Ad #13 REGIONAL LOTS: TERMS OF SALE: Ten day return period on all items. Payment with order or within 7 days of phone, plus 25¢ postage for each two views. Massachusetts residents must add sales tax.

Ads of photographica for sale including stereo views appear in each issue of the magazine THE PHOTOGRAPHIC COLLECTOR. See next page for subscription information.

1 CALIFORNIA: E.J. Muybridge - 7 rare views at the Buena Vista Vineyard, Sonoma. Overview plus busy views of grape harvesting, pressing, bottle corking, barrel making, etc. #s 1089,1091,1093,1095,1097,1111,1114. Ends of four cut down slightly and some light foxing, otherwise Excellent and a wonderful set $165

2--A.A. Hart - 12 scenic views, #54,77,84,96,98,109,113,123,129,189,208,220. Mostly Excellent and beautiful deep contrast. Another startling group $100

3--J.J. Reilly - 11 Yosemite views; #400,417,426,428,429 (2 diff.),437,452,461,463,470. Averaging VG or so. $65

4 CANADA: 10 views in Ottawa by Topley. Mostly different views of the new Parliament buildings, including a great view of a canal lock below the Parliament complex also showing a steamer. Excellent to Mint, fabulous condition! $55

5--Ellison & Co. 8 views, including Palace Gate and Durham Terrace and other Quebec area views. Two are creased, else averaging VG $25

6 COLORADO: Collier - 7 scenic views. #45,49,64,67,82,89,90. Averaging VG or so $20

7 DAKOTA TERRITORY: W.H. Illingworth - 5 views in the Black Hills, #816,821,828,839,850. All scenics, one shows military camp in distance (Custer?) VG, scarce $25

8 IOWA: Three Cabinet size views of the Corn Palace in Sioux City in 1889. Two interiors plus view of street parade. All by J.H. Hamilton, ave. Good. Ex. Darrah Coll. $30

9--4 unusual views by Martin Morrison of Ames, on Cabinet mounts, of villages in Norway. Includes a super group pose of Norwegian peasants. G-VG Ex. Darrah Coll. $15


11 MAINE: 17 in Lewiston by Charles Pollock. Includes views of the Academy, Railroad Bridge, Bates College, Canal, overviews, street scenes, textile mills. One creased, else VG. No color. A great group. Ex. Darrah Collection. $60

12 MASSACHUSETTS: C. Seaver - 10 views of the fabulous Hunnewell residence near Boston. Exterior views of buildings and superb gardens, published in Pollock's "Park & Garden" series. 2 creased, else VG-Excellent. $25

13--J.W. Warren - 16 views on Martha's Vineyard, mostly camp meeting groups and related sites, but including Seaview House, Island House, Park on Commonwealth Ave. Averaging Good. $40

14 NEW HAMPSHIRE: 23 Cabinet size B.W. Kilburn views in the White Mountains, scenics, views of hotels, train. #s 15,182,183,184,195,196,200,212,214,223,239,240,244,245,246,302,308,324,407,423,678,723,785,867. VG-Excellent, an interesting group $65

15 NEW JERSEY: 36 views of Atlantic City & vicinity by K.K. Thomas. Mostly views of hotels & street scenes. VG, a rare and desirable group $125

16 NEW YORK: 5 George Barker views of Indians on Luna Island. All of squaws and papooses, including one of young squaw nursing infant. One creased, else VG $45 (all diff.)

17 NORTH CAROLINA: Rufus Morgan - 22 views in Western North Carolina. Mostly scenics including views of French Broad, overviews of Asheville, New Berne street scene. A few prints written on, else VG-Excellent. A very nice group. $60

18 OREGON: 17 by Continent Stereo Co. on Cabinet mounts. Views on the Willimette and Columbia Rivers, several with steamboats; 2 views show trains. 3 are slightly chipped as is common for these, rest VG-Excellent, unusually nice $100
19 OREGON: J.G. Crawford - 10 views, mostly Columbia River scencics plus Salem Court House. Lee bo's Hop Yard Lancaster. Averaging VG. a scarce group $90
20 PENNSYLVANIA: James Cremer - 8 views at Independence Hall, Philadelphia. All different interiors and exteriors, on Cabinet mounts. Averaging G-VG $20
21 RHODE ISLAND: J.H. Palmer - 8 Cabinet size views in Providence, including fine views of buildings, overview, and park. VG ex. Darrah collection $25
22 J.H. Aylsworth - 6 views at Rocky Point; Hotel Hotel veranda, bear in zoo, ice cream pavilion. Averaging VG ex. Darrah collection $20
24 PALESTINE: Bonfils - 20 views, in Jerusalem, Bethlehem, Bethany, Tiberias, Neapolis, and elsewhere. All but one Excellent, that VG. #s 524,528,529,534,536,538,540,544, 565,568,571,576,577,597,600,602,614,622,631,653. A marvelous lot! $90
26 UTAH: 4 Mormon related views; Overview of Echo City, plus 3 different poses of the S.B. Reed family of Echo City, taken outside their home c.1870. One creased, else VG and Rare. Ex. Darrah collection. $55
27 VIRGINIA: Anderson - 17 views, mostly buildings and monuments in Richmond, including National cemetery, State capitol, water works, Franklin St., President Monroe tomb, and White Sulphur Springs resort. Averaging VG-Excellent. Ex. Darrah Coll. $60

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as a subscriber to THE PHOTOGRAPHIC COLLECTOR

If you have not yet subscribed to the new quality quarterly magazine for collectors of antique and collectible photographica, you missed highly applauded articles by such authorities as William C. Darrah, Peter Palmquist, David B. Belcher, David C. Meeler and Bill Marder, as well as reports of trade fairs by insiders, an in-depth analysis of the NSA auction, detailed price guides to daguerreotypes, stereographs and card photographs, ads offering hundreds of antique images, and much more.

Subscribe now and don't miss new articles by William C. Darrah and Roberta Etter, or the price guide to early photograph cases in February's Winter issue. Mail before Mar. 1 and your subscription will be the old $15 rate, which will increase to $20 after that date.

TO: THE PHOTOGRAPHIC COLLECTOR
P.O. Box B
Granby, MA 01033

Count me in! Enclosed is my check or money order for $15 ($20 after Mar. 1, 1981). Start my subscription with issue number 2 3 4 (circle. Issue #1 is sold out.)

#2 Stereo price guide, Summer 1980; #3 Fall, Card photograph price guide.
Our typesetter insists on working from double spaced typed copy on one side of a page. Therefore it is necessary for me to rewrite (retype) all copy not received in that format. This results in delays in production plus a lot of work for your Editor-in-Chief. Articles should be submitted in the above format. Captions are often a problem as we do have a standard format. We attempt to give in captions the original title, negative number, photographer and publisher. Further comments concerning the view will follow that information. You may number your captions or give them some designation such as “Figure 1”, etc. But please note this in your text so that readers can make easy reference to the illustrated views. It is our policy to only reproduce stereographs in their full format, actual size, whenever possible. This often limits our layout in terms of diversity but this publication is dealing with stereo images and really should be faithful to the original products. It is also preferred to make the reproductions from the original stereographs. Our graphics expert is an N.S.A. member and is well aware of the value of stereographs. He takes great care in handling the stereographs and has a perfect record of no mishaps. It is helpful when contributors send a S.A.S.E. with materials which are to be returned. We can not return your original manuscript and request that you make a copy for your records. Please indent for paragraphs. Check your manuscript for spelling and punctuation errors.

It is very helpful when you separate your various correspondence onto separate sheets. We receive letters with classified ads, requests for back issues, comments on “Unknowns” plus offers for items for sale or trade all in the same letter. Most times these are handwritten. This causes our hard working Secretary, John Weiler, to have to rewrite the letter onto various sheets of paper. Also it causes an awkward conflict of interest when you combine personal business and business of the N.S.A. in the same letter. Classifieds should be on a separate sheet of paper. Please print or type your copy. Put in your address and all information just as you want the ad to appear. We have received ads which we could hardly read, with no names, no indication of category (For Sale, Wanted, etc.) or some which ask us to edit them down to size.

I hope you will continue to contribute to our publication and I look forward to the helpful assistance that Nancy will provide. We have a number of fine articles in the works for future issues and I foresee another year of progressive growth for Stereo World and the N.S.A.

About two dozen of our members sent us orders for our new book on Thomas Houseworth complaining that we had failed to insert an order form as noted in the last issue. Thank you for your orders and support of our book project. By now you should have received the notice which was mailed out on December 18. Also you should have received your renewal notice. Please let us know if you have not received either or both and we will get them out to you promptly. The renewal notice has a survey which will give us the information for your directory listing. Dave Huddle is compiling the data and requests that you return your renewal notice as soon as possible so that you will have your interests noted in the new membership directory. The book is taking longer than we originally predicted. It was first planned to have the book out in December in time for the holidays but production delays caused us to move the date to January with an official publication date of March 1. The book is to be printed on a high grade coated stock which as of mid-December had not arrived from the supplier. As soon as the paper arrives (by the time you read this it should be here) we will begin printing then it will be sent to the binder in Cincinnati. The bound books are then returned here for the dust cover and to be shrink wrapped. Realizing we were not going to be ready in December, we held the notice. Your support of the Houseworth book will insure that our future book projects can be published. Please take advantage of the pre-publication discount price.

Deadlines will have to be moved up because it is taking us longer to put the Stereo World together as it has grown in size. Starting with the March-April issue we have moved the deadline for classified ads to January 15. If you receive your January-February issue after January 15, send us your ad promptly and every effort will be made to include it in the March-April issue. Display advertisers may still use the February 1 deadline.
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL. 7, NO. 6

JANUARY - FEBRUARY 1981

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Early World's Fairs

Following the first World's Fair in 1851 in the Crystal Palace, London (Stereo World - Vol. 5, No. 2, 1978 - pg. 8-11) there were World's Fairs in New York (1853), Paris (1855), London (1862) and Paris (1867). Of these, by far the largest, as summarized in the statistics below, was the Paris Universal Exposition, 1867:

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Building Area</th>
<th>No. of Exhibitors</th>
<th>No. of Admissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1851</td>
<td>London</td>
<td>21</td>
<td>17,000</td>
<td>6.0</td>
</tr>
<tr>
<td>1853</td>
<td>Dublin</td>
<td>12</td>
<td>7,000</td>
<td>1.2</td>
</tr>
<tr>
<td>1853</td>
<td>New York</td>
<td>13</td>
<td>4,100</td>
<td>1.3</td>
</tr>
<tr>
<td>1855</td>
<td>Paris</td>
<td>25</td>
<td>23,954</td>
<td>5.2</td>
</tr>
<tr>
<td>1862</td>
<td>London</td>
<td>24</td>
<td>28,653</td>
<td>6.2</td>
</tr>
<tr>
<td>1867</td>
<td>Paris</td>
<td>37</td>
<td>50,226</td>
<td>10.2</td>
</tr>
</tbody>
</table>

The 1867 World's Fair was the first of many to be held in the Champ de Mars, formerly a large military parade ground, which is presently a park, directly across the river Seine from the Eiffel Tower.

1867 Expo

As shown in Figure 1, Plan of the Building and Park, the main building for the 1867 Expo was oval. This was designed to allow an easy and advantageous location of exhibits according to industries and arts (zones) and countries (sections). As indicated, each circumferential gallery or zone in the main building represented a group. The exterior gallery, and consequently the largest, was for machinery; this zone also possessed a higher ceiling than the others. In succession, there were zones for raw produce, clothing, furniture, materials for liberal arts, fine arts, and lastly, a gallery of the history of labor.
Prince Napoleon selected the shape of the main building structure. It was thought that with the oval layout and the arrangement of exhibits, the visitor who desired to view one group could do so by walking around and following the group successively through all the nations that produced it. Alternatively, if information regarding a single nation was desired, the visitor could limit his viewing to one section of the ellipse. Unfortunately, in practice, each nation could not supply the same proportion of exhibitions in each zone. Consequently, some sections were badly overcrowded, and others very sparsely occupied.

The main building was huge. It had a circumference of 1600 yards, nearly a mile, and occupied 37 acres out of the 119-acre Champ de Mars. An open space in the center of the oval, decorated with flowers, statues, and fountains was the site of a central pavilion often depicted in stereo views. Outside of the main building were gardens, fountains and smaller buildings erected by other nations. Not shown in Figure 1, is the Island of Billancourt, in the river Seine, which was utilized for
exhibiting agricultural implements. One of the main purposes of this article is to give the reader a perspective of the 1867 Expo. Hopefully, enough detail will be presented so that those collectors having stereographs of the Expo will be able to relate their views to the overall layout. Accordingly, the approximate location of the stereo views discussed is shown in Figure 1.

Stereo Views
Surprisingly, a considerable number of 1867 Expo stereo views may be found in the United States. When the views are classified by antique dealers they are often contained in the foreign view category. The most prevalent views are those on yellow mounts, by Leon and Levy, and depending on the view, are usually priced between one and two dollars. In the Darrah Collection Auction by the Hastings Gallery Limited, New York City, lots of Leon and Levy 1867 Expo stereos sold for $1.17, $1.20 and $2.00 per card, respectively.

