason to believe may have the information we were seeking. I was pleased with the response which is still being received. A number of new photographers were added to the lists previously compiled by William C. Darrah. The greatest problem is finding a sufficient number of examples by the photographers which enables us to get a good idea of the range of activity. Fortunately our members have been responding and finding examples by these photographers in their collections. Please respond now to my previous requests if you have not done so — I must soon draw the survey to a close and begin writing the text of the book.

Part of the survey is an attempt to recreate the catalogues of the major stereo photographers. N.S.A. member Mike Griffith of Atlanta, Georgia, has volunteered to coordinate the compiling of a listing of every known negative number and title of stereograph by J.N. Wilson and Wilson & Havens of Savannah, Georgia. These usually appear on the reverse of the mounts as either small strip labels or written in script.

Please send Mike the negative number and the full title as it appears. State also if the view is by J.N. Wilson or if by Wilson & Havens. It is our belief that most of the J.N. Wilson negatives were issued for several years by O. Pierre Havens (successor to Wilson & Havens). Havens left Savannah in the 1880s and settled in Florida. Send your information to: Mike Griffith, c/o Great Cherokee Trading Co., 3076 Roswell Rd. N.W., Atlanta, GA. 30305.

Mike and I had the pleasure of visiting the University of Georgia at Athens and viewing the portion of the Darrah Collection that they had purchased in 1977. It appears that they obtained about a third of the collection including—to our amazement—a third of the file cards (A through E). Mr. Darrah kept notes on all of the photographers and series examined both in his collection and in other collections. The balance of the file cards apparently remain with the present owner. We hope he will feel inclined to donate them to either the N.S.A. Holmes Library or the University of Georgia so that the information may be preserved intact. The University of Georgia purchased a mixture of the collection. Most impressive were numerous examples from the London Stereoscopic Company's "North American Series." Also they obtained a large portion of the Pennsylvania and Ohio views. The collection they purchased had extensive runs of views by H.C. White and Underwood & Underwood. They appear to have about 2,000 Keystone's, though a fairly large number, hardly representative of Keystone's enormous output. Mr. Darrah had collected Kilburn stereographs by the number. They have a random selection including the 9,000's (Columbian Exposition). Less impressive are the nine or ten boxes of lithographs and pirated views. Possibly at a future date these may prove valuable for examining the development of the copyview business and the surge of printed stereographs just after 1900. The Library staff was very helpful and enthusiastic about their collection and were eager to share information with us. The collection has just recently begun to be housed in an archival manner. Special storage boxes have been purchased and the stereographs are being sorted and placed in groupings. Most of the later curved mount views have been grouped. In the future, the Holmes Library and the University of Georgia plan to work closely together to organize and index the collection. Our hope is to eventually establish a Union Catalogue of stereographs.

New Acquisitions

Washington Through the Stereoscope, Wilson, Rufus Rockwell, Underwood & Underwood, New York, 1904. (Purchase Fund)

Keystone "600 Set" Stereographs and Lantern Slides, Books I & II, Keystone View Company, no date, c. 1912. (Gift of Mr. and Mrs. R.M. Waldsmith).


600 Index Cards with references and numbering for the Keystone 600 set. (Gift of Mr. & Mrs. R.M. Waldsmith).
**REVIEW**

Pioneer Photographer: Wisconsin's H.H. Bennett, by Sara Rath, with photographs selected by Rick Smith and an afterward by Miriam E. Bennett. Tamarack Press (P.O. Box 5650, Madison, WI. 53705, 192 pp., $14.95.

By Steve Groark

"My energies for near a life-time have been used almost entirely to win such prominence as I could in outdoor photography and in this effort I could not help falling in love with the Dells. There are a few people who see them who don't become infatuated in a greater or less degree. Except with me, every rock that is to be hidden from sight is a sacrilege of what the good God has done in carving them into beautiful shapes, but very few of my good Kilbourn neighbors feel this way and most of them believe now that the Dells will be quite as beautiful with fifteen feet of them under water."

