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 view looking west down Commerce St. in San Antonio, Texas about 1868 by Henry A. Doerr. Turn to page 6 for Arthur V. Lynch’s fine report on the career of this Texas photographer. (Arthur V. Lynch Collection).
EDITORIAL

by John Waldsmith

This is a transition issue of Stereo World and I apologize for not writing a full editorial page. We are pleased to announce that John Dennis, of Portland, Oregon, is the new Managing Editor of Stereo World. His first issue will be the September-October number. I plan to assist him in getting his first issue together and hope members will cooperate in making his job an easy and productive affair.

John has had experience with a local newspaper and is planning to continue the Stereo World at it’s present level of quality plus make several needed improvements. Please continue to send advertising to the N.S.A. Post Office Box in Columbus. All editorial material, articles and comments should be mailed to John.

I would like to thank the many members who have written wishing me well in my new venture. It has been a pleasure serving as the Managing Editor of Stereo World since the beginning.

The deadline for the September-October issue is July 15.

Comment

"It is my great pleasure to announce the publication of Stereo Still Lifes, a set of 10 brand-new views for the Holmes stereoscope. These b&w views have been shot by the somewhat unusual method of close-range hyperstereoscopy, using a single camera. The view separation ranges from about 6 inches to over a foot, and, since the range of the subjects from the camera is as little as 3 feet in some of the views, this results in some rather startling exaggerations of the depth dimension.

"Some of the views are humorous, such as #7, "Huge Bananas of the Arctic", which has provoked everything from incredulous laughter to threats against the stereographer of strangulation with a wet noodle. They're all quite fun to view and the set is available from The Stereoscopium Co. for $2.50 plus 36¢ postage."

"But there is one thing, I don't like on it and it may be worth for you to think on it. The more or less good reproduction of old stereographs seems to be made in the 1:1 size. But with a nearpoint-separation of sometimes quite 8 cm, who is able to admire them without special Stereoscope? If you would vary the size to always 6x13 cm in the reproduction everybody would be able to look for them, and with normal outfit.

"If you would follow my proposition, I believe more people will have more fun with Stereo World." Fritz Waack, Berlin, Germany.

"I've just received my May-June issue this morning only to read with considerable dismay the editorial by John Waldsmith which he announces he must bow out of active participation in the NSA. It is tragic, sad and understandable.

"It is often said that no man is irreplaceable, and perhaps this is true. I think John will disprove the old adage. There is another old saw that says something to the effect that a man is not missed — nor is his effort and accomplishments — until he is gone. I think John will reaffirm this, and in spades.

"John mentions his hurt during a recent phone call with an old-time member of NSA who was laboring under the delusion that NSA paid his (John’s) trip to California for the San Jose Photo fair. It's not an unreasonable assumption for people to fail to comprehend how or why others should work tirelessly for an organization without compensation. But in a way the member’s statement does show that John's labors have not gone unnoticed.

"John Waldsmith has given a phenomenal amount of time and effort to NSA, not only in cranking out the issues of STEREO WORLD, but in the Canton auction and get-together and countless other less obvious ways.

"He has earned the gratitude and praise of all NSA members. Certainly he should receive a certificate or plaque of appreciation from all of us, preferably at a John Waldsmith Night dinner or some such affair during this year’s sessions at Canton.

"Hopefully, for NSA’s sake, this will be a leave of absence and not a permanent retirement!

"John has earned the thanks of all NSA members. Certainly he should receive a certificate or plaque of appreciation from all of us." Jack E. Boucher, Linwood, N.J.

"Enclosed are two of my home made stereo views you may be interested in. They show part of an exhibit, currently on display at Fenimore House in Cooperstown,
N.Y., dealing with the photographic careers of W.G. Smith and his co-worker and successor Arthur (Putt) Telfer. Smith of course made a large number of stereo photographs. The view which shows the front of the large camera (Anthony) also shows some interesting items in the background. Just to the left of the camera are some cases which contain Smith's Daguerrotype equipment.

Washington G. Smith (1828-1893) was Cooperstown’s most famous photographer. He began as a traveling daguerrian artist in the early 1850's and in a few years established a permanent location on Cooperstown's main street. In 1887 an ailing Smith persuaded Arthur (Putt) Telfer to join him in his business. Mr. Telfer (1859-1954) took pictures of Cooperstown and the surrounding area until his retirement in 1953. Although he had much modern equipment Mr. Telfer continued using mostly glass plate negatives. Mr. Telfer donated the collection of all of his and Mr. Smith's negatives (about 55,000) to the New York Historical Association and they are now stored at Fenimore House, Cooperstown, N.Y., the headquarters of the N.Y.S.H.A. In 1978 a selection of 250 prints were made from these negatives and displayed at Fenimore House. The display was removed in December 1980 and broken into groups for presentation at various museums in the U.S. The current display at Fenimore House contains over 100 prints and some of Smith’s equipment. It was opened on April 26, 1981.

“For your information, some technical details on my views. They were taken with a 35mm Revere 33 camera on Kodacolor II film. The film was processed in Beseler CN2 chemicals and the prints made using Beseler 2 Step chemicals. The black and white prints, which probably
don't have enough contrast for reproduction, were made on Poly
Contrast RC paper. My Kodacolor negatives were very much under ex-
posed. I used a home made masking easel to photographically personalize
the views. It is made from mat board, poster board, rubber cement and 2
pieces of lithographic film. If you feel
there are enough readers of Stereo
World interested in making similar
masking easels I'd be happy to send
you the construction details.

"I greatly enjoy Stereo World and
my recent membership in NSA has
converted me to almost exclusive use
of stereo cameras for photography."  
James E. McFee, Springfield Ctr.,
N.Y.

"I would appreciate any informa-
tion or advice on how to copy Curved
Stereoviews for reproduction or for
personal copies. Normal copy techni-
ques require the subject material to be
flat and parallel to the film plane
which is not possible with a curved
mount. If any reader has a solution to
this problem I would certainly ap-
preciate hearing from them."  
Gerald Loban, Unionville, Ontario, Canada.

"The letter from Irene Suess in the
March/April issue states my hopes
and needs almost perfectly. I too got
a stereo camera — a Realist — with
the ambition of making 1981 B&W
views cards in my darkroom to fit my
old Holmes viewer.

'Ms. Suess' request for "an article
on the nuts and bolts of antique
stereo production" is heartily second-
ed by me! I've tried to understand
Brewster's "The Stereoscope", and
searched for hints in Darrah's "The
World of Stereoscopes", but what I
yearn for is a fairly simple contem-
porary "how to" primer.

"I was pleased to read in the
Editor's Note that such a guide is
under consideration. I very much
look forward to its reality!

"If this wonderful booklet hits the
press I would be delighted if it includ-
ed detailed information as to
resources and where available. An
example would be the kind of lens need-
ed for a Holmes type viewer. I have
only a dim understanding of optics,
“On Saturday, January 31, I received my copy of the Stereo World. This was an unheard of early delivery date, and upon checking I found that it had been mailed from Columbus the day before. Through the years I have sat here, receiving my copy on Tuesday or Wednesday, as I have just received the most recent copy today.

“Upon receiving the January copy early, I felt I had a good chance at a couple of items which I wanted very much. I called and on one lot I was told that I was in time. Thereafter, I was informed that someone had called on Friday and they were already gone. How could that be? I doubted the veracity of the dealer.

'Now I find that apparently John Waldsmith took several copies of the Stereo World with him to California for a show there and apparently passed them around, which explained the calls previous to my Saturday call.

"To be absolutely blunt, this pisses me off beyond my ability to control my feelings.

"Furthermore, for future reference, when the NSA wants something from me or wants me to do something, forget it." George V. Allen, Lawrence, KS.

EDITOR'S REPLY: First let me state for the record that the Stereo World is always mailed on the same day, all at the same time. There are not staggered mailings. The above information is a bit incorrect and should be clarified. The Stereo World in question was received from the printer on Wednesday afternoon January 28 at about 5:00 p.m. We immediately began stuffing the issue, putting on stamps and bundling for the Bulk Mailers. Persons involved were myself, my parents (Bob and Lois), John Weiler, Linda Carter, Dave Huddle and a new member Bob Shaw. We worked steadily until about 1:00 a.m. I went to bed at about 2:00 a.m. and got up at 6:30 a.m. on Thursday morning, January 29. I took the Stereo Worlds to the Main Post Office in Columbus, about a 30 minute drive, and they were processed when they opened at 8:00 a.m. I then went on to work. At 12 noon I left work and came home to quickly pack my clothes for the (continued on page 25)
San Antonio: As Viewed By

Photographic Artist

By Arthur V. Lynch

Herman Ehrenbergh fought in the Texas Revolution in 1835-1836. Years later he told of a Mexican cannon on the roof of San Fernando Church which commanded a view of the Texans' assault on San Antonio's main plaza:

"Our twelve-pounder battered the roof of the church—a Brunswickian called Langenheim was in charge of our artillery piece when it's projectiles demolished part of the church dome. Unwilling to destroy this venerable monument entirely, we ceased shelling it. Easy marks for the enemy, almost all of the gunners had been severely wounded—the tall, good-looking Brunswickian had miraculously escaped the fate of his comrades."

The Brunswickian went on to Philadelphia and fame in stereography. The parish church of San Fernando remained to become a popular subject for stereographers thirty years later.

Much has been written about San Antonio from the first mention of the springs found here in 1709. These "could supply not a village but a city." They named the springs Agua de San Pedro, San Pedro Creek. Within a few years a mission to the Indians was built and named San Antonio de Valero.