Figure A, by an unidentified photographer, shows the entrance to the Expo from the Ecole Militaire side. The curved shape of the main building is apparent, as well as the outer zone being taller than the inner zones. The outer galleries of the building were built of iron, and the overall appearance was of a dull gray, unattractive building. This was by design, as its plan and architectural effects were considered subordinate to the main objective

FIGURE D

FIGURE E
mainly—"the exhibition of the objects of all the nations in such a manner as to invite and facilitate comparison of study". Figure B, on a green mount, presents the regalia of the April 1, 1867 inauguration. This view was taken in the central pavilion, "the only spot in the main building which really presented a pretty aspect".

Figure C, by Leon and Levy, depicts the beauty of the reserved garden with the Ecole Militare in the background. This card, as do many of the Leon and Levy views, contains an embossed stamp with the words "Concession Unique" (i.e., Leon and Levy had a monopoly to photograph the 1867 Expo) at the top in the center. Figure D, contains a portion of the Avenue de La Bourdonnaye, the reserved garden and the main building in the background. An excellent view of the Turkish and Egyptian parks is shown in Figure E, with the river Seine in the background. The foreground contains models of the Turkish Mosque, built by Mohammed I in 1412, and the Egyptian Temple of Edfou. A close-up of the Temple D'Edfou, with its triumphal gate, and alley of sphinxes, is presented in Figure F.

Figure G, the Imperial Pavillon, was probably the most striking building on the grounds. It was a luxurious palace in miniature, with exquisite details, and beautiful interior furnishings. The Pavillon was designed as an imperial resting place. During the Expo, Prince
Napoleon entertained kings of Denmark, Sweden, Portugal and Prussia, the Prince of Wales, the Sultan of Turkey, the Khedive of Egypt and the Czar of Russia. As shown, the supports of the broad and highly ornamented veranda of the Emperor’s Pavillion consisted of bronze lances set in pairs on each side of the steps, and inclined at an angle so as to appear like poles supporting a tent or awning. At the top of each lance was an imperial eagle in bronze and brazen shields. At the close of the exposition the Emperor’s Pavillion was sold with furniture for $70,000.

Most of the interior views are of exhibits in the main building. Figure H, is of a Krupp breech-loading howitzer weighing fifty tons without the carriage. Krupp armaments were a feature of all 19th century Expos and won a gold medal for cast steel in 1867. Reportedly, it took 15,000 crucibles to melt the steel in the cannon.

Figure I, is on a rare cream-colored Leon and Levy mount without embossed circle on the top. It shows the Turkish section in the machinery zone, with the Italian section in the background. The height of the zone with windows on both sides and the curvature of the building is clearly evident. The interior of the main building was considered no more striking than the exterior. By contrast to previous Expos, the continual curves drew criticism for being “fatiguing to the eye and lacking the beauty of a long...
Figures J and K are typical interior views. Figure J, is of Christofle’s magnificent surtout, which belonged to the City of Paris and represented its emblem - “a ship accompanied with marine attributes”. Figure K is a Leon and Levy view of a portion of the Italian Beaux Arts section.

For some time, I was perplexed regarding the significance and location of figure L, a trophy representing awards in the Liberal Arts group. My research indicates that the trophy with its books, musical instruments and terrestrial globe was part of the distribution of awards ceremony which took place July 1, 1867 at the Palais de l’Industrie on the Champs Elysees, site of the Exhibition of 1855. In all, there were ten trophies representing the ten different groups.

Photography Exhibits
The Exposition had a large variety of photographs, but the exhibits were widely separated and poorly displayed. Reportedly, if they all could have been assembled in one gallery “the interest in them would have been greatly increased and there would have been an opportunity for direct comparisons”. France had 165 photographic exhibitors, Great Britain 105, Austria 58, Germany 52, Italy 42 and the United States 17.

The most notable display from the United States was by Carlton E.
Watkins, who sent a series of 30 non-stereo views of Yosemite Valley of California, and views of the big trees. The tree photographs were framed in wood from the respective tree types. Watkins received a bronze medal for his entry.

Lawrence and Houseworth also submitted "large" photographs of Yosemite and the "mammoth" trees. In addition, they sent 21 stereoscopic views of Yosemite, 33 of big trees, 17 illustrating the art of hydraulic mining, 43 of placer mining, 158 of California scenery and 29 of Nevada. It is noteworthy and perhaps controversial that in a detailed summation of awards to all U.S. exhibitors and in descriptions of U.S. photographic exhibits, no mention is made of an award to Lawrence and Houseworth. Yet the back of some Thomas Houseworth cards display the following notation "Paris International Exhibition 1867, The Highest Prize, A Bronze Medal awarded to Thomas Houseworth & Co.". A medal depicting Napoleon III is shown. While the receipt of a bronze medal may be debatable, there is no question that gold and silver medals were higher prizes than bronze.

L.M. Rutherford exhibited a large photograph of the moon, representing its pitted surface, as seen through a powerful telescope, and a two-foot long photograph of the solar spectrum showing the dark lines with great distinctness. Although scarcely noted by the masses, Rutherford's photos received great attention from the experts, and received a silver medal, the highest award to a U.S. photographic entry.

According to the records, Sigismund Beer, 481 Broadway, New York, won a bronze medal for stereoscopic views. To date, I have been unable to determine the subject matter of Beer's winning views.

Other U.S. non-stereo photographs were submitted by Draper and Husted, Philadelphia, Alexander Gardner, Washington, Frederick Gutakunst, Philadelphia, Edward Vischer, San Francisco and C.W. Williamson, Brooklyn, N.Y. Vischer claimed he sent six photographic albums containing views of California, but they failed to reach the exhibition, having been lost or mislaid in transit.

One of the photographic features of the Expo was a historical exhibition by Niepce de St. Victor, of Paris. He displayed the specimen of the heliographic engraving by Nicephore Niepce obtained in 1824 upon a plate of tin; the first negative upon glass, which he obtained in 1848, and the first positive impression taken from it.

By 1867, the chemistry of photography was making large advances. Sodium hyposulfite, formerly an expensive chemical, rarely used in photography, received wide application, and its price dropped by as much as a factor of 6 as its production increased in scale. Photographic apparatus, paper and chemicals, as well as stereoscopic views were a growing French export at the time and were on display at the Expo.

It is well beyond the scope of this article to cover other U.S. exhibits in more than a summary fashion. In spite of the great distance and the influence of the Civil War, the U.S. managed to win 291 awards, including 5 grand prizes and 18 gold medals out of a total of 536 exhibits, (54% compared to 25% for Expo exhibitors overall). Such familiar names as Elias Howe (sewing machine), Cyrus McCormick (reaper and mowing machines), Steinway and Son (pianos), and Corliss Steam Engine Company were the proud recipients of gold medals.

Reportedly, our strongest showing was machinery and our raw material exhibits "were second to none". On the other hand, our forestry, grain, cotton and tobacco exhibits were not on a scale commensurate with their production. The most notable U.S. deficiency of all was in artful furnishings, upholstery and decorative work.

Acknowledgement
As in previous Stereo World articles, I would like to acknowledge the valued assistance of Mrs. Catherine Salzer.
Sacramento City (California)
During the Flood of 1862

by

Peter E. Palmquist

Editor's Note: Soon after we went to press with the N.S.A.'s new book Lawrence & Houseworth/Thomas Houseworth & Co., a unique view of the West, 1860-1886, the author Peter E. Palmquist, discovered this additional information about the rare Sacramento Flood series. Realizing the importance of this early disaster series, we asked him to submit this article. The Sacramento Flood is just one of the many subjects documented by Houseworth's stereographs which depict this colorful era of California's history. The N.S.A.'s book is the first in a series of monographs which will document the photographers and publishers who preserved our past history in stereographs. On behalf of all N.S.A. members, I congratulate Peter E. Palmquist for his dedication and untold hours of research which brought us this fine work. Lawrence & Houseworth sets the standards for all of our future publication projects. Also, thanks must go to the hundreds of members who have purchased the book enabling us to move ahead with this documentation series.

J Street East of Third Street, No. 1 from “Sacramento During the Flood of 1862”, by Charles Leander Weed, published by Lawrence & Houseworth. (Bancroft Library Collection).
Collectors of disaster type stereographs will find the 1862 flood views of Sacramento among the most difficult to collect, yet this 30 view series is a classic of Western stereograph production. Taken by photographer Charles Leander Weed (1824-1903), these views were subsequently published by the Robert H. Vance gallery of Sacramento. By 1863 the Sacramento Flood negatives had passed to the new stereopublishing firm of Lawrence & Houseworth, where they were among the first stereo-
The R.H. Vance gallery, largest in San Francisco, had already produced stereographs on paper as early as 1858. Their photographer, Charles Leander Weed, was a junior partner to Vance. Weed's earliest stereoscopic images were of the San Francisco area, followed in the summer of 1859 by a fine set of 40 stereographs of Yosemite. Attempts to publish these views in San Francisco had failed and the negatives passed to Edward Anthony & Co. about 1860.

By 1861 Weed had become the gallery manager of Vance’s galleries in San Francisco and Sacramento while Vance opened a new facility in Virginia City, Nevada. During the winter of 1861-62, Weed left San Francisco for Nevada arriving in Sacramento just in time to photograph the huge flood which began in December and continued through January 1862. Soon the Sacramento Bee touted his stereographs under the headline, "FLOOD! FLOOD!—Steroscopic views of the principle streets of Sacramento:

At Vance's gallery in the second story of Hiller & Andrews Building, corner of J and Third streets, may be seen and purchased stereoscopic views of the principal streets of this city as they appeared during the recent floods. The views are all taken from the most eligible

View taken from Mr. Hamberger's Residence, on N Street, between Fourth and Fifth, No. 20 from "Sacramento During the Flood of 1862", by Charles Leander Weed, published by Lawrence & Houseworth. (Bancroft Library Collection).
points, and afford very correct ideas of how we looked when the waters were upon us. A set of these views, just at the present time, would constitute a neat and appropriate present for transmission to friends in the Eastern States, and they would also be valuable for Sacramentans to keep for future reference. These views are sold at Vance's gallery at the most reasonable price.\(^\text{1}\)

By 1863 the Vance gallery had passed to Bradley & Rulofson, and Weed joined Lawrence & Houseworth taking his Sacramento Flood negatives with him. Lawrence & Houseworth issued this group for about two years. The collector of this series will find two different styles of stereograph issues. The first, probably a transitional period between the publishing of Vance with that of L&H, has the following features: (face) a Lawrence & Houseworth blindstamp; (verso) paste-on label with no business location, and handwritten series numbering. These views date from approximately mid-1863 until early 1864. The second style of stereographs is as follows: (face) no data; (verso) a printed label, “Published by Lawrence & Houseworth, 637 Clay St., San Francisco.” Many bear a revenue stamp, some dated December 21, 1864.\(^\text{1}\)

NOTES

1) The precise number of views in the series is not known, but 30 seems reasonable. See also the listing of views known to the author.

2) see, Peter E. Palmquist, “Yosemite’s First Stereo Photographer—Charles Leander Weed,” Stereo World, 6(4), September/October 1979, pp. 4-11.

3) Sacramento Bee, January 30, 1862.

4) For additional information on Lawrence & Houseworth, see: Peter E. Palmquist, Lawrence & Houseworth/Thomas Houseworth & Co., a Unique View of the West 1860-1886, National Stereoscopic Association, Columbus, Ohio 1980.

Listing of known titles

SACRAMENTO DURING THE FLOOD OF 1862

1) J Street East of Third Street
2) K Street West From Fourth Street
3) Sacramento Bee, January 30, 1862.
4) For additional information on Lawrence & Houseworth, see: Peter E. Palmquist, Lawrence & Houseworth/Thomas Houseworth & Co., a Unique View of the West 1860-1886, National Stereoscopic Association, Columbus, Ohio 1980.

8) J Street, Looking East from the Levee on the Sacramento River
9) K Street East from Fourth Street
10) Taken from top of Pavillion—6th & M Sts.
11) Fifth Street, South from L Street
12) First Street—South from I Street
13) View taken from Mr. Hamberger’s Residence, on N Street, between Fourth and Fifth
14) Third Street, Looking North near I Street, the Slough in the Distance
15) Fourth Street Between L & M Streets
16) View showing the City Front, and Depth of Water between the Buildings and the Levee on the Sacramento River
17) View taken from Mr. Hamberger’s Residence, on N Street, between Fourth and Fifth
18) Third Street, Looking North near I Street, the Slough in the Distance
19) Fourth Street Between L & M Streets
20) Corner of Third & N Streets

SACRAMENTO CITY
DURING THE GREAT FLOOD OF 1862.

No. 28.

Corner of Third and N Streets.

Published by Lawrence & Houseworth, 637 Clay St., San Francisco.

The reverse of No. 28 the second style of label affixed to the mount. Note the revenue stamp showing Lawrence & Houseworth’s cancellation indicating the view was sold in 1864. (California State Library Collection).
By Richard C. Ryder

John Charles Fremont, explorer, soldier, and presidential candidate, was the son of a French emigre schoolteacher and the mistress he never quite got around to marrying. Born in Savannah, Ga., in January of 1813, Fremont rose from such humble origins to gain entry into Charleston College, from which he was promptly expelled in 1831.