This is how Wisconsin Dells photographer Henry Hamilton Bennett described his feelings about the Dells and his opposition to the dam proposed in 1906, toward the end of his life.

Born in Vermont in 1843, H.H. Bennett came to Kilbourn City (now the town of Wisconsin Dells) in 1857 with his father to work on the Milwaukee and La Crosse Railroad.

After returning from Civil War duty in 1865, Bennett rented the Kilbourn photographic studio of Leroy Gates, and asked his younger brother to come out from Vermont to teach him a trade about which he knew little or nothing. Failing the first time around, he spent one summer in Tomah operating out of a photographer's tent, moving back to Kilbourn City to stay in 1868. Soon he was advertising for sale to tourist trade "photographs, vignettes, stereoscopic views and stereoscopes."

In 1875, he purchased his own studio and printing house, with the help of his friend and patron from Milwaukee, William Metcalf. In 1876, he was asked by the State of Wisconsin to exhibit at the Centennial Exposition in Philadelphia.

Bennett ran a successful business, selling mostly stereoscopic views, until his death in 1908. Toward the end he started selling cheap imitation Indian goods for economic reasons. But he refused to lower the quality of his own work to where his prices would be competitive with the cheap postcards that were becoming so popular.

In the early 1960's his work was commented on favorably by several critics of an exhibit of nineteenth century landscape photography at the Museum of Modern Art. Two years ago his work was exhibited at the prestigious Witkin Gallery in New York. He has also been written up in American Photographer and American Heritage.

Sara Rath's biography is carefully researched and done with a lot of feeling for Bennett. She gives us generous portions from the letters and diaries of Bennett and his friends, including an intimate account of his passionate relationship with his second wife, Evaline Marshall.

Rath also provides a colorful and sometimes disturbing context with contemporary newspaper articles, such as one describing the industry set up for the slaughter and packaging of passenger pigeons in the 1870's. Taken together, they add up to a colorful, informative account of the development of the Dells as a popular resort area.

Bennett's inventions and technological advances are all recounted here (although the hard-core photo enthusiast might be frustrated by the lack of detail). Not finding his purchased camera for taking 18 x 22 glass negatives to his liking, he built his own. His printing house, which rotated on giant gears so that the windows followed the path of the sun (photographic printing was done by sunlight then, not with chemicals), is now housed in the Smithsonian Institute. He also designed his own instantaneous shutter, operated with rubber bands (which he called "the snapper"), to stop action.

For all of his inventiveness, though, Bennett was a bit of a conservative by the end of his career. He was slow in adapting to the newer dry glass negatives, which could be pre-treated and stored before developing. Hence he continued carrying all his chemicals and a darktent with him on his trips through the Dells.

Ms. Rath does not go far toward a critical evaluation of Bennett's work. Instead, she has given us an exceedingly generous selection of Bennett's work so that we can make our own judgements. In addition to numerous small reproductions throughout the text of her biography, the second half of the book is made up of over one hundred full-page pictures, selected by her husband, Richard Smith. These include, in addition to his Dells works, pictures of Chicago, Milwaukee, and portraits of Winnebago Indians.

Bennett chose for himself the intimate beauties of the Dells rather than the more epic western regions or the spectacular areas in the east like Niagara Falls and the White Mountains which were the subjects of the famous landscape photographers of the times. Perhaps this is why Bennett is only now starting to assume his place beside them.

Even his vistas have a certain intimacy about them, for there is usually in the foreground some branches and leaves, the texture of moss, or the shadings of layered rock outcroppings. But more than that, he moved in really close, peering into caves or looking out of them, leaning over ledges aiming his camera down into Witch's Gulch or Coldwater Canyon (many of the colorful place names are Bennett's). Many of his views into crevices seem to have been composed especially for the stereo medium, lacking true life until viewed in three dimensions.