On March 9, 1731, fifteen families of fifty-five settlers from the Canary Islands arrived at the Presidio of San Antonio. The Presidio was the fort or barracks of the fifty Spanish soldiers and officers established in 1718 to protect missions being built along the San Antonio River. A parade ground of a dozen or so acres laid out before it.

The King in Spain had planned thoroughly and well for these settlers. Before they sailed he gave the title of "Hidalgo" to each; they would be gentlemen rather than serfs or peons. According to his instructions, the western half of the parade grounds would continue as the Military Plaza. The plan of a church was laid out on the eastern half. The exact boundary of the Villa San Fernando was measured from the main entrance of this church.

The Mission of San Antonio de Valero was a half-mile east across...
the San Antonio River. By 1807 it had become military quarters called “El Alamo” from the name of the Spanish troops stationed there.

Langeheim’s artillery was part of Gen. Milam’s force of 300 in December, 1835. They won the battle for the town and the Alamo but Milam died in the action. Most of his force then went off to fight elsewhere.

The church became the center of Santa Anna’s headquarters. From it’s top he flew the blood-red flag of “deguello”, a command to “slit-the-throat” of all in the Alamo. After thirteen days siege all the defenders had been slain.

“Remember The Alamo” was the battle-cry of Gen. Sam Houston’s army when it routed Santa Anna’s army at San Jacinto in April, 1836.

San Antonio remained undefended and almost deserted. It was taken twice by the Mexicans before Texas became the 28th state of the Union, December 29th, 1845. Only then did the women and children return.

By 1850 the population reached 3500. Part of this growth was the U.S. Army’s choice of San Antonio as the base for the construction and supply of forts along the Rio Grande border and west Texas.

Growth continued. The Army rented all available storage, and purchased the abandoned Alamo chapel and convent for use as a depot.

Cattle raising, trading, and freighting increased in all directions. The street at the northern end of the plazas became lined with merchants, bankers and lawyers offices. It was aptly named Commerce Street. Stages were running to California. Several fine hotels such as the Menger near the Alamo and others facing the plazas were built. In 1859 the U.S. Arsenal was built on twenty acres about a mile south of the plazas. The 1860 census showed San Antonio the largest city in Texas with a population of 8200.

In February 1861 the Texas militia forced the surrender of the U.S. Arsenal with all it’s munitions and supplies. Other than this incident, little of military importance occurred in San Antonio during the Civil War. There was much opposition to military conscription: the German immigrants strongly opposed it.

The Confederacy fell early in April 1865 and in June the U.S. Army returned to San Antonio, there were few, if any, “carpetbaggers”. The many Texans who had not favored the war and remained in San Antonio resumed political offices.

One hundred years later a bundle of twenty six stereoviews were found in Louisville, Kentucky. On yellow, square-cornered mounts, the date could be approximated. Only twelve of these had titles. Legibly, by vaguely written on the backs were “Ionic Building”, “Gothic Building” etc. Backs were imprinted with the logo: “Henry A. Doerr, Photographic Artist, New Masonic Building, San Antonio, Texas.”

The Public Library had a 1959 Historical and Pictorial Guide to San Antonio by Charles Ramsdell. It contained many pre-1880 photos: none were credited to the photographer but to a local collection.

Copies of the twenty-six stereographs by Doerr were sent to several associations in San Antonio. One identified a few of the images. These copies enabled them to identify some of their old photos as the work of Doerr. More importantly the dates of Doerr’s successive locations were learned.

It appeared further information would have to come from other collectors. An ad for help in compiling a “list of views by Henry Doerr, Jacobson and others” was placed in Vol. 3, No. 3 Stereo World. Two replies, only one of which referred to “H.A. Doerr” were received. This one, from Robin Stanford of Houston, Texas was the begining of several years correspondence filled with information from her fine library and growing...
collection of Texas stereographs. Strangely none of the books identified the photographers.

A visit to San Antonio confirmed there was no record of Henry A. Doerr prior to August, 1865. It was found he was forty years old at the time Engle & Doerr advertised pictures of the Menger Hotel and the Old Alamo for sale. Three months later they moved to the New Masonic Building location.

It was at this location, in 1866 that Doerr began taking stereographs of San Antonio and the Missions down along the river.

No work with Engle's name has been found but this same year Maximilian Jesse joined Doerr and a number of CDV's imprinted "Doerr & Jesse, Photographers, San Antonio" were sold. Some of these CDV's have been identified as made in 1868 but there is no evidence Jesse remained with Doerr longer than this.

In December, 1872 Henry A. Doerr moved to a new building on Commerce Street where he remained through 1875. Examples of his work during this period are on yellow, round-cornered mounts with a small "H. Doerr, Photographer, San Antonio Texas" uniformly stamped in the center of the back.

For eleven years the titles on Doerr's views were hand written on
the backs. Many in-town views, with the images familiar to the purchaser, were sold untitled. The title "Military Plaza" was used for several different images of it.

At the end of 1876 Doerr was at 63 Commerce Street where he was joined by Samuel Jacobson. This was an opportune time for Doerr to get assistance. Several photographers from other cities had visited the city to take stereographs and were soon to return to open competitive studios in San Antonio.

During their association (1876-1879), the views were usually on gray mounts. Apparently Jacobson was responsible for the new format with backs headed by "Views In And Around San Antonio, By Doerr & Jacobson, Photographers, 63 Commerce Street".

The earliest of these backs showed "Subjects Underlined" followed by a list of 43 subjects and "to be continued". A bit later the backs were amended to suggest sets "Plazas & Streets of San Antonio (5 subjects)" and another group of eleven subjects under the heading "Street Life in San Antonio". Finally, specific subjects, such as The Alamo and the Missions, had histories of these on the backs. Only one cabinet size view has been found—"Chapel on Military Cemetery". No stereographs have been
identified as the work of Jacobson. Among the Doerr & Jacobson cards several had been found with backs rubber stamped in purple: "H.A. Doerr, Photographer, San Antonio, Texas". There was no reason not to believe the negatives were Doerr's and upon dissolution of the association the remaining cards became Doerr's property.

In 1880 Henry A. Doerr was located at 233 W. Commerce Street. Here he produced views, some of them new, on a variety of colored cards. On all of these the same purple-inked stamp is carefully centered on the back. The titles were handwritten, some with the same purple ink. On one, the title "Main Street Bridge" was evidently written by an oldtimer as this street had been named "Commerce" many years earlier.

A view of the Maverick Hotel, which opened in 1882, is one of the seventeen views identified as being produced by Doerr in the 1880's.

A cabinet-size view of the North East Corner Main Plaza has been dated as "Ca. 1885". Taking this stereograph at the age of 61 must have brought back memories to Doerr. Many of his views made in the 1860's were from this corner just 200 feet south of his studio (1865-1872).

We hope the memories were as pleasing to him as his stereoviews are to us today.

Little is known of Doerr's personal life. He was born about 1824. He was not on the 1860 Bexar County Census nor on Ship-lists of German Immigrants prior to this. The earliest record is August 1865 in San Antonio.

A "Bird's Eye View of The City of San Antonio, Bexar County" was drawn by Augustus Koch in 1873. A 20" x 26" copy of it clearly shows the house which stood on the Southwest corner of Avenue C and Travis Street. This was the home of Henry A. Doerr.


Doerr returned to his Commerce Street studio in 1880 and continued to add new views to his stock.

By 1883 perhaps, the stereoview business had diminished as in that year the city directory lists him at Avenue C and Travis Street, the same location as his home. In any case his stereograph of the N.E. corner of the Main Plaza was one of the last he made. After 20 years of being the first and most productive stereographer he died at his home November 22, 1885, at about 61 years of age.

Other than leaving $1000.00 in personal property and the house valued at $5000.00 to his wife Bertha Doerr, nothing else is known of him. His wife was still living in the house in July, 1888.

Several photographers came from other cities to open studios in San Antonio (1873-1879) and produced some stereoviews. Those which have been seen were fine quality originals, no copy-prints.

In the 1880's an itinerant photographer, A.V. Latourette was producing stereoviews in Eastern Texas. One of these listed 11 views of Palestine and Huntsville. Also on this card he listed 37 views of Galveston.

In the late 1880's F. Hardesty, Photographer, offered 130 stereoscopic views of San Antonio for sale. "Only $1.50 Per Dozen". While only 75 pre-1885 original views were available for comparison, none disputed the later San Antonio View Company (F. Hardesty-Manager)'s claim of 185 views "all from original negatives."

Main Street Bridge, by H.A. Doerr, c. 1880s. Historians refer to it as “O’Henry’s Bridge”. His (William S. Porter) story “A Fog in San Antonio” is set on this bridge. (Robin Stanford Collection).

By 1900, a wealthy, civic-minded San Antonio businessman had formed a fine collection of the early stereoviews of San Antonio. A bit later he became interested in the use of a magic lantern to project the images for viewing by groups of people. A young photographer was employed and eventually transferred all the images from the paper views to glass slides for use in the magic lantern. (See, “Review”)

Several books published in the 1970’s were illustrated with views made by Henry A. Doerr and by other pre-1885 stereographers. As in earlier books, these illustrations were not credited to the photographers but to one or another of the various museums, libraries and civic organizations in San Antonio. Apparently during the transfer to the glass slides the names of the original photographers were not recorded and subsequently lost.

Fortunately, the original stereographs making this sketch possible were found in the collections of N.S.A. members. The greatest fortune was Henry A. Doerr’s devotion to his art. His talents and foresight have provided, almost a century after his death, a unique picture of life and lifestyle in an unusual American city.