After a brief stint in the Navy, Fremont joined the U.S. Topographical Corps, helping survey Cherokee lands in Georgia when the government forcibly removed the tribe west of the Mississippi. Developing a strong taste for wilderness life, Fremont accompanied Nicollet's exploration between the Mississippi and Missouri Rivers. Back in Washington, the young lieutenant soon became a frequent guest at the home of Missouri's fiery senator and ardent expansionist, Thomas Hart Benton. When Fremont fell in love with Benton's sixteen year old daughter Jessie, the senator was adamantly opposed to the match. But after the two were secretly married in 1841, Benton accepted the inevitable and thereafter vigorously championed the career of his son-in-law.

In 1842 the government sent Fremont to explore the Wind River Range along the Oregon Trail, a successful enterprise that marked the start of the explorer's long and fruitful association with scout Kit Carson. Upon his return, Fremont, aided by Jessie's remarkable literary talents, produced a model narrative of the venture. Fremont was sent out again the following year. But when he borrowed a mountain howitzer from Col. Stephen W. Kearney in St. Louis, he raised a storm of official indignation. Alerted by a vigilant Jessie, the expedition headed upriver just ahead of an official recall order. After exploring along the Columbia River and throughout much of the Great Basin, the expedition nearly came to grief through a foolhardy - but barely successful - attempt to cross the Sierras in the dead of winter. After recuperating at Sutter's Fort in the Sacramento Valley, Fremont traveled south through Mexican-held California before returning east via Santa Fe.

War with Mexico now seemed imminent. Fremont's third exploring expedition returned to California as a rather thinly disguised paramilitary force. Conspiring with the American consul in Monterey, Fremont played a somewhat swashbuckling role in the Bear Flag revolt and the conquest of California that followed. But a tiff with Kearney over authority led to Fremont's subsequent court-martial for mutiny and insubordination. Although found guilty, Fremont was not punished - after all he was a national hero - but he resigned in disgust at the verdict. Private explorations and investment in California's Mariposa gold fields followed. He also served briefly as a U.S. senator from California. In 1856, Fremont was nominated as the first presidential candidate of the newly organized Republican Party, only to lose to Buchanan in the November election.

Upon the outbreak of the Civil War, Lincoln appointed Fremont a major general with the awesome task of holding the border state of Missouri with inadequate resources. Beset by both the forces of Confederate general Sterling Price and political factionalism, Fremont blundered by issuing a rashly premature emancipation order and was promptly sacked. Transferred to command the mountainous district of Western Virginia, Fremont was only one of several Union generals who fell afoul of Stonewall Jackson's brilliant Valley Campaign in (Cont. on page 33)
comment

"Despite my 'new' association with the organization, I'd like to put forth an idea which I hope you will find has some merit.

"Basically, I understand the Association's concern with more or less historic stereographs. No graphic medium shows historic times, pursuits and events with greater realism. However, history is ongoing: What is depicted in the old stereographs we have is only part of a continuum. What are—or more precisely—what is the association doing about preserving contemporary times, pursuits and events? I have seen nothing in the Stereo World or other Association literature to indicate anything is being done on an organized basis to preserve, in stereo, the present. It is my concern with the present left unrecorded, which brings us to my idea.

"I suggest the Holmes Library establish a contemporary stereography "wing" utilizing the work of N.S.A. members who would shoot stereographs of the current American scene. The shots would be standard Realist format in black and white using an ASA rated film no faster than 125. The stereographer would shoot, then develop or have developed the 35mm negative material which would then be contact printed (without cutting the negative strip?) on a sheet of 8 x 10 paper. On the back of the 8 x 10 the basic information about the scene or scenes would be delineated. Each 'shooter' would be provided with a release form releasing his rights in the negatives to the Association. The Association would make a determination as to what stereographs it would keep and what it would return.

"Themes which would have usefulness for preservation might include: Historic events, disasters, industrial biographies, the vehicular evolution, architecture, people and landmarks.

"These are some of the categories which come to mind as being worth keeping. I see the Association performing a function not unlike the Farm Security Administration (F.S.A.) did back in the Depression era which gives an unparalleled in-depth look at America in those times. It appears to me that stereo collectors both in and out of the Association would pay to get 3 1/2 x 7 copies—made for or by the N.S.A.—of current topics in which they have an interest. I would think members of N.S.A. scattered around the country as they are would make an excellent nose for stereographic reporting. Their reward would be their identification on each stereograph produced from their negatives (much like the antiques we now have) i.e. 'Copyright National Stereoscopic Association. Joe Member Stereographer'."

"Obviously, there are many problems involved in launching such a project. More the less, I hope the Association will give it consideration. Just as the Metropolitan Museum of Art preserves great art of the past, so the Museum of Modern Art makes a place for contemporary art to be preserved on a continuing basis.

"The idea of cataloguing by 8 x 10 cross-referenced to the rolled negatives would, I think, make for space saving yet make easy review of the material by researchers. Your series on "Then and Now"—the undressed tomato thing is what triggered the idea, by the way," Charles E. Trainor, Mobile, AL.

Editor's Reply: Thank you for your letter and suggestion. It has always been my belief that contemporary stereographers should always be conscious of the importance of their work. Though the N.S.A. has not had an organized system for documenting the current scene, the Stereo World has published a number of important contemporary stereographs (see "The Society" in this issue). The F.S.A. project of the 1930s grew out of a similar project which had begun in California to record the plight of the migrant worker in the early 1930s. It is a shame that such a project has not been ongoing. Our greatest problem in organizing such a project is personnel. We would need a project director who would be a coordinator of the subject matter plus an organizer of the final product. It has been suggested by a couple of other members that we start a column called "Assignment" which asks for certain types of views. The best of those submitted would be reproduced in Stereo World and all entries would go to the Holmes Library. Possibly such an idea could be connected to your documentation project. I invite you to be the director or to participate in the organization and implementation of the project. I would like to hear from others who would like to volunteer to help Charles put all of this into motion.

"I would like to set the record straight with reference to the announcement that has appeared in your magazine as well as others. Russell Norton, who just recently acquired the three Lincoln Stereoscopic Portraits, claims the Lincoln Portraits as "the only known vintage stereo portraits of Lincoln printed from the original negatives." I wish to address my comments to this statement and another whereby Norton claims that all other known Lincoln stereo portraits were made by copying photographs printed originally from smaller CDV negatives.

"All Stereoview negatives as well as CDV negatives were taken by a multiple lens camera. The camera took from two to six identical images on each glass plate. The photographer or the publisher took these plates and contact printed the images. From these plates, either a Carte-de-Visite image or a Stereoview could be attained on any given printing. Norton claims that the Carte negative was smaller than the Stereo negative which is totally false; they were one and the same. Granted, a stereoview is somewhat larger, but in order to mount the CDV, the image was trimmed to accommodate the standard size of approximately 2 1/2" by 3".

"Norton's contention that his are the only known vintage portraits of Lincoln are also false. I have had in my possession at least two stereoviews that were vintage and know of one prominent dealer who has six in his collection. To be fair, I have never personally seen the images purchased by Mr. Norton. After his acquisition, Mr. Norton sent "press" announcements claiming that he was the successful bidder for the collection, and inferred that he outbid Mr. George Rinhart.

"I discussed this with Mr. Rinhart and was told that he purch
ased from the same auction and collection a stereo portrait of Gideon Wells for his own study. This stereo, with the identical oval trim as Norton's Lincoln was a “bastardization”: two carte-de-Visite images placed on a stereo card. Mr. Rinhart stated that due to the aforesaid he had no desire to purchase nor own the Lincoln images. I make no claims that Norton's are the same, but the facts should be known.” D. Mark Katz, President, Americana Image Gallery.

“I thank Mark Katz for reminding the readers of my purchase of the three Lincoln stereo views at a record price of $3850.00 and I thank the editor for the opportunity to explain why they are still “the only known vintage stereo portraits of Lincoln printed from the original negatives.” Mr. Katz has failed to grasp the essential fact that nearly all of the Civil War era Anthony stereo portraits of famous people are in fact copy views. They are photos of original photos.

“My press release said these “previously known stereo portraits of Lincoln were made by recopying photographs printed from slightly smaller (carte de visite) size negatives” because this was a concise way of communicating a more complicated story. Mr. Katz has seriously misquoted me as calling them “CDV negatives.” The negatives were mostly from four tube cameras which gave negatives about 2 1/2” wide. The useful negative width is more usually about 2 1/4” because of edge unsharpness. Since the standard stereo half is 3” wide this left an abnormal 3/4” blank margin between the stereo images when working from original negatives. This problem is first discussed in “The Stereographic Portraits of Lincoln” by Frederick Lightfoot (Image #48: Vol. 6 #2, Feb. 1957).

“Mr. Lightfoot has recently written me his considered opinion expanding on his previous paper. “I did not mention in this article the fact that the negatives used for printing the Anthony celebrities’ stereos were from copy negatives, but this is self-evident as the rough edges of the cut up plate of CDVs would have shown if the original plate subjects had been used to print them. They actually do show clearly in a few, very rare early Anthony portrait stereos which were printed before the Anthony staff decided to simplify the printing through the use of an intermediate copy negative. What must have been done was to make prints from the carte-de-visite subjects (original plate), mount them on a card, and then make a copy negative of the mounted pair. Vignetting of the copy negative removed the traces of the rough edges of the cut up CDV plate. Of course, the process of using an intermediate, copy negative resulted in a loss of detail and tonal quality.”

“I do not claim that other original Lincoln stereos may not exist, but buyers should be aware of exactly what they are getting when they buy an Anthony copy view. I do not wish to deprecate the rarity or value of the Anthony Lincoln stereos since I have one for sale and two have sold for over $1000 this year.

“I wish to apologize for the incorrect assertion that George Rinhart was the underbidder on my Lincolns; we at the auction were simply deceived about this. I am relieved to hear Mr. Rinhart actually had no desire to “purchase or own” the Lincoln stereos. I wondered why they were so cheap.”

Russell Norton, New Haven, CT.

“I am most interested in this new feature for Stereo World called "Then and Now". For several years I have been including a 'Then and Now' series in projection stereo shows to various organizations. This set has proved to be very popular. The usual pairing is of old and new views of the same building. (Parking meters and heavy traffic in place of a hitching rail and one horse). I have even managed to make up one or two 'triples' — that is copies of an early and later stereo card view, followed by a modern color shot.

"Color does add impact to the 'Now', and heightens the contrast.

"Many variations are possible for variety. An old swimming costume against a bikini (both occupied, of course) is a change of pace, as are occupational, sports, and hobby pairings.

"An unusual pair shows General Baden-Powell, on horseback in South Africa in 1900, followed by a stereo of Lady Baden-Powell, leaving a modern jet aircraft in 1970. This amazing span of years for husband and wife is explained by his marrying at the late age of 56, his bride being 23.

"Some of my 'Then and Nows' have been fortuitous. I had some color views taken before 1968, a year when Port Elizabeth experienced a disastrous flood. So — from the same viewpoints as the earlier views I was able to photograph the damage and, later, the reconstruction.

"This led me to purposely produce some quite recent 'Then and Nows'. A country cross-roads, for example, swept away in a few short years and replaced by a spaghetti interchange.

"In this way, we stereo photographers can serve as valuable historians of the ever-changing scene. But we should remember that all color photography is fugitive, so should record in both color and black and white if we want our 'Nows' to serve as 'Thens' for our grandchildren.

"Best wishes for the new 'Then and Now' feature!" Neal DuBrey, Port Elizabeth, South Africa.

"Renee and I enjoyed the seminar, show, auction and meeting (at Canton). John Waldsmith and the board are to be complimented for your efforts and the results.” Lyman and Renee Moss, Miami Beach, FL.

An estimated 1,000 persons packed the auditorium of the Maplewood, N.J. high school October 15 to view a presentation in 3-D of stereo photographs made during the years 1891-1914 by a former principal of the school, James Ricalton. It was a memorable event since seldom if ever have so many people gathered in one place at one time to honor a single photographer, and to view some of his works.

The story of Ricalton's travels and accomplishments was told in the Sept.-Oct. issue of Stereo World by Susan Kempler and Doreen Rapaport, co-directors of the extensive
program of research and documentation of the Ricalton story, funded in part by the New Jersey Committee of the Humanities, the Fraentzel Foundation, Friends of the Maplewood Memorial Library, the School district of South Orange and Maplewood, and the Photographic Historical Society of New York. Special assistance for the project was provided by M.J. Albacete, Associate Director of the Canton Art Institute.

John V. Noble, director of the museum of the City of New York and a past President of the American Association of Museums, hosted the Oct. 15 ceremonies, which entailed presenting a lecture and slide viewing (in 3-D) as it might have been done at the school in Ricalton's time. Mr. Noble was assisted by actress Kathleen Chalfant, and by actor Grant Stewart, who played the role of Ricalton in narrating the lecture. Afterwards, a panel discussion was held on the topic, "Photography: 'The Real Thing' or an Illusion," with guest panelists Michael Adams, a professor of history and specialist in African and Asian History at Rutgers University; Warren Susman, a professor of history and specialist in American culture from the Civil War to the Great Depression of 1929; Hulia Van Haaften, director of the photograph collections documentation project at the New York Public Library; and Ms. Kempler and Ms. Rappaport. Prior to the lecture, sandwiches and coffee were provided at the Maplewood Library in a basement room in which an exhibition of stereo cameras, stereoscopes and stereographs (as well as other photographic equipment) was mounted by the PHSNY under the direction of Gene Collerd.

