The N.S.A. has been divided into 12 geographic regions with a Regional Director assigned to each to act as the representative in your area. We hope members will work with them to promote the N.S.A., increase membership and establish regular regional meetings. There are no regional divisions for Canada at this time. Once the United States regions have been well established, then we hope to do the same for our Canadian and other non-U.S. members.

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COVER: This issue we feature a portrait of a Piute Squaw at Yosemite washing clothes, No. 1311 from John P. Soule's series of California stereographs. Turn to page 4 for Peter E. Palmquist's article about this series. (Louis H. Smaus Collection).
By John Waldsmith

Welcome to the eighth year of Stereo World and as you can see I am still the Editor. We have had no success in finding anyone as crazy as me to be both the Editor and the layout person. It is just too big a job for one person to handle. Fortunately one of our members, Richard B. McClellan of Pataskala, Ohio, has been a graphic artist for over thirty years and has now taken on the job of laying out the Stereo World. He has redesigned the cover and in the next few issues you will be seeing other changes which will improve the quality and appearance of this publication. I will continue as the Managing Editor and with the aid that Richard is providing, hopefully will be able to get caught up with correspondence plus the dozens of other activities which keep me very busy.

You will also notice in this issue that we have now established a regional page at the beginning of the Stereo World. We had a record crowd of 45 persons at the Southwest Regional meeting in San Jose on January 31. Our thanks to Lou Smanns for organizing this very successful get together. There were several slide shows and a 3-D movie as well as a good amount of time for meeting other stereo enthusiasts. The next regional is in Huntsville, Texas on April 4 and 5. Contact Tom Rogers, the regional director for further details or see the “Events” in this issue. Contact your regional director or Regional Coordinator Gordon D. Hoffman, if you would like to organize or help organize a regional meet in your area.

We have reviewed the rules of the competitive exhibits at Canton and have decided to make some changes. Also we have added a non-competitive exhibit area. This year all exhibitors will receive a certificate of recognition. To allow you to have more time to get ready for Canton in August, we have the new rules published in this issue. Entry forms will be ready for mailing about May 1. Please read the rules carefully so that you will not be disappointed. We expect another fine exhibit this year but need your cooperation in helping to get it all organized and on display.

In the next couple of weeks we will be mailing the information concerning the annual N.S.A. Spotlight Auction at Canton. We are seeking consignments of fine photographia. Last year we had over 750 lots submitted and were forced to only accept a little over 300 lots. The deadline for accepting items is June 1. Therefore it is important that you respond as soon as possible once you have received the forms. Please do not write or send items until you have received the forms.

Elsewhere in this issue, President T. K. Treadwell states the present status of N.S.A. and some of the goals and objectives which have been set for 1981. We expect 1981 to be a great year for growth and we invite all members to participate to make N.S.A. a better organization.

Deadline for the next issue is March 15. Display ad deadline is April 1. We will make every effort to get your classified ad or comment in Stereo World if received after the deadline, but must give ourselves this longer lead time to prepare the magazine.
"I read the comment in the Jan.-Feb. Stereo World tonight with great interest. I think Mr. Trainor's idea to systematically preserve contemporary stereographs is a wonderful one. My original intention when I got a stereo camera was to document the present time environment on black and white view cards. Which I still intend to do. In the little time I've had to devote to this effort I've come to the conclusion that I'll need to do my own printing to get the quality I want, so things are progressing slowly at this point. I haven't joined the stereoscopic society due to the inconsistency of my picture taking, but as I get more proficient I expect to eventually join. But having a centralized, national repository for stereo views would be a great incentive to me (and others, I'm sure) to make some extra effort to get those pictures taken now, instead of next week, or month, or year.... It would also be nice to be able to buy copies of others' contemporary prints - if the N.S.A. could some how provide that sort of service, I expect that a whole new area of stereo interest would open up. This is an exciting idea!

"This sort of leads me into the thing I was going to write about before this issue came; could someone do an article on the nuts and bolts of antique stereo view production? Perhaps there would be enough material for a series of articles covering cameras, their specifications, lens spacing, focal lengths used, film and speed, the making of the cards - small operations and big ones - how views were cut, aligned, mounted, (with what?) printed, etc. Since I've made and mounted a few views, my respect for the old-time pros has grown, and I'd really like to know how they did it and under what conditions. We've gotten bits and pieces of this information, but never as far as I know, the whole story (if it's even known). Darragh's books give a nice outline of the procedures, but a really detailed account could be fascinating.

"I guess this belongs in the first paragraph, but also as much information as we can get on making our own B&W view cards would certainly help. Perhaps eventually a booklet could be compiled of tips from members.

"One more thing. When we send in unknowns, how many do you want at a time? Do you get a lot of them each and have a backlog? I have a number of unknowns and never get around to sending them in, but I'd like to know how many to send when I do. Would you answer this for everyone in the next issue? By the way, I know that things can get piled up all too easily and schedules go awry, but give us a break - it's hard to meet a Feb. 1 deadline for the next issue, when this one doesn't arrive till Feb. 2! Please don't take this as a criticism - I think Stereo World is super, and I'm glad to get it any time it comes. Thanks for doing a really fine job." Irene Suess, South Laguna, CA.

Editor's Note: Thank you for your comments Irene. Maybe one of our members can provide an article which deals with stereo view techniques of the past and how they relate to today's materials for mounting, etc. A booklet or "How to" guide is in the consideration stages and will probably be a reality in the near future. The "Unknowns" generally have a slight backlog. Send two or three views at a time. I try to pick out the most unusual from the several I have. Once a copy negative has been made I send them back. Whenever possible, please send the original views. We cannot work from xerox copies. Please note extra details concerning how the view was obtained (location, with other views, etc.)

I am sorry that the January-February issue was so late. The Christmas rush at my regular job plus a bout with the Hong Kong Flu caused unforeseen delays. Hopefully, you will receive this before the March 15 deadline. It takes about 20-30 working hours to prepare the Stereo World for the printer. The earlier deadline simply gives us more time.

To Affiliated Societies of PHSA

"When the Photographic Historical Society of America was originally formed, nearly a decade ago (with help from many of you), it was hamstrung with bylaws designed to protect the autonomy of the various local and regional collecting organizations. Yet we felt we could be a strong and viable force in the photographic collecting field - many of us still feel that way.

"We suffered various problems through the years, not the least of which was a lack of definition of clear duties and responsibilities on the part of the officers; one treasurer who just stopped treasuring and faded out of view with what funds we had; and an excess burden of work placed on both the Secretary and the Editor of Northlight, both purely volunteer positions.

"Above all, PHSA suffered from a lack of communication among its board members, who were (and still are) spread from coast to coast. It was also often difficult for board members to shoulder the personal expense of attending a Trade Fair in some distant city solely in order to attend a Board meeting.

"Failure to produce Northlight on schedule - with this publication being our only true visible sign of existence - has currently brought PHSA to a position where we are nearly a year behind in publication, and financially incapable of producing an issue at this point.

"It would be unwise and foolish of us to pursue any further dues and ask you to bear with us. There are many of us who want PHSA to survive, and we are currently seeking and pursuing methods of securing this future.

"We can only ask that you accept our apologies for our lengthy silence, and that when we have solved our problems and are once again prepared to give our commitment to the photographic collecting field, that you will then give us your support once again."

John S. Craig, Senior Vice President for the Board of Directors, PHSA.

"Many back issues of Northlight are available. Anyone interested can send in order and we will bill."

* * *

"I would like to see our organization expand, but I should tell you it is almost a "secret organization" in the world of antiques. It is in desperate need of promotion, by that I mean qualified people should write articles for major antiques publications to stir interest to make people aware that great historical photographs in 3-D are being sold for pennies in the antique marketplace! The general public is practically unaware of the great value of this rare photographica. They think of these cards as..."
By Peter E. Palmquist

In 1870, John Payson Soule, a Boston-based stereo-publisher, issued an extensive series of views of California. Numbering more than 260 titles, these images were widely distributed, particularly in the Eastern United States. Although Soule was active in stereo photography as early as 1861, this article and title-listing will focus only on Soule's California stereographs.

Prior to 1870, the majority of California stereographs were issued by such photographic luminaries as Watkins, Muybridge, Hart, and Lawrence & Houseworth (later Thomas Houseworth & Co.) The commercial potential of the Western market proved attractive to Soule and he took steps to obtain a representative line of California stock. Although it has been suggested that Soule visited the West in 1870, it seems unlikely. However, the visit of P.T. Barnum and members of the Boston Excursion Party in that year, provided Soule with first-hand information concerning the region.

Who made the negatives which Soule published in 1870? This question has puzzled collectors for some time. Many have noted the similarity of some Soule images to those published by Thomas Houseworth & Company, amongst others. The most likely answer to this question is that Soule purchased his negatives directly from photographers active in the area. Moreover, it appears that these negatives represent the work of several different photographers.

The most likely candidate for authorship of the Soule negatives was John James Reilly. Reilly did his early photography at Niagara Falls, New York. While there he would have had ample contact with photographic publishers such as Soule. By the spring of 1870, Reilly had relocated to California and was actively photographing in Yosemite. He was there when the illustrious showman, P.T. Barnum, made his visit to the valley. In fact, it is highly probable that Reilly and Barnum were also well acquainted, and that Barnum made the trip at Reilly's suggestion. In any event, a significant number of Soule's Yosemite stereographs show Barnum and his party during their visit in 1870.

The second most likely prospect was Martin Mason Hazeltine. Hazeltine had been active in Mendocino, and later became Reilly's partner in Yosemite (he later succeeded to Reilly's business in the valley). Many of Soule's images show scenes along the Mendocino Coast. Still other photographers may have been responsible for the negatives from Sacramento and Stockton, however, either Reilly or Hazeltine could have accomplished this work.

Besides the issue of California stereographs, Soule also used some of his negatives to illustrate an important Western book — Kneeland's Wonders of the Yosemite Valley. Professor Samuel Kneeland, A.M., M.D., Professor of Zoology in the Massachusetts Institute of Technology, used ten of Soule's images in his book published in Boston in 1871. A later edition was expanded to include twenty Soule images. Each photograph—a stereo half—is an original print, tipped on to the pages of the book.

The following listing was compiled, by me, from the extensive collection of Soule images held by the Library of Congress. Additional entries were provided by Glenn Mason and Louis Smaus. Errors of spelling have not been corrected.

NOTES

1) "John Payson Soule, third son of John and Mary (True) Soule, was born in Phillips, Me., Oct. 19, 1828; married first, in 1848, Harriet Campbell, who died in 1884, and he married second, Mary A. Reed of Jersey City, N.J. His early life was passed in Turner, Me., but he afterwards founded the well-known Soule Photograph Company at Hamilton Place, off Tremont Street, Boston, where he carried on quite an extensive art business for several years; but in 1882 sold out to his brother, William Stinson Soule, who continued the business." [quoted from: Rev. G.T. Ridlon, Sr., A CONTRIBUTION TO THE HISTORY, BIOGRAPHY AND GENEALOGY OF THE FAMILIES NAMED... SULE, SULLY, SOULE, SOLULE, SOULIS... Lewiston, Maine: Journal Press, 1926, p. 3131.]

2) Oliver Wendell Holmes speaks of Soule in his article, "Sun-Painting and Sun-Sculpture; With a Stereoscopic Trip Across the Atlantic," ATLANTIC MONTHLY, 8 (1861), p. 15.

3) Bill Darrah has been quoted as having had "some recollection of a Boston newspaper mentioning Soule's return from California." While this is entirely possible, it may be that the supposed mention referred to P.T. Barnum or some other member of the Boston Excursion Party.

4) It should be noted that stereo photographer William Byrd (Bird?) was in the region as early as November 1870 (or earlier). However, the local newspaper does not mention his stereographs until the summer of 1871.

