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.

Gordon D. Hoffman, Vice-President for Regional Affairs
Box 324
Green Lake, WI 54941
(414) 294-6458

Regional Directors

NORTHWEST
Washington, Oregon, Alaska, Montana, Idaho
John Dennis
4913 S.E. Steele
Portland, OR 97206
(503) 771-4440

CENTRAL MIDWEST
Illinois, Indiana, Missouri, Michigan
Tom and Pam Heseltine
R.R. #2
Manhattan, IL 60442
(815) 478-4346

DELAWARE VALLEY
Pennsylvania, Delaware, New Jersey, upstate New York
Dr. William Allen Zulker
134 Poplar Avenue
Wayne, PA 19087

NEW ENGLAND
Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island
Laurence Wolfe
P.O. Box 62
N. Sutton, NH 03260

SOUTHWEST
California, Hawaii, Nevada, Arizona
Louis H. Smaus
668 Oakwood Ct.
Los Altos, CA 94022
(415) 941-0453

MIDDLE ATLANTIC
Washington, D.C., Virginia Maryland, North Carolina
Charles Ilgenfritz
5543 Trent Ct. #210
Alexandria, VA 22311
(703) 379-0496

SOUTHEAST
Florida, Alabama, Georgia, Mississippi, South Carolina
Greg Taylor
8211 27th Avenue N.
St. Petersburg, FL 33710
(813) 345-1862

UPPER MIDWEST
Minnesota, Wisconsin, Iowa, North and South Dakota
Bill Shepard
9408 Clinton Ave., S.
Bloomington, MN 55420
(612) 888-6918

MOUNTAIN
Colorado, Utah, Wyoming New Mexico, Nebraska
William G. Eloe
Box 190
Sedalia, CO 80135
(303) 688-4182

SOUTH CENTRAL
Texas, Oklahoma, Kansas, Louisiana, Arkansas
Tom Rogers
c/o Rogers Shoe Store
1111 12th St.
Huntsville, TX 77340
(713) 291-0110

SOUTHWEST
Washington, Oregon, Alaska, Montana, Idaho
John Dennis
4913 S.E. Steele
Portland, OR 97206
(503) 771-4440

METROPOLITAN
NEW YORK CITY
Guenther Bauer
37 Williams St.
Port Jefferson Sta., N.Y. 11776

CENTRAL MIDWEST
Illinois, Indiana, Missouri, Michigan
Tom and Pam Heseltine
R.R. #2
Manhattan, IL 60442
(815) 478-4346

DELAWARE VALLEY
Pennsylvania, Delaware, New Jersey, upstate New York
Dr. William Allen Zulker
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COVER: McKinley Arch of Mourning, No. 3153, by Webster & Albee. Along the route of the funeral procession in Canton "houses were hung in black and even the stately elms had their trunks enshrouded in black and white drapery. Funeral arches, erected by school children, spanned the street."
I can only start by echoing what several letters to Stereo World have already made clear over the past few months. That is, in essence, that John Waldsmith will be a hard act to follow. For over 7 years he produced this magazine, often almost alone doing the editing, layout, correspondence, mailing, and numerous articles. All of this was of course in addition to handling many of the other most demanding tasks in the N.S.A. Most of these jobs are being divided up among several different people, many of whom are probably (like myself) wondering where they will find the time to accomplish their one new task. John deserves at least our thanks and probably a year at the resort (or rest home) of his choice.

My own plans for Stereo World involve no basic policy changes or traumatic shifts in style or content. (Members who might have been hoping for some are urged to write me with their ideas, suggestions, or even nit-picking esoteric observations!) Any changes in dues or ad rates decided at this year’s Canton meeting will be announced in the November/December issue. Since 1974, our magazine has improved its coverage, circulation, and overall quality with every issue. My goal will be to continue that evolution with the help of an expanded staff and our many contributors past, present, and potential.