The program now goes on tour and will eventually come to the Canton Art Institute in August 1982 and be presented in conjunction with the N.S.A. Photo Show '82.

On November 6, 1980 Jack Billington was a guest of George Michael on his television show "Antiques". The show was taped for Channel 11 at the University of New Hampshire in Durham, to be telecast over most of the educational network stations for the next two years. The program is #26 in a series of "antiques" shows filmed by George Michael, and is set to appear on local channels sometime in the early spring of 1981.

The program is ½ hour in length and includes a cross-section of unique antique and classic photographica from the collection of Jack & Claire Billington. Featured were such items as daguerreotype images of the gold miner of 1849, a nude artist model, an outdoor scene and a beautiful portrait by J. Guerney. Several unusual cameras such as a 1860 Wing wetplate, a polished Anthony field camera of the late 1800's, a brace of colored vest-pocket Kodaks. Detective cameras disguised as tool boxes and pocket watches were also shown.

Jack & Claire are avid collectors of all types of Photographica and are Charter members of PHSNE and PHSA. Jack is also a member of the National Stereoscopic Association.

"While going through some borrowed back issues, I saw in an early issue a photo of a nickle plated viewer. On the hood were two clips, of unknown function. If the owner hasn't found out, this picture will show him that they hold a photograph for use with a Graphoscope lens, which he lacks. The slight distortion of the lens causes an interesting three dimensional effect due to the fact that each eye gets a slightly different view of the lens. This tends to make the noses on portraits stand out!"

"Another device I possess does a similar job. It is called an 'Opti-vue' and was purchased by my grandfather in the 1940's. It uses two lenses, one in front of the other, and gives a strong pseudo stereo effect to 35mm transparencies. Depending on the slide, the effect can be very convincing. Can anyone give me some help with the history of this device.?

Eric Stott, Norwich, N.Y.
CHRISTIE'S EAST PHOTOGRAPHY SALE RESULTS

The highest price paid for a single lot in the November week of photographic auctions was $75,000 paid at Christie's East, 219 East 67 Street, New York City, for a pair of atlas folio albums containing 63 albumen prints by Carleton E. Watkins. The photographs, views of Thurlow Lodge, Menlo Park, California, were taken circa 1874 and were evidently Watkins' last commission before the financial panic of 1874 and his resulting bankruptcy. The albums were sold by order of the California Society of Pioneers for the benefit of their Library Endowment Fund. They had been presented to the Society about 1900 by Milton Slocumb Latham's daughter. Latham, an eminent Californian, had built Thurlow Lodge and commissioned Watkins. The albums are the only known examples of a specified architectural commission by Watkins in the mammoth plate format and offer dramatic documentation of his approach to and execution of a commission. They must surely be the most thorough record of any one example of 19th Century American domestic architecture.

Other high prices paid at Christie's East include $12,000 for a half plate daguerreotype by Seth Eastman and Horatio P. King of Seth Eastman at Dighton Rock, 1853 which was purchased by a private New York collector and $9,000 for a 1930 solarized female portrait by Man Ray which went to a California buyer. Another Man Ray, "Kiki and the African Mask," fetched $4,200. Fifteen selected photographs by Walker Evans sold for $7,000 while fifteen photographs by Brett Weston from 1934 to 1961 went for $5,500 to a private collector from Pennsylvania. "Happy Days," a 1902 platinum print by Gertrude Kasebier and one of four known copies was purchased for $5,500 by a Pennsylvania dealer who also acquired John Thomson's "Street Life in London," published in London 1877-1878, for $5,000. Roger Fenton's late 1850's albumen print of a Nubian model made $5,700, the 1930 "Still Life—Avocados" by Edward Steichen was knocked down at $5,400 to a telephone bidder and a 1930 carbro print of a nude by Paul Outerbridge, Jr. was bought by a Swiss buyer for $4,200. A great deal of interest was demonstrated for an album of erotic studies which realized $3,800, double the pre-sale estimate.

For further information about consignments, please contact Dale Stulz at 212/570-4730.

For further information on and/or photographs of the November sale in particular and photography sales at Christie's East in general, please contact Marjolaine Williams at 212/570-4153, 219 East 67th Street, New York, NY 10021.

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NOTICE

N.S.A. member Marvin Kreisman, noted photo-historian and collector, passed away in October. In settling his estate, the appraisers discovered the following items missing: one half-plate American Daguerreotype camera, one quarter plate rosewood veneer Daguerreotype camera, two whole plate Daguerreotypes, one half plate outdoor Daguerreotype, and several related items.

These pieces were the focal point of the Kreisman's collection, at one time being housed in the American Photography Museum, which Kreisman and his wife founded. His wife believes that the pieces were placed in secure storage or left in the care of an individual. Since they were jointly owned, the estate attorney will begin court proceedings to recover missing assets, if no information is forthcoming.

Anyone with information concerning these items should write to The Kreisman Estate, P.O. Box 1774, Columbia, Mo. 65205.
EARLY STEREO CATALOGUES

For the first time since 1975, N.S.A. is offering Wood, and Gibson. This is not a complete listing of the photocopy reprints of early stereo catalogues. Some are re-
run from 1975; however, new catalogues will be added in each future issue of Stereo World. If you have catalogues to share with the membership, please contact Jack Wilburn. We hope to make this a major fund-raising pro-
ject for N.S.A. Also, we would like to hear what types of catalogues you would like. All prices include postage and handling.

Make checks payable to National Stereoscopic Association and mail to Jack Wilburn, 3607 Brownsboro Road, #16, Louisville, Kentucky 40207. Please allow 4 to 6 weeks for delivery.

(Small catalogues have several pages on an 8½" x 11" format — all lists will give original number of pages.)

MUYBRIDGE, 1873 — A 52-page catalogue of this im-
portant western photographer. The list covers Yosemite, Mammoth Trees, Gyser Springs, The Modoc War, San Francisco and other scenery of the Far West. $4.50

ALEXANDER GARDNER, WASHINGTON, D.C., SEPT. 1863 — A 28-page catalogue which is a must for those interested in the Civil War period. The value of this catalogue lies in the fact that each and every negative is credited to the photographer who took the picture. It in-
cludes names such as Barnard, O'Sullivan, Gardner,
Wood, and Gibson. This is not a complete listing of the
"Photographic Incidents of the War" but the numbers do run into the high 600s. $4.00

C. W. WOODWARD, ROCHESTER, N.Y., JUNE 1876 — An interesting 40-page catalogue by a major pub-
lisher of the period. It lists views of Rochester, New York State, New York City, New England, a large listing of Pennsylvania, including the Oil Regions, Western sub-
jects and some foreign. The catalogue also includes a very useful reference item: a listing of the total number of views issued in 48 different categories prior to June 1876, along with prices per dozen of the different categories. $4.50

BRADY & CO., JUNE 1864 — A most important
6-page catalogue of "Lt. Grant's Late Campaign " in the Civil War, published under Brady's own label. Numbers 8891 - 11,042, not all inclusive. $2.50

KILBURN BROTHERS: UNDATED — A very early
8-page catalogue of Kilburn's views. Numbers 1-282, not all inclusive. $2.50

LANGENHEIM BROTHERS, PHILADELPHIA, 1861 — A 36-page catalogue of the pioneer American firm of stereo producers. $3.50

LONDON STEREOSCOPIC COMPANY, 1860 — A
53-page catalogue issued by the firm's New York office. $4.00

A joint NSA/Reel 3D regional meeting was held at Pasadena, Nov. 14 at the Saga Motel in conjunction with the Western Photographic Collectors Assoc. show. 33 people, in-
cluding several spouses, signed the attendance roster. Stereo slide shows were presented in the after-
noon and evening by several of the members. Copies of old-time stereo-
graphs, slides by stereo experts of the 1950's as well as modern slides were shown. A good exchange of stereo information as well as stereographs and VM reels also took place.

"We are trying to build a collection of the following: (For the Pimariz Alth Historical Society of Nogales, Arizona.)
1. Views of Nogales, Arizona
2. Views of Nogales, Sonora, Mexico
4. Arizona, New Mexico, California, Judiaica.
"If you know any of the collectors or dealers that share our in-
terests, please let us know." Fred Rochlin, President, A.S.H.S., 10790 Wilshire Blvd. #305, Los Angeles, CA. 90024.

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By Norman B. Patterson

Society members seem to be wherever the action is these days, recording the characteristic events and people of the times in glorious stereo. In the last issue of Stereo World it was good to see the view of the presidential candidates taken by Society member Dave Huddle and APEC (exchange club) members Larry Wolfe. Dave's view of Ronald Reagan was particularly well done. He clicked the camera at just the right time. Larry Wolfe has been especially diligent in catching the candidates (even the minor ones) when they visited New England. Those of us who received a set through the exchange group of his "Great American Cream Machine" (one candidate rises to the top) can enjoy these rare views. Many others can eventually be seen in the Society folios.

Illustrated is a view of Johnny Rutherford's winning car receiving a post-race inspection after winning all the marbles at the 1980 Indy 500 (once the Memorial Day race but now apparently the nearest Sunday to same). Society member Jack Cavender was there and was fortunate enough to be admitted to Gasoline Alley after the race where this view was taken. This and others taken that day have been circulated in the Prints Folio of the Society in their full color versions. Not long ago on TV I saw this car or one just like it completely destroyed when it became airborne and landed upside down, trapping Rutherford as the car burned. I was sure he had it but he came out with minor injuries and a crushed helmet.

Jack Cavender lives in Atlanta, Georgia, and is president of Cavender/Kordys Associates, Inc., Architects. The architectural practice is general in nature and Jack's major responsibility in the firm is design. He has widespread additional interests which often mix business with pleasure. For example, his interest in miniatures and in architecture led to Doll Domiciles, his own business which is a nationally known producer of dollhouse construction plans. Jack describes his introduction to stereoscopy in a manner which seems familiar to many of us who can relate a similar story, different in detail but following the pattern, none the less. Jack says, "Most of my life I have had a passive interest in stereoscopes, since I used to enjoy (and be fascinated by) my Grandmother's old Keystone viewer. It has long since disappeared. My interest lay dormant most of my life, until I found and bought my first viewer in a little antique shop in Hamilton, Ontario, while returning from the World's Fair in Montreal. Over the years I have added about twenty viewers in various conditions. I have experimented with making viewers..."
and views. For years I thought I was alone in my interest, until I discovered the National Stereoscopic Association, and through NSA, almost by accident, I found myself a member of The Stereoscopic Society. I am grateful to the Society for allowing me to join and participate in the folio circuit. I already feel that I "belong" and know my friends on the circuit, even though we have never met. I have a lot to learn, but I believe the Society is a great forum for the beginner as well as the advanced professional photographer."

British Bulletin. I have been corresponding with Mr. Derek Merfield, outgoing president of The Stereoscopic Society in England. He and John Adams are currently putting out the Bulletin until other arrangements can be made following the retirement of the long time editor, Bill Dalgoutte.

Inflation in Britain and increasingly adverse exchange rates have raised havoc with those wishing to subscribe to their publications. Several methods of receiving the British Bulletin were outlined by Mr. Merfield and will be presented to interested Society members for their consideration.

Mr. Merfield also reports, "We are awaiting here with some trepidation the effect on stereo of the introduction of the Nimlo camera to Europe — we suspect it will have the same effect on stereo transparency work as the introduction of the Realist had on large format stereo slides and prints." Whether this will have an eventual effect on the Society here is also unclear, but assuming the camera were successful it would seem any increase in interest in stereo photography would be reflected in increased Society membership. However, as noted by Linda Carter in the Nov.-Dec. "Newviews" column, commercial printing has, by and large not been compatible with quality results for our stereo viewmakers. Dust, uneven printing, overenlarging, fuzzy focusing, and so forth, ad nauseum, are the rule and not the exception. So, it remains to be shown that anything better than snapshot quality will be available so long as commercial processing is required. Commercial mounting of stereo transparencies is usually not adequate for properly displaying quality slide. I must admit that the information which has come to me on this new process has been limited and I can't speak for its accuracy.

T.M. Visual Industries, Inc. Former Society member Harvey B. Schneider, president of T.M. Visual Industries Inc. (you have seen their offering in reproductions of vintage views and viewers in Stereo World inserts) reports that they have published a book in cooperation with the National Institutes of Health on macro molecules in stereo. This involves the use of two 35mm slides which were generated with a computer. They developed a simple polarized lens system to be used with two projectors and the use of polarized glasses. The views are very impressive. Instructor and student kits are available as well as the individual components (such as the polarized filters to fit your paired projectors and the screens and viewing glasses). They should be adaptable to Society purposes such as 2x2 paired format stereo which some of our members employ. Those interested should write to 25 West 45th St., N.Y., N.Y., 10036.

Ray Bohman was a committee member for the Amana V.I.P. Golf Tournament at Finkbine Golf Course, Iowa City, Iowa. This highly regarded Pro-Am event was attended by over 40 pros and two dozen celebrities. Ray's camera was kept busy getting shots like the one shown where Joe Garagiola is pleasing autograph seekers after the 18th hole. The well known TV personality and former catcher for the Pittsburgh Pirates and St. Louis Cardinals was neatly caught in this informal manner. Fellow Society members are looking forward to seeing others in this series captured by Ray Bohman that day.