Bennett did just as well in cities, too, as the generous selection of Milwaukee and Chicago views in the book will attest to, especially his views of ships on the Milwaukee river and in the harbor. Also represented, although it would have been nice to have more, are his startlingly straightforward views of the Winnebago Indians who lived in the Dells area.

And of course, part of the fascination with his views of the upper Dells is that much of what he photographed can no longer be seen. The dam whose construction he fought was built, putting seventeen feet of the Upper Dells under water.

(Cont. on page 27)
The view shown below is submitted by Doug Smith of Falls Church, Va. It is on a white card mount. The only identification is the number "1144" in the lower left corner. Obviously this is the negative number. We have no idea where this view was taken, or when or by whom? What type of tree is this and what country could this be? It is a total unknown.

Doug also submitted the view at the top facing page. It is a pirated view "48a Wan - Hesa Siam". We would like to know who took the original and is this from a larger series of Siam? I have seen very few early views of South-east Asian countries and along with Doug would like to know more about this view.

The other two views have a strange story. The middle view was submitted by Mike Griffith of Atlanta, Ga. Only two days later I purchased the bottom view from a collector in Louisville! A comparison of the views indicates that they were taken at the same function by the same photographer. It is some type of exhibit. It has been suggested that is the sale of an estate at auction. The building is possibly a church or religious meeting house. The framed prints cover religious slogans on the walls. The views are on red, round cornered mounts. Do we have any members who may help us to identify any of our unknowns?

Do you have an unknown? Send the original or a sharp black and white glossy print with full details of how it was obtained or possible clues we may use. Let your fellow members try to identify your unknowns.

By John Waldsmith

We have not received an identification for the unknowns in the last issue. Hopefully we may do better with the selection illustrated here.
RARE LINCOLN STEREOS PURCHASED AT AUCTION

N.S.A. member Russell Norton, a dealer and collector from New Haven, Conn., paid a new world record price for stereographs at a June 10 auction sale. The record price of $3,850.00 was paid for a lot of three portraits of President Abraham Lincoln plus a single view of Mrs. Lincoln. The evening auction was conducted by David W. Mapes, Inc. near Binghamton, N.Y. A number of dealers and collectors were present from as far away as New Jersey and New York City. The non-stereograph collectors in the crowd were astonished at the spirited bidding which quickly placed the lot in four figures.

Mr. Norton stated the previous record high price for a stereo view card was set in a private sale about three years ago when $400.00 was paid for another stereo portrait of Lincoln. For some unexplained reason, Lincoln stereographs remain very scarce and create excitement whenever an example is offered at auction. It is believed that the stereographs purchased by Norton are the only known vintage stereo portraits of Lincoln printed from original negatives. Previously known stereo portraits of Lincoln were made by recopying photographs printed from slightly smaller (carte de visite) size negatives.

From existing evidence, these four stereographs are believed to have been taken at Mathew Brady’s Washington, D.C. gallery during 1861 and 1862. The Lincoln portraits are very strong compelling poses. The sixteenth President appears in a pensive mood. They are very delicately hand-tinted and the toning of the prints are very rich.

The four prints were exhibited during the N.S.A.’s Photo Show ’80 in Canton, Ohio on August 16 and 17. Mr. Norton plans to offer high quality reprints of the views. Persons wishing additional details about the reprints may write: Russell Norton, P.O. Box 1070, New Haven, CT. 06504.

STEREO VIEWS with case, $45; Send SASE for list. Corte-Scope folding stereoscope.

KODAK

MR. POSTER sells stereo cameras: Realist, Kodak, Virgin, etc. w/case $125 ppd. Radex stereo Binoculars for two 2” X 2” slides, $10 each. Box 1883, So. Hack., N.J. 07606, Call: (201) 340-1068, 10 AM to 7 PM, 7 days.

KODAK stereo 35 mm camera, $95; Realist Stereal battery viewer, $35; Corte-Scope folding stereoscope with case, $45; Send SASE for list of items, H.L. Pratt, 1017 Bayfield Drive, Huntsville, AL. 35802.