Mexican Waterworks, by H.A. Doerr, c. 1880s. (Robin Stanford Collection).
Main Plaza, San Antonio, by H.A. Doerr, c. 1880s. (Robin Stanford Collection).

REVIEW
By Arthur V. Lynch

SAN ANTONIO WAS: SEEN THROUGH A MAGIC LANTERN
By Cecilia Steinfeldt. Published 1978 by San Antonio Museum Association, 3801 Broadway, San Antonio, TX 78209. The softback is only $14.95 and the hardback $21.95.

Two hundred and some odd pages full of pictures, with a text identifying each, with all information available as to date, exact location, etc.

The two hundred and fifty views in it are from the Slide Collection of Albert Steves, Sr. (1860-1936) and now in the Witte Memorial Museum in San Antonio. Made in the early 1900's from original photographs made in the previous century, the slides do not show the original photographer's name. In the text, many are mentioned as made from stereoviews but positive identification of the original stereographers was available for only a few dozen.

This fine, 9 1/4 x 11 book by Cecilla Steinfeldt is her third major book on Texas Art and History. More than eight hundred notes at the back of the book, a long bibliography and an index testify to her efforts making it an accurate account of what San Antonio was.

THE N.S.A. WILL HAVE A CENTRAL MIDWEST REGIONAL MEETING AUGUST 29 AT THE HOLIDAY-INN O'HARE-KENNEDY IN ROSEMONT, ILL. THIS WILL BE A SATURDAY EVENING GET-TOGETHER OF STEREO BUFFS COINCIDING WITH THE LARGE CHICAGO SHOW.

CHECK IN AT THE N.S.A. TABLE OR CONTACT TOM HESELTINE, R.R. 2, MANHATTAN, ILL. 60442, OR CALL (815) 478-4346 FOR FURTHER INFO

SEE YOU THERE!!
Boxed Sets
A Comprehensive Listing

By Henry J. Ewald

I have been collecting boxed sets since 1974 and at the beginning I always wanted a list to follow. Since then I have found that there just is no such thing. Over the last few years I have had many instances of new collectors asking me for a Keystone or an Underwood list. I have now generated a list from my last five years of experience and thought maybe N.S.A. members would find it of interest.

The way this list was generated was to consolidate all of the lists in my Underwood and Keystone text books, auction lists, ads and my own collection which now is somewhere around 23,000 views. We could assume that many of the listed Underwood sets have Keystone counterparts and vice versa, but I only listed the sets I know about.

I ask anyone who knows of other sets to please let me know what they are and I will maintain and update the list for the future. By the way, this list is all “photographs”, no lithographs are included. Contrary to Darrah—Underwood did put out lithographs—I had some at one time. Persons wishing to contact me may write: Henry J. Ewald, 9920 Bassett Drive, Livonia, MI 48150.

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EVENTS

The 6th Annual McJon Camera Photo Flea Market will be held July 18 & 19 in Fort Wayne, Ind. For information write to: McJon Photo Flea Market, 3420 N. Wells St., Fort Wayne, Ind. 46808 or call Steve Renninger at (219) 484-8657.

The Southern Tier Camera and Photographic Show will be held on July 19 in Allentown, Pa. For additional information and table reservations call Lee Harris, Show Chairman, Harrison Enterprises at (607) 369-9246 Day or Night or write P.O. Box 459, Unadilla, N.Y. 13849.

The St. Petersburg Summer Photo Trade Fair will be held on July 25 at the Princess Martha Hotel in downtown St. Petersburg, Fla. Call (813) 584-7853 evenings & weekends.

The Jackson Camera Show and Sale will be held on July 25 at the Holiday Inn, Hwy 45 Bypass, Jackson, TN. Contact Rob Roy, 68 Charjean Dr., Jackson, TN. (901) 668-0758.

Harrison Enterprises will have a Photo Show on August 2 at the International Convention Center in Niagara Falls, N.Y. For additional information call Lee Harris, Show Chairman at (607) 369-9246. Day or Night or write P.O. Box 459, Unadilla, N.Y. 13849.

The Fort Worth Camera Show will be held on August 15 & 16 in Fort Worth Texas. For more information contact Fort Worth Camera Show, P.O. Box 9604, Fort Worth, TX. 76107, Bob Norman, Show Chairman, (817) 732-1194.

The First Indy Super Photo-Flea Market will be held on August 15 & 16 at the Holiday Inn North, Indianapolis, Indiana. For more information contact: Jim Reynolds, 602 E. Cassville Road, Kokomo, Ind. 46901, (317) 452-8878.

The N.S.A. will have their Photo Show '81 on August 21, 22 & 23 at the Cultural Center for the Arts in Canton, Ohio. August 21 will feature a Seminar. William C. Darrah, Paul Wing, Jr., Peter E. Palmquist and John Waldsmith are the speakers.

Harrison Enterprises will have a complete Photographica Trade Fair. Saturday evening is the 5th Annual Spotlight Auction of Fine Photographica in the Artist's Guild Theatre at the Cultural Center. Free admission for all events. The Auction Catalogue is $4.00. More information from N.S.A., P.O. Box 14801, Columbus, OH. 43214.

The Chicago Photographic Collectors Society will have their international Antique Photographic Exhibition and Sale on August 29 & 30 at the Holiday Inn O'Hare/Kennedy, 5440 N. River Road, Rosemont, Ill. 60018. Write or phone Barney Copeland, Show Chairman, Bel-Park Photo, 2837 Milwaukee Ave., Chicago, Ill. 60618, (312) 252-4848 (days), or George Ury at (312) 420-2951. (Evenings 8 to 10 P.M. C.D.T.)

The Tri-State Camera and Photographica Show will be September 13 at the Cherry Hill Inn, Cherry Hill, N.J. For more information call (212) 374-1499 days, or (201) 994-0294 evenings and weekends.
Henry M. Stanley

The scene is perhaps the most famous in all of African history. The midday sun glints fiercely on the waters of Lake Tanganyika to the west. With flags flying and guns popping to announce its arrival, a long caravan emerges from the bush and moves down on the cluster of low buildings that is the Arab town of Ujiji. Awaiting them in the town is a white man, old and desperately ill. The leader of the caravan steps forward, the two men clasp hands, and the newcomer asks, “Dr. Livingstone, I presume?”

He was born John Rowlands in the little town of Denbigh, Wales, on January 28, 1841, the same year that Livingstone first set foot in Africa. This illegitimate child of a poor Welsh farmer would throughout life feel compelled to lie about his background. After several years in the St. Asaph workhouse, Rowslands ran away, eventually taking ship at Liverpool for America. Arriving in New Orleans, the lad caught the eye of a childless cotton broker who informally adopted him and whose name he would now bear — Henry Stanley.

In less than a year the relationship dissolved. The younger Stanley enlisted in the Confederate cause during the Civil War and was captured at Shiloh. To escape the horrors of the prison camp, Stanley, whose ties to the South were meager at best, opted to join his former foes; illness however cut short his career in the Union army. After recovering, Stanley enlisted in the Federal navy, seeing action at Fort Fisher. He deserted early in 1865, and after two years of sundry misadventures finally discovered his calling as a newspaper correspondent.

Reporting on the British campaign in Abyssinia for James Gordon Bennett’s New York Herald, Stanley managed a brilliant coup, liberally bribing the Suez telegrapher to send his copy first and delay all other transmissions, hence scooping his rivals by a wide margin. Steady work for the Herald followed, Stanley covering both the civil strife in Spain and the opening of the Suez Canal. The beginning of 1871 found him in Zanzibar, ready to face his biggest challenge, the search for the long-missing missionary-explorer David Livingstone.

Stanley’s meeting with Livingstone on November 10, 1871, capped a journey plagued by both malaria and a native war. Stanley stayed with Livingstone for four months. When they parted, he left the bulk of his supplies with the doctor and brought out Livingston’s letters and journals. Livingstone had been near death when Stanley arrived; his aid postponed the inevitable by perhaps a year.

Stanley was away covering the British war against the Ashanti on West Africa’s Gold Coast when word came that Livingstone was dead; his sun-dried body, borne to the coast by faithful native servants, was being shipped home to England. Stanley was one of the pallbearers at the funeral in Westminster Abbey.

Now determined to complete Livingstone’s work of exploration, Stanley between 1874 and 1877 circumnavigated both Lake Victoria and Lake Tanganyika and traced the course of the mighty interior river, the Lualaba, which proved to be the upper Congo and not the Nile as Livingstone had hoped. The descent of the Congo was an unending nightmare, a constant battle against (continued on page 27)
By Norman B. Patterson

Our Corresponding Secretary, Bill Shepard, reports that about forty inquiries have been received as of this writing resulting from recent articles in leading photographic magazines. These articles took note of increasing stereo activity and mentioned the Society in a very favorable manner. In the last column we mentioned the references made to us in the February American Photographer and the April issue of Peterson's PHOTOGRAPHIC magazine.

The April, 1981, issue of Popular Photography in its “Time Exposure” column by Eaton S. Lothrop, Jr., has an especially well-done article covering the activities of NSA and the Society. We do appreciate such fine publicity and hope it enables additional active stereographers to find their way to the Society and share their work with us. We learn from each other and there is no better way.

Many have noted that interest in stereo rises and falls over the years in a somewhat irregular pattern. It is also true that a residue of dedicated viewmakers is always with us and it is such as these who have brought The Stereoscopic Society through almost nine decades of continuous activity.