Persons interested in The Stereoscopic Society should contact the Corresponding Secretary, William Shepard, 9408 Clinton Ave. S., Bloomington, MN 55420.
new views...

By Susan Pinsky
and
David Starkman

This issue introduces two new co-editors of the "Newviews" section: Susan Pinsky and David Starkman. Susan is the former editor, and David the former technical editor of Reel 3-D News. In spite of consistent pigeon-holing and rumors to the contrary, Reel 3-D News was not a strictly View-Master magazine, and Susan and David's interests are not solely devoted to View-Master. In David's own words, "Susan and I were introduced to 3-D by View-Master; and began with the View-Master Personal Stereo Camera. For several years, though, we have shot almost exclusively with Realist and European format cameras, although we will always have a fondness for reels. In spite of this, our initial emphasis on View-Master seems to have given many people the wrong impression: if it has to do with 3-D we're interested, and there is no limit to that interest!"

David and Susan request that Stereo World readers with current 3-D news of interest send the information, clippings, pictures, etc. directly to them. Their address is P.O. Box 35, Duarte, CA 91010 U.S.A.

NIMSLO NEWS
AT THE PHOTOKINA

The 1980 Cologne photographic fair included the introduction to the world's photographers the long-awaited Nimslo 3D Camera. Elsewhere in this issue is a page highlighting some of the press package hand-outs at the fair. We are also privileged to have some remarks which were prepared for the ISU Bulletin, "Stereoscopy" by ISU Information Secretary Abram Klooswijk who was one of the few amateur stereophotographers to attend the Nimslo press conference held on Sept. 11. He asked the question we all have been asking, "What is after all the three dimensional quality of the Nimslo prints; in other words: what is their photographic stereo acuity?... The Nimslo pictures cannot compare with twin-view stereo pictures, even not with antique black-and-white stereo views. The price for autostereoscopy is high: the Nimslo 3-D prints are really only 2.6 dimensional... In Nimslo prints the size of, for example, a person standing at 10 feet from the camera is 20 times reduced, giving a puppet theater effect. However, in this puppet theater the third dimension is much more squeezed, resulting in marked cardboarding. In Cologne I saw a Nimslo picture of a football player in a stadium. the gallery was a flat decor hanging a few centimeters behind him. In several prints objects were seen coming out of the "window" formed by the edges of the print. They were mostly cut-off by the window, but never came more than one centimeter through it. The total depth of the 80 x 105 mm prints is apparently not more than five centimeters." For a more complete description of the stereo effect produced by the Nimslo camera we refer you to the November, 1980 Popular Photography and the January, 1981 issue of Modern Photography. For Klooswijk's complete three page report on the Nimslo press conference, send a long SASE to P.O. Box 14801, Columbus, Ohio 43214 before May, 1981. Klooswijk's parting words: "The most interesting plan of Nimslo for us amateurs of twin view stereoscopy seems however the world-wide propaganda for 3-D photography they will make."

POLAROID PRODUCING NEW 3-D GLASSES!

After several years of not producing their own 3-D glasses, Polaroid has just introduced two new 3-D models. One is an updated version of the classic cardboard models, intended for the low-cost 3-D movie market. The second model is a high quality "permanent" type with metal and plastic frames like good quality sunglasses. The lenses are extra large, and of heavy plastic material. Polaroid sells in quantity only, but we understand that individual glasses may be obtained from Heyderhoff Stereo Photo Supplies, 2404 Noyes, Evanston, IL 60201. (312) 328-9547.

Stereo Photo Exhibition, Contests, and Clubs

Photography at Open Space, a gallery in Victoria, B.C., Canada, is organizing a large exhibition of three dimensional photography in all its forms. The exhibition will take place in the fall of 1981 and all photographers working in three dimensional photography are urged to write the gallery for further information. The exhibition will include prints, slides, and holography. Contact Tom Gore, Curator of Photographs, Open Space Gallery, P.O. Box 5207, Station "B", Victoria, B.C, V8R 6N4.

This is to remind you about the First Potomac International Exhibition of Stereo Photography which was announced on page 20 of the November-December Stereo World; the closing date for entries is April 2, 1981, so if you haven't received your entry forms yet, write to Ernst Steinbrecher, 9122 Friares Rd., Bethesda, MD 20034.

The Potomac Society of Stereo Photographers (PSSP) invites interested stereo photographers and enthusiasts to join their group. A wide range of activities includes monthly meetings, a monthly bulletin, and stereo contests such as the one mentioned above. For further information contact the PSSP secretary, Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202.

HOW TO MAKE YOUR OWN STEREOSCOPIC PRINTS

This is the title of a feature article in the December 1980 issue of Petersen's Photographic, written by John A. Rupkalvis. Rather than conventional stereo views, the author gives a step-by-step explanation of how to make anaglyphs photographically, and I was quite interested to learn about his technique, as I have devoted a lot of head-scratching to this subject myself. All you need is a color printing set-up and a lot more knowledge.
It's an honor and a pleasure to join the *Stereo World* staff to write about my favorite subject, three-dimensional movie making. I know there are many of you who share that passion, and I'm counting on you to help make this column serve the needs of all of us.

The scope of this feature will be past, present, and future 3-D movie making. My title “Thrills That Almost Touch You!” is taken from the advertising for the 1953 thriller, “It Came From Outer Space”, one of my first stereoscopic experiences. Commercial 3-D filmmaking has a fascinating, although brief, history which can serve as a case study as we design 3-D systems for today and tomorrow.

Please write and share with us your 3-D movie interests. I especially want to hear from anyone now making his or her own stereo movies in any format, 8mm, 16mm, single strip, double strip, etc.

**INEXPENSIVE “DO-IT-YOURSELF” 3-D MOVIE SYSTEM**

Many potential 3-D filmmakers are probably frightened off by the expected expense, limited availability of equipment, and complicated techniques involved. It doesn't have to be so, at least according to Michael Riley in the February 1977 issue of *Petersen's Photographic Magazine*.

In the 6-page article, Mr. Riley instructs the reader how to construct a simple, single camera and projector system, which doesn't require elaborate lenses or prisms. Any 8mm or 16mm camera is mounted on a clipboard, at the other end of which are two mirrors which can be adjusted for convergence. The camera takes the images reflected in the mirrors, shooting at a right angle to the subject being photographed. The same mirror device is used in projecting the film. Two large polarized filters are positioned in front of the mirrors and the projected image is then reflected off the mirrors to a silver screen.

The total cost to construct this system, excluding the camera and projector, should be less than $25. For anyone wanting to experiment with 3-D movie making before getting into more sophisticated approaches, I'd recommend locating this back issue of *Petersen's Photographic* for Michael Riley's detailed instructions.

**3-D MOVIE NOSTALGIA**

What Hollywood actor appeared in the most 3-D movies in the 1950's?

In the advertising for “The Mad Magician”, Vincent Price was referred to as “Mr. 3-D”. That turns out to be an appropriate title as he also appeared in three other stereo films: “House of Wax”, “Dangerous Mission”, and “Son of Sinbad”, although the latter had few, if any, 3-D showings.

Richard Carlson, Joanne Dru, and Patricia Medina all starred in three stereoscopic films, and about twenty other actors and actresses had appearances in two 3-D films in 1953-54.

**NEW 3-D FEATURES COMING?**

Well, maybe. The November 1980 issue of *Fangoria* magazine reports unconfirmed rumors of several 3-D films in production, including a sequel to the very successful 1978 chiller, “Halloween”. Of stereophotography and stereo print-making than is found in this article. To start out, Rupkalvis inserts a GAF gaffe by stating that the Viewmaster Stereomatic 500 projector is still available commercially. Sorry to say this fine machine is hard to find even at photo shows. Then, after telling his readers that any camera can be used to take stereoscopic pictures, he blithely announces that “if you work in 35mm, Brumberger and Karl Heitz (Gitzo) currently offer stereo viewers, and many used viewers are available,” never once reminding us that the named viewers require that the 35mm film must be mounted in stereo slide mounts! By not keeping straight the various formats, by not discussing the most readily available stereo cameras (35mm Realist format), and by not explaining the essentials of good stereo work, he only serves to confuse the reader.

The method is well described, and is essentially making a test print of one of the negs (or slides), and using this as a reference, reprinting with the appropriate filters. The same filters are used to decode the anaglyph. The article is accompanied with a full-page anaglyph, as well as others which demonstrate the technique. An experienced print-maker will be able to pick up this method easily; but the novice who doesn't understand about the finer points of the stereo window, convergence, etc. (or even how to tell the left view from the right view) may be disappointed in the results. I am glad to see more about stereophoto techniques in the general photographic press, but we could hope for more accuracy and explanation for the photographer new to stereophotography. (Comment from Linda S. Carter.)
NIMSLO 3D

THE SYSTEM

The Nimslo System is, essentially, a radical new approach to three-dimensional imaging. It is based on new techniques and new research, much of which challenged traditional assumptions about the nature of three-dimensional viewing.

Nims and Lo focused their objective to concentrate on two basic elements: first, to produce three-dimensional photographic prints which are viewed by an unaided eye; and second, to produce these prints on a practical, economical basis.

One of the key elements of the Nimslo System is the unique micro lens print material on which the negatives are printed. Special equipment was developed and a completely integrated photo finishing system designed which will be used by photofinishers to produce the final Nimslo prints.

Actual photography will be accomplished using the unique four-lens Nimslo point and shoot camera to record a group of four images of every object in the scene. Each of the images in the group representing a view of the object being seen from a different viewpoint. The images are then precisely integrated and recorded on a unique Nimslo micro lens print material. The function of the micro lens on the material is to separate and focus the integrated images to reconstruct the depth information of a real scene.

The system is designed to use standard 35mm color negative film. Each roll of 36 exposures will produce 18 3-D prints. The exposed film is developed normally, but special Nimslo equipment is used to make the final prints. The quality of the total system is evident in the sharpness, clarity and three-dimensionality of these prints. Even when viewed from an angle, there is no loss of three-dimensional feeling, unlike the mass-produced postcards of the past which appeared furred and out of focus.

At its debut at Photokina, the Nimslo System is presented as a consumer product — a compact, moderately priced camera designed for the average amateur with processing available from major photofinishers. However, the applications of Nimslo three-dimenional imaging in professional and commercial photography, as well as in such applied fields as medicine and scientific and graphic arts, are so compelling that special equipment for these areas is in development. Within a relatively short time, Dr. Nims and Allen Lo envision their system providing a full range of three-dimensional application in illustrative work.

The possible applications ahead for the Nimslo System are limited only by the creative imaginations of the Nimslo group.

NIMSLO 3D INTEGRATED SYSTEM

A Look into the Future of Photography.

TECHNICAL SHEET — NIMSLO 3D CAMERA

KEY FEATURES

- FAST 5.6 QUADRA LENS DESIGN TO CAPTURE THE 3-D IMAGE
- FULLY AUTOMATIC EXPOSURE SYSTEM USING A CDS CELL AND IC CHIP TO CONTROL THE PROGRAMMED SHUTTER
- ACCEPTS BOTH ASA 100 AND 400 35mm COLOR NEGATIVE FILMS
- COMPACT AND LIGHTWEIGHT
- ALL BLACK ATTRACTIVE AND PRACTICAL APPEARANCE

SPECIFICATIONS

- LENSES: FOUR 30mm F5.6, AIR SPACED TRIPLET ALL GLASS-COATED LENSES
- FOCUS CONTROL: FIXED
- DEPTH OF FIELD: 2 METERS TO INFINITY AT F5.6
- EXPOSURE CONTROL: PROGRAMMED, VIA CONTINUOUSLY VARIABLE COMBINED SHUTTER WITH SPEEDS OF 1/30 SECOND TO 1/500 SECOND AND APERTURE STOPS OF F5.6 TO F22
- EXPOSURE RANGE: EV11 TO EV17 AT ASA 100
- FILM SPEEDS: ASA100 (DIN 21) AND ASA 400 (DIN 27)
- LOW LIGHT WARNING: VIA RED LED IN VIEWFINDER TRIGGERED AT EV11 OR LOWER

FILM ADVANCE

Type: Manual single stroke, double-exposure and missed-exposure prevention features, as well as shutter release button lock.

Counter: Automatic resetting, upwards counting, with end-of-reel exposures (6, 12, 18) in contrasting color.

FILM Rewind

Type: Manual, via pop-up rewind crank, with locking rewind release button.

MISCELLANEOUS

Accessory Shoe: Designed for dedicated electronic computer flash utilizing green LED in viewfinder as flash-ready light, will also accommodate any conventional non-dedicated "hot-shoe" electronic flash.

Battery Complement: 2 PX675 button batteries via battery compartment in camera baseplate; battery test feature utilizing LED's in viewfinder housing.

Tripod Socket: Standard 1/4" x 20 tripod socket located in camera baseplate.

Cable Release Socket: Standard tapered cable release socket located in shutter release button.

Construction: Aluminum die-cast body (leatherette-covered), with injection-molded plastic top, bottom and front covers.

Dimensions: 135.8 mm W x 72.5 mm H x 42.5 mm D.

Weight: Approximately 300 grams.
Just as we were going to press we were contacted by Stephen Karolyi of Pittsburgh, Pa. Mr. Karolyi recently obtained a large collection of stereo negatives which he offered to sell through a classified ad in the last issue. He was very disappointed in the low offers he received for the negatives and has decided to donate the collection to the Holmes Library for which he can take as a tax deductible donation.