JOHN PAYSON SOULE

STEREOGRAPH VIEWS OF CALIFORNIA, COPYRIGHT 1870

1066- The Cathedral, spires 3000 feet high—Yo Semite Valley
1067- The Three Brothers, 4000 feet high—Yo Semite Valley
1068- The Bridal Veil Fall, 940 feet high—Yo Semite Valley
1069- Yo Semite Fall, 2634 feet high—Yo Semite Valley
1070- The Vernal Fall, 350 feet high—Yo Semite Valley
1071- Rainbow in the Canyon, below Vernal Fall—Yo Semite Valley
1072- Hutching's Hotel, and Sentinel Rock—Yo Semite Valley
1073- El Capitan, 3300 feet high—Yo Semite Valley
1074- On the Merced River near El Capitan—Yo Semite Valley
1075- Lamon's Cabin, and North Dome, 3725 feet high—Yo Semite Valley
1076- Lamon's Cabin, and South Dome, 6000 feet high—Yo Semite Valley
1077- Mirror Lake—Yo Semite Valley
1078- Mirror Lake—Yo Semite Valley
1079- Mirror Lake—Yo Semite Valley
1080- Mirror Lake—Yo Semite Valley
1081- Sentinel House—Yo Semite Valley
1082- At the Ferry, Yo Semite fall in the distance
1083- Glacial Rock, 3900 feet high—Yo Semite Valley
1084- At the foot of the trail—Yo Semite Valley
1085- Mother of the Forest, Circum. 78 feet—Calaveras Co.
1086- Father of the Forest, circum. 111 ft. estimated height 450 ft.—Calaveras Co.
1087- James King, and entrance to Horseback ride in Father of the Forest
1088- Abraham Lincoln, diam. 18 ft., 320 ft. high—Calaveras Co.
1089- Uncle Tom's Cabin and Old Dominion, diam. 20 ft., 305 ft. high—Calaveras Co.
1090- The Sentinels, 315 feet high—Calaveras Co.
1091- Butt end of original Big Tree, showing auger holes made in felling, diam. 32 ft.
1092- Stump House, and Butt end of original Big Tree, diam. 32 ft.—Calaveras Co.
1093- Stump House, and Butt end of original Big Tree, diam. 32 ft.—Calaveras Co.
1094- House of stump of tree, 36 ft. in diam., the Sentinels on right.
1095- Looking up chimney, burnt out of tree 90 ft.—Calaveras Co.
1096- Hotel at the Big Trees—Calaveras Co.
1097- Big Oak, circum. 36 ft., at Big Oak Flat—Tuolumne Co.
1098- Big Oak, circum. 36 ft., at Big Oak


Flat—Tuolumne Co.
1099- Cutting Red Wood, Little River—Mendocino Co.
1100- Jack-Screwing logs into the River—Mendocino Co.
1101- Camping on Big River—Mendocino Co.
1102- Dam on Casper River, in the Red Woods—Mendocino Co.
1103- Ranche at head of the Albion River—Mendocino Co.
1104- On the Noyo River, near Pacific Coast—Mendocino Co.
1105- Rocks at Mouth of Ten Mile River—Mendocino Co.
1106- Navarro Mills, mouth of Navarro River—Mendocino Co.
1107- Digger Indians at Ten Mile River—Mendocino Co.
1108- Knight's Ferry, on the road to Yo Semite Valley
1109- Mining for gold at Jacksonville, on the road to Yo Semite
1110- Sprague's Ranche, on the road to Yo Semite Valley
1111- Stockton City
1112- Stockton City
1113- Stockton City, Baptist Church and Insane Asylum
1114- Free Masons Hall, Sacramento
1115- R.R. Bridge, across Sacramento River
1116- Pullman Palace Cars, at Sacramento
1117- Race Course, at Sacramento
1118- The Woolly Horse, of California
1119- The Educated Elephant, Castello's Circus, Sacramento
1120- Trained Horses, Costello's Circus, Sacramento
1121- Central Pacific R.R. Depot, Sacramento
1122- Bridge across the Sacramento, and C.P.R.R. cars

“Mining for Gold at Jacksonville, on the Road to Yo-Semite”, No. 1109 from John P. Soule’s “California” series, published in 1870. (Louis H. Smaus Collection).

1123- C.P.R.R., and State House, Sacramen-
to
1124- The Cathedral, spires 2400 feet
high—Yo Semite Valley
1125- The Three Brothers, 4300 feet high—Yo
Semite Valley
1126- Nevada Fall, 700 feet high—Yo Semite
Valley
1127- Yo Semite Fall, 2634 feet high—Yo Semite
Valley
1128- The Vernal Fall, 350 feet high—Yo
Semite Valley
1129- The Vernal Fall, 350 feet high—Yo
Semite Valley
1130- Mirror Lake—Yo Semite Valley
1131- El Capitan, 3100 feet high—Yo Semite
Valley
1132- On the Merced River, near El
Capitan—Yo Semite Valley
1133- Bridge across the Merced River, opp.
Hutching's Hotel—Yo Semite Valley
1134- The Sentinel House—Yo Semite Valley
1135- At the foot of the trail—Yo Semite
Valley
1136- Digger Indians, Yo Semite Valley
1137- Mother of the Forest, (looking up) cir-
cum. 78 feet, over 300 ft. high
1138- Siamese Twins and Daniel
Webster—Calaveras Co.
1139- Phil. Sheridan—Calaveras Co.
1140- Pioneer's Cabin, diam. 32
feet—Calaveras Co.
1141- Butt-end of Big Tree, diam. 25
feet—Calaveras Co.
1142- Butt-end of big tree, diam. 25
feet—Calaveras Co.
1143- House on Stump, 36 feet in
diam—Calaveras Co.
1144- House on Stump, 36 feet in diam. the
Sentinels in background—Calaveras Co.
1145- Hotel at Big Trees—Calaveras Co.
1146- On the Big River—Mendocino Co.
1147- The Boom, on the Big River—Men-


document Co.
1148- Raft leaving the Boom, Big River—Mendocino Co.
1149- Boom Camp, Big River—Mendocino Co.
1150- Jam of logs, on Big River—Mendocino Co.
1151- Jam of logs, on Big River—Mendocino Co.
1152- Jam of logs, on Big River—Mendocino Co.
1153- Big River Mills—Mendocino Co.
1154- Big River Mills—Mendocino Co.
1155- Mouth of Big River, and Bay—Mendocino Co.
1156- Camping on Big River—Mendocino Co.
1157- Cutting Red Wood on Big River—Mendocino Co.
1158- The Albion Mills—Mendocino Co.
1159- Casper Mills, Mouth of Casper River—Mendocino Co.
1160- Hauling Red Wood logs to Casper River—Mendocino Co.
1161- Big Oak, circum. 36 feet, Big Oak Flat—Tuolumne Co.
1162- Sprague’s Ranche—Tuolumne Co.
1163- Yo Semite Valley, from South Dome
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1165- Mt. Watkins, from So. Dome, Mt. Raymond in distance, perpetual snow in foreground
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1168- Mt. Starr King (5600 feet above valley) from South Dome
1169- Canon above Mirror Lake, from South Dome North
1170- Mt. Raymond, from South Dome
1171- Cascades, from South Dome, looking North

“The Boom, on Big River,—Mendocino Co.”, No. 1147 from John P. Soule’s “California” series, published in 1870. (Glenn Mason Collection).
1172- Cloud's Rest, from Lake at foot of South Dome
1173- Vernal and Nevada Falls, from Glacier Point, Mt. Hoffman in distance
1174- Yo Semite Fall, (2634 feet high) from Glacier Point
1175- Yo Semite, from Glacier Point
1176- So. Dome, Mt. Watkins, Cloud's Rest, and Cathedral Peak, from Glacier Point
1177- Yo Semite Fall, (2634 feet high) from Sentinel Rock
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1187- The Yo Semite Valley (4060 feet above sea) from Mariposa Trail
1188- The Yo Semite Valley (4060 feet above sea) from Mariposa Trail
1189- Yo Semite, from Mariposa Trail, after snow storm in June
1190- South Dome, from Cloud's Rest (perpetual snow)
1191- Cloud's Rest (6450 feet above valley) from Nevada Fall Trail
1192- Looking down the trail from Cap of Liberty
1193- Cap of Liberty, from trail
1194- Little Yo Semite Valley, from the Cap of Liberty
1195- Little Yo Semite Valley, from the Cap of Liberty
1196- Cloud's Rest (6450 feet above valley) from Cap of Liberty
1197- Mt. Starr King (5600 feet above valley) from Cap of Liberty
1198- South Dome, (6000 feet above valley) from Cap of Liberty
1199- Bridal Veil Fall, (940 feet high) near view
1200- Bridal Veil Fall, (940 feet high) near view
1201- Bridal Veil Fall, (940 feet high) near view
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1203- Bridal Veil Fall, (940 feet high) from the Harding Trail
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1209- Foot Bridge, leading to Nevada Fall, after snow storm in July
1210- Vernal Fall, (350 feet high) from above, after snow storm in July
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1215- Yo Semite Fall (2634 feet high) from Hutchings', with Horseback Ex. Party
1216- Yo Semite Fall, (2634 feet high) from near Hutchings' with Excursion Party
1217- Yo Semite Fall, (2634 feet high) from near Hutchings' with Excursion Party
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1219- Yo Semite Fall, (2634 feet high) from near Sentinel House, P.T. Barnum & Party
1220- Yo Semite Fall, (2634 feet high) from foot of Three Graces
1221- Yo Semite Fall, (2634 feet high) at Sunrise, from opposite side of valley
1222- Yo Semite Fall, (2634 feet high) from head of valley
1223- Yo Semite Fall, (2634 feet high) from the Glacier Cascade
1224- Yo Semite Fall, (2634 feet high) from above Sentinel House
1225- North Dome, (3725 feet above valley) from Hutchings'
1226- North Dome & Wash'n Column, (3725 & 2400 ft. above valley) from Merced River
1227- North Dome, Washington Column, and Mt. Watkins, from Glacier Cascade
1228- Royal Arches and North Dome, from head of Valley
1229- North & South Domes (3725 & 6000 ft. above valley) from near Hutchings'
1230- South Dome & Wash'n column, (6000 & 2400 ft. high) from opp. side of valley
1231- South Dome, (6000 feet above valley) from near Hutchings'
1232- South Dome, (6000 feet high) from head of valley
1233- South Dome, and Piute Indian Cashes, or storehouses for acorns
1234- Indian Canon, from Glacier Cascade
1235- North Dome and Wash'n Column, (3725 & 2400 ft. high) from Glacier Cascade
1236- South Dome (6000 feet above valley) from Glacier Cascade
1237- Ribbon Fall, (1800 feet high) from the Merced River
1238- Ribbon Fall, (1800 feet high) from the valley
1239- Cathedral Spires, (2400 feet above valley) from trail
1240- Cathedral Spires, (2400 feet above valley) from Merced River
1241- El Capitan, (3100 feet above valley) from Harding Trail
1242- El Capitan, (3100 feet above valley) from the Merced River
1243- El Capitan, (3100 feet above valley) from foot of Three Graces

“Conveying Lumber to the Coast, in a Flume, Point Arrina,—Mendocino Co.”, No. 1299 from John P. Soule’s “California” series, published in 1870. (Glenn Mason Collection).