I’ve noticed that almost any discussion of Stereo World sooner or later touches again on the perceived dichotomy between coverage of “antique” stereo topics verses coverage of “contemporary” stereo topics and all that can be separated under those rather loose headings. While a few people will always look for more of one or the other, the conclusion I hear most often is that Stereo World is achieving a “balance” between the two. I’m inclined to agree, but I’m concerned that emphasizing a goal of “balance coverage” might imply that the two areas of interest will simply co-exist, glaring at each other from opposite ends of some journalistic scale of justice. Any such impression of polarity would fail to reflect the variety of combinations of interests N.S.A. members have.

Imprecise as the terms are, I see “antique” and “contemporary” stereo interests as mutually supporting, Yin & Yang elements of the historical continuum of stereoscopic image recording and viewing. Fascination with the potential of stereo images has motivated thinking from Euclid in 300 B.C. to DaVinci to Holmes to the Viking Lander. On that scale, it seems a bit presumptuous to declare a stereo-history watershed between the early 20th century and any times thereafter. Within the next century, today’s contemporary stereos will become part of the total stereoscopic historical record to be preserved in the molecule-bubbles or photon wave-fronts of some electronic successor to Stereo World. While researching and preserving all we can of and about the images of the past, we need to encourage all aspects of contemporary stereo if the visual record of our own times is to be anything but 99% flat. Sheer volume of production left thousands of vintage stereographs for our own study, but researchers and collectors of the future will be largely dependent on us to preserve and promote the scattered stereography of today.

If there’s one thing I’m sure unites most N.S.A. members, it’s an interest in the images of history and the history of images. Unfortunately, the hardware, images, or details of even some fairly recent stereo producers or systems seem just as capable of vanishing without a trace as some of those of the 19th century. In the historical sense, many such artifacts and the people who made them exist right under our noses, waiting for someone to notice them. Members who do come across such bits of stereo history (especially in the form of living, talking, people!) are urged to start writing or else tip off someone who will. Along these lines, we hope to run articles within the coming year about the Polaroid Vectograph system and about the earliest years of the View-Master Company.

A very current indication of the need for better stereo-history research can be seen in the caption of the beautiful photo of a stereoscope on page 82 of the September Science Digest. Perhaps a few dozen letters would result in some better information and some publicity for N.S.A. and Stereo World.

John Dennis

POSTAL PUNCTUALITY PARAMOUNT

Stereo World is now being edited and assembled by mail. This means it is more important than ever that material intended for prompt publication arrive in time to be edited, sent on for typesetting, then for layout, then for printing and mailing. “Comment” or “Events” material must arrive by the 1st of the month preceding the issue date or there can be no guarantee it will be published (deadline for the November/December issue is October 1st).

All ads are to be sent to the Columbus P.O. Box and must arrive by the 10th of the month preceding the issue (deadline for November/December ads is October 10th). Letters, features, stereographs, etc. may be sent directly to me at 4913 SE Steele, Portland, OR 97206 but the 1st-of-the-month deadline looms nonetheless!
Comment

THE FIRST?
In several issues of Stereo World there have been "Comments" on the Regular Stereos, "Todd AO" and "Cinerama" of the 1950s. Some have even spoken of them as the "first" Stereo Movies. Yet in the 1950s they referred to the "first" as being produced in Silent Movie days.

Cecil D. Clayton, Slaughters, KY.
You're right, of course. Experimental stereoscopic movies were made perhaps as early as 1890 and the first 3-D feature-length film was released in 1922. (See American Cinematography, Riverside, California.)

S.W. AT U.C.
We are very pleased with the quality of scholarship and the quality of reproductions to be found in the Stereo World publications. Past issues have proved invaluable to us in our own efforts to research and organize the Keystone-Mast Collection. Rest assured that our curatorial staff reads every issue and makes full use of the wealth of information contained in your articles . . .

—Chris J. Kenney, Archivist
Keystone-Mast Collection,
California Museum of Photography, Riverside, California.

BEAM SPLITTERS
Paul Wing's recent (5/6/81) article on beam splitters is quite correct - but it ignores an important aspect - financial. A simple splitter, like the Robbins 1-2-3-D for Polaroid sells for $15-$30, and I've used these up to 4 x 5 inch format. Freeviewing is simple because of the vertical format. The Kin-Dar Exacta (or Hyponon) unit is $250 - $400, and the viewer/prism adds another $100. Also, Bolex and Elgeet both made 16mm beam splitter outfits - albeit only Bolex later added a close-up device for macro-movies. Nord and several other companies sold beam-splitter movie attachments.