The collection consists of 1,100 sheet film stereo negatives made by an accomplished amateur photographer Margaret Bauer of Avalon, Pa. Though it is known that she was a photographer as early as 1900, these negatives date from 1913 through 1936. She took a variety of subjects including children, parades, travels, outdoor activities, cars, people and various leisure time activities. Also included are a number of negatives of soldiers leaving Pittsburgh on their way to fight in World War I. We are very pleased to add these negatives to our growing collections in the Holmes Library. More will be reported on the collection once we have been able to study it further and to research the life of Margaret Bauer.

I received a nice letter recently from N.S.A. member Joseph M. Lee, III of Decatur, Ga. He was writing in response to my request for help on our southern photographers project. I am pleased to report that he was able to provide us with several bits of important information about the photographers who made stereos of his area around Augusta. What disturbed me about his letter was the following comment which I fear may be made by many members. Joseph writes “I read about the project in Stereo World but figured the real collectors would provide you with the same information I had.” He was encouraged to respond after meeting with N.S.A. member Mike Griffith who it was my pleasure to visit with for two days this summer. I am not sure what makes a real collector but I can say that in my opinion all of us share one thing, the love for the preservation of our stereoscopic heritage. There is no attempt upon our part to exclude any person within our membership and we encourage all to participate as actively as possible. I am sure I could visit any collector in the N.S.A. and find within his collection at least some small bit of information which will help us complete this survey. But this is not possible. Therefore I urge any member to please respond to our various requests for information whether it be here in this column, the “Unknowns” or questions asked in the “Comments” section. I have set a cut-off date of March 1 for my Southern Photographers Survey. If you would like to know what I have found so far, please send a stamped, self-addressed legal size envelope and I will send you a listing of the photographers known to us which gives details of their lives and works. You will be surprised how much information is still needed.

I also received another letter from a member who has made several gifts to the Holmes Library this year and was distressed that the books he had donated had not been listed in the Stereo World. I am sorry that these were not listed but promise that they will appear in a future issue. Those lists of “acquisitions” which appear at the end of this column are only a small portion of the many items received weekly. I am never sure how long this column is going to be and therefore put these lists at the end as a filler to complete the page. We thank the many members who have donated items and cash. The next issue I promise to devote most of this column to listing just some of the important books, catalogues and stereographs which have been donated in 1980. Eventually later this year we will issue a report on the Holmes Library which will list an inventory of our holdings plus give additional information about our activities and plans for the future. My apology is extended to any member who has not had his donation acknowledged here and I promise to make a more complete accounting in 1981.

Your financial gifts are actively sought at all times to support the Holmes Library. Persons giving $20.00 or more to the Library Fund will receive as a gift from the N.S.A. a numbered, limited edition color print of Norman Rockwell’s Saturday Evening Post cover “The Sphinx”. Make checks payable to N.S.A and send to N.S.A Holmes Library, P.O. Box 14801, Columbus, OH 43214. Your gift is tax deductible.
By John Waldsmith

We have received another response on our "Indian" view which appeared on page 23 of the Sept.-Oct. issue. As you might recall I incorrectly thought this was a man from Siam. It was pointed out in the last issue that this was actually an American Indian. Now Richard Rudisill, Curator of Photographic History at the Museum of New Mexico has sent the following note: "The young man with the gunstock war club is definitely not from Siam or Southeast Asia. He is an American Indian, variously published as Wauhesa or Wanhesa. The pirate copy reproduced is severely cropped from either of two possible sources. The secondary source is Keystone #KU77560 "Wanhesa, A Sioux Boy". Since the name has transmuted here from an original spelling of Wauhesa, I suspect the pirate reference to Siam is the result of equal transmutation by bad handwriting of the word Sioux.

"The original source of the image is card #3207 by the notable St. Paul, Minnesota photographer T.W. Ingersoll, who issued a series of pictures of Indians from various tribes all photographed in the same setting and copyrighted 1899. This date and the full background visible in the uncropped version of this picture and in several of the others and clearly an artificial situation of a "set-up" Indian village—suggest the entire series may have been made at the great Pan-Indian Congress in Omaha also notably photographed by or for Frank Rinehart.

"According to several experts I have consulted here, the boy in the picture is most likely a Winnebago, Chippewa, or, possibly, Santee Sioux of Minnesota. He is definitely not western Sioux or Blackfoot as other published versions of the picture have indicated. Sorry to block a rare chance for information from Asia, but that's the way history sometimes is." Thanks Richard.

We have also received an identification for our view of the observatory featured in the last issue. Wallace R. Beardsley of Pittsburgh, Pa. writes: "I am perhaps one of a very few if not the only astronomer who can immediately recognize the unknown observatory by L.E. Walker of Warsaw, N.Y. It is the Litchfield Observatory in Clinton, N.Y., part of Hamilton College. It was built about 1854 by a group of non-astronomer stockholders. The Litchfield and the Allegheny observatories were 2 of only 4 such stockholder observatories in the U.S. I just completed a research article and book concerning them. My biggest regret is that I have no stereo of any of them to serve as illustrations. I can only presume there is nothing at this site today. When built, this observatory had a 13½ inch refractor telescope—the 2nd largest in the world." Thanks Wallace.

This issue we feature views from an apparent expedition. The views were submitted by Craig Peterson of Staunton, Va. The views show a group of men with rifles, fishing gear and other equipment on some type of outing or expedition. The view of the large canal-type boat shows a large group on deck. There is a sign above the "wheelhouse" which reads "Vinegar Bitters". The other view shows a small steam vessel with one smokestack. It has the name "Mary" boldly displayed on the wheelhouse. The third view shows some of the group standing on a beach, a couple hold rifles, the man at far left holds a fish. Of the six views submitted in this series, only one has some printing which can be faintly read from the reverse of the mount. Only some of the words are legible. At the top in larger letters is what appears to be "VIEWSEUKA LAKE". In smaller letters can be read the name "Stephen Moore". Also there is a place for a negative number marked "NO.". The only other word which can be read is apparently "Steuben". This set is a real mystery. They are all on yellow, round cornered mounts. Can any of our members identify this unknown group of views?
Anthony Winston of Morgantown, W.V. has sent us this view of "Old Abe", the War Eagle of Wisconsin.

"Old Abe" was one of the chief attractions in Agricultural Hall, during the Centennial. The popular sight at the great exhibition was not a stuffed bird but a live eagle who posed proudly as visitors passed in review. "Old Abe" was the hero of no less than thirty-six battles and skirmishes, during the Civil War. There was always a crowd around him, as he sat perched on a national escutcheon, supported horizontally on a pole, the services of this celebrated Eagle having gained him a national reputation. Among all the incidents of the war, there are few more remarkable than that an Eagle, the emblem of our country, should follow a regiment through all of the vicissitudes of a three years’ service in the field.

The bird was caught when only about two months old, by an Indian called A-ge-mah-we-ge-zhig, or Chief Sky, a son of Ah-mouse, chief of a tribe of Chippewa Indians, who took it from a nest in a pine tree, near the mouth of the Flambeau. This Indian sold it to a Mr. Daniel McCann for a bushel of corn, and presented by a Mr. Jeffers to a company organizing for the Eighth Wisconsin Infantry. The Eagle was duly sworn into the United States service by putting around his neck red, white and blue ribbons, and on his breast a rosette of the same colors. Borne upon a shield, at the head of the company, called the "Chippewa Eagles", he accompanied them to the front, and was named "Old Abe", in honor of Abraham Lincoln. With them he shared all the dangers and privations of a three years’ campaign, and returned home with the remnant of his regiment a battle-scarred veteran, having been wounded on two occasions, once at the battle of Corinth, and again at the assault on Vicksburg.

The Wisconsin Legislature of 1876, by a joint resolution of Assembly and Senate, authorized Governor H. Ludington to have "Old Abe" borne to the Centennial Exhibition at Philadelphia, by some veteran soldier of his old regiment, there to show to the assembled thousands from all parts of the world how happily chosen was our national emblem.

The above description of "Old Abe" was obtained from J.S. Ingram’s book The Centennial Exposition, published in 1876. Ingram relied on information found in a biography written earlier by J.O. Barrett, and published by Atwood & Culver, Madison, Wisconsin.

Do you have a view or two that you find very fascinating, or the story behind the photo is very interesting, but not enough to fill up a major article? Consider submitting the view to MEMBER’S CHOICE, c/o N.S.A., P.O. Box 14801, Columbus, OH 43214.
REVIEW

The World As It Was—
A Photographic Portrait, 1865-1921.


In March, 1977, the Keystone-Mast Collection of 350,000 glass negatives and prints were removed from their vault in Meadville, Pa. and donated to the California Museum of Photography at the University of California, Riverside. It is the largest collection of stereo negatives and represents the collective works of the major commercial stereograph photographers of the last century including B.W. Kilburn, Bert and Elmer Underwood, H.C. White, C.H. Graves, George Lewis, James Ricalton and Phil Brigandi. All of these negatives had been gathered together by the Keystone View Company from about 1908 into the 1920s and were stored at the Keystone factory. Many were republished by Keystone View Co. but many more remained as they had been received, stored in crumbling brown envelopes or in wooden trays.

The World As It Was is our first glimpse into this unusual collection of stereo negatives. The book is a real treat for the stereograph collector. Many familiar views are reproduced with most identified as to the original photographer and publisher. It was hoped upon hearing that this book was in preparation that the editor would have included more information on the individuals who had made the stereographs. Though an attractive picture book, it gives no new insight for the serious collector. Also none of the stereographs are reproduced in standard format for easy free-viewing in stereo. Of course the book is geared to a general mass market and the editors chose to generally disregard the stereo aspects of the negatives. There are a few enlarged reproductions of full contact prints made from the glass negatives. Though larger than standard size, they can be free-viewed with some difficulty. It is interesting to see these in their uncropped state also. The only other objection to this book is the practice of splitting the images in the gutter of the book. This is a common practice in book publishing but to serious collectors of these images seems an act of savage brutality to see them “split” in this way. I would rather see them reproduced smaller showing the entire image uncut or to see the book made larger. This may be a personal gripe not shared by the average reader who readily accepts this method of printing picture books.

We hope that The World As It Was is the first of many books which make use of the Keystone-Mast collection. Possibly a publisher can be persuaded to print a series on the various photographers and publishers featured in this book. Also it is hoped that students are being encouraged to use this remarkable collection and that their research studies can be published.

This book with its many fine illustrations is recommended to our members and will make an attractive addition to their library. The World As It Was should be available through your local book dealer. The price is $24.95.

With the recent rise in prices of fine photographica, we are hearing more about the investment aspects of collecting. In the tradition of other investment newsletters we now have the photograph collector. For those not familiar with such newsletters, the subscription price of $90.00 a year for this monthly bulletin may seem pretty steep. Such newsletters are very common and can be found in nearly every industry as well as politics. If you are expecting a slick, pictorial publication, then this is not for you.

The photograph collector will have some value to the serious investor but if the issue we have seen is an indication, it needs to go deeper into trends outside of the New York scene if it is to succeed with collector/investors. Also the scope is strongly geared toward the art photography market which has been exploited by a number of dealers in recent years and has drawn the attention of investors who see such photographica outperforming other art objects.

It will be interesting to follow the progress of this newsletter as it reports on the photographica market. Most dealers asked in recent years doubt that the serious investors will be overly active in the stereograph market. Most of the play continues to be in larger prints, masterworks and recent art photography. Persons interested in this publication should write: the photograph collector, 127 East 59th Street, New York, N.Y. 10022.

There has been very little written on the role of women in the history of photography. It is one of the few professions which has permitted women to work actively from the very beginning. There were a number of fine women daguerreotypists on both continents and women were employed as printers and retouchers through the first century of print photography. Therefore it was with great pleasure to receive the recent issue of Canadian Women’s Studies (Vol. 2, No. 3, 1980) which devoted an expanded special edition to the women photographers of Canada, both past and present. This study was edited by Laura Jones and Monique Brunet.

The editors sought out and researched the careers of nearly two hundred women photographers and have selected a sampling of the more representative women active from the 1840s to the present. A little more than half of the 112 page publication is devoted to contemporary Canadian women photographers who are working in a variety of formats and media. The photographs are well reproduced and nicely presented with accompanying text.

This issue of Canadian Women’s Studies is available at $5.00, Canadian Funds plus postage, from Canadian Women’s Studies, P.O. Box 631, Station A, Scarborough, Ontario, M1K 5P9.

RENEW NOW!
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at $3.50 per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $45. a page "camera ready" (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the "Editorial" on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801, Columbus, OH 43214 or call (614) 885-9057.

FOR SALE

MAKE YOUR OWN STEREO-SCOPE: Life-size plans and directions to make your own stereoscope. Stereoscope plans—$3.50. Base and stereoscope—$4.50. Send with S.A.S.E. to M.S.I. Enterprises, P.O. Box 41032, Los Angeles, CA. 90041.

WWI KEYSTONE BOXED SET, 100 excellent condition but missing numbers 13, 22, 39, 47 and 69. Spine on box gone. $110. Paul B. Jones, 2673 Lindewood Drive, Pittsburgh, PA. 15241, (412) 833-5209.