1244- North Dome, (3725 feet above valley) and Lamon’s Cabin
1245- Lamon’s Cabin
1246- Three Brothers, (4300 feet above valley) from foot of Three Graces
1247- Three Brothers, (4300 feet above valley) from Merced River
1248- Mirror Lake and Mt. Watkins
1249- Mirror Lake and Mt. Watkins
1250- Mirror Lake and Mt. Watkins
1251- View on Mirror Lake
1252- View on Mirror Lake
1253- Glacier Rock and Mirror Lake
1254- South Dome, (6000 feet above valley) and Old Man Mountain, from Mirror Lake
1255- Old Man Mountain, from Mirror Lake
1256- Sentinel Rock, (3270 ft. above valley) from near Three Graces
1257- Sentinel Rock, (3270 ft. high) from opp. side of valley
1258- Sentinel Rock, (3270 ft. high) from Merced River
1259- Sentinel Rock, (3270 ft. high) and Hutchings’ Hotel
1260- Hutchings’ Hotel
1261- Sentinel House
1262- Laddieg’s Hotel
1263- Round Tower, from Summit of Nevada Fall Trail
1264- View from Trail, near Nevada Fall
1265- Natural Bridge, on the trail leading to Vernal Fall
1266- Register Rock, on the trail leading to Vernal Fall
1267- Looking down the River, below Vernal Fall
1268- Bridal Veil Mountain (4500 feet above valley)
1269- At the Ferry
1270- El Capitan, (3100 feet above valley) from foot of Bridal Veil Fall
1271- Cloud’s Rest (10500 feet above the sea) from little Yo Semite Valley
1272- Grizzly Giant, (circum. 101 feet—the largest tree known)—Mariposa Co.
1273- Grizzly Giant, (circum. 101 feet—the largest tree known)—Mariposa Co.
1274- Grizzly Giant, (circum. 101 feet—the largest tree known)—Mariposa Co.
1275- Top of Grizzly Giant, looking up, (largest branch 7 feet diam.)—Mariposa Co.
1276- Horse-back ride through Big Tree, (83 feet circum.)—Mariposa Co.
1277- Big Tree, (94 feet circum.) Mariposa Grove, Mariposa Co.
1278- Big Tree, (90 feet circum.) Mariposa Grove, Mariposa Co.
1279- Big Tree, (75 feet circum.) Mariposa Grove, Mariposa Co.
1280- Big Tree, felled in Fresno Grove, (78 feet circum.)—Fresno Co.
1281- Cutting off section of Big Tree, (78 feet circum.)—Fresno Co.
1282- Cutting off section of Big Tree, (78 feet circum.)—Fresno Co.
1283- Top of Big Tree, felled in Fresno Grove, (78 feet circum.)—Fresno Co.
1284- The largest tree in Fresno Grove, (79 feet circum.)—Fresno Co.
1285- Crescent Lake at head of the Merced River
1286- Crescent Lake at head of the Merced River
1287- Crescent Lake at head of the Merced River
1288- Crescent Lake near at head of the Merced River
1289- Iron Mountain from Castle Rock
1290- Castle Rock near Crescent Lake
1291- Big Tree Point
1292- Big Tree Point
1293- Ferry across the Tuolumne River on the road to Yo-Semite Valley
1294- Charly Lard’s Hotel, 35 miles from Yo-Semite Valley
1295- Clark Moore’s Hotel on the Mariposa Rd 25 miles from Yo-Semite Valley
1296- Clark Moore’s Hotel on the Mariposa Rd 25 miles from Yo-Semite Valley
1297- Clark Moore’s Hotel on the Mariposa Rd 25 miles from Yo-Semite Valley
1298- Twelve Mile House, on the Trail to Yo-Semite Valley
1299- Conveying Lumber to the Coast, in a Flume, Point Arrina,—Mendocino Co.
1300- Inclined Plane & Flume for conveying lumber to the Coast, Point Arrina—Mendocino Co.
1301- Harbor & Lumber Shute, Point Arrina,—Mendocino Co.
1302- Point Arrina Harbor,—Mendocino Co.
1303- Point Arrina Light House,—Mendocino Co.
1304- Mendocino Harbor and Lumber shutes
1306- Little River Harbor,—Mendocino Co.
1307- Fisherman’s Bay and Pacific Ocean,—Sonoma Co.
1308- Hotel near Hayward’s, 15 miles from San Francisco
1310- Yo-Semite Indians
1311- Piute Squaw,—Yo Semite Valley
1312- Piute Squaw,—Yo Semite Valley
1313- The New Montgomery Block, from Market Street, San Francisco
1314- Shot Tower, First Street, San Francisco
1315- North Beach and Goat Island, San Francisco
1317- Telegraph Hill and Wash’n Sq., from Russian Hill, San Francisco
1318- Telegraph Hill and Goat Island, from Russian Hill, San Francisco
1319- Telegraph Hill from Clay Street Hill, San Francisco
1320- Russian Hill, San Francisco
1321- Russian Hill, San Francisco
1322- Lone Mountain Cemetery, from Russian Hill, San Francisco
1323- Fort Alcatraz, and the Bay of San Francisco, from Russian Hill
1326- Woodward’s Garden, San Francisco
1327- Woodward’s Garden, San Francisco
1328- Woodward’s Garden, San Francisco
1329- Woodward’s Garden, San Francisco
Personalities in Perspective

By Richard C. Ryder

Calamity Jane is one of those colorful individuals—so prevalent on the American frontier—whose actual lives have been so encrusted with half-truths and downright lies, many of their own making, that it is nearly impossible to separate fact from legend.

She was born Martha Jane Canary, seemingly on a farm near Princeton, Missouri, on May 1, 1852. Eleven years later, the Canaries packed up and joined an emigrant wagon train to Salt Lake and Virginia City. Both her parents died within a year of each other and at age fifteen Jane found herself alone—but far from helpless—in an almost totally masculine environment.

Always something of a tomboy who preferred the company of men, Jane had already mastered the 30-foot bullwhip of the freight wagons and acquired a taste for the wild, free life of the plains. From her mother, a not-quite-reformed prostitute, Jane evidently inherited her uninhibited attitude toward men, profanity, liquor, and life in general.

During the next several years Jane drifted about, living with a succession of itinerant miners, soldiers, and assorted ne'er-do-wells and on occasion hiring out as a bullwhacker or teamster on the freight wagons. It was at this time that she acquired her famous nickname, although it is uncertain whether this was meant to convey that she was helpful to have around during a calamity or was likely to cause one. Disguised as a man she may have participated in a number of military campaigns either as a teamster or scout. She did openly accompany the Newton-Jenney Expedition to the Black Hills in 1875 and was with General George Crook’s column during the Sioux outbreak in the spring of 1876. The Army frowned on this sort of incognito soldiering and, when she was discovered swimming nude with some of the troopers, she was promptly sent packing.

Later that summer she arrived in the rip-roaring gold rush town of Deadwood, Dakota Territory, in company with Wild Bill Hickok. Whether the two were married (as Jane subsequently claimed), lovers, or just friends is uncertain; when Hickok was murdered a couple of months later she did not as she later asserted go gunning for his killer, Jack McCall, who was legally tried and hanged. Her boasts to have been a stagecoach driver, pony express rider, gold prospector, and Indian fighter are also of doubtful authenticity.

Despite her lurid reputation, Calamity was a generous, kind-hearted woman who on occasion would abondon her wild sprees to nurse the sick or injured even at some risk to herself, as she did during a terrible smallpox epidemic in Deadwood in 1878. During the 1880’s she met and married a man named Clinton Burke, by whom she had a daughter. The Burkes soon drifted apart, probably due to Calamity’s unrepentently footloose life style.

Calamity Jane had become a national celebrity in 1877 with the publication of a series of Beebe’s popular dime novels; written by Edward Wheeler, they featured Calamity as the slim, beautiful, and virtuous companion of Deadwood Dick, the “Robin Hood of the Dakotas.” Jane tried to capitalize on her fame, appearing for a while as an attraction in a traveling museum. But by now her alcoholic dissipation had become a problem and she was reduced at times (Continued on page 40)

“Calamity Jane” by R. Benecke of St. Louis, taken on Lower French Creek during Professor Jenney’s Expedition to the Black Hills in July of 1875. (Gordon Hoffman Collection)
The Bergner Cutter

By William Brey

There are times when a simple invention is responsible for setting a standard throughout an entire industry. Such was the case with the instrument for cutting photographs illustrated here. Patented January 31, 1865, by Theodore Bergner, an amateur photographer from Philadelphia, it was adopted by photographers and stereoview publishers across the country.

John Carbutt of Chicago, in an article he wrote for the January 1870 issue of "The Philadelphia Photographer", deplored the improper cutting of many of the stereoviews he had inspected. He noted in some views the great difference in the amount of subject included in each half of the stereoview and in others a central object in the left picture was off center in the right picture by a half to more than an inch. In his opinion the stereographs most accurately cut and mounted were G. W. Wilson’s Scotch views and William England’s Swiss views with the worst by French and German photographers. Carbutt explained that he avoided such problems by using a Bergner Stereo Cutter. He folded his paired pictures in half, placed them in his cutter and punched out both prints at once.

The cutter was a very simple device. Steel Plate "A", shown on Patent drawing, shaped to the exact size and form of the picture to be cut, acted as a punch. Plate "B" was the shear or die against which the picture was cut. A downward pressure on lever "G" pushed the picture, which had been easily and correctly centered on Plate "A", up through cutting Plate "B". According to the inventor, over eighty thousand carte de visites had been cut without the need to resharpen the cutting edge. Carbutt noted that he had used a Bergner stereo cutter daily for nearly two years and it was still as good as new.

"Grand Saloon Steamer Northern Light, "No. 1, c. 1867, by John Carbutt from the series "Beauties of the upper Mississippi, Minnesota, and Vicinity". Note the characteristic arch imparted by the Bergner Cutter. (William Brey Collection).
The sale of this simple photographer’s aid was helped significantly by exposure in “The Philadelphia Photographer”, the endorsements of John Carbutt, John Notman of Boston, William Notman of Montreal, and the distribution network of Wilson & Hood. In the process, the invention provided the characteristic arch to the millions of stereoviews produced before the turn of the century.

T. BERGNER.
INSTRUMENT FOR CUTTING PHOTOGRAPHS.

No. 46,066.
PATENTED JAN. 31, 1865.

Bergner’s Patent drawing. Coleman Sellers was one of the Witnesses who signed the Patent application.
Come to Canton

The N.S.A. will hold Photo Show '81 in Canton, O., Aug. 15 and 16. This Trade Fair will feature all types of Photographica for sale. All N.S.A. members and their families are invited to attend and to participate in the activities. The show will be held at the Cultural Arts Center on Market Ave. N.

Saturday morning the Show will open at 10 a.m. with a Trade Fair of over 50 tables, and an exciting competitive exhibit of outstanding stereo items, from the collections of N.S.A. members. Members are invited to obtain table space ($35) where they may display items for sale or trade. The competitive exhibit is open to all members of N.S.A. It will include 19 categories of stereo views and viewers. We have dropped stereo cameras from the competition because of lack of interest. Cameras may be exhibited on a non-competitive basis as category No. 20. Ribbons will be awarded to the "Best" in each category, as voted by N.S.A. Official Photo Show '81 Judges. Judging will be based on attractiveness of exhibit, selection of subject matter, condition and rarity. Saturday evening, just prior to the "Spotlight" auction sale, the winners will be announced.

On Sunday morning at 9 a.m. the N.S.A. will have a business meeting with a panel discussion to review the objectives and plans for the Association. This meeting is very important and all members attending the Show are asked to attend. The Show will re-open on Sunday morning at 11:00 a.m. The Show will officially close at 5 p.m. on Sunday. We hope you will plan to attend what is projected as one of the largest photographica events of the year.