Mr. Henry Poster, So. Hack, NJ.

CLIPPED WING?
A comment on Page 19 of the May/June issue of Stereo World.
It distresses me to see the content of Stereo World become a medium for expression of personal distaste. It has always been my impression that our magazine was a forum for the exchange of ideas and a source of information concerning the many facets of stereoscopy, and had no place for biased "expertise." Many different roads may be traveled to reach our common goal - some may prefer to ride donkeys, others Mercedes, but we'll all get in there in the end if we are spared the detours of pompous advise. Columnists whose material is other than reportorial or purely analytical should have their pomposity editorially snipped.

Clem Slade, Jacksonville, FL.
Stereo World's "forum for the exchange of ideas" would become dull (if not deserted) if contributors were prohibited from going out on occasional limbs to express definite conclusions or opinions about some stereo topic. The best counter to biased or pompous advice is an alert readership ready to write letters or articles with additional information to share.

—Ed.

STEREO BICKERING?
I would like to make several comments and suggestions: (first) We should not let criticisms and negative actions made by others come to the point of bickering. The officers should be above petty face saving actions and above all such comments should not appear in the publication. Reference here is made to the accusations made by Mr. George V. Allen of Lawrence, KS and the editor's reply. Mr. Allen's letter printed in the "Stereo World" was disgusting! The editor's reply was unnecessary.

(Next) I would like to comment on the topics appearing in the "Stereo World". The Title "Stereo World" seems all encompassing but the bulk of the articles are historical, listing the accomplishments of people who have since passed away. History is ok but why not include current events, and accomplishments of the living — re the folios. Some of this work is outstanding. Include also the latest in stereo technology and "how to" projects.

I would like to comment on the many complaints about the "excessively wide" spacing of the various stereo pairs in print as well as in the folios. Some have selected a magic width number as being correct but I do not know what this is based on. I have found little difficulty free viewing any views presented thus far. If free viewing presents a problem, the person having difficulty should use a viewer and as for the views printed in "Stereo World", the person having difficulty could make or modify an existing viewer to be used for this purpose, I think that with practice almost anyone can learn to free view any "normal" stereo, including those printed in "Stereo World".

(Finally) Stereo World should not cater to the few people who are trying to sell ancient views which seems to be a continuing exchange between parties. Take note of the article on page 3 of Vol. 8 No. 3: Mr. Telfer donated 55,000 negatives. That is fifty five thousand — really now. I have probably made 30 or 40 good views in 30 years of practice as a hobbyist. Professionals may make several hundred good views in that time but 55,000! It seems like antique dealers spend their time going to antique auctions and elsewhere to obtain antiques to sell to other antique dealers. This is fine as it satisfies the needs of some but others like me need and would like to have access to contemporary work.

Sincerely,
Jack Gardner, Anaheim, CA

For some answers to your questions and wishes, read "Editor's View", "Society Notebook", "Equipment Notes", "3-D Movie Making", and "Newviews". — Ed.

CORRECTION:
There is an error in the headings of the "Boxed Sets" listings on pages 13-16 of the July/August issue. The second line in the titles was moved one column to the left on each page of the article. It should have appeared as below:

<table>
<thead>
<tr>
<th>SET TITLES</th>
<th>QUANTITY IN</th>
<th>QUANTITY IN</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNDERWOOD SET</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEYSTONE SET</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(continued on page 29)
Five Days in September

by Eric Beheim

On Friday, September 6th, 1901, President William McKinley was shot by an anarchist during a public reception at the Pan American Exposition in Buffalo, New York. Despite the best medical attention of the day, the President's wounds developed gangrene and he died early on the morning of Saturday, September 14th.

The Nation observed five days of mourning as the President's casket traveled from services at Buffalo to the rites at Washington and then to the final resting place at Canton, Ohio.