EMDE STEREOMOUNTS consisting of frames, masks, "no ring" glass, labels. One carton (500 Medium) No. 2421-NR. Three cartons (500 Normal) No. 2422-NR. Sacrifice $175.00 per carton. George Taylor, Box 672, Green Valley, AZ. 85614.


KODAK STEREO CAMERA, beautiful appearance, near mint, works perfectly, includes lens cap. Xerox I.B., mint case without strap. $135.00 postpaid. Richard McClellan, 587 Citation Dr., Pataskala, OH. 43062.


STEREO VIEW SALE LIST available approximately 2/10/81/. Over 100 to be offered, wide variety. Send 30¢ stamps. David Klein, Jr., Rt. 4, Box 228, Mt. Airy, MD. 21771.


FOR SALE: Send two stamps for 11 page list of Stereo Views of general interest. Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054.

RONALD REAGAN IN STEREO. Limited edition color stereo print of the President. (See Stereo World, Vol. 7, No. 5, p. 18). Great collector's item! $6.00 postpaid. David Huddles, 2546 Home Acre Drive, Columbus, OH. 43229.

BOXED SET AUCTION: U&U Germany 100/100 cards and box fine, est. $135.; U&U Holland 24/24 card and box VG, est $65.; U&U WWI 250/250, cards and boxes fine, est. $325.; U&U Ceylon 26/30, cards and box fine, est. $55.; Stereo-Travel Egypt 100/100 cards VG, box G, est. $125.; S-T Germany 100/100 cards VG, Box G, est. $125.; S-T India 100/100 cards VG, Box G, est. $155.; Keys. WWI, with book 300/300, cards and box fine, est. $300.; Keys. Animals 98/100, cards VG, Box G, est. $135. Standard Auction Terms, Closing date Jan. 28, 10 P.M. Central Standard time. Gordon D. Hoffman, Box 324, Green Lake, WI. 54941 (414) 294-6458.

WANTED

CANADIAN VIEWS, especially Toronto street scenes. Also C.W. Mathers, Alex Henderson, Wm. Notman. Willing to buy or trade. B. Baxter, 40 Houston Cr., Willowdale, Ontario M2J 3H8


WANTED: Mobile and Baldwin County (Foley, Gulf Shores, Fort Morgan, etc.), Alabama, Pensacola, Florida stereo views circa 1860-1945. People and places. C.E. Trainor, P.O. Box 16546, Mobile, AL. 36616.

Standard Terms

WANT

VIEW

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

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish. Item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
WANTED: ANTON CHEKHOV portrait, or view with. Theatre views. Also: close up or portrait lenses for Revere. Berg, 467-B Dana St., San Luis Obispo, CA. 93401.

HELP! I need view card #47 for Sears, Roebuck Tour set, also leather case and Film Cutter for View-Master Personal Camera. Beheim, 3554 Jewell, San Diego, CA. 92109.

WANTED: Photographic, Niagra Falls tightrope walkers, occupational depicting Blacks and hunting views. Will trade, or please state price and condition. I will respond! Bill Shoemaker, Church St.-Allen, Boiling Springs, PA. 17007.


PONTIOSCOPES and other viewers by Charles Ponti including Megalethoscopes. Also want Polyrama Panoptiques and views for Pontioscopes. Highest prices for antique brass, wooden or leather kaleidoscopes. Sidney Malitz, M.D., Box KH, Scarsdale, N.Y. 10583, (904) 636-3367.


YOUR WANT LISTS of stereoscopic views. Specific or general. Have thousands to sell, many never made available before. Constantly on the road replenishing cards in stock. James Becker, Box 89, Center Sandwich, N.H. 03227.

WANTED: VM reels, Sawyers, in large lots. Also VM blue back and hand-lettered reels in any quantity. Also western stereographs. Lou Smaus, 668 Oakwood Ct., Los Altos, CA. 94022.


HOLY LAND: Need British War Dept. Survey, Bergheim, Leon & Levy, Braun, B. Kuhn or G. Broggi views. Trade or buy. Bert Zuckerman, 10 John Winthrop St., N. Dartmouth, MA. 02747.

A.C. McINTYRE Thousand Island views needed. Will pay $3.00 for scenes I don't have. Xerox appreciated. Also want Hart of Watertown, early figure studies, Stoddard's Adirondacks. Fred McCarthy, 356 BAW, Watertown, N.Y. 13601, (315) 782-0415.

TOP PRICES paid for needed Florida views by Seaver, Anthony, Florida Club. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL. 32207.

WANTED: Egypt Through the Stereoscope: complete set preferred. Middle East and India, craftsmen, historical events, Martha's Vineyard. Arlen Westbrook, R.D. 1, Voorheesville, N.Y. 12186.

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.


ASTRONOMY WANTED: Views of moon, planets, comets, telescopes, scientific instruments, etc. Describe and price, or send material for my best offer. Coffeen, Box 151, Hastings-on-Hudson, N.Y. 10706.

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.

CENTRAL PARK, NEW YORK stereo views wanted—all scenes by all publishers. Also: fine early English sentimental & genre by Elliott, Sylvester, etc. H. Mitchell, Avery Library, Columbia University, New York, N.Y. 10027, (212) 280-3502.

Announcement

The care and restoration of glass stereo transparencies and lantern slides has always been a problem. N.M. Graver of Rochester, N.Y., recently located the remaining stock of Kodak Projector Slide Binders. These binding tapes are excellent for restoring the tape bindings on glass stereos and lantern slides. They come in boxes of 50 strips, gummed and ready-cut. Mr. Graver also is offering for the first time supplies of stereo card mounts. Persons wishing further information about the binding tapes or stereo card mounts should write N.M. Graver, 276 Brooklawn Drive, Rochester, N.Y. 14618.

FREMONT

(Cont. from page 16)

the Spring of 1862. Relieved at his own request, Fremont returned to private life after a short-lived splinter candidacy for the presidency again in 1864.

Mismanagement of his California holdings and ill-advised railroad speculations led to hard times and for a while the Fremonts were forced to subsist on Jessie's literary income. After serving as territorial governor of Arizona from 1878 to 1883, Fremont retired to California. He died on July 13th, 1890. If Fremont's career had peaked early and then seemed to slide unremittingly downhill, at least few careers have ever peaked as high and he is still justly remembered as "The Pathfinder" of the American West.
We Need Your SUPPORT For The NATIONAL STEREOSCOPIC ASSOCIATION

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BOXED SET BID AUCTION

Closing date for mail and telephone bids, 8:00 P.M., PST, February 24, 1981.
Lots will be awarded at 10% above the next highest bidder. Telephone
bidders must bid 10% over existing high bid. Bids must be in even dollars.
Estimates are based on current market prices and are for guidance only.
Right is reserved to accept or reject any or all bids.
Successful bidders will be notified by mail. Items will be shipped upon
receipt of payment. Postage and insurance (if requested) will be added.
Sales tax of 6% will be added for California buyers.
NOTE: All views have library stamp and catalog number on reverse side.
Many of the boxes have attached library card pocket.
All views from Underwood Travel System.

1. SCHULZE - UO 41 of 42 set. Very good, 1 center-creased. Good box. Includes volunteer
firemen with fire engine, street steam railway engine and loaded cars. (Est. $65)

2. PALMIRA CANAL - UO 19 of 36 set. Very good, 2 center-creased. VG key box. Includes canal
construction, Dr. Lancy & members Ist Congress, French model of canal, military vus. (Est. $45)

3. RUSSIA - UO 100 of 100 set. Excellent. VG key box. Includes 7 vus of Finland, various
vus of car and coal and foreign royalty. Scans. (Est. $200)

4. SWITZERLAND - UO 99 of 100 set. Very good, 9 center-creased, 1 inkstained. Good Key box.
Includes incline RR, city, rural, mountain-climbing vus. (Est. 80)

5. FRANCE - UO 100 of 100 set. Very good, 2 center-creased. Fair key box. Includes many vus
of early cars, Eiffel Tower & Exhibition, Lines of stones at Carnac. (Est. 135)

Includes people, RR car, roovers in prison. Scans. (Est. $200)

7. ALASKA - UO 12 vus unboxed. Very good, 1 slightly center-creased. Includes boardwalk main
street of Kanger, 5 vus of totem poles, Indian village, "Dad's Cabin," railway, mining,
birds-eye vu of Juneau. (Est. $55)

8. CHESTER NATIONAL PARK - UO 30 of 30 set. Very good, 2 center-creased. Fairly good box.
Includes tourist with hand camera, 3 Blackfeet Indian vus; village, dance, campfire dance. (Est. $75)

Includes hardbound book (with library pocket & stamp) and map, good vu of locomotive and train
station. (Est. $85)

10. RUBBER LAUNDRY - UO 2a of 47 set. Very good to Excellent. Poor box. 18 vus of early
tire manufacture; 6 vus of rubber boot factory in Akron, Ohio. (Est. $65)

11. FUEL INDUSTRIES - UO 19 of 19 set. About Excellent. Box good. 9 vus Pennsylvania anthracite
coal mines with 2 vus of breaker boys (child labor); 6 vus Pennsylvania oil wells; one fighting
huge fire at Bayonne, N.J., Standard oil tanks; 3 foreign. (Est. $50)

12. ACO INDUSTRY - UO 2a of 24 set. Very good. Box waterstained, but fairly good. Includes
2 vus of blacked (1 center-creased) on plantation & rice raft, 2 vus Texas Farming. (Est. $35)

13. MILK INDUSTRY - UO (15 vus) & key (1 vu). Very good plus. Box fairly good, labelled "Silk
Labels." Includes 5 vus Silk Throwing Plant, Paterson, N.J. (Est. $25)

14. SALT INDUSTRIES - UO 2a of 30 set. Very good, 2 center-creased. Unboxed. Includes 5 vus salt beds at
Alvarado, Calif., 10 vu manufacture of salt in Hutchinson, Kansas. (Est. $40)

15. FIBER PRODUCTS - UO 20 of 24 set. Very good. Box poor. Includes 5 vus linnette, Misc. pulp
paper mills, 2 vus Black mules working at tar kiln and distilling turpentine in N.C. (Est. $25)

16. SHIP AND BOAT CONSTRUCTION AND REPAIRING - UO 19 of 20 set. Generally very good, 4 vus
center-creased. Box fairly good. Includes 2 vus early U.S. battleships, 3 vus U.S. naval
construction in Seattle, wooden ship construction in Portland (2 vus). (Est. $35)

17. MILK AND DAIRY INDUSTRY - UO 27 of 30 set. Generally very good, 1 center-creased. Box
fairly good. Miscellaneous vus from foreign countries. (Est. $35)

18. ALL NEW STEEL LANDMARKS - UO 57 of 57 set. Very good to Excellent, 3 vus with horizontal
grace 3/4 from top. Includes iron mining in W.I., iron ore transport, sailback freighter in
channel locks, steel works, blast furnaces, processing, skyscraper construction.
Box broken and worn, but useable. (Est. $110)
STANDARD AUCTION TERMS. POSTAGE EXTRA. SALE CLOSES AT
10 P.M. Eastern Standard Time, February 1, 1981.

1. Germany- Stero-Travel Co. 1CC Box set. Exc. 135.00
2. Spain- Stero-Travel Co. 97/100 Box set. Exc. 135.00
3. Switzerland- Stero-Travel Co. 100 Box set. Exc. 135.00
4. Scotland- Stero-Travel Co. 100 Box set. Exc. 135.00
5. France- Stero-Travel Co. 100 Box set. Exc. 135.00
6. The Netherlands- Stero-Travel Co. 100 Box set. Exc. 135.00
7. Mexico-Stero-Travel Co. 100 Box set. Exc. 145.00
8. United States- Stero-Travel Co. 88/100 Box set. Fine views of NYC, street scenes, indians etc. 125.00
9. Ireland- Stero-Travel Co. 98/100 box set. Fine close-ups of people. 135.00
10. Great Britain- Stero-Travel Co. 88/100 box set 110.00
11. Ancient Egypt- Underwood & Underwood 21 Views VG 25.00
   Fine views of Egyptian monuments.
   The boxes for the above sets are in generally fine condition, red cloth covered but faded in spots, gold lettering.

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The following 5 orange mt. views are by Thomas Houseworth & Co., San Francisco. The first is a Calaveras Big Tree series; the rest are Yosemite Valley series:

9617 No. 1560, "Crossing the Creek to the Geysera, Sonoma Co., Cal." V. G., $15 PP.

The following 5 orange mt. views are by Thomas Houseworth & Co., San Francisco. The first is a Calaveras Big Tree series; the rest are Yosemite Valley series:

9617 No. 1560, "Crossing the Creek to the Geysera, Sonoma Co., Cal." V. G., $15 PP.

9611 1230 - "Cape Horn, Columbia River" - G., $15 PP.
9612 1973 - "The Devil's Cannon, Geysera", V. G., $15 PP.
9613 1875 - "Witches Cauldron, Devil's Cannon, Geysera", G. G., $15 PP.
9614 2313 - "View Up Platinum's Creek, Geysera, Sonoma Co., Cal.", G., $15 PP.
9615 2262 - "Indian Sweat Bath, Geysera, Sonoma Co., Cal.", Great view with people posing around spouting geyser. V. G., $20 PP.