The Competition

Rules
1.) Only members of N.S.A. will be permitted to enter the competition. Only stereo items are eligible. (Please note that any type of photographica (not just stereo) may be traded, sold or purchased at the Trade Fair.)
2.) Entries must be received by the competition Director no later than Tuesday, July 28. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.
3.) Each entry must be submitted on an official entry form or on an 8½ x 11 sheet of paper, either typed or printed with entrant's name, address, zip, telephone number and indication of selection or proposed title for the exhibit.
4.) For members not attending the Trade Fair—Mail your entries by insured mail or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of Aug. 9, prior to Friday, Aug. 14.
5.) Members planning to attend—Bring your items to Canton and check in with the Competition Director (Gordon Hoffman) at the Official N.S.A. Headquarters Friday or before 9 a.m. Saturday morning at the Canton Art Institute. Please bring your items in early enough to allow us to put them on display.
6.) The Competition Committee will provide all display material and means for the display. There will be an entry fee of $4 per category entered to cover the cost of the display materials, awards and security. The fee must accompany the entry. All exhibitors must have their explanation and title cards typed-out on 5 x 7 plain white cards (cards plus sleeves will be furnished by N.S.A.—write and let us know how many you need). NO ENTRIES WILL BE ACCEPTED WITHOUT TITLE CARDS AND SLEEVES. ALL ENTRIES MUST BE READY TO HANG (views in sleeves with title cards) when they are delivered to the Competition Director in Canton.
7.) All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of four entries per member. Neither the N.S.A., the Canton Art Institute or the Cultural Art Center can take responsibility for damaged or stolen items but every precaution has been instituted to protect each member's property. All items received by mail prior to the show will be stored in a safety deposit box. In the last five years we have had a number of views and viewers shipped to us for the competition from as far away as Canada and New Hampshire. All items were returned as shipped without incident.
8.) Views—A member may enter no more than twelve (12) views per category nor less than six (6) per category. He may enter up to four (4) categories for a total of 48 views. A member may substitute an explanation card measuring no more than 5 x 7 inches for a view. Example: he may display 11 views and an explanation card. The views will be displayed on the gallery walls in an approximately 20 x 30 inch space. Each view will be protected in an individual Kodak transparent sleeve (5 x 7). The sleeves will be attached to the wall. Therefore, no fastening devices will damage or harm the views. They will be protected from handling or possible theft. Within each sleeve, with the view, will be a card stating the title of the view, the photographer's name, and the date of the issue. (See rule 6.)
9.) Viewers—All viewers will be grouped by general categories. A member may enter no more than four viewers in each category. With each viewer, submit a description card (5 x 7) giving specific information concerning manufacturer (if known, approximate date of issue and other details you feel are important.
10.) Cameras—Cameras may be exhibited on a non-competitive basis. Entrants must pay the same entry fee ($4) as the competitive entrants. The same rules apply as to viewers. A member may enter as many cameras as space permits. Use the regular entry forms with notation that your entry will be non-competitive basis.
11.) Views will be judged in category groups and viewers will be judged individually, unless the member specifies he wants his viewers grouped as one item to be judged.
12.) All items will be judged by the N.S.A. Official Photo Show '81 Judges on Saturday, Aug. 15. They will be asked to judge on a number
Entry receiving highest number of points will be named BEST in each category of views and viewers. They will be judging the visual appeal, the subject matter and the condition or state of restoration. Rarity will be judged but have a small value in the over-all point totals.

13.) Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, and BEST viewer over-all. A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. (See p. 15 of the Nov.-Dec. 1980 STEREO WORLD for a listing of last year's entries and winners.)

For the first time this year there will be a non-competitive display area. Exhibitors will be allotted either a 4 foot table or wall space. There is a fee of $4 per space, one space per member. All non-competitive exhibitors are responsible for setting up and taking down their exhibits. All exhibitors in both the competitive and non-competitive categories will receive a certificate of recognition.

Categories

**Stereoscopic Views**

1.) Views of a city, state or region in the United States.
2.) Views of Famous Personalities.
3.) Transportation views (Land, sea or air).
4.) Ethnic, racial, or religious groups, such as Blacks, Mormons, Shakers, or Indians.
5.) Occupational Views.
6.) Expositions or Fairs.
7.) Views by a Particular Photographer or Publisher.
8.) Military and War Views.
9.) Foreign Views.
10.) Comics and Sentimentals.
11.) Surveys and Expeditions.
12.) Photographic Subjects.
13.) Historic Events.
14.) Quality of Life.
15.) Views by a member of the N.S.A.
16.) Open category. For those views which do not fall within the above categories.

**Stereoscopic Viewers**

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

20.) Stereoscopic Cameras (non-competitive).

A couple of things of general interest to members have developed during the past few months. First is the establishment of a network of volunteer regional NSA representatives. We hope this will help to bridge the gap between Stereo World, which everyone receives, and our annual meeting at Canton, which unfortunately relatively few can attend. The regional reps will be promoting contacts amongst members in their area — from phone calls to letters to group meetings. We hope this will not only help to broaden acquaintances, but bring an exchange of views, in both the mental and photographic senses, which is now often lacking. Your representative will be in touch with you, to determine what the membership would like, and the best ways to achieve it.

Second, it seemed during the winter that we might lose the services of John Waldsmith as editor of Stereo World. All of his friends will be happy to know that he will be able to continue, having been divested of some of the time-consuming functions which had led to a back-breaking overload of work. If you have suggestions as to how our journal can be made more interesting and useful to you, please drop him a line.

As a parting thought, remember that NSA is YOUR organization. We, as your volunteer society workers, are always seeking input from members as to how NSA can be improved. If you have suggestions about general policy and philosophy (or don’t know who else to write) I am the focal point. For matters concerning Stereo World and the Holmes Library, John Waldsmith will be pleased to hear from you. Linda Carter as Treasurer, and John Weiler as Secretary, are at your disposal in their areas of responsibility. On regional affairs, contact your regional rep, or Gordon Hoffman who is coordinating their activities. If you have any ideas about membership recruitment, Larry Wolfe would welcome them. Finally, note particularly how often the word “volunteer” appears in the foregoing. In the past, too few volunteers tried to do too much, and some things suffered. While this has been partially corrected, NSA is always in need of volunteer help, no matter what your expertise. If you feel you can help, please drop me a line; the more participation we have, the better NSA can be for all the members.
Mount St. Helens in Hyperstereo

Transparency circuit members Matthew Rebholz and Norman Cyr have more in common than Society membership and a longtime interest in photography. They share an office at Lockheed Missile and Space Co., and, among other things, some experience in making aerial hyperstereos. Between them, over a period of several months in 1980, they obtained “before” and “after” views of Mt. St. Helens during its lidblowing period. Several of the views are illustrated here. All were taken from commercial air flights between San Francisco and Seattle. To put it in perspective, flying at 600 mph (880 ft/sec) produces roughly 800 to 1,500 feet of separation when the exposures are 1 to 2 seconds apart. For an altitude of 25,000 feet and a slant range of perhaps 40,000 to 60,000 feet the ratio of separation to object distance then falls between 1:75 and 1:25, which is a good range for hyperstereo. Of course, shooting through plastic windows offers another hazard to the optical system.

Actually, Matt Rebholz has been building a collection of hyperstereos of all the Cascade volcanoes: Shasta, Lassen, Hood, Ranier, Adams, Baker, Three Sisters, etc. He reports that when the weather cooperates, the flight between San Francisco and Seattle is fantastic, with all of the mountains passing in review. In this regard he is anxious to be in touch with others of similar interest and especially collectors who may know of old views of these subjects so that comparisons can be made on a “then” and “now” basis. One can contact Matt at 1013 Whiteoak Drive, San Jose, CA 95129.

Matthew Rebholz is 51 and a staff engineer with the Missile Systems Division of Lockheed Missiles & Space Company in Sunnydale, California. Next year will be his twentieth year with that company. He works in advanced materials for use in missiles and spacecraft in addition to structural and material testing. He has worked on Agena spacecraft: Polaris, Poseidon and Trident submarine launched missiles. He received a chemical engineering degree in 1953 and a master of science in applied mechanics in 1961, both from the University of Cincinnati. This has been followed by extensive graduate study at Stanford and the University of Santa Clara. He has been married thirty years and has four children, all grown, and three grandchildren.

Matt’s interest in stereo photography began in 1951 before he went to Lockheed and while he was working in the Research Laboratories of Armco Steel Corporation in Middletown, Ohio. It has continued, unabated. He is also presently active in computer generated stereo and has written programs for same. Matt is amenable to
Another Norm Cyr hyperstereo taken in July, 1980. On this flight, clearance to descend and fly much closer was obtained.

trading views with others who might be following similar inclinations.

Persons interested in The Stereoscopic Society should contact our Corresponding Secretary, William Shepard, 9408 Clinton Avenue S., Bloomington, MN 55420.

Editor's Note: The views shown in this column were reproduced from regular full-frame 35mm color transparencies and were cropped to a square format.

Taken by Matt Rebholz in October, 1980, as seen from the west, looking east. The mud slide area of devastation lies toward the north.
newviews

By David Starkman

NEW TYPE OF UNIVERSAL STEREOSCOPE BY TOPCON.

At the last International Ophthalmic Congress held in Brighton, England in April 1980, there was an exhibit that included large format stereo prints of the eye and retina. The stereo color prints were taken with a Topcon stereo-photo-slitlamp SL-5D and the Topcon Simultaneous Stereo Funduscamera TRC-SS. The views were simultaneously recorded side-by-side on a 24x36mm frame.

Especially for this exhibit, The Topcon Company (Japan) made a new type of stereoscope with variable prisms in order to view 3-D prints of different sizes. (See Pictures.)

This stereoscope can also be used for side-by-side 3-D TV images, and for side-by-side 3-D slide projection. The advantages in the latter case include not needing any special device for the projector, no need for a silver screen or glasses, and a brighter image since no polarization is used.

Special construction assures that the viewer only sees a single stereo image, without mono ghost images on either side. It is possible to view large poster-size stereo prints with this device.

The model demonstrated is hand-held, but the device could eventually be incorporated into an eyeglass frame configuration. Topcon Europe did not give any indication on the price or future commercial availability of this new universal stereoscope.

(Information by Albert Aan de Kerk, from the “3-D Bulletin” of the Netherlands Society for Stereo Photography, Nr. 51, July-August 1980.)

3-D PHOTOGRAPHY EXHIBIT

The OPEN SPACE GALLERY is organizing a large exhibition of three-dimensional photography in all of its forms. The exhibition will take place in the fall of 1981. All NSA members who take their own 3-D photographs are urged to write the gallery for further information. The exhibition will include print work, slide presentations and Holography.

For further information please contact: Tom Gore, Curator of Photographs, Open Space Gallery, P.O. Box 5207, Station “B”, Victoria, B.C., V8R 6N4 CANADA.

HAND-HELD TOY SUPER 8 3-D MOVIE VIEWER DEMONSTRATED

One of the more interesting little 3-D items presented at the 1980 Photokina in Cologne, Germany was a hand-held Super 8 movie viewer for viewing specially made 3-D movies in 30ft endless-loop cartridges. The manufacturer is Qualidux, a Hong Kong optical toy company which already manufacturers hand-held viewers for standard Super 8 films.

The viewer is not yet in production, so only a prototype was shown. Abram Klooswijk of the Netherlands Society for Stereo Photography reports that the prototype contained a 45 second movie of an amusement park, and showed good 3-D effect, but poor image quality.

Qualidux hopes to market the viewer, named the AV-4, sometime in 1981. See “Newviews” for further announcements.

FIRST 3-D TV CABLE BROADCAST!

On December 19, 1980 SelecTV, a Los Angeles based over-the-air/coded-signal cable TV station, broadcast
the first commercial 3-D TV images to reach a mass audience via the anaglyph (red/green) method. The films shown were two 1953 classics, “Miss Sadie Thompson” with Rita Hayworth, and “Spooks”, a 3-Stooges short.