STEREO VIEWS and miscellaneous photographic literature. New sale list ready on or about 10/1/80. Send only 30¢ in stamps (no SASE). Mark Peters, 1786 Spruce St., Berkeley, CA 94709.


V/M PERSONAL CAMERA & case, w/org. instr. for cam. & flash. All Exc. No case strap, $175 PPD-U.S.A. Fine grain focusing screens for any camera. Fits in film plane for super accurate focus & format coverage. 35mm size $3.75 PPD-U.S.A., $4.75 O/Seas. Free sample catalog sheet of 2 X 2 X 2 stereo pairs, SASE. Viewmaster viewer conversion kit to 2 X 2 X 2. Realist, etc. Specify format type. $14.95 PPD-U.S.A., $17.95 O/Seas. Extreme fine-grained matte 8-Mil Plastic sheet. Similar to light diffusers in V/M viewers. $4.50 Sq. Ft. Available larger sizes. SASE all inquiries. F.W. Trembley, Box 310, Hialeah, FL 33011.


DIRECTIBLE U.S.S. Akron under construction, Keys. #32738: Two views, stereo/non-stereo (same as lot 277, NSA Auction, sold at $110.). Mint. Best offer. V. Buitignol, 9893 W. Moccasin Tr., Wexford, PA. 15090.

STEREO WORLD Vol. 1, Nos. 2, 3, 6. Vols. 2 thru 6 complete. Will sell all ($35.) or part. Will trade for 3-D comics. S. Baust, 109 King Charles Cir,, Baltimore, MD. 21237.


I LIKE THE LOSER! Have Keystone “Indian Set” (9/100 views, good box). Will trade/cash for General Custer stereo or photo, or sell best offer. N. Henry, Box 76, Larned, KS. 67550.

Standard Terms

VIEWS

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

CAMERAS

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


WISH TO CONTACT any of the principals of the defunct (?) Stereo Classics Studios of Whippany, N.J. Contact unrelated to failure of business. Want to discuss trials and tribulations of the business plus sources of parts. Write Burke, Box 118, Holtville, CA, 92250, or call collect, (714) 356-2995.

WANTED: Stereo cards of the Holy Land (Palestine, Sinai). Will trade for other cards or buy. Bert Zuckerman, 10 John Winthrop, N. Dartmouth, MA 02747.

HELP! I need view cards #41 and 47 for Sears, Roebuck Tour set, also TRU-VUE 35mm strips, catalogs, boxes, anything, also Columbian Exposition view cards. Please state prices. Beheim, 3554 Jewell, San Diego, CA, 92109.

WANTED: Any complete sets of stereo views of United States or possessions. Must be reasonably priced. Also back issues of Stereo World. D. Wasserman, C/O BAMA, 4007 Park Ave., Union City, N.J. 07087.

WANTED: Any views by Charles Weitfle of Colo.; Luray Caverns by C.H. James (list # and condition); and Pike County, PA. scenery by L. Hensel of Port Jarvis, N.Y. Alan Young, 2072 N. Perry Park Rd., Sedalia, CO. 80135.


BRIIDGE AND TRESTLE construction views, any period or location. Will trade or pay generously for desired items. Mark Peters, 1786 Spruce St., Berkeley, CA 94709, (415) 549-2594.

SPUTNIK STEREO CAMERA. Buy or trade for mint Super Duplex stereo in box. Want articles on 3-D construction/conversion, Back issues of Stereo World, 3-D books. Rich Losi, P.O. Box 496, Jackson Hts., N.Y. 11372.

ATLANTA COTTON STATES EXPOSITION views/Kilburn. Generally numbers 10400-10500 and 10620-10820, issued 1895 and 1896. Send price or what you are interested in trading. Also interested in Southern views (non-curved mounts). Mike Griffith, 3076 Roswell, Rd., N.W., Atlanta, GA 30305.

SHAKER stereo views, post cards, photography wanted. Richard Brooker, 117 Hudson St., New York, N.Y. 10013.