The following two orange-mt. scenes are from Watkins' (San Francisco) New Series:

9616 No. 28, "Pikes, or the Vernal Fall, 300 feet.", Nice view of Falls, V. G., but couple creases, $10 PP.

9615 2262 - "Indian Sweat Bath, Geysera, Sonoma Co., Cal.", Great view with people posing around spouting geyser. V. G., $20 PP.

The following two orange-mt. scenes are from Watkins' (San Francisco) New Series:
29. MIL Deltor&Waddell 76 drama cab size vu burning 35000
    lb tank at Green, Exc. $16
30. PRESS LINCOLN set 3 fine repro vus, limited ed 2/3 sold.
    See Sept-Oct issue for details. Price $30 on orders
    received after 1 month, until then: Postpaid $25
31. PRESS BERNEDIN Griffin&Griffith 3049 at desk. Exc- $5
32. --- Graves 3736 Platino. Pres boarding revenue cutter
    at Grant Statue unveiling, still uneven, Exc-. $6
33. PRESS DOOLEY Key 13201 stands above sea of people at
    Stabileville Inn, good camera behind. Exc $9
34. --- Graves 115 Platino. PressMen in carriage, 1904 $35
35. SMAUPT school 5 blocs at 'St Lebanon by Irving, E- $20
36. SHIP North River NCV Norton St pier: canal boats,
    sidewheeler Austin, sail steamer St. Laurent. Drama
    ca 1870's, Views of NCV series, Exc- $20
37. --- (Stacy) 375 NYC harbor, 3 ferries. Exc. $12
38. --- Raw 3980 Prom Deck SS City Paris. Exc $10
39. --- key 26973 Flettner Motor Ship NCV, Wind power but
    rotor stacks instead of masts. Exc $15
40. --- Littleton 1339 Deck Str Russia w crew, Exc. $6
41. --- Prince Henry & Miss Roosevelt Launching Emperor
    William's Yacht Meteor 1902 U&O, several cameras in
    fore. Exc $13
42. --- Graves 3415 Launch battleship Iowa 1896. exc $12
43. --- Graves Platino 5050 Launch US Penn, 1903. Exc $12
44. --- NC White S3 SS Lusitanian NCV aft em lookout, stacks,
    upper decks 1908. Dramatic. Exc. $20
45. --- NC White 6151 Pine rm SS Wilhelm used by Prince
    Henry 1902, good interior. Exc- $10
46. --- NC White 6190 Smoke rm Stramsship Deutschland, E $10
47. STUYVER super close Calvery crossing Niagara, wheel
    barred, U&O 1893. Great 30. Exc $12
48. --- Dixon crossing Niagara below cantilever bridge,
    hoon around feet, U&O Barker photo 1895. Exc- $9
49. TINTYPE STEREO unusual outdoor scene boat & boathouse on
    lake, prob Maine. boat "stereo time" are uncut multi
    image tintypes never intended for viewing in 3D. This
    is the real thing, a standard size gold rim mount made
    for 30 tins. Marked GW Barnes photo artist. Rare, VG$60
50. TISSUE surprise RL changes from Vincennes day to nite
    with gondola. Exc $7.5
51. --- MIL class vus 62x125 by Fisher Scientific Co, approx
    3 dupes. Show Germans looting, arrest Red Cross, fallen
    fruit trees, drowned plane. Clearly propaganda, unusual.
    VG with some scratching, in 3 Fisherview boxes. $50
52. ZOO Elephant in Phil 8 Schreiber&Sons 1875 pub by Camden
    cab size, VG. $10
53. ZOO 3 vu set Graves 6022-24 Orangutan posing, smoking,
    drinking, 1899. Close. Exc. 3 vus $25
54. ZOO U&O 11472 Chimps & keeper Bronx Zoo NCV, close.VG$8
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EVENTS

The Florida West Coast Camera Collectors will have the First Florida West Coast Photo Trade Fair on January 17 and 18 at the Caribbean Gulf Island Resort, 430 Gulfview Blvd. South, Clearwater, FL 33755 (20 Minutes from Tampa Airport). There will be an “Early Bird” admission of $10.00 from 8 to 10 A.M. on Saturday. The show opens officially at 10 A.M. and closes Saturday at 5 P.M. There is an auction scheduled for 9 P.M. Sunday hours are 10 A.M. to 4 P.M. Additional information from Roland Reinthaler, Sec., 150 11th Ave. S.W., Largo, FL 33540, (813) 531-7451 (Days) (813) 584-7853 (Evenings).

Dave Cox will have his annual Photo Fair at the Gateway Hall on the Santa Clara Co. Fairgrounds, San Jose, Ca. on Jan. 31 and Feb. 1. This is listed as the largest fair in the world with at least 200 dealer tables. Further information: David Cox, 1067 Ribisi Circle, San Jose, Ca. 95131, (408) 297-4710.

There will be a regional meeting of the Western States members of N.S.A. on the evening of Jan. 31 at the Gateway Hall, Santa Clara Co. Fairgrounds, San Jose, Ca. Hours are 7:00 P.M. to midnight. A $1.00 donation will help cover expenses and refreshments. There will be members' slide shows plus a talk and swap session. This is at the same location as the Photo Fair that same weekend. Further information from: Louis Smaus, 668 Oakwood Ct., Los Altos, Ca.

The Florida Photo Collectors will have their 5th Annual Camera & Photographic Trade Show which is billed as the Largest in the South on Sat. and Sun. Feb. 14 and 15 at the Holiday Inn Oceanside, 3000 East Las Olas Boulevard (at A1A), Fort Lauderdale, FL 33316. There will be over 150 dealer tables. Hours are 10:30 A.M. to 4:00 P.M. Saturday and 10:00 A.M. to 4 P.M. Sunday. Admission is $3.00. Further information: Florida Photo Collectors, P.O. Box 15224, Plantation, FL 33318, or call (305) 473-1596.

The Vintage Camera Club of Wichita, Kansas and the Club Daguerre-Darrah will have their 4th Annual Antique & Classic Photographic Fair, Exhibit & Sale February 28 and March 1. The Trade Fair will be held at the Ramada Inn Central, 221 East Kellogg, in Downtown Wichita, Kansas. Further information from: Trade Fair, P.O. Box 173, Wichita, KS 67201.

Valley Camera and Movie Collectors will present their Fourth Trade Show & Exhibit on March 21 & 22 at Machinists Hall in Burbank Ca. For more info contact: Gene Lester, Chairman, 4918 Alcove Ave., No. Hollywood Ca. 91607; (213) 769-6160.

Barone & Co., Inc. will have a Camera Swap Meet Photographic Show on March 29, 11 A.M. to 5 P.M. at the Conference Center, Olde Colony Motor Lodge, corner of N. Washington and First St., Alexandria, VA. For information write: Camera Swap Meet, c/o Barone & Co., Inc., P.O. Box 18043, Oxon Hill, MD 20021; (703) 768-2231.

The Fort Worth Camera Show will be held April 4 & 5 in Ft. Worth, Texas. For more info contact Ft. Worth Camera Show, P.O. Box 9604, Ft. Wayne, TX 76107, Bob Norman, Show Chairman, (817) 732-1194.

The Southern States members of N.S.A. will have a regional Swap and talk meet at the University Hotel, on the campus of Sam Houston State University, Huntsville, Texas on Saturday and Sunday April 4 and 5. The meeting will be informal, starting at 1:00 P.M. Saturday, with members getting together for dinner in the evening. The meet will end at noon on Sunday. Bring views, viewers, and cameras to swap. There will be “Show and Tell” for presentation of favorite items from collections. Plan to attend. Hotel phone number: (913) 291-2151, please mention you are an N.S.A. member, a written confirmation will be sent for early reservations. Further info: Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, TX 77340. There is a $1.50 donation admission charge to cover the cost of the room and refreshments.

There will be Photographic Fair on April 5 at the Holiday Inn Tampa Central, Tampa, Florida. For more info call (212) 374-1499 days or (201) 994-0294 eves. and weekends. In Florida call (305) 499-0906.

The Photographic Historical Society of New England will have their Spring Show and Trade Fair on April 10 & 11 at Howard Johnson's 5th Park Plaza Convention Center, 200 Stuart Street, Boston, Mass. Contact Jack Naylor (617) 235-1768, or Harold Lewis (617) 332-3649, or write PHSNE Show Committee, P.O. Box 63, West Newton, MA 02165.

This poor fellow has been informed that his listings of stereo interests were not in the 1981-82 N.S.A. Membership Directory. He failed to get his renewal payment in on time. He will probably miss the exciting March-April issue of Stereo World. Renew now! All members were sent a renewal notice. Let us know if you did not receive it or have lost it among your Christmas mail and we will promptly send you another. Send your renewal to N.S.A., P.O. Box 14801, Columbus, Ohio 43214.
The Personal Photo Archive contains everything you need to safely store and view your family photographic heritage. Carefully chosen acid-free, archival components have been selected to ensure the protection of your photographic treasures. These components are acknowledged by trained conservators and archivists as essential ingredients to the continuing preservation of valued documents. In addition you receive a copy of the book “SHOOTS”, a guide to your family’s heritage.

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Please include $2.50 for 1st class postage & insurance on orders of less than 3 cards and $3.00 on larger orders. Calif. residents please include 6% sales tax.

1. WATKINS—SAN FRANCISCO, Panorama from Telegraph Hill #1855, shows city looking towards SW. Orange mt. VG-F $30.00
2. WATKINS—SAN FRANCISCO, View from the Grounds of Gov. Stanford, Calif. St. #9644 New Series, shows Jewish Temple & the city looking towards the bay. Orange Mt. Fine+ $30.00
3. WATKINS—SAN FRANCISCO, Synagogue Emanuel #786, Yell. sq. corners. VF $55.00
4. WATKINS—OREGON, Upper Cascades, Columbia River #1276, shows boat passage & several bldgs. along river. Orange mt. VG, minor spots $25.00
5. WATKINS—TRAIN, titled The Devil's Slide, Weber Canyon, Utah #4702 New Series, shows locomotive & 2 cars in midfield with foreground and slide in background. Minor stain at top not affecting RR lines, & is sharp & clear. Nice. VG $25.00
6. WATKINS—LOADED TEAMS, #210 from Cisco, shows freight ing in the Sierras near Cisco, busy close-up view. Orange Mt. Vf $45.00
7. WATKINS—INDIAN viewing RR from top of Palaio. #440 New Series, a Nevada view with Indian dressed in furs with back to camera. Exc. $20.00
8. WATKINS—YOSEMITE, The Cathedral Rocks #84. Yell. Sq. Mt. Exc. $16.00
9. WATKINS—YOSEMITE, Nevada Fall & Mt. Broderick #1010. Yell. sq. mt. Exc $16.00
10. WATKINS—YOSEMITE, El Capitan #1010. Yellow sq. mt. Exc. $18.00
11. HOUSEWORTH—SAN FRANCISCO, The Grand Hotel #180, shows trolley midway and Victorian Hotel. Orange mt. VF $40.00
12. HOUSEWORTH—SAN FRANCISCO, Jewish Synagogue, Sutter, front view, bldgs. on either side visible, a very clean, rich view. Oran. mt. Exc $40.00
13. HOUSEWORTH—SAN FRANCISCO, Montgomery St., North from Eureka Theatre #150, a very busy instantaneous st. scene with sign Selleck's Photographic Gallery and corner of Wells Fargo bldg, visible, 1866. Oran. mt. Fine $45.00
14. HOUSEWORTH—WESTERN PACIFIC RR, Interior View of Pullman's Palace Sleeping Car, #1491, shows spitoones. Some streaking but an uncommon card. VG $35.00
15. MUYBRIDGE—GREAT GEYSER SPRINGS, Devil's Tea Kettle #901, Flying Studio showing several children playing around steam vent. Yell. mt. Fine $20.00
16. MUYBRIDGE—TRI-CANYON, pt between Shady Run & Alta #798, Scenic view showing RR tracks, publ. by Bradley & Rulofson. Exc. $25.00
17. A.A. HART—CPRR, Hornet Hill Cut, shows tracks & snow piled high. Yell. sq. mt., clean view. VF $18.00
18. SOULE, J.P.—CALIF., Mendocino Co., Raft leaving the Boom, Big River #1148, lumbering view, 1870. VG $25.00
19. SOULE, J.P.—MENDOCINO CO., Ranch at the head of the Albion River #1103, showing bldg. with picket fence, man, and a construction project of some sort. Fine with minor stains but otherwise pictorially exc. $57.00
20. SOULE, J.P.—MENDOCINO CO., Big River Mills #1155, nice overview of lumber mill. Fine
21. SOULE, J.P.—MENDOCINO CO., Jam of logs on Big River #1150, man standing by immense log jam. F- VF $22.00
22. SOULE, J.P.—MENDOCINO CO., On the Noyo River, near Pacific Coast, shows small village & bridge. VG $35.00
23. SOULE, J.P.—MENDOCINO CO., Pt. Arena Light House #1303. VG-F $35.00
24. BRAYTON, J.G.—NAPA, CALIF., Insane Asylum, nice overview. Yell. mt. VF $25.00
25. MARYSVILLE, CALIF.—by E. Nesemann, titled Ox Team with 10,000 ft. of lumber, with 10 oxen pulling wagon, busy street scene. Tan curve mt. Exc. $19.00