While not actually the first anaglyph 3-D TV broadcast, I believe it to be the first offered to a mass audience by a cable TV station, the first 3-D broadcast of classic old 3-D films, and the first of this type to base on “true” 3-D information. The recent “compatible” anaglyph systems have 3-D based on information received within a single lens, and show very limited depth compared to 3-D made with lenses (or mirrors) creating two separate images for right and left.

I had the opportunity to see both a press showing and the actual broadcast, and must report that I was quite impressed with the results. While certain scenes showed considerable ghosting, for the most part the film

Los Angeles viewers are terrified by movie monsters coming out of their home TV sets, in World’s first-ever (almost) 3-D television broadcast.

SelecTV made television history when it broadcasted a pair of 3-D movies on December 19 and 29. Only recently made possible through new technological advances in three dimensional cinematography, the films “Miss Sadie Thompson”, starring Rita Hayworth, and the Three Stooges in “Spooks”, were seen in 3-D. Special glasses were provided to all subscribers of the cable TV service.
worked quite well, and I had to keep getting used to the strange sensation of 3-D on a TV set.

The conversion of the original twin-strip/color/polarized films to superimposed red and green on video tape was done by 3-D TV Systems, Inc. of North Hollywood, California. This company claims it can reduce the ghosting even further by more careful control of convergence during the transfer process.

Careful consideration of the best colors to use for television was made, and high-quality custom made red and blue glasses were made especially for this broadcast. SelectTV subscribers received coupons redeemable for the glasses at any Sears store. Extra glasses and even 3-D TV party invitations were made available, also.

The response to the broadcast appeared to be quite positive. SelectTV's own rating system indicates that this showing ranked as high as their most popular past offerings. Lucky SelectTV subscribers saw a showing of Arch Obler's "Bwana Devil" on January 30!

The reason that we haven't seen anaglyph TV commercially before now (possible since color TV got popular) is that the Federal Communications Commission has a "compatibility" requirement for all over-the-air broadcasts. That means that if you broadcast something special, it has to be viewed normally by those people without the special TV sets or devices. (For example, color TV broadcasts are compatible for black-and-white TV sets.) In the case of anaglyph, if you don't wear the glasses, you see a double image, which is not considered compatible.

Cable/coded TV broadcasts are not bound by this compatibility requirement, making anaglyph or even side-by-side 3-D showings feasible. With the growing popularity of pay TV systems, and the strong competition between different companies, 3-D TV may prove to be a competitive edge, bringing the future of 3-D TV a little closer to being commonplace today.

MORE STEREO IN CURRENT MAGAZINES

The February 1981 issue of American Photographer contained an article about stereo photography.

The upcoming April issue of Popular Photography is scheduled to have an article about stereo in Eaton Lothrop's column, "Time Exposure". (Mr. Lothrop is an NSA member.)

* The Stereoscopic Society of Great Britain will have their 1981 Convention at Richmond Hill at the Richmond Hill Hotel in Surrey, England June 5-8. More information is available from D.P. Merfield, Convention Organizer, 237 Banstead Road, Banstead Surrey, England SM7 1RB or call 01-393-6087.
The individual desiring to make three-dimensional motion pictures is faced with an initial, basic choice: a single camera/film approach, or a synchronized dual camera/film system. On the face of it, this might seem to be a fairly obvious decision in favor of the single system. One camera and one projector are cheaper than two. Taking and projecting a single film is much less complicated than synchronizing two cameras and two projectors.

On the other hand, since there are no home stereoscopic movie cameras available, the single system filmmaker must use some type of picture splitting/reflection attachment, with necessary light loss and limited convergence adjustment. Although Super-8 is convenient and economical, to split its already small image results in limited projection magnification potential.

A recently available double strip Super-8 system comes from Sirius 3-D, Box 18051, Denver, Colorado 80218. The system includes a Sankyo XL-420 sound camera, a Sankyo EM-40XL silent camera, and two Eumig S-810 HQS sound projectors. The speed and shutter phase of the cameras are synchronized by an ingenious "Synch Computer" attached to the rear of the silent camera. The projectors are interlocked by a belt connected to the timing gears. Sirius provides a special stand for the projectors, polarized projection filters, and five pairs of polarized viewing glasses.

The taking system is easy and fun to operate. You simply look into one of the viewfinders and squeeze the trigger on the sound camera, which activates and controls the silent camera as well. The Synch Computer has three red lights which twinkle continuously while shooting, and then indicate whether the cameras stopped on the same frame. If not, you single frame advance the appropriate camera. This isn't essential to maintain synchronization but makes editing much easier. Although the cameras have automatic exposure capability, the manual override should be used to insure identical exposures on both films. This is a bit tricky as the sound camera exposure control is hard to get to, due to the proximity of the two units.

In projection, the main requirement is to set both projectors to start on the same opening frame, a reasonably simple task. The timing belt is then attached and adjusted to the proper tension. The best and brightest picture is obtained on a Kodak Ektalite or similar screen (not included).

I've shot several rolls so far, and have experienced perfect synchronization throughout. The 3-D has been very satisfying and, occasionally, spectacular, even if I do say so myself.

One drawback is that the cameras, because of the special connecting bracket, cannot be easily tripod mounted. This is not too serious though, as the cameras are held quite steady by both handles while shooting. Also, camera "bounce" is minimized as a result of the short focal length shooting for maximum depth of field.

The Sirius system has been carefully planned and designed. The choice of the Eumig projectors is especially good, with their super bright optics. It currently sells for $1699, which I think is quite modest considering everything that you receive. Of course the equipment can be used for 2-D shooting and projecting as well, the system comes with a one-year full warranty.

NEW 3-D WESTERN

David Martin of Metarie, Louisiana, sends an article from the Dec. 24, 1980 Variety which reports that the principal photography has been recently completed on a new Spanish made Western, "Comin' At Ya". It was shot in Dimension 3, using the Optrix process for projection using one projector-split frame 35mm and Dolby four-track stereo sound. The film is expected to be screened in this country in March.

3-D MOVIE NOSTALGIA

One of the most common errors in film history literature is the description of the 1950's 3-D movies' use of red and green glasses. As most Stereo World readers know, the vast majority of those films were in the polaroid, not anaglyph process. Here's a quote from William Kuhns' Movies in America:

"The three-dimensional process (3-D) used two projectors simultaneously, with slightly overlapping images. By wearing polarized glasses with two separately colored filters, audiences were able to see a double screen as a single screen, and sense an illusion of depth at those rare moments when an object or arm or torso would jump out from the screen."

Besides being inaccurate, that's one of the worst descriptions of 3-D I've seen. Here's a statement from Carlos Clarens' otherwise scholarly An Illustrated History of the Horror Film:

"Although the stereoscopic craze was quickly extinguished by (Cont. on page 40)"
By John Waldsmith
Curator/Librarian

As promised in the last issue I am devoting this report to listing some of the books, periodicals, stereographs and other materials in the Holmes Library. I hope it will give members some idea of the broad scope of the holdings plus encourage you to contribute items we are missing.

Resources and Recent Acquisitions


Academy of Stereoscopic Arts & Sciences, Copy of letter sent to prospective members in 1950 or 1951. Originally based at Hollywood, CA.


Architecture in Canton (Ohio), M.I. Albacete, Canton Art Institute, 1976. (Gift of the Canton Art Institute).


American Cinematographer, periodical, International Journal of Motion Picture.

American Daguerreian Art, Floyd and Marion Rinhart, Clarkson N. Potter, Inc., New York, 1967. (Gift of Mr. & Mrs. Richard Russack).


E. & H.T. Anthony Illustrated Catalogue of Photographic Equipment and Materials for Amateurs, Reprint, Morgan & Morgan, originally published January 1891. (Gift of Mr. & Mrs. Richard Russack.)


Archival Supplies for archivists, conservators, photographers, artists, librarians and museum curators, Light Impressions, 1980, Rochester, N.Y. (Complimentary).


N.S.A. Third Annual Spotlight Auction of Fine Photographica, Aug. 11, 1979, catalogue, N.S.A., Columbus, Ohio.
I started trapping when I was in junior high school and continued for 25 years. So, for the last few years I have looked for trapping ephemera such as catalogs, fur lists, and photographs. Although stereo views of hunters with their guns and game show up occasionally, this is the only view I have seen of a trapper with his traps and game. At first I thought the view was just another hunter, but when I was told to look closer I saw hanging from the first small limb his traps and then a mink caught by a front foot still in a trap. Of course through a viewer they showed up much better. Unfortunately there is no identification on the view but the rail fence makes me think of New England. The only other trapper stereo views I have found occur in the Union Pacific Railroad series by Russell titled “Old Trapper, Bear River” and a lithoprint titled “The Young Trappers”.
In the Nov.-Dec. 1980 issue we featured an unknown by E.L. Bickford who labelled his view as a member of the International Photographic Association. We had never heard of the I.P.A. Jim Crain, of San Francisco, has located a copy of *Camera Craft*, Vol. XVII No. 7, July 1910 which featured on pages 295 and 296 a large amount of information about the unknown association. In 1910, the I.P.A. had at least 2519 members who apparently exchanged different types of photographic work, not just stereographs. In 1910 there was considerable interest in the new fad of making post cards and most members listed seemed particularly interested in that format. The Director of the Stereoscope Division was Harry Gordon Wilson, 4954 Washington Ave., Chicago, Ill. There was also a “Album Director”, Director of the Post Card Division and a Director of the Lantern Slide Division. The headquarters of I.P.A. was in Denver, Colorado. I would like to hear from members who may have other issues of *Camera Craft* which may give more information about this organization or those who may have examples by other members. It is still unbelievable that the I.P.A. existed with so many members and today we know virtually nothing about it.

Vern Conover of Fairfax, Va., located in his collection a group of labelled views of the same excursion shown in the last issue. They were published by J.C. Scott, Photograph Gallery at 11 Peace-Street, New Brunswick, N.J. The view at the top of page 29 is No. 8 “All Hands on Deck preparing to leave the Highlands.” The vessel in the second view is the Steam Yacht Mary, sister ship of another Yacht called Sarah. Vern explains that the Highlands is an area off the coast of Northern New Jersey. To further confuse the matter, I received three responses to the “VIEWSEUKA LAKE” clue. Wally Beardsley of Pittsburgh, Tim McMahon of Fair Haven, N.J. and Joel Havens of Orchard Park, N.Y. all feel it should read “View Keuka Lake”. Lake Keuka, N.Y. is between Steuben and Yates Counties. Joel Havens explains “The southern part of Keuka Lake near Hammondsport, N.Y. is in Steuben County. It is one of the finger lakes in central New York and is large enough to support the type of boat traffic pictured. It also has a connection through Seneca Lake to the Erie Barge Canal which transverses New York State.” We are still not sure what is going on in the views. It appears to be a fishing excursion. Possibly the faint printing on the back of the one view is misleading. There are enough of
Vern’s views with the labels to indicate his are not mislabeled. Possibly someday we will know for sure about this strange group of views. Thanks to all our super sleuths for responding.

This issue we feature an unknown submitted by Jim Becker of Center Sandwich, N.H. It is on a yellow mount with round corners. It shows a large building. Across the doorway it is marked “SEARS BUILDING” in alternating dark and light letters. At the lower left front of the building it reads “Great Central Route/Tickets West/Blue Line” On the building at the left the sign reads “Pennsylvania C.R.R. Office/Co., Freight Agt.” Also “Union Line”. On the building on the far right “James B. Bell/Notary Public and Commissioner for all the States & Territories/U.S. Government ________.” Under this on the corner of the building is a sign for “State Street”. On the lower portion of the far left building is “________ dence mship Company” (Independence or Providence??). Do we have a member who may help identify this unknown?