WANTED: Christmas, Easter and Halloween views. Lillian A. Parker, Quail Hollow Rd., Marathon, N.Y. 13805.

MR. POSTER will buy "Dead or Alive" stereo cameras, projectors, etc. Anything stereo except views or viewers! Books and repair parts needed. Box 1883, So. Hack., N.J. 07606, (201) 340-1068, 10 AM to 10 PM, 7 days.

THOUSAND ISLANDS and Eastern Ontario stereo views wanted. Will pay cash or exchange views of other areas. Jack Brown, Box 439, R.R. #3, Malnortown, Ontario, Canada KOE 1RO.

IRELAND: Views of Ireland wanted. Also would like to correspond with anyone concerning the history of stereo-ography (or photography) in Ireland. Joe Hengger, 38W 300N, Logan, UT. 84321.

BUYING VIEWS of any house, hotel, building or village in Catskill Mountains, Catskill Mountain House; thoroughbred horses, race tracks, Saratoga Springs; Adirondack Mountains; anything by Edinburgh Stereographic. Thanks. Ralph Gosse, Box 5351, Albany, N.Y. 12205.

WANTED: Any information about projecting 3-D slides. Want to buy equipment. Call or write Fred Ciquera, (212) 697-7808, 20 E. 46th St., N.Y.C. 10017, Rm. 1103.

SACRAMENTO, CALIFORNIA WANTED: 1862 Flood Views by Thomas Houseworth, 1860 views by E. Anthony, views by Hart, Soule, Muybridge, 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.


WANTED: Your view card want list. I am scouring the country now, and for the rest of the year, to build up my files of cards. What do you want? What should your approximate cost be? Wolfe, Box 62, North Sutton, N.H. 03260.


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

WANTED — Pay $12.00 for Volume One, Number One Stereo World. Must be Mint. A. Kirk, 23621 A Anza, Torrance, CA 90505.
The Bennett Studio has stayed in the family and is still in operation. From the front it looks like several of those places in Wisconsin Dells which take pictures of tourists in old-time costumes. But in the back is a Bennett museum, filled with Bennett's cameras and some of his printing house equipment. Nearly ten thousand glass negatives taken by Bennett are stored here.

You can still buy what is left of Bennett's original stereo cards, in mint condition, or have prints made from the glass negatives (at bargain prices, ranging up to $37.50 for a contact print from an 18 x 22 negative).

One quibble I have about this volume is the quality of reproductions. While they are certainly sharp, they run from dark grays to pale grays, lacking contrast and extremes of black and white. Other books on photography in this price range have done better.

Apart from that, however, this is a remarkable, valuable and loving book.

This review, written by N.S.A. member Steve Groark, is excerpted from a review he wrote for the Madison Press Connection, November 10, 1979.

LIPTON

(Cont. from page 19)

During the war, he plied the Mediterranean in Erin, carrying medical supplies to the Serbian front. In 1920, Lipton's long-delayed fourth challenge took place and he came very close to success. In the best of five series, Shamrock IV took the first two races before losing three straight to Resolute. He tried again in 1930, predictably with Shamrock V. It was his last challenge. He died on October 2, 1931. Although Lipton's yachts repeatedly won in European competition, the America's Cup consistently eluded him. But Lipton's geniality and superb sportsmanship had endeared him to Americans and Englishmen alike.
EVENTS

The Midwest Photographic Historical Society will have their Trade Fair on September 20 in St. Louis, Mo. Further details from Jerry Smith, 19 Hazelnut Ct., Florissant, MO. 63033.

The Photographic Historical Society of New England will have their Trade Show on Sept. 21 at Hartford, CT. Additional details from Walter Friesendorf, P.O. Box 403, Buzzards Bay, MA. 02532.