Stereophiles may wonder at times why stereo isn't ever the “in” thing with the general photographic public (which has seen so many fashions come and go over the years). Well, stereo isn't easy. A good stereo picture must first of all meet the requirements of good photography and then meet the additional conditions necessary to make it a good stereograph. So, there is much to learn and we do find that most people entering the Society have had an extended prior involvement in flat photography. It doesn't have to be that way. One can learn photography and stereography together but usually that is not the case. I do feel that even a flawed stereo can be a startling improvement over its flat version. A stereo view is greater than the sum of its parts. We ask people to look through viewers and wear special glasses or what-have-you and this has inhibited the general appreciation of stereo for many years. But, once addicted to stereo, we are like Ulysses after hearing the song of the Sirens. There is no turning back. So the Society goes on.

A very serious problem in the Beta

CHEAP GAS by John Steffen, taken at the 101st Canadian National Exposition, August 1979.
transparency circuit has interfered with the orderly and regular arrival of folios. Lou Smaus is putting this back in order and we promise that Beta will operate as well as Alpha does, and soon. I do apologise to the Beta members who did not contribute to the problems for the inconveniences that they have endured. We will try to make it right and also make any adjustments necessary to achieve fairness for those who have not received the full benefits of Society memberships. Unfortunately, in postal folio circuits it sometimes is not clear that a problem exists until it is in a well-advanced state. In this case, our fail-safe system failed completely.

As usual, we will hold a meeting at Canton, Ohio, in conjunction with the annual NSA show and meetings. We look forward to seeing as many members as can attend. We have had as high as 20% of the membership in attendance on one occasion. The Stereoscopic Society meeting will very likely be held on Sunday morning, August 23rd, immediately following the annual NSA meeting. When one first meets a Society member in person it is always a special treat. We get to know one another through our pictures and correspondence first and the face to face meeting is more like a reunion. Do come to Canton if at all possible.

Summer being the season for vacations and outings, our illustrations call to mind some relevant subject matter. As a remembrance of things past, John Steffen of Oshawa, Ontario, Canada, snapped the antique gas pump at the 101st Canadian National Exposition in 1979. It shows us a sight we are unlikely to see again except in a museum. The reasonable price for the gas is as unlikely to return as is the style of the pump. What price nostalgia?

And what would a picnic be without the lowly ant? I include a closeup view of one which helped eat our last family cookout. Here, he has been suitably brought up to a size that matches his importance as a pest. Here's hoping you can enjoy your vacation with cheap gasoline and an absence of ants.

Inquiries relevant to Society membership should be directed to our Corresponding Secretary, William Shepard, 9408 Clinton Ave., S. Bloomington, MN 55420.
How About the LEEP System

Eric Howlett is a man with an idea that runs through the mind of many a stereo photographer and he is doing something about it. How about a low cost camera-viewer system with such a wide field of view that stereo window has no more meaning? I had a hard time accepting that idea until I met Mr. Howlett and looked at some of his pictures. We have since met several times and I would like to try to present his concept to the organized amateur stereo photographers. Your considered opinion of the prospects for this novel approach are welcome and I will pass them on to the inventor. He is intelligent, articulate, and straight forward in his approach which to me is in refreshing contrast to Messrs Nims and Low.

I will describe the system in the simplest form with the understanding that a large number of modifications might be employed. The ultimate product will be a very wide angle stereo pair approximately 6x6cm each. The prototype cameras (100 are being produced) will use 120 roll film although a smaller format with enlarged transparencies is easily possible. The camera is essentially a box with 35mm focal length lenses and a normal aperture of F32. The preproduction model will have an F11 lens stopping down to F45 and a fixed shutter speed for economy. At F32 the image will be sharp from one meter to infinity. You hold the camera level, point it in the direction of interest and push the button.

Let's assume that the depth of the scene ranges from one meter to infinity. The resultant transparency viewed without proper magnification will show the usual wide angle distortion. After all, it would be similar to equipping a Realist with 15mm lenses.

The secret is the viewer which has the same focal length as the camera and yet requires only simple plastic lenses. Generally, two relatively large diameter lenses are used for each eye although other combinations are possible. Focusing is done by moving the rear element.

Here we come to an interesting limitation to the system. One's eye must be quite close to the front element for proper viewing. The viewer cannot be used to maximum effect when wearing glasses. The focusing adjustment takes care of this for most people. Distortion is completely eliminated. Also chromatic abberation introduced by the simple lens used in making the picture is effectively neutralized according to Mr. Howlett.

The small lens opening will be annoying at times but modern high speed color film makes it quite practical. The competitive stereo worker will be quick to note that projection is not practical. For my part, the first look at some pictures made and viewed in this manner was most im-
pressive. Eye position was not too critical and the field of view did indeed eliminate the question of the stereo window. It is true that the orthoscopic property of the LEEP system deprives the photographer of creative control of perspective, but for the great majority of situations, Eric Howlett feels that it is all to the good that he will take home exactly what he saw. I think enough of it to be getting a preproduction model hopefully in time to take to the Grand Canyon in June. The trade mark LEEP means "Large Expanse-Extra Perspective". Having been rejected by the big companies, Mr. Howlett is going on his own. If you wish you may contact him by writing to LEEPMA, 16 Berwick Road, Newton Centre MA 02159. Tel (617) 969-9057.

NSA SEMINAR — SECOND YEAR

On August 21, at 3 p.m. at the Canton Art Institute, the NSA's second seminar will begin. Over 70 people attended last year and this year, with our exciting program of distinguished panelists, we expect even more. Our program will include talks by William C. Darrah, Paul Wing, Jr., Peter E. Palmquist, John Waldsmith, Doreen Rappaport and Susan Kempler.

William C. Darrah is a pioneer in stereo scholarship; his extensive research has identified stereographs as important historical documents and aesthetic statements. His books, Stereo Views and The World of Stereographs are known to every serious collector, photo-historian and photo-researcher. Mr. Darrah will give an illustrated talk, SOME RELATIONS BETWEEN STEREOGRAPHS AND CARTES DE VISTES, a preview of his forthcoming study on the carte de viste. Images in these two formats comprise the vast majority of photographs produced between 1860 and 1890. Though stereo was primarily adapted to scenic subjects and carte de viste to portraiture, both formats show a wide range of subjects and functions. The four-lens camera system in common use had important effects on the production of photographs.

Paul Wing is an enthusiastic (1844-1929) Underwood's most prolific stereographer, for three years. Under a grant from the New Jersey Committee for the Humanities, an affiliate of the National Endowment for the Humanities, they created a three-dimensional slide show, "Travels on Next to Nothing," which recreates a typical travel lecture given by Mr. Ricalton at the turn of the century. In October 1980 over 800 people packed a New Jersey auditorium for the premier performance of the live version of this 3-D Show. "Travels on Next to Nothing," will be included in a traveling exhibit on how turn-of-the-century mass media affected American perception of Asian and African cultures that is being planned by the New Jersey State Museum. Members of the NSA have generously contributed photographs, information and support for this program.

And last but not least, John Waldsmith, former curator of the N.S.A. Oliver Wendell Holmes Stereoscopic Research Library and editor of Stereo World will also speak. He will present a 3-D slide program Entering the Twentieth Century with The Whiting View Co.

The programs will be presented in the Actor's Guild Theatre in the Canton Cultural Arts Center. It is open to the public at no charge.
By John Waldsmith  
Curator/Librarian

In response to several requests, I can report that we still have a few of the limited edition Norman Rockwell prints "The Sphinx". For the information of new members and to remind old members, the N.S.A. Holmes Library relies entirely on the support of the members. Cash donations are always needed to maintain the collections and pay our rent, etc. Members donating $20.00 or more will receive as a gift from the N.S.A. Board of Directors a limited edition numbered full color print of Norman Rockwell's 1922 Saturday Evening Post cover "The Sphinx'. The prints were prepared in an edition of only 500 with special permission of Curtis Publishing Co. We also accept donations of items to enhance or expand our growing collections. Persons wishing to support the Holmes Library should make checks payable to N.S.A. and specify on the lower left corner of your check "Holmes Library Fund". Send your donations to P.O. Box 14801, Columbus, Ohio 43214. Your cash donation is tax deductible.

Resources and Recent Acquisitions

Logging the Redwoods, Lynwood Carranco and John T. Labbe, The Caxton Printers, Inc., Caldwell, ID., 1975 (Purchase Fund)
Catalog of Antique Cameras & Photographic Images, Allen & Hilary Weiner, New York, issued several times per year, No. 16, March 1978 to date. (Gift of John Waldsmith).

Capsule, Monthly News and notes of Chesapeake Antiquarian Photographic Society, Sept. 1979, No. 77 to date.
The Great Conflagration, Chicago, Its Past, Present and Future, James W. Sheahan and George P. Upton, Union Publishing Co., Cincinnati, Ohio, 1872. (Gift of Mr. & Mrs. Richard Russack).

Clax n Pix, Newsletter of Midwest Photographic Historical Society, Florissant, MO., Quarterly publication.
Club Daguerre— Vereinigung zur Pflege der historischen Aspekte der Photographie, Official magazine Photo-antiquaria, Hamburg, Germany, text in German (Complimentary exchange).

Come to Canton

NOTICE
CAR POOLING FOR THE NSA CONVENTION

Last year many people requested the NSA list people who were traveling to Ohio by car so they might hitch a ride and share expenses. If you are interested in sharing your car or sharing a ride, contact your regional director, who will pass the information on to others who call in.
UNITED ARTISTS' STEREOSPACE SYSTEM

3-D movies may make a major comeback thirty years after the beginning of the last stereo revolution. United Artists Theatre Circuit, Inc., has recently announced that it will spend $60 million over the next four years to produce six major 3-D feature films.