Also we feature another view from Jim Becker’s collection. It is on a large orange mount. It shows the ruins of a factory, or boiler explosion possibly. He says it was purchased near Kingston, N.Y. in the mid-Hudson River Valley. It is a total unknown.

We have a slight backlog at present of some really good unknowns and will be getting to them as space allows. Be patient if you are waiting for your unknown to appear. Thanks again for your support of this feature.
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 $1 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
STEREO REALIST 35 mm camera #A 49234, in leather case, both Excellent near mint condition, plus a rapid attachable knob/lever, and copy of instruction manual. Yours for $150 plus estimated $2.00 UPS charges. S.N. Trent, 43 Greenwood Road, Yonkers, N.Y. 10701, (914) 968-3799.

MAKE YOUR OWN STEREOSCOPE: 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. Levine, P.O. Box 41032, Los Angeles, CA 90041.

SEND $1 for list of stereo views in upcoming mail auction. See also this issue of Stereo World for current auction sale. Stuart Butterfield, 431 W. 54 St., New York, N.Y. 10019.

OVER 1,000 REALIST-FORMAT stereo nude slides from the 1950s—color $1.25, B&W 75¢; over 2,000 View-Master reels from the 1940s and 1950s—Detailed list for $1; Lens accessories for 35mm stereo cameras—adapter rings, filters, C/U lenses, hoods, etc. Most at $6. per pair—Specify camera; Book “Points of View: The Stereograph in America”, with viewer, new $12. postpaid; Polarized 3-D viewing glasses, used once, Excellent 75¢; Stereo cameras, viewers, large and small accessories—Call or write for update. Plus shipping. S.A.S.E. please. D. Berenson, 32 Colwell Ave., Brighton, Mass. 02135, (617) 254-1565.

LOW-, MEDIUM-PRICED stereo views, many subjects. Send want-lists for accurate descriptions items available, future reference. Also, same in hard images, cabinets, cartes-de-visite, etc.; miniature cases. John Simon, 217 High Park, Buffalo, N.Y. 14226.

FOR SALE: Back issues of Stereo World, all Mint. Dealer inquiries invited. Write for info to N.S.A., P.O. Box 14801, Columbus, OH 43214.

SELL OR TRADE: Have stereo-books, boxed-sets and stereo-pictures-series (all made in Germany 1932-1958). Send $2 for detailed illustrated list (in English) with sample pictures. Theophil Schweicher, Saarstrasse 129, 5500 Trier, West Germany.

FREE LIST of stereo cameras, viewers, projectors, stereographica. Send LSASE for new 6 sheet list. Stereo Photography Unlimited, 8211 27th Avenue North, St. Petersburg, FL. 33710.

SALES LIST of 120 American views and list of 140 foreign views from personal collection. Send large self-addressed, stamped envelope for each list to: Bullington, 137 Carman St., Patchogue, N.Y. 11772.

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 Huddle, 2546 Home Acre Drive, Columbus, OH. 43229.

TRADE
WILL TRADE from over 1,000 U.S. photographers (except Oregon) for scarce, rare, and hard to find Keystone. List your interest by man or location. Robert Wright, 503 Norton, Ashland, OR 97520.

TRADE: Will trade two of my U.S. or foreign stereo views for one of your views of Jacksonville, Florida. H. Peacock, 5601 Graywood Road, Jacksonville, FL. 32207.

WANTED: TOP PRICES PAID for stereo views of nudes and risque subjects. Also seeking early Cleveland views. Send xerox with condition and price to Charles Petry, 3424 West 94 St., Cleveland, OH. 44102.

WANTED: Keystone stereoviews made for General Motors which were given out as promotions around 1950 (usually with girls promoting car theme). John Steffen, 573 King St., E., Oshawa, Ontario, Canada L1H 1G3.

WANTED TO BUY stereoscopic views, photographs, and related materials about the Philippines. Call collect after 8 P.M. (301) 299-3227 or write to A. Fangonil, 9808 Conestoga Way, Potomac, MD. 20854.

WANTED: Illinois town views of business districts, railway stations, canals, riverboats. Earl Moore, 152 Walnut St., Wooddale, Ill. 60191.

Standard Terms

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WANTED: Illinois town views of business districts, railway stations, canals, riverboats. Earl Moore, 152 Walnut St., Wooddale, Ill. 60191.
THOUSAND ISLANDS stereoviews by A.C. McIntyre wanted. Will pay cash or trade from large variety of interesting views you may be collecting. Jack Brown, Box 439, RR #3, Mallorytown, Ontario, Canada KOE 1R0.

WANTED: Views of Los Angeles, So. Calif., Detroit, Michigan, Montreal, Quebec, transportation, musical So. Calif., Detroit, Michigan, Mallorytown, Ontario, Canada KOE 1R0.

POLYRAMA PANOPTIQUE, Zo-grascopes, kaleidoscopes. Sidney Mallitz, Box KH, Scarsdale, N.Y. 10583, (914) 636-3367.


WANTED: Any vintage. All subjects or topics. Joe Lee, 306 Shadowmoor Dr., Decatur, GA. 30030.


WANTED: KEYSTONE GOLF #19; KEYSTONE TINTED WILDFLOWERS #9, 22, 37, 42, 52, 55, 56, 59, 62, 66, 68, 79, 80; KEYSTONE 25533-T-130. ALSO, SPORTS, KENTUCKY, KLAUBER AND CRYSTAL PALACE. JACK AND PAT WILBURN, 3607 BROWNSBORO RD. #16, LOUISVILLE, KY. 40207, 502-893-5289.

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: Catskill Mountain House, Laurel House, Overlook Mountain House, and all Catskill Mountains stereo views. Cash or will trade views you collect. Also want Albany, Schenectady, Troy views. Ralph Gosse, Box 5551, Albany, N.Y. 12205.

WANTED: Stereo views of prize-winning and champion dogs and of field trials showing dogs and hunters. Mrs. Reed P. Berry, 381 North Kenter Avenue, Los Angeles, CA. 90049.

WANTED: Photographs of 19th century photographers themselves and of Abraham Lincoln. Larry West, 245 E. 63rd St., N.Y., N.Y. 10021.


WANTED: Dog images (dogs by themselves). Daguerreotypes, ambrotype, tintypes and all sizes paper photographs and stereo views, such as Sarony portraits. Mrs. Reed P. Berry, 381 North Kenter Avenue, Los Angeles, CA. 90049.

EUGEN SANDOW WANTED: Photos, stereos, other materials related to this 19th century bodybuilder and strongman. Send quotes immediately! Chapman & Berryman Booksellers, 2377 Teviot Street, Los Angeles, CA. 90039.

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

STEREO VIEWS OF VERMONT WANTED for my collection. Also interested in buying large lots of stereos. Stuart Butterfield, 431 W. 54 St., New York, N.Y. 10019.

BALLOON STEREO VIEWS WANTED: Collector wishes to pur-chase all views showing balloon and power flight. Also need city views, Washington, New York, San Francisco, etc. and famous personalities. Cliff Krainik, Graphic Antiquity, 1214 31st Street, N.W., Washington, D.C. 20007.

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

SACRAMENTO, CALIFORNIA WANTED: 1862 Flood Views by Thomas Houseworth, 1860 views by E. Anthony, views by Hart, Soule, Muybridge, Reilly, Houseworth, Johnson Brothers, Russell, Hazelton & 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.


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

just old cards to look at through those old wooden devices with lenses that were used in Victorian times. They don't realize these are photographs taken over a hundred years ago of people and places of great historical and artistic significance. Its crazy when a 1950's lithographed piece of cardboard sells for hundreds of dollars in a baseball card and a real photograph over a hundred years old taken at much ordeal to the photographer who traveled with horse and wagon and equipment to make them frequently sells for a dollar or so. “Even postcards are bringing much higher prices than stereographs because they have been promoted. Promotion is what the NSA needs, and I strongly suggest making the NSA known through articles and some well worded advertising in the major antiques publications. Unless this is done the growth of the NSA can be expected to continue in a lethargic manner.

“I might have joined the NSA years ago had I known about it. I found out about it answering an ad for stereoviews in an antiques paper. Only upon questioning the dealer with further correspondence was I able to learn of its existence.” Ralph Gosse, Albany, N. Y.

“I am relatively new to stereo photography, coming to it with a background in art and commercial photography. So far I have limited myself to working with Dia positive Black and White and Color transparencies, I am interested in learning how to print stereo images as well. “Normally I shoot with a Realist, however I also own a Zeiss that is single lens but Stereo in negative format. I have heard that Gitzo makes a mechanism that when mounted on top of a tripod can move the camera along a rail between two exposures and record a paired Stereo view. I am wondering if any readers could provide me with any information on it? Robert Hewitt, Lansing, MI 48917

“As the Sun entered the First Point of Aries in 1980 (ask any astrologer when that is) through experimentation, I discovered how to view any non-stereo photograph, detailed drawing, painting, or graphic representation, still or moving, and obtain, to me, a remarkable illusion of stereo or depth. In some cases, it seems to equal or beat some rather flat true stereo pictures that I have seen.

“The apparatus needed is quite simple and cheap, and could be applied almost universally. My discovery combines several known, but evidently not too well understood principles, and optimizes or maximizes their effects.

“I decided not to give the discovery away, because that which costs nothing is often thought to be worth nothing; also, I know how various inventors have had their discoveries stolen from them by unscrupulous businessmen, con men, etc. I am able to prepare a patent application (it’s not that hard), but without backing of a manufacturer, who could deal in courts with infringers (I couldn’t), a patent would be of little use. Money has the floor in the business & legal worlds. I do not trust lawyers in this area, and I have some experience.

“So I just sit on the idea, and make use of it personally, not even willing to risk the couple hundred dollars that the government now demands in patent fees.

“I thought that the NSA should know that single pictures can be viewed in a way giving an appearance or illusion of depth.” Frederick Butterfield, Williamstown, N.J.

We are in need of a modern stereo print of the Ether Monument in Boston’s Public Gardens. It will be used in an upcoming “Then-and Now” segment in Stereo World. Send your print to N.S.A., P.O. Box 14801, Columbus, OH 43214. Include postage for its return.

**REVIEW**

**By Linda S. Carter**

Recently we have been seeing the advertising which states: "Before there was any other 35, there was Leica." This claim has led Thurman Naylor, a respected collector of cameras and images to prepare a 16-page monograph, "A New Look at the Old 35. The Origin and Early History of 35mm Photography." In this publication we are treated to photos, diagrams, and short descriptions of an impressive array of firsts: first 35mm camera sold - Tourist Multiple; first 35mm stereo camera sold - Homeo's; first 35mm sold with 24x36mm format - Simplex; first German 35 to be sold - Minigraph; the first Kodak 35 - the OO Cartridge Prermo. Many more fascinating cameras are presented, and each appeared before the Leica 1 (Model A) was introduced at the Leipzig Fair in April 1925! This monograph, with many photographs and an excellent bibliography, is a publication of The Photographic Historical Society of New York; it can be obtained for $5.75 postpaid in the US and Canada, and $6.75 postpaid elsewhere by writing to Cameras and Images International, Inc., Box 23, Waltham, Massachusetts 02254.

**STEREOSCOPES: A GUIDE TO VIEWERS**

The November-December, 1980 issue of Stereo World announced that a book on the history of stereoscopes was in preparation. The response to requests for assistance by NSA members has been most gratifying. A number of members have provided transparencies, photos and brochures covering the stereoscopes in their collection. It is our intention that the book be a broad NSA activity with participation by as many members as possible. This will enhance the coverage and ease what is a formidable task.