OH TO BE IN ENGLAND (AND WALES) ... The 1980 Convention of the British Third Dimension Society (Stockton-on-Tees) will be in Shrewsbury, Shropshire, on September 26-29 at the Beauchamp Hotel. Great Britain has many attractions to lure overseas visitors, but if you are at all interested in stereo and are in or can be in England at that time, the Convention is an attraction you should not miss. 3-D events will include the 1980 TDS International Exhibition (perhaps some of your slides included?), a special slide show (title to be announced), two lectures (one technical, one artistic), a Slide-of-the-Year judging, informal projection of members' slides (two evenings), and equipment displays and sales. Opportunities for bringing home your own Slides-of-the-Year will be provided in walks around Shrewsbury, a days outing around Shropshire and the Welsh Border, and a days outing to the Severn Valley, Ironbridge Gorge and Wyre Forest. But one of the most rewarding opportunities will be the fraternity which will be the integrant of all events, more especially in the Annual General Meeting (Friday) and Annual Dinner (Saturday). The TDS asks that reservations be made by July 31st, but later bookings may be acceptable. Added details and booking forms are included in the March issue of the TDS magazine "Third Dimension". Non-members/subscribers may obtain information from TDS's USA Representative, Col(Ret) Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202 (a long SASE plus extra 15¢ stamp to help defray copy costs will be appreciated).

The 5th Swiss Photo Antiques and Camera Fair in Lichtenstein, Switzerland, will be held September 27 and 28. The two day program starts on Saturday afternoon, with the 2nd camera exchange meeting held for its members by the international Club Daguerre collector's society. There will also be an attractive display of early cameras, open to the public, where many of the famous history-making Leica models can be admired. The actual Photo Fair starts early Sunday morning with over 80 dealers. For more information contact the Tourist Office, P.O.B. 59, CH-9620 Lichtenstein, Switzerland or call photopraxis at 074-7-48-48.

The Pennsylvania Photographic Historical Society will have their Antique and Classic Photographic Trade Fair, Exhibit and Sale on October 4 and 5 at the Ramada Inn (Airport) near Pittsburgh, PA., 1412 Beers School Road—Near Greater Pittsburgh Airport—on the Strip. The public will be admitted for a donation of $2.00 or $3.50 per couple. The Show hours are 10 A.M. to 5:30 P.M. on Saturday and from 10 A.M. to 4 P.M. on Sunday. Further information from Harold E. Boyer, 2200 Clayton Road, Beaver Falls, PA. 15010.

The 1st Annual Long Island Fall Camera Collector Show will be held on Sunday, Oct. 26 at the American Legion Hall, Herbert Street & Wellwood Ave., Lindenhurst, Long Island, N.Y. Further information from Konny Lang, Atlantic Camera Repair Co., 276 Higbie Lane, West Islip, L.I., N.Y. 11795, (516) 587-7595 or (516) 669-6847.

The Western Photographic Collectors Association will have their Trade Show on November 15 and 16 at Whittier, Ca. Further details from W.P.C.A., P.O. Box 4294, Whittier, CA. 90607.

The Photographic Historical Society of New York will have their Photo Show on November 23 in New York City. Further details from P.H.S.N.Y., P.O. Box 1839 Radio City Station, New York, N.Y. 10019.

3-D events at the PSA Convention

The 1980 International Convention of the Photographic Society of America is set for October 7-11 in St. Louis. It is to include another gourmet feast — and fest — of 3-D events. The stereo events will be in part a tribute to the locale of the Convention (in the old Louisiana Territory) in that there will be one or two shows by France's Stereo Club Francais members. In larger part it will be something of a display of stereo-yesterday-today-tomorrow. Yesterday will be represented in the premier exhibition of holdings from the Stereo Hall of Fame currently being established under PSA Stereo Division auspices. While hardly "yesterday" in N.S.A. terms (holdings on exhibit will be limited to standard modern stereo slides) all works will be master quality proven by selection for at least ten different international stereo exhibitions or especially selected on other merits. Some of the best of amateur 3-D works today is to be on display in a 1980 Stereo Division International Exhibition, a 1980 Stereo Sequence (essay) Exhibition, a 1980 Slide-of-the-Year judging, a travel-essay "Hawaii II" and another on "The Glen That Became Lake Powell". The possible tomorrows in 3-D will be touched on in a show "Stereography — A Fresh Approach" by members of the Stereo Club of Southern California, in a lecture/demonstration "Holography, The New Three-Dimensional Photography", and in part in that show or shows by the Stereo Club Francais members (which will be in dual 2 X 2 slide format). There will be a Stereo Division Dinner one evening and a Stereo Center hospitality and exhibit room. Sounds great? Attendance open to all (though PSA members do get a slight discount on registration fee and get news of the Convention events in the PSA Journal). For news and registration information check with a PSA-member friend, or write (with long SASE please) to Col(Ret) Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202.
The following 13 Keystone gray curved mt. views are Occupational “Spring time”. Three young ladies sit outdoors with flowers in nature. All are V.G., $3 PP each.