According to UA Technical Director Richard Vetter, the films will be shot in a new 70mm panoramic 3-D system, Stereospace. This is a double-strip system, which is somewhat surprising considering the historical difficulties of synchronizing moving images. The Stereospace camera is a unit consisting of two camera movements on a common base. The unique optical system provides infinite convergence control of the left and right lens axes and interocular spacing can be set from 0" to 4". Focal lengths include 30mm, 50mm, 75mm, 85mm, 100mm, and 150mm — wide angle, normal, and telephoto.

The Stereospace projection system combines two interlocked 70mm projectors with bright 4000 watt xenon lamps. A four-stack platter system feeds and takes up prints for both projectors, allowing up to 3 1/2 hours of continuous projection.

The Stereospace sound system is likewise three-dimensional, utilizing a Dolby 12-channel stereophonic system.

United Artists is currently in pre-production of its first feature tentatively titled “This Is Stereospace!” The film is described as featuring “an extraordinary international cast of performers while presenting the world’s most unusual stereoscopic/stereophonic sights and sounds.” Release of the film is anticipated for the late summer of 1982.

COLLECTING 3-D MOVIE MEMORABILIA

People who see my 3-D movie poster collection often ask where they can obtain such souvenirs. There are many dealers of movie material, and their advertisements are found in most film magazines, such as AMERICAN FILM and AMERICAN CLASSIC SCREEN. One of the best sources I’ve found is Eddie Brandt’s Saturday Matinee, Box 3232, No. Hollywood, California 91609. They do not publish a catalog, so you must state your specific wants. Include a self-addressed stamped envelope with your inquiry.

In looking for movie posters, you should be familiar with the various sizes used by the theatres. The most common size is the one-sheet which measures 27" by 41". There are also inserts (14x36), displays (22x28), lobby cards (11x14), and window cards (14x22).

Another great item is the movie "pressbook". This is the booklet sent to theatre owners for use in planning their promotional campaign for the booked film. The pressbook typically contains reproductions of all newspaper and poster advertising available for the film, as well as cast and credit information. Although original pressbooks are sometimes hard to find, attractively bound photocopies for most 3-D movies are available at $7.50 each from "3-D", P.O. Box 48060, Los Angeles, California 90048. Send an SASE for a list of available titles.

MAILBAG

Bob O’Brien of the Stereo Camera Club of Dayton, Ohio, sends an interesting letter describing his early exposure to stereo movie making. He relates that charter member and local inventor George H. Leland had demonstrated an effective polaroid system in the late 1930’s, involving mechanically coupled 16mm B&H Filmo cameras and projectors. Another early member of the club was Bob Bernier, who later went on to develop the Spacevision 3-D process, used by Arch Oboler in filming “The Bubble”.

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By David Starkman

An interesting behind the scenes look at Hollywood’s most famous 3-D movie, “House of Wax,” is found in the November 1980 issue of “FANGORIA” magazine. In an article appropriately titled “Andre de Toth on the Making of HOUSE OF WAX,” the film’s director gives some interesting background into the making of a 3-D film.

De Toth’s comments are interesting, and seem to express a solid understanding of 3-D cinematography. This is even more remarkable, given the fact that de Toth has only one eye (and did at the time the film was made). He relied totally on optical theory, rather than subjective 3-D vision.

For back issue information on this issue (#9) of “FANGORIA” write to: O’Quinn Studios, Dept. FA9, 475 Park Avenue South, New York, NY 10016.

The negatives far outweigh the positives, however, and I am most upset by the fact that this is the kind of film which will make a whole new generation of movie-goers say “so this is why 3-D films were a flop in the 1950’s!!” Twenty-five years of technical advances have been totally lost.

The film is entitled “Comin’ At Ya!”*, directed by Fernando Baldi and starring Tony Anthony, Victoria Abril and Gene Quintano. It was filmed in a 3-D process called Optimax III, with color by Technicolor, and Dolby stereo sound.

While I am normally enthusiastic and forgiving about any new 3-D project, my reaction to this film is totally negative. The plot is personally repulsive, based on a repetitive cycle of explicit brutality, death, revenge, gore and more brutality. This is, however, a matter of personal taste, as this type of plot is apparently “commercially exploitable”, as evidenced by the recent commitment by FILMWAYS to be the distributor. The thing which really made me feel negative about the film is the consistently poor 3-D technical quality.

The Optimax III system is apparently the latest name given to Michael Findlay’s “over/under” 3-D system which was very successfully used in the 1976 film “Dynasty”. The lush photography and good quality 3-D effects of “Dynasty” are totally lost in “Comin’ At Ya!”*. Scenes jump from having perfect alignment to vertical discrepancies of 18 inches or more, with infinity points several feet apart on the screen! Under the theory that good 3-D must have to hurt your eyes a lot, everything imaginable is thrown or directed out of the screen. The camera often converges on an extreme close-up, while totally different infinity views are disturbingly visible. At one point a bare baby’s bottom is brought right down to the upwards directed camera lenses!

On the positive side, the filmmakers have tried to take the attitude that 3-D cinematography can do anything that normal flat films can do, and have put their cameras into fluid action.

The world’s most popular modern form of 3-D images, the View-Master reel, is set to continue under new ownership, as announced by GAF Corporation in March.

The $24 million sale is to a group headed by Arnold Thaler, a Chicago businessman, and Integrated Resources Inc., a financial services concern.

View-Master reels and viewers were introduced in 1938 by Sawyer’s, Inc. In 1967 Sawyer’s sold out to GAF. To date, well over one billion reels have been produced, and they are marketed all over the world.

The new business entity will be named View-Master International, and will continue to operate the plant in Sint-Niklaas, Belgium, as well as the main plant in Portland, Oregon.

Recently I had the opportunity to see the first new 3-D film of the 1980’s. Sadly, I must report that this film may set 3-D back to pre-1950 lows.

Since the December 19, 1980 Cable TV 3-D broadcast of “Miss Sadie Thompson”, 3-D TV has been a hot news item! (See March/April 1981 “Stereo World” for a more extensive report.) The March 14-20 issue of “TV Guide” ran a four page article entitled “Here Come the ‘Deepies’—Maybe”. It presented a fairly accurate and complete overview of the state of 3-D Television today, and it presented the story in understandable terms. Most important is the wide coverage that this article had in the largest circulation magazine in the United States.

A similar, but much more technically descriptive article, “The Continuing Quest for 3-D Television”, appeared one month earlier in the “IEEE Spectrum” (Institute of Electrical and Electronic Engineers). This article covered more systems, in greater technical detail, and with excellent diagrams.

More widespread coverage appeared in the front page center column article in the April 16, 1981 issue of “The Wall Street Journal.” Although it started with 3-D TV information, this article also made reference to recent 3-D movie activity, notably two twin 70mm movie systems; one by Kodak for an exhibit at Disney World, the other by United Artists, for general theatrical distribution. United Artists claims that its first three productions will be a science fiction film, a psychic suspense thriller, and a “modern Fantasia.”
At a cost to the U.S. Navy of $5680 in 1940 dollars, the Bausch & Lomb “Stereo Training Instrument, Mark II” must be the most expensive stereoscope ever made in the United States. And, at 150 lb., the heaviest!

Its complex optics allow a broad focal-plane for simultaneous direct viewing of “target” images and “reticle” images. Realist-format or 2x2 slides may be substituted for the original glass target slides. Independent, calibrated knobs are linked to the x, y and z axes of each set of images. Thus, a cross hair reticle can be positioned spatially anywhere in the stereo scene and measurements taken.

An unusual feature is that the image convergence and the eye interocular have separate calibrated controls. In addition, the light intensity of the left and right-eye images can be adjusted separately. All in all, a fine stereo research tool! If any NSA member has a manual or other information about this instrument, write: H. Layer, AV - S.F. State U., 1600 Holloway Ave., San Francisco, CA 94132.

Comment
(continued from page 5)

airplane flight to California. I took along a handful of the new issue along with other back issues, membership forms, indexes, etc. We left Columbus at about 2:30 p.m. and arrived in California at 11:00 p.m. their time. On the flight was Gordon Hoffman. I told Gordon that the newest issue had been mailed that morning. I did not give him or any other person a copy to read. They were in my luggage. On Friday, January 30, my parents, Gordon and I went to Carmel, The Big Sur and to visit N.S.A. member Pat Hathaway. The Stereo Worlds were still in my luggage. We arrived in San Jose at 7:00 p.m. and at that time I was met by several members who asked if the Stereo World was out. I do not recall showing them to anyone until later that evening at which time I know some rushed to the telephone to call. I figured this was okay because the Stereo World had been in the mail over 36 hours. It has been noted to me that some First Class members receive their issues within 24 hours. I am not sure where or to whom Mr. Allen checked. It was not I. It was mailed on Thursday morning and he received it on Saturday. I have been asked to take care of the mailing of future issues of this magazine. I have agreed to continue this thankless task. I will not represent the N.S.A. at any future shows or will I hand deliver any more issues to any future shows or to any person for any reason. Soon the Stereo Worlds will be removed from my garage where they are stored at present. I have made it a practice to not purchase from any of the Stereo World ads and I will continue this as long as I am privy to such classified information. I hope Mr. Allen will reconsider his actions once he has discovered that I and no one else made any attempt to cheat him out of the right to buy any item.