Most NSA members have at least one stereoscope that is not necessarily commonplace. Often there is a reluctance to respond to requests for assistance under the assumption that "surely this item in my collection is well known". So far, some interesting inputs have come from members with rather limited collections. Please don't assume that what you have to offer is unimportant. Don Lowy and I would like to hear from as many NSA members with information, photos, etc. Please contact Mr. Ed Berkowitz, 40 Longacre Drive, Livingston, New Jersey 07039, or, Mr. Don Lowy, 29 Lincoln Avenue, Livingston, New Jersey 07039.
EARLY STEREO CATALOGUES, INCLUDING NEW OFFERINGS

We are pleased to announce that we now have available four new photocopy reprints of early stereo catalogues. These are in addition to the seven catalogues offered in each of the last two Stereo World issues. All eleven catalogues are available. We propose to add new catalogues and request that you make available for reproduction any other catalogues in your collection. Remember, this is a fundraising project for N.S.A.

Make checks payable to:
National Stereoscopic Association
and mail to:
Jack Wilburn
3607 Brownsboro Road-No. 16
Louisville, Kentucky 40207

Allow 4 to 6 weeks for delivery.
(Small catalogues have several pages reproduced on an 8-1/2" x 11" format—all lists give original number of pages.)

NEW CATALOGUES

H.C. WHITE, NORTH BENNINGTON, VT., 1907-Catalog No. 7 (116 pages) plus Supplemental List No. 2 (16 pages) is a superb reference for H.C. White views and curved mount views in general. The index includes various views of numerous foreign countries and American subjects. Numbers through 18,022, not all inclusive. $6.50

W.H. JACKSON, U.S. GEOLOGICAL SURVEY OF THE TERRITORIES, 1869-1875-an 81 full page catalogue of Jackson's western views when he was employed by the U.S.G.S. Numbers 1-972, not all inclusive. $7.50

W.G. SMITH, COOPERSTOWN, N.Y., UNDATED-a 31 page catalogue of views of Cooperstown and Otsego Lake scenery. Stereo views through No. 406; plus non-stereo views for framing through No. 617, not all inclusive. $4.00

E. & H.T. ANTHONY, NEW YORK, 1867-This 104 page catalogue is one of the most important in the field. $5.00

REPEAT CATALOGUES

MUYBRIDGE, 1873-A 52-page catalogue of this important western photographer. The list covers Yosemite, Mammoth Trees, Geyser 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 includes 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 publisher 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 subjects 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 8891-10,421, Jack Wilburn not all inclusive. $2.50

KILBURN BROTHERS: UNDATED-a very early 8-page Louisville, Kentucky 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

JUST PUBLISHED!

TWO NEW, EASY-TO-FOLLOW GUIDES FOR CONSTRUCTION OF STEREO EQUIPMENT WHICH IS NOT AVAILABLE ANYWHERE!

How to make an instant stereo camera. The detailed, illustrated guide shows how, by using two Polaroid SX-70 cameras, you can construct this original, highly convenient stereo unit - produce striking, full color views in minutes! Easy to make, use any standard card viewer to enjoy your instant 3-D creations. Price: $9.95 p.p.

How to adapt two 35mm SLR cameras to stereo. Special, original idea guide. Detailed description and plans for a special unit which will hold practically any two 35mm SLR cameras to produce spectacular stereo views - you compose your shots using BOTH EYES, control the depth of field and see exactly how your stereo view is going to look - even the necessary 'toe-in' adjustments are easy to accomplish. Easily constructed from readily available materials, this unit can be used hand-held for action stereo! Price: $16.95 p.p.

ORDER FROM: STEREORCRAFTS/EMBEE PRESS
82 Pine Grove Avenue
Kingston, NY 12401
Jim Taylor
Stereographs

Catalogue Number
One

SETS

100/100 - Birds 82/100 - 25 Birds in color -
Wild Flowers 100/100 - 90/100 - 25 in color - Eskimos 50/50 -
WWI 400/400

Individual Cards

Alaska 38 - Boats, Bridges, Roads & Vehicles 41 -
Children 18 - Egypt 31 - Northwest 19 - WWI 198 -
424 Listings 15 reprints

FIRST COMPLETE ROUNDUP OF USEABLE STEREO CAMERAS

MODERN STEREO EQUIPMENT by Mister Poster. This is the first comprehensive picture guide to usable stereo cameras, viewers, projectors and accessories. It includes an up to date (December 1980) price guide by a man who specializes in stereo equipment. He repairs them, sells them, buys them and generally knows them inside out. The book is pocket size, over forty pages and has a list price of $7.95. We made a special deal and offer them at a special sale price of $5.95!!!
Western
46. J.J. Reilly #437 The Block House, Calaveras Grove, mint condition. ext. $8-10
47. J.J. Reilly #446 Mother of the Forest, diameter 78 ft. ext. $8-10

Watkins Pacific Coast #135A The Yosemite Valley, mint condition. ext. $8-10
11. same #1006 Cathedral Spires Vg-E $8-12
12. same #1159 in the Mariposa Grove, looking thru tree trunk at seated man. Vg-E $8-10
13. same #1172 in the Verrine. Vg-E $8-12
14. same #1262 the cut, Middle Block House, train way in the distance. Vg-est. $8-10
15. V.F. New #515a's Canon Geyers, View looking up. Est. Ext. $10-14
16. same #1072 Yosemite Falls, Vg $6-10
17. Almond orchard in blossom in February, pen title, nice view people with sugar level, from Brester's Art Gallery. Est. $10-12
18. Unidentified sq. corner yellow mt group around a tree playing, ladder, picking apples (?) title in German, some lichen, Vg. $12-15
19. Soule #232 Cutting off section of big tree (78 ft. circum.) Prezzo Co., tent on top Vg bit light $6-10
20. Salt Lake City from Arsenal looking South by Carter, ex-Harrar Collection. Est. people for. $15-20

New York City
21. Anthony #3685 Looking down Wall St. from the corner of Broad. about Vg est. $6-9
22. Anthony #4584 Interior (windows dist.) Ext. $5-8
23. Anth. #1274 sq. c. buff, South Ferry, arrival and departure of omnibuses, super view $10-15
24. Anth. #326, Broadway from Stewart's looking South, Wall Park left. Vg-E $3-5
25. Keys. #13505 New Bridge over East River in course of Construction. Est. $4-6
26. Keys. #13553 The Great Brooklyn Bridge, showing ships, building etc. Est. $5-7
27. Keys. #34084 George Wash. Bridge, mint $4-6
28. Keys. (14) no other #, Holland Tunnel, interior view w. NY river and cur. mint $5-7
29. Keys. #32939 Wall Street etc. Est. $4-6
30. Keys. #26131, New York Customhouse- an expert examining imputed gowns. Est. $4-6
31. Keys. #21243 Boston Layouts. View of zoo keeper holding them at Bronx Zoo, exc. BC $4-6
32. Keys. #26294 T. Aerial lover Manhattan, exc. $3-5
33. Lot of two views Vanerree's Hotel at Coney Island. 1870's, Est. $2-4
34. Coney Island Observatory from beach. Vg-E $4-6
35. Prospect Park and Coney Island RR depot. Vg $5

Miscellaneous
36. War View Anthony 3460, Interior of Fort Sumpter. Sq. corner yellow mt. mint cond. $20-25
37. War Views No,203 The Celebration at Fort Sumter. April 14,1865. The Prayer. huge crowd, exc. $52-30
38. Presby. Agassiz, Cambridge, Mass. by Barnum: stain center of r. image not greatly affecting view, else Vg-rich. min $30
39. Lock #125, View from the Genesee, Postage Bridge, New York, Vg-E $6-8
40. LSC #134 The Pool, White Mts. Vg $3-6
41. LSC #120 Glen Ellis Falls, Vg $6-8
42. Wendell #64 St. Louis Exposition. Vg-E $5-7
43. Heywood #105 Boylston St. Instantaneous, mint $5-7
44. L.E. Walker-Chautauqua, group portrait of it's founders, all identified. exc. min $10
45. Anti-ism Colosseum view at Patterson's Quay, Wasterly, R.I. showing sculptor James Pollett at work. Vg-E Ex. $8-12
46. Middled, lot of 4 scenes, cab. mts. Vg $3-7
47. Stoddard, #49 stage coach Fm. Wa. Henry Hotel, people on steps. Vg-E $4-6
48. Vermont, interior of Representatives Hall, Capitol, Montpelier, Vg $3-5
49. Vermont, Killburn #211, Montpelier, pan view Vg-E $2-3
50. Vermont, Styles #80 Memmehagamou House, Vg $3-4
51. Vermont, Styles #4 High Bridge, Winoonki Ri. Vg $3-4
52. Vermont, Styles, D.A. Henry Vg $3-4
53. Vermont, University of Vt. Burlington, early view by G.B. Davis 1867, Vg $3-3
54. Rhode Island, Pawtucket, nice view of men digging up land. Vg-E $3-4
55. Antietam 20 New England views, at Patterson's Quay, Wasterly, R.I. showing sculptor James Pollett at work. Vg-E Ex. $8-12
56. Antietam, Lot of 2, interiors of Grand Union Hotel, the Office and one of dining room. Vg $4-6
57. Antietam, No.4 Baker & Record Geyser Spring, interior. Est. $2-3
58. Saratoga, B&H 36, Congress Hall Bridge Vg $2-3
59. Saratoga, B&H 18, Congress Hall, carriages E $2-3
60. Saratoga, B&H 20, Congress Hall, Excursion Train. Vg $3-5
61. same #38 group at Drinking Fountain, exc. $3-4
62. Lot of 8, Albany, N.Y. Capitol interior, Vg $10-15
63. Lot of 10 misc. comic views all Vg $8-12
64. Lot of 10 views, Yankees, Vg-E $8-12
65. Miscellaneous, lot, views, residences, resorts, etc. average Vg $15-25

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The following three items are glass views of Java by Walter Woodbury. All signed in the negative; a rarity; all V. G.:

121 Good city view of houses by the water. Two hairline corner cracks not in image area. $39 pp.

122 View of tomb by the river, $46.

123 View of native houses and trees. $46.


130 Coal mining, Penn. Two views, both beige mt: Cabinet sized view by Hart "Lehigh Valley Coal Co.'s Exeter Colliery, #713 Head Frame (over Shaft 300 feet deep) and View by Woodward, Rochester, #1216, Lake Pioneer Breaker". F., $6 pp. for the pair.


1817 Minnesota - A mixed lot of 6 views by Illingworth, Sargent, Whitney, Upton and Surt. These are nice scenes that include Minnehaha Falls, St. Croix and St. Anthony. G., $12 pp. for the lot.


1819 Whitney - A very early gray mt. of Minnehaha Falls by this well-known photographer. G., mt. stained, $4 pp.

1820 Another - later yellow mt. of the Falls of St. Anthony. Depicts the edge of the falls, full of driftwood. G., $3 pp.

1821 Lookout Mountain, Tennessee. Four orange mt. views by Linn: "Umbrella Rock", a balancing rock; Two different views of "Battleground, Hooker's Right above the clouds", and "Grand View showing view of battlefield and Tennessee River". G., $10 pp.

1822 Florida - A good group of 11 cabinet size views of Jacksonville and vicinity. Includes views of swamp, site of Indian antiquity, plantation work and suburbs of Jacksonville. 4 signed Upton in the negative. Orange mt., avg. cond. V. G., c. 1889, $40 pp.

1823 Savage and Ottinger - Union Pacific Railroad Views. Three green mt. views: "114, Tunnel No. 3 and Webber River", "116, Devil's Slide-Showing Track" and "118, Devil's Slide, Side View". G., $4 pp.