BY APPOINTMENT (PHONE OR LETTER), CAN MEET INTERESTED PARTIES UPON BRIDGE, GREAT BARDFIELD, BRAINTREE, ESSEX, CAMBRIDGE, CAMBRIDGE, CHICAGO, ILLINOIS. Our associates in England, Kenneth J. Jacobson, specialize in Daguerreotypes. They are prints by European photographers and 19th century photographs as well as stereo views. These include prints by European photographers and both American & European daguerreotypes. They are located one hour by train from London & by appointment (phone or letter), can meet interested parties upon reasonable notice. They can be contacted at: “Southcotts”, Petches Bridge, Great Bardfield, Braintree, Essex, CM7 4QX, England, phone (0371) 810566.

751 Indians-Extraordinarily fine glass view of a group of New Mexican Indians posed by their adobe house. Beautifully composed view combining the superb artistic & technical printing quality of Ferrier, Soulier & Levy w/a classic American historical subject. Rare. EC, $125 PP.

752 Yosemite-Extraordinarily beautiful glass view of El Capitan probably by Ferrier and Soulier. V.G., $55 PP.

753 Frith-Fine glass view of standing by a small boat probably in Egypt. Signature partly hidden by mat. Retaped, VG, $40PP.

754 ---Another, fine view of the Temple of Edfu, Egypt, VG, $40PP.

755 Ferrier, Soulier & Levy-Good view of Niagara in winter by the French firm. Glass, E.C., $40 PP.

756 Woodbury (attrib.-) Good glass view of a garden in Java, E.C., $22 PP.

757 Buckingham Palace-Interior glass view showing the chandeliers hanging in the Blue Room of the Palace. Remarkable in stereo. E.C., $16 PP.

The following 13 Keystone gray curved mt. views are Occupational in nature. All are V.G., $3 PP each.

758 10388-Carding Room Cotton Mills, Orizaba, Mexico.

759 22165-Conveyor With Trays of Leaf Sugar, New York.


761 13706-Chiselling Marble, Proctor, Vermont.

762 7064-Tandem Automatic Slate Picker, Scranton, Pa.

763 20944-Beet Pulp and Juice Flowing Downhill, Cohocton, New York.

764 20932-Wearing Linen Fabric, Montreal, Canada.

765 20916-Scraping Hair From Hides, Tanning Mill, Montreal, Canada.

766 22060-Making Rubber Boots and Shoes, Akron, Ohio.

767 20287-Trimming and Skinning Hams, Chicago.


770 16773-Skilled Workers Manufacturing Jewelery, Providence, R.I.

The following 13 views are of children.

771 Boy (in dress), sits on a large toy jumping horse. Yellow mt. view, V.G., $5 PP.

772 Popular Series tan mt. copy of a young warrior on a rocking horse. V.G., $3 PP.

773 "Studly"-Girl sits cross-legged on pillows with a spelling book. Tan mt., V.G., $3 PP.

774 "Spring time". Three young ladies sit outdoors with flowers and a doll. Orange mt., V.G., $5 PP.

775 "The Young Physician". Boy & girl minister to a sick doll. Other toys in view. Orange mt., V.G., $8 PP.