CORRECTION: In Richard C. Ryder’s article on “Wilson’s English Cathedrals” in the May-June issue of Stereo World, several of the captions were erroneously placed. On page 11, the views are in the proper sequence but captions 302 and 2000 are transposed. Similarly on page 15, caption 625 refers to the view on the cover and the three stereographs illustrated here are (top to bottom) Nos. 380, 648, and 1086. It is hoped that this explanation will allow a clearer understanding of the architectural details involved. All of the views in the article were from the author’s collection.
CLASSIFIEDS

FOR SALE

BOOKS: Stereoscopic Photography, by A. W. Judge, 1926, 240 pp., Ill., G/VG, $75. Practical Stereoscopic Photography, by Dalzell, 1936, 224 pp., VG, $45. Postpaid, send M.O. in U.S. funds. R. Deurbrouck, 166 Fernwood Avenue, Winnipeg, Manitoba R2M 1C3, Canada. Stereoview Catalog. Military, nautical, western, occupational, town views, etc. Bought and sold. Send $1 for comprehensive catalog of stereoviews plus early and historical newspapers, books, documents, and images. Gordon Totty, 576 Massachusetts Avenue, Luneburg, MA 01462. Stereocameras, projectors, accessories for sale or trade. Send S.A.S.E. for listing. 3-D Equipment purchased. Advise asking price in first communication. Ron Spelcher, Box 7, Albertson, N.Y. 11507; (516) 546-3513 after 7 P.M. Est. Der Kampf im Westen (The combat in the west). 100 (1) stereo views of WWII (b/w photo-prints 6 x 13 cm) published in Germany 1941 (1) and many other mint-old stereo pictures series and books. For Sale or Trade. Send $2. for detailed illustrated English list with sample pictures. Theophil Schweicher, Saarstrasse 129, 5500 Trier, West Germany.

WANTED


TRADE

Glass stereo views of US subjects (including Indians) by Ferrier and Soulier. Will trade for John Moran views of Tasmania taken on 1874 Transit of Venus Expedition. Nigel Lendon, Box 142, Balmain, NSW. 2041 Australia. If you copy stereo views onto 35mm for projection I would like to trade information and copy positives. Please write. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

Baltimore/Maryland — Lincoln, Circus, Art Seidman, 59 Caraway, Reisterstown, MD 21136.


Elephant Hotel in Margate, New Jersey. Want to buy stereograph of this structure and elephant structures in Cape May and Coney Island. Also Atlantic City, NJ views. Jack Boucher, 37 Laurel Ave., Linwood, NJ 08221.

Holy Land Flat Views. Will trade USU 11/11 Lake Lucerne, Book, Maps, Box, all exc. cond.: Haynes Yellowstone 35/36 views exc. cond., Box O.K. Bert Zuckerman, 10 John Winthrop St., N. Dartmouth, MA 02747.

Stereo cameras and accessories wanted in excellent and working condition, will pay: $80-90 for f3.5 Realist, Wollenaks, Revere 33, $25 for AC viewers, mounting outfit and cutters, $500 and up for Rolleidoscop, Stereo Nikkor, Stereocar C. Call or write for offers on other items. Piilecki, 1109 Scialano Ave., Albany, CA 94703. (415) 525-6804.

View No. 1 from Stere Photo Travel set of 100 views of Italy; View No. 5 from U & U set of 12 views of Alaska, sepia. Also wanted: any views showing carousels. Anthony Winston, 344 Jackson Avenue, Morgantown, WV 26505.

Stereoviews of Lake Winnipesaukee, Wolfeboro, Center Harbor, Melvin Village, and other New Hampshire Lakes Region topics; fire engines; coin minting and currency production; soda fountains; Cripples Creek and Victor, Colorado; music boxes and phonographs. Enthusiastic buyer! Dave Bowers, Box 1224, Wolfeboro, NH 03894.

Any and All stereo views of the Boston Fire, especially Kilburn Bros. 1023, 1026, 1031, 1036, 1037 and 1038. Can you help? Mike Novak, 4138 C St, Patrice, Newport Beach, CA. 92663.

Michigan stereographs and 19th Century Michigan images in all formats wanted. Generous trades or top prices. Dave Tinder, 6404 Coleman, Dearborn, MI. 48126.

Desperate!!! Need views of Catskill Mountain House. Pay your price! Won't sell? May I have Xerox copies to study? Other Catskill Hotel views purchased. Gosse, Box 5351, Albany, N.Y. 12205.
WANTED

UNDERWOOD & UNDERWOOD home office stereo file copies. Mostly mint or new. Most topics, including rare Lyndhurst series. Also available Underwood Press Photos. Walk in only. Underwood Photo Archives, 3109 Fillmore upstairs. San Francisco.


FLORIDA IMAGES: Stereo, cabinet, CDV, etc. Any subject, any condition. Buy or trade. R. Cauthen, P.O. Box 342, Leesburg, FL 32748.

ALL STEREO VIEWS and other photographs of Maine subjects or by Maine photographers. Have views of many other places and subjects for sale or trade. Elliott Healy, Egypt Road, Damariscotta, ME 04543, (207) 563-5841.

MR. POSTER pays top cash prices for stereo cameras, projectors, viewers, c. 1940-80. Dead or alive "3D" wanted. Write or call Mr. Poster, Box 1883W, So. Hack, NJ 07606; 7 days 10 am-10 pm, (201) 340-1068.

BRASS BANDS: All 19th century images of American bands and bandsmen holding brass instruments. Cash/trade. Send photocopy/price to Robert Hazen, 9105 East Parkhill Drive, Bethesda, MD 20014, (301) 530-1345.

STEREO VIEW of dairy country in upstate New York—preferably in St. Lawrence River Valley, the North Country—with or without farm or cows, before 1880. Susan Kempler, 272 West 73rd Street, New York, N.Y. 10023, (212) 874-4550.

CURRENT ADDRESS Brooks Mfg. Co., formerly 1514 Aster Place, Cincinnati or one offering similar collapsible file for 125 paper mounted stereo slides. R.G. Hall, 918 N. Cross, Box 147, Wheaton, IL 60187.


STANDARD TERMS

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

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

Henry M. Stanley
(continued from page 17)
disease, starvation, hostile tribesmen, and the river itself.
The next five years were spent establishing the Congo Free State for King Leopold of Belgium. In 1887, Stanley led another rescue mission; this time the object was Emin Pasha, the German-born Governor of Equatoria cut off by a Moslem revolt in the Sudan. Retracing his previous steps, Stanley ascended the Congo, crossing the continent from west to east and accomplishing his mission despite heavy losses among the expedition personnel. After this, he retired to England where he died in 1904.
As an explorer, Stanley employed harsh, even brutal, methods. But he succeeded where others often failed, repeatedly filling in the blank spaces on the map of Africa.
ANNOUNCING

The National Stereoscopic Association's

5th ANNUAL

SPOTLIGHT AUCTION

OF

FINE PHOTOGRAPHICA

The Evening of

AUGUST 22, 1981

in conjunction with the N.S.A's Photo Show '81
to be held in

The Actor's Guild Theatre
in the

Cultural Arts Center
1001 Market Ave., N.
in

CANTON, OHIO

Proceeds will benefit the N.S.A. Oliver Wendell Holmes
Stereoscopic Research Library at the Canton Art Institute

Last Year's Sale Included

5 WORLD RECORD PRICES

and amounted to over $25,000 in sales

Illustrated catalogue is $4.00

from N.S.A., P.O. Box 14801, Columbus, Ohio 43214
This is a special auction of curved mount cards that have been assembled over a number of years from several important collections. All cards grade out from Very Good to Excellent with the average grading being about Fine. There are no broken, bent or swelled cards in the lot.

If you are specializing in any one country, or are just a beginner, this auction has it all.

### SYRIA
1. Misc. Publishers, 39 views. Est. ($65.00)
2. Various Publishers, 24 views. Est. ($40.00)

### IRELAND
3. U & U, 27 views, about half are buff mounts. Est. ($75.00)
4. Keystone, 16 views. Est. ($30.00)
5. H. C. White, 14 views. Est. ($45.00)

### PALESTINE
6. U & U, 32 views, almost all buff mounts. Est. ($25.00)
7. Keystone, 47 views. Est. ($45.00)
8. Keystone, 48 views. Est. ($60.00)
10. H. C. White, 14 views. Est. ($25.00)
11. Universal, 11 views. Est. ($25.00)

### MURRAY
12. U & U, 10 views. Est. ($12.00)
13. Keystone, 28 views. Est. ($30.00)
14. Misc. Publishers, H. C. White, etc., 19 views. Est. ($23.00)
15. Universal, 69 views. Est. ($50.00)

### PHOENIX
16. U & U, 22 views, mostly buff mounts. Est. ($25.00)
17. Keystone, 24 views, gray mounts. Est. ($20.00)
18. Keystone, 16 views, buff mounts. Est. ($20.00)
19. H. C. White, 47 views. Est. ($85.00)

### RIO GRANDE
20. Various Publishers, 12 views. Est. ($15.00)

### SPAIN
21. Various Publishers, 41 views. Est. ($50.00)

### BURGUNDY
22. U & U, 10 views. Est. ($12.00)
23. Keystone, 31 views, gray mounts. Est. ($35.00)
24. Keystone, 25 views, buff mounts. Est. ($40.00)
25. Universal, 49 views. Est. ($75.00)
26. Various Publishers, 29 views. Est. ($45.00)

### SURINAME
27. U & U, 11 views. Est. ($16.00)
28. Keystone, 17 views. Est. ($25.00)
29. H. C. White, 22 views. Est. ($40.00)