1827 "Who Kill Dat Chicken" - Negro Woman in gingham dress, wearing a bandsana wrapped around her head, looks at a dead chicken in front of her shack. An orange cabinet-sized mt. by Havens, Savannah. A social commentary of the time, Exc., $10 pp.


1829 "The Infant Drummer". "Major" Willie Bagley (4 years old-Wisconsin drummer boy) at Barnums Museum, N. Y." Studio pose of this young lad in uniform with drum as large as he is. Yellow mt. G., $7 pp.


1831 "19964, The Philippine, Porto Rico and Cuba - Uncle Sam's Burden (with apologies to Mr. Kipling)". Depicts a soldier carrying 3 black children draped in a U. S. Flag. Photographed in the tropics in front of palm tree. A political commentary of that era, G., $4 pp.

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<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tbody>
<tr>
<td>3701</td>
<td>LUXEMBOURG: Ville 1</td>
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<tr>
<td>5501</td>
<td>YOUGOSLAVIE: 1, Dubrownik</td>
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<td>5506</td>
<td>YOUGOSLAVIE: 6, Montenegro</td>
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<td>5507</td>
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<td>5907</td>
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<td>MAROC: Marrakech 1</td>
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<td>MAROC: Marrakech 2</td>
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<td>7520</td>
<td>ITALIE: Herculanum</td>
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<td>8900</td>
<td>U.R.S.S.: Moscou 1</td>
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Lestraude Stereocartes are $1.60 each + .06 each postage

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1. ALPINE CLUB series by Wm Englund. 6 near vu boats, Geneva beyond, nice vu, rich VG+ $6

2. --- 30 climber on pyramid of ice, Bossons glacier, Chamounix. Rich. Exc. $4

3. --- 214 climbers at Grandes Crevasses on Mer de Glace glacier, Chamounix. Rich, VG+ $3.5

4. --- 273 near vu boat on Brien lake, chalet beyond, nice. Corners rounded else Exc. $5

5. BALTIMORE WM Chase 180 Exchange Place, PO & Custom House. Good street, many wagons, barrels. Exc. $25

6. BEACH PNEUMATIC TUNNEL by Rockwood shows open door car, no man. Exotic early MC transport system. Exc. $80

7. FRANCIS BEDFORD North Wales 95 Carnarvon Castle, early ivory mt., list titles on back, tinted EXC. $5

8. --- 2209 Fairy Glen Betths-Y-Coed, lovely stream & rocks Exc. $5

9. --- Warwickshire 2222 Warwick Castle from outer court. Exc. $4

10. --- Welch Costumes 1251 Old women at tea, G-VC $6

11. A. BRAUN 511 Grindelwald glacier, Oberland. Exc. $5

12. --- 3217 Lucerne cathedral, lake, Mt. Pilate beyond. Lovely hyperstereo on early white mt. Exc. $7

13. --- 5794 Lion of Lucerne, rich closer. Exc. $4

14. --- 5992 Andermatt, picturesque town. Exc. $5

15. BURTON Tower of London series, 11 Horse Amory vu row armored men, helmets, VG. $10

16. --- 14 Tower fm Tower Hill, Exc. $6

17. --- 17 Traitor Gate fm moat, guard. Exc. $6

18. --- 20 Beauchamp Tower remparts fm bridge, Exc. $5

19. CENTENNIAL close war eagle fly on shield, rich VG+$12

20. CHICAGO FIRE McAlender-Henderson 37 NPM Savings Bank #2, appealing close vu constable, sign, couple. VG $8

21. DISDERI Windsor Palace interior 766 Audience Room. Scarce series rich Exc. $10

22. EXHIBITION 1862 London Stereo by Wm Englund. 41 Glass Court (6) close lovely glass cut, round corners. Exc-$5

23. --- 103 Elkhart&Co exhibit in Nave. VG-E $5


25. --- Posei1111Simpson Survey 45 Hillers photo. The kahn, or tent. Indians,brush tent, lg conical basket. VG $35

26. --- 46 Hillers photo. Squaw& daughter, close. E $40

27. --- Wheeler Survey 33 O'Sullivan photo. Apaches ready for the war path. 3 armed, near. G-VC $25


29. NUMISMATIC Relil68ros: Dry Press Room, US Treasury, fine vu many people, scarce series. Exc $45

30. --- same series unmarked, fine vu many people in cutting & numbering? room. Exc. $45

31. --- cab size Hamme 119 coin press Phil Mint, close. E $35

32. OCCUPATIONAL KK Thomas Atlantic City fine vu US Life Saving crew in full dress with life boat, close. VG+$25

33. PHOTOGRAPHIC HC White Co Stereograph Dept. close auto develop machine, worker. Thin white card. Exc. $40

34. ----- Lens Dept., grinding machines, workers. As above, E $35

35. PRES. LINCOLN Key 28017 (0-49) seated, scarce. Exc. $100

36. --- Key 28017 waist up close frizzy hair vu, Exc. $125

37. --- Funerai. Anthony 2948 fm studio, scarce vu, Exc $40

38. ----- 4594 Artillery passing, tinted, sl tear in sky, VG+ $30

39. PRES. T.ROOSEVELT 6 different vus by Alexander Lambert show crowds of Pres. visit to Frederick Oklahoma, most from back of train, 1 vu with Pres in crowd, unusual. VG-Exc $25

40. RAILROAD JJ Reilly&P Spooner, Stockton Calif 15: head on loco, Niagara Bridge. Neg taken prior to Reilly's move west. Near mid-dist vu rich, c'tr creased, else VG+ $10

41. SEDGEFIELD 394 Tintern Abbey, west end. Nice Rich hyperstereo gray mt ca 1859, Exc. $4

42. --- 494 Peterborough Cathedral interior Lady Chapel, rich gray mt, Exc. $4

43. --- 419 Ely Cathedral interior; Tomb Bishop Redmayn, righ gray mt, Exc. $6

44. --- SHIP Anthony 1388 Great Eastern fm foot Hammond St., ivory mt no label. VG $45

45. --- Anthony 1390 Great Eastern at anchor in N. River, ivory mt no label, rich sl fox, VG+$30

46. --- Nickerson, Provincetown. Wreck 3 mast ship % buried in sand at water edge, excursion 2 mast ship beached alongside, people. Exc-$20

47. --- SS Vicksburg winter 1873, vu icy deck & men on former Civil War ship, no maker. VG $15

48. --- Stacy 81 Prince Wales dog Carlo & keeper on board Prince's ship Hero, Portland, rare. VG+$55

49. (STACY) Prince of Wales fleet departure fm Portland. Lg crowd watching fm shore, fleet beyond in bay. Rare, VG $80

50. (WEED) Anthony Yosemite 13: Big Tree Mariposa Grove. Ivory mt, no label. Exc $20

51. GW WILSON 821 Burns' Cottage, Ayrl. Exc. $5

52. --- 668 Vu fm above Tarbet, Loch Lomond, E-$5

53. --- 114A Sir Walter Scott's Monument, Edinburgh busy instant street, Exc $7.5

54. YOSEMITE cabsize Anthony Glories 116 Black's Hotel. Near vu, Exc. $16
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EVENTS

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, Old 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. Worth, TX. 76107, Bob Norman, Show Chairman, (817) 732-1194.

The South Central 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: (713) 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 a 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 57 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.

The Midwest Photographic Historical Society will have their Show at the Earth City Harley Inn, St. Louis, MO on April 18. N.S.A. member Gordon D. Hoffman will be their guest presenting his "Lincoln's Last Years" 3-D slide show. Information from Jerry Smith, 19 Hazelnut Ct., Florissant, MO 63066.

Tri-State Exhibitions, Inc., will have their Capital Tri-State Camera and Photographica Swap, Shop and Show on Sunday, May 3 at Stouffer's National Center Hotel Crystal City, Arlington, VA. Show hours are 11 A.M. to 5 P.M. The hotel is located at 2399 Jefferson Davis Highway (Route 1) in Arlington, VA, only 10 minutes from downtown Washington, D.C. N.S.A. member Robert S. Barlow, the show organizer, is offering a $5.00 discount on dealer tables to N.S.A. members. Also he is providing space for a regional meeting of the N.S.A. to be held at the Stouffer's National Center Hotel on Saturday, May 2. Admission to the Photo Show is $3.00. There is also a $10.00 preview admission. For more information concerning table reservations or the preview call days (212) 374-1499, or evenings and weekends (201) 994-0294. Persons wishing additional information on the regional meeting should contact the Regional Director, Charles Ilgenfritz. His telephone number and address are listed on the inside cover of this issue. By mail write: Tri-State Exhibitions, Inc., P.O. Box 76, Livingston, N.J. 07039.

WPCA's 12th annual Spring Trade Fair has been rescheduled to May 9-10 instead of May 16-17 due to a conflict in the use of the facility. The Show will be held at Pasadena City College in Pasadena, CA. For information write WPCA at PO Box 4294, Whittier, CA 90607 or call (213) 693-8421.

The Photographic Historical Society of Canada will have their Trade Fair on May 24 at the Royal York Hotel, Toronto. For info write: P.O. Box 115, Postal Sta. 'S', Toronto, Ontario, Canada MSM 4L6.

The Photographic Historical Society of New York will have their Photographic Fair on Sunday, May 24 in the Grand Ballroom of the Statler Hotel in New York City. There will be over 100 dealer tables. Doors open 11 A.M. There is a $3.00 donation admission. The hotel is located at 33rd st. and 7th Ave., opp. Penn Station. Further info from PHSNY, P.O. Box 1839, Radio City Sta., New York, N.Y. 10101.

Thrills

(Cont. from page 21)

the arrival of the more comfortable Cinemascope, stray examples continued to emerge as late as the early sixties. "Thirteen Ghosts" and "The Mask" marked the end of the red-and-green filter fad."

Not only does Clarens perpetuate the red-green misconception, but he is mistaken about "Thirteen Ghosts". It was not a three-dimensional movie. Audiences were given a red and blue viewer that allowed them to see the ghosts by looking through one color, and to remove the ghosts by using the other end.

Jane

(Cont. from page 11)

to working in shabby bordellos. Her last appearance was at the Pan-American Exposition in Buffalo in 1901; after she was fired for drunkenness, her train fare home had to be provided by Buffalo Bill Cody. She died in a Terry, South Dakota, hotel in July of 1903 and by her own last request was buried alongside Hickok in Deadwood's Mt. Moriah cemetery.

Even today Calamity Jane remains something of an enigma. If the uncouth, hard-drinking, promiscuous bullwhacker bears little resemblance to the radiant, buckskin-clad heroine of the dime novels it matters little -both are an indelible part of the American West.
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Please don’t hang up if you get my answering machine, but leave your name, lot #, bid, & address. If unsure send a written bid also. Best time to reach me personally is 9 a.m. PST, and I will answer all calls on April 6, 6 p.m.-10 p.m., but due to the large number of bids I can’t return messages left at other times.

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3) EGYPT 100 card UNDERWOOD & UNDERWOOD SET, deluxe Morrocan leather red covered wooden box with MINT rich sepia prints, complete with leather bound book & map. Everything from pyramids to camels and people. Complete.  (Est $225)

4) GRAND CANYON 18 card UNDERWOOD & UNDERWOOD 1904, cloth box, complete with book & map. EXC condition, complete.  (Est $60)

5) INDIA 100 card UNDERWOOD & UNDERWOOD 1903, deluxe Morrocan red leather wooden boxed (lined with plush velvet as are others labeled deluxe), also rich sepia MINT prints of Holy men, peasants, artisans, snake charmers, Maharajas, & elephants. Another superb set, complete with book & map.  (Est $225)

6) INDIA 100 card UNDERWOOD & UNDERWOOD 1903 set, as above but standard cloth bound, same views but without book & map. EXC, complete.  (Est $185)

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