776 Sad eyed lad sits in tow wheelbarrow w/hoop & stick. His dog keeps him company. Orange mt., by Yeager, Reading, Pa. E.C., $5 PP.

777 "One O’Clock (scholar)". Two children & their mother eat lunch while girl stands w/a book, wearing a dunce cap. Tan mt. by Silvester, 1861. V.G., $8 PP.

778 "The little grocer". Orange mt. of three children playing grocery store. G.C., $5 PP.

779 Boy poses w/his large toy ship & dog wearing a cap. Ec., $4PP.

780 "The Umbrella Cottage". Three girls pose w/multitude of toys. Comic Series, yellow mt. copy, V.G., $4 PP.

781 "The Warrior & Armorer". Old man sharpens wooden sword for young soldier. Yellow mt., V.G., $4 PP.

782 Young drummer imitates an ornately dressed soldier of the guard. Yellow mt., G.G., $5 PP.

783 "No. 214. Now we go". Yellow mt. Kilburn of boys in a box sled, drawn by an ox. E.C., $6 PP.

784 "Lilliputian Bridal Party" at N.E. Festival Town Hall Keene Feb. 3 & 4, 1874". A J.A. French yellow mt. card of a miniature set of a wedding w/doll figures. V.G., $5 PP.

785 Jerusalem-A view taken from the Mount of Olives. A U. & U. curved tan mt. V.G., $7 PP.

786 Another-U. & U. curved gray mt. A closer view of the Mosque of Omar, etc. G.C., $2 PP.

787 Another-Orange mt. view of old olive trees. G.C., $1.50 PP.

788 Francis Bedford-A North Wales Scenic on yellow mt. of a rocky stream. G.C., $2.50 PP.

789 G.W. Wilson-Princess Charlotte’s Gnomatoph. A marble group by this well-known British photographer. G.C., $3 PP.

790 India-White Pagoda, Strelebenpoort. A Negretti & Zambra style gray mt. w/typical description on the reverse. A good view, but foxed, $4 PP.


792 South & Central America. Four views; including one of the Panama Canal construction. Gray mt. Keystone. V.G., $4 PP for the lot.

793 "12006-Interior of Throne Room, Forbidden City, Peking, China". A Keystone gray curved mt., V.G., $4 PP.

794 China-Home in Peking. Yellow mt. pub. in France. V.G., but some fading, $3 PP.

795 "3704-View of Jerusalem from Mount of Olives, Palestine". A Keystone gray curved mt. overlooking the old city. Ec., $3 PP.

796 Montreal, Canada-An orange mt. view by Parks of Grey Nunnery. Photo of a chapel. V.G., $3 PP.

797 Trenton, N.J.-Shew Bridge. Green mt. view published by James Cremer, Phila. of an unusual building-like structure built like a bridge. G.C., slight fading, $3 PP.

798 Parker House, Boston-A really nice street scene of this famous hotel and surrounding buildings. Yellow mt. America illustrated view taken from an upper window across from the hotel. Horse drawn vehicle in the street. G.C., $6 PP.

799 Drinking group-Three unsteady guys raise their glasses once more. Yellow mt. comic, G.C., $3 PP.

800 "1028-4-Trimming Sugar Cane, Porto Rico". A curved gray mt. Keystone, V.G., $3 PP.

801 "20197-Mountain of Oyster Shells, Hampton, Va. used as "Bedding" for young Oysters". Keystone curved mt., V.G., one card corner chewed, $3 PP.


803 Coal Mining, Pennsylvania-Three Keystone gray mt’s. Two of loaded coal cars, the third of strip mining. V.G., $8 PP for the lot.


805 Harbor of Santiago, Cuba, From the Spanish Block House, 10237. Excellent view of the city & harbor. Ec., $3 PP.

806 Iron Ore & Steel-6 Keystone gray mt’s. views of ore shipping, blast furnaces plus interiors of mills. All YG, $15PP for lot.
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