### HOLLAND
30. U & U, 17 views. Est. ($26.00)
31. Keystone, 16 views. Est. ($26.00)
32. H. C. White, 10 views. Est. ($19.00)

### ENGLAND
33. U & U, 11 views. Est. ($18.00)
34. Keystone, 25 views. Est. ($42.00)
35. H. C. White, 11 views. Est. ($40.00)

### POLAND
36. U & U, 42 views. Est. ($65.00)
37. U & U, 41 views, buff mounts. Est. ($65.00)
38. Keystone, 45 views. Est. ($70.00)
39. Keystone, 13 views, buff mounts. Est. ($20.00)
40. H. C. White, 59 views. Est. ($130.00)
41. Misc. Publishers, 9 views. Est. ($14.00)

### MEXICO
42. Keystone, 40 views, buff mounts, super lot. Est. ($100.00)
43. Keystone, 30 views, gray mounts. Est. ($40.00)
44. Misc. Publishers, 9 views. Est. ($15.00)

### CENTRAL AMERICA
45. Various Publishers, 25 views, mostly Keystone. Est. ($45.00)

### SOUTH AMERICA
46. Various Publishers, 36 views, mostly Keystone. Est. ($65.00)
47. U & U, 54 views. Est. ($100.00)

### CANADA
48. Keystone, 23 views. Est. ($40.00)

### WEST INDIES
49. Various Publishers, 32 views. Est. ($50.00)

### ITALY
50. Misc. Publishers, 9 views. Est. ($15.00)
51. Universal, 23 views. Est. ($35.00)

### SWITZERLAND
52. Various Publishers, 7 views. Est. ($12.00)

### GREECE
53. U & U, 35 views, buff mounts. Est. ($60.00)
54. Keystone, 18 views. Est. ($95.00)
55. H. C. White, 26 views. Est. ($50.00)
56. Keystone, 43 views, buff mounts. Est. ($70.00)

### SWEDEN
57. U & U, 7 views. Est. ($12.00)
58. Keystone, 15 views. Est. ($30.00)
59. H. C. White, 15 views. Est. ($25.00)
60. Misc. Publishers, 7 views. Est. ($12.00)
61. Universal, 63 views. Est. ($110.00)

### BULGARIA
62. Various Publishers, 31 views. Est. ($58.00)
63. Various Publishers, 32 views. Est. ($60.00)

### FRANCE
64. U & U, 40 views, buff mounts. Est. ($65.00)
65. U & U, 16 views, buff mounts. Est. ($62.00)
66. Keystone, 47 views. Est. ($60.00)
67. Keystone, 13 views, buff mounts. Est. ($22.00)
68. H. C. White, 32 views. Est. ($50.00)
69. H. C. White, 40 views. Est. ($72.00)
70. H. C. White, 35 views. Est. ($55.00)
71. Various Publishers, 26 views. Est. ($42.00)

### MEXICO
72. U & U, 40 views. Est. ($75.00)
73. H. C. White, 12 views. Est. ($20.00)

### CZECHOSLOVAKIA
74. U & U, 13 views. Est. ($30.00)
75. Keystone, 13 views. Est. ($12.00)
76. H. C. White, 10 views. Est. ($20.00)

### ITALY
77. U & U, 11 views. Est. ($50.00)
78. U & U, 12 views. Est. ($50.00)
79. Keystone, 25 views. Est. ($70.00)
80. H. C. White, 25 views. Est. ($66.00)

### AUSTRIA
82. U & U, 39 views, buff mounts. Est. ($65.00)
83. U & U, 61 views, buff mounts. Est. ($67.00)
84. Keystone, 7 views. Est. ($11.00)
85. H. C. White, 25 views. Est. ($45.00)

### GERMANY
86. U & U, 13 views. Est. ($18.00)
87. U & U, 36 views, buff mounts. Est. ($55.00)
88. Keystone, 35 views. Est. ($75.00)
89. Keystone, 33 views, buff mounts. Est. ($35.00)
90. H. C. White, 35 views. Est. ($65.00)
91. H. C. White, 31 views. Est. ($50.00)
92. Misc. Publishers, 10 views. Est. ($14.00)

### CANADA
93. U & U, 16 views. Est. ($50.00)
94. U & U, 11 views. Est. ($35.00)
95. Realistic Views, 44 views. Est. ($75.00)
96. U & U, 37 views, buff mounts. Est. ($95.00)
97. Keystone, 34 views. Est. ($50.00)
98. Keystone, 9 views. Est. ($14.00)

**Useful Auction Terms Apply:**
Closing date – August 3, 1981, 10:00 a.m. CST. (Est.) Prices are a guide to help you in bidding. The estimates given are the prices realised in recent auctions and sales. Postage and insurance is extra.
AD #16: CATEGORIES: TERMS OF SALE: Ten day return on all items. Payment with order, plus 50c postage for one view, 75c for 2-3, $1 for 4-5, etc. Massachusetts residents must add sales tax.

We now have over 20,000 views in stock, and would be glad to try to service your wants.

1 ANIMALS: Complete 12 view set, Children with Animals; Keystone, 1907; Exc., very cute $25
2 CATS: 3 different U&U views with cats prominent. 1892-1902, VG-Excellent $7
3 DOGS: 6 different U&U views with dogs prominent. 1892-1905, mostly Excellent $12
4 2 different views of groups of puppies by Universal Photo Art Co. G-VG, scarce $5
5 FOX: Unusual tinted English view c.1860 of a fox, titled "Gone Away" #303. VG $4
6 AUTO: 2 different views in engine testing room; Keystone #22142,32380. Excellent. $9
7 Lithoprint closeup of Automobile Sightseeing bus in New York City. Excellent. $3
8 AVIATION: Giant plane on first Air-Rail trip, NY to LA, 1929. Keystone #32372. Exc. $25
9 ASTRONOMY: Full Moon, negs. by Draper, originally pub. by Bierstadt, now U&U. VG $3
10 BLACKS: "Jes' dis Niggah's fool luck! -bofe arms full an' dat rooster beggin' to be took along." Black man with two watermelons. U&U, 1904 G-VG $4
11 How de Debbel Does dey Make a Bicycle? Black boy. 2 slight variations on same theme both by U&U, 1891. G+ Cat also in view, so triple subject interest! $6 (2 views)
12 Classic close view of Blacks picking cotton, four variations on same theme, all by U&U, 1895. Excellent, the four $12
13 3 different Keystone views of Blacks harvesting pineapples and coconuts; 1893-1904. #s278,13739,13740. Excellent. $8
14 BOATS AND SHIPS: 2 identifiable steamboats at Tocoi Landing, St. John's River, Fla. E.&.H.T. Anthony #9321. Good $8
15 Numerous ships in East River, N.Y. pub. by James Cremer. G-VG $6
17 3 identifiable steamers at Bonsecourse Market, Montreal. Peoples' Series. G-VG $6
18 Artistic view of sailboats off Cape Ann, Mass. by Heywood, #319. Good. $4.50
19 Lake Steamer docked on Lake George, N.Y. by C.S. Irish, Glens Falls. G-VG $4.50
20 3 different views of reconstructed Columbus flagship "Santa Maria" taken during Columbus Naval Parade in New York Harbor. U&U, 1893, Averaging VG+ $8
21 5 different U&U views of Spanish-American warships, including Iowa, New York, Brooklyn, Oregon, general view of several. 1898-99, VG-Excellent. $20
22 CAVES: Alabaster Candles, Manitou Grand Caverns, Col. by W.E. Hook. Excellent. $7
23 Alabaster Hall, Cave of the Winds. Cab. size view from "Davis Curiosity Store," Denver. VG $6
24 Interior of Fingal's Cave, Ireland. G.W. Wilson #145a VG $4
26 DISASTERS: PORTLAND, MAINE FIRE, 1866: Ruins & City Hall by Soule #478. VG+ $10
27 Acme Refinery Ruins after big Fire, by Mather, Titusville, Pa., 1885. G-VG $12
28 view of totally destroyed factory by S.S. Vose, Waterville, Maine. VG $6
29 JAMAICA HURRICANE, 1907: Set of 24 of 25 lithoprint views. Excellent. $10
30 JOHNSTOWN, PA. FLOOD, 1889: 5 views, 1 Barker w/posed victim, 2 amateur views (rare), 2 Popular series. AG-Good. $7
31 EXPOSITIONS: LONDON, 1862: 4 red mount London Stereo. Co. views of statuary and sculpture including Lady Godiva. #2,4,9,34. Some spotting, else Excellent. $6
32 U.S. CENTENNIAL, 1876: 9 copy views, interiors and exteriors. Ave. VG or so $12
34 1872 & 1873 INTERNATIONAL EXHIBITION: 4 views of Sculpture by W. England. 1872 #17,30,35; 1873 #15. Last lightly creased, else Excellent. $10
35 BOSTON PEACE JUBILEE, 1872: 16 different by Charles Pollock! Some unusual perspectives. Including closeups of bandstand. Averaging VG $45
36 FAMOUS PEOPLE: William Cullen Bryant by Sarony. Stain at upper right, else G-VG $12.50
37 5 of female European celebrities by E. Linde Co. #26,36,67,94, one unidentified. AG $10
38 INDIANS: U-In-Ta Utes, Wasatch Mountains, Utah by Jack Hillers for Powell Survey. Closeup of Indian family and home #90. Fair-A.G. $12

39 --Indian Tom, Guide and Mail Carrier. Yosemite Valley/American Scenery copy of Anthony view. G-VC very slight crease $8

40 --7 c.1880s copy views of Sioux Chiefs, Utes, Taos, Pueblos, graces, storehouses, adobes. Averaging Good or so. $20

41 --In the Village of Blackfeet Indians, Montana. Classic Keystone view. Excellent. $5

42 --Another classic, Cowboy and Indians talking in sign language. Keystone, Excellent. $6


44 --7 different U&U views of troops on parade in Dewey Celebration, New York City, 1899. Teddy Roosevelt at head of line in one. Ave. About Excellent. $22

45 --9 different U&U views of Boer War, South Africa, mostly showing British troops. VG $22


47 MUSICAL: 9 different views of Church organs. Views by Bierstadt Bros., Heywood, and others. G-VC $25

48 OCCUPATIONAL: Prof. Mowbray's Nitro-Glycerine Works; Hurd & Ward's Hoosac Tunnel series #818. VG $15

49 --4 views of Pacific Mills in Lawrence, Mass., all different exterior overviews. One by Whitcomb, others unmarked but not copies. G+ $15

50 --Fine view of miners posed outside Coal Mine #8 by M.A. Kleckner, Bethlehem, Pa. One corner considerably chipped, else G+ $7

51 PHOTOGRAPHIC: Residential view by Rufus Morgan of North Carolina, with a camera on the sidewalk in foreground. VG+ $12

52 --View in the Arcade in Providence, R.I. by Leander Baker, with signs for Alden and Goodwin photograph galleries prominent in foreground. G-VC $12

53 --"The Sultan's Jewelled Mirror" is the subject of this London Stereo Co. view from the 1862 Exhibition series, but the real interest is the jewel-encrusted Brewster pedestal viewer beside it! Shown close. Spotting, else Excellent. $15

54 --Yosemite view by U&U with man holding detective camera in foreground. Excellent. $7.50

55 --Great Ice Mountain, Niagara, man taking picture with small camera in foreground. Whiting View Co. G+ $6

56 --2 Lithoprint views of San Francisco Earthquake, men with cameras prominent in both. VG $6

57 --Fine close view of man taking picture of couple, "just one darling while his head is covered up." 2 slight variations on same theme. VG, one creased. Both views U&U $22

58 POLITICAL: Queen Alexandra's carriage in Queen Victoria's Funeral. U&U, 1901. Good $4

59 --12 McKinley related views; 4 different seated closeups, seated with Cabinet, speaking at Memphis, tomb in Canton, Ohio, delivering Inaugural address, Volunteers at White House to meet him, arrival of remains at Courthouse in Canton, Cortege leaving White House for Funeral, McKinley's wife. All U&U except one Webster & Albee. VG-Exc. $35

60 RAILROAD: 3 Purviance views on Penn. R.R., all with trains, one has 2 trains! Jack's Narrows & #191 & 353. G-VC+ $15

61 --3 views of R.R. depots, 2 with trains. Provincetown, Mass. by Nickerson; Lynn, Mass. by Hrbert, and N. Bridgewater, Mass. by Howard. Averaging Good or so $12.50

62 RISQUE: Unusual set of 10 views of attractive, well-endowed young woman in filmy gown showing as much cleavage as possible. All different poses, all with same intention. By "Universe Views/Just for Use" Averaging Good, c.1900-15 $40

63 --6 very realistic nude paintings; 4 by Keystone #4106,4107,4113,4117, 2 by Rau, "Innocence" and "Early Morning." Averaging VG really pretty hot stuff for time $35

64 SPORTS: Miss Sarah Shaef, The Prize Equestrian at the Caledonia Agricultural Fair, St. Johnsbury, Vt., aged 10 years. F.B. Gage photo, E. Anthony pub. #219, no label, Exc. $10

65 --6 different views of groups playing croquet. 7 players are identified in one! G-VC+ by various NY, NH and Mass. photographers. $35

66 --English tinted view c.1860 of two women playing badminton. VG $9

67 STILL LIFE: 10 Fine sculpture views by W. England, including one of Scottish soldier used as model for a daguerreotype case. Excellent. $25

68 WESTERN: View of Indian ruins by W.H. Jackson. Good. $6
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Still life studies in stereo. This 10-card set is a marvelous introduction to stereoscopic viewing, yet will be enjoyed by the stereo expert as well. These fine black and white views have been shot at close range in hyperstereo to enhance the perception of depth. Subjects include an outrageous and "irrelevant" political comment, fascinating studies of intricate mazes of hoses and wires, mundane views in 3-D bordering on parody of still-life art itself, and some downright stereoscopic silliness.

No stereo card collection is complete without this fine set. The views are brand new and these 3½"x7" cards are fresh off the press. The images are sharply printed directly onto a thin yet sturdy, uncurved and coated card material, for durability, economy, and ease of storage. The set magically appears in your mailbox in an elegantly sealed envelope emblazoned with our fabulous Stereoscopium logo. This mailing envelope itself, with its postage, postmarks, and reusable seal, makes a fine receptacle to store the cards in.

**Food for the Stereoscope**

Is your stereoscope hungry for some crisp, fresh new cards? Does it whimper and smack when you hold this page close to it? Give it some Stereoscopium stereo cards! These sharp new views will blow its lenses! Your stereoscope will love you for it, and--more importantly--you will love these cards! Let your eyes savor the superb tri-dimensionality of these views. One peek through your stereoscope at them, and you'll be hooked--you'll be unable to refrain from visually caressing their dramatic relief and mentally dancing through their dizzyingly deep dimensions.

**ATTENTION!**

If you haven't got a stereoscope but sure would like one, you should know that we will soon have some very fine instruments in stock. Would you like to hear about them? Send us 25¢ postage and ask for our "Stereoscope Brochure". As soon as the 'scopes are in and the brochures are out, we'll fire one of the latter off to you immediately.

**Handy Order Form!**

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Okay, send me Stereo Still Lifes.
Here's my check or M.O. for $2.50 plus 25¢ postage.

My name is         My address is

[ ] Please make checks payable to: The Stereoscopium Company

Warning: This set contains the infamously funny stereo card "Huge Bananas of the Arctic", which has been known to cause maniacal laughter and uncontrollable groaning. View at your own risk!"Stereographers! We Publish "Stereographer's Publication Guidelines", 50¢.

His Master's Image

Dealer Inquiries Invited.
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Please also send the following back issues, for which the additional amount indicated is enclosed.

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☐ #4 ("Carl Meinerth, Photographer" by W.C. Darrah; Photograph Case value guide) $5

☐ Both #3&4 $9.50

MY MAIN COLLECTING INTERESTS INCLUDE

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
A Pound of Stereo Views. 20 gray curved mt. foreign views weighing about 1 lb. A great way to instant collecting. Avg. V.G., $8pp for the lot.


Erotics-"Cigarette Girl #597". A partial set of 6 orange mt. Views Views, "Nos. 2, 3, 4, 10, 11 & 12. Girl in loose-fitting garment, assumes provocative poses while seated in an ornate wicker chair. Grandpa must have been driven frantic! G., $12pp for the lot.


R. Howlett- 4 rare English stereo views by Howlett who gained fame with his portrait of Brunel. The views are of Rouen including 3 of the cathedral. These views are probably from the Stereoscopic Magazine. On light cord c. 1859. G., $45pp.

"Pahute Papasses". Green mt. view from Carter's View Emporium, Salt Lake City. Two young braves pose nude from the waist up. F., $6pp.

Chippewa Indians-A orange mt. American Scenery view of a bark canoe in front of a skin hut with one bundled up Indian in the view. G., $8pp.


Indians-A partial Keystone gray curved mt. set of Indians. 18 cards out of 25. Nos. 6, 9, 10, 12, 15, 16 missing. G., $5pp for the lot.


THE FOLLOWING 5 VIEWS ARE FROM THE MATIN'S (SAN FRANCISCO) PACIFIC COAST SERIES ON ORANGE MT.:

SCOTTISH"-""Cape Horn, Columbia River" - G., $12pp.

1575-"The Devil's Canon, Geyser--"-V.G., $12pp.

1575-"Witches Cauldron, Devil's Canon, Geyser". V.G., $12pp.

2315-"View up Pluto's Creek, Geyser, Sonoma Co., Cal." G., $12pp.


"The Old San Miguel Church, N.M." A cabinet-sized yellow mt. view by Henry Brown of Sante Fe. Depicts crude dwelling with man looking out from what must be the bell tower. G., $4pp.

Alex Martin, Georgetown Colorado. Two views of Denver: #105 City Hall (G) and No. 105 Court House (V.G.). Tan cabinet-sized views, $12pp for the pair.

"Inspiration Point, C.C. R.R., View Down". A tan cabinet-sized mt., no maker's name, but stamped on reverse as having been sold by Davis' Curiosity Store, Denver, Colo. View along railroad line. G., $6pp.

J. Thurill, Manitou, Colo. Three tan cabinet sized mt.s. No. 21, Pike's Peak from Cliff House Observatory, No. 65, The Oldest Inhabitant, Manitou Park (Balancing rock) and No. 66, The First Settlers, Manitou Park (odd rock formations). G., $12pp for the 3.


W.G. Chamberlain, Denver, Colo. Two green cabinet mt.s.; one of waterfalls, the other a mountain lake scenic G., $7pp for the pair.


"III. Dale Creek Bridge, Perspective View". A yellow mt. view by Prof. Sedgwick, Newtwon, Queens Co., N.Y. View depicts a large wooden railroad trestle under construction in Wyoming, G., $6pp.