Following, is an account of those five days... compiled from eye witness descriptions and illustrated with stereo view cards of 80 years ago:

Buffalo services for President McKinley were held on Sunday, September 15th in the Milburn House where he had died the previous day.

The casket had been placed between two windows in the library. The upper half was open. The lower half was draped in a flag upon which were placed red and white roses. The dead President's head rested on a pillow of tufted white satin; his left hand lay across his breast. They had dressed him in a black frock coat, a black tie, a white stand-up collar. In the lapel of his coat was a bronze Grand Army button.

At the doors and windows opening into the library stood soldiers and marines, the guardians of the dead.

Following a 25-minute service, consisting of two hymns, a chapter from the Bible and a prayer, the casket was closed and the soldiers and sailors advanced from points where they had been stationed. Lifting it to their shoulders, they began their solemn march to the hearse, which stood waiting outside. Close behind followed President Roosevelt, with Secretary Root and other members of the Cabinet. The band posted across the street softly played "Nearer, My God, to Thee," the hymn McKinley had repeated on his deathbed.

Special trains had brought thousands of mourners from the cities and towns in the western part of New York State while many Canadians crossed the Niagara River. Leaving the Milburn House at 11:45 a.m., the funeral cortage moved between two huge masses of men, women and children packed into windows, perched on roofs, massed on verandas, and compressed into solid masses covering the broad sidewalks and grass plots.
Many wore white badges with "We mourn our loss" and the late President's portrait in black. Noticeably missing were the street fakirs who on Saturday had hidden their Pan-American souvenirs and substituted funeral emblems.

Two miles away at City Hall, the crowd had become enormous in anticipation of a public view of the late President's remains. While the funeral procession was still a quarter of a mile away, rain began to fall. Despite a lack of raincoats or umbrellas, the dense masses of people held their places. The coffin was removed from the hearse and carried into the City Hall. In the main corridor, the bearers lowered it carefully onto a low, sloping platform, draped in black and arranged so that the head of the coffin was slightly higher than its foot. The lid was removed so that the upper half was open. The lower half was draped with a flag.

There were two lines, each a mile

President McKinley's Remains passing the U.S. Treasury, Washington, D.C. Sept. 17, 1901 by Underwood & Underwood. A special Guard of Honor, consisting of Army, Navy and Marine Corp officers in full dress uniform, marched on either side of the hearse in a drizzling rain.
long, of men and women who waited patiently for hours, many of them wet and nearly all of them without food, in order to see the President's face.

Among the mourners were one hundred and fifty Indians from the Exposition, dressed in their many colored blankets and with painted faces. Entering the hall, they fell into a line of two abreast at a word from their white leader and so passed up to where the coffin lay. As each Indian chief or brave came up, he halted, drew a white aster from the folds of his blanket and gently placed it on the coffin. Then, with some muttered word, passed on.

Ten thousand people an hour flowed past the bier until weather and physical collapse wore out other thousands and the thinned lines ended at eleven o'clock at night.

The funeral train left Buffalo at 8:30 a.m. on Monday, September 16th, and reached Washington at 9 p.m. The remains were carried, under the escort of a squadron of United States cavalry, to the White House where they rested in the historic East Room of the mansion.

Arrangements for the funeral cortège were completed that night. The catafalque which had supported the remains of Lincoln, Garfield and other statesmen had been brought out of the Capitol crypt and covered with new black cloth.

On Tuesday, September 17th at precisely 9:00 a.m., a silent command was given and the body bearers raised the casket to their shoulders. As they appeared at the main door of the White House, the Marine Band, stationed opposite the mansion, struck up "Nearer, My God, to Thee."

Slowly down the White House driveway, through a fine drizzling rain, the cortège wound its way down to the gate leading to the avenue, and halted. The artillery band began the "Dead March from Saul," a bugle sounded "march" and the head of the procession began moving on its way to the Capitol. Walking on either side of the hearse was a special Guard of Honor comprised of officers of the Army, Navy and Marine Corps in full dress uniform.

Along the route of the funeral procession, crowds packed the broad sidewalks from building to curb. Rain fell almost incessantly, but the numbers of spectators were undiminished while the cortège was passing. The day was also the anniversary of the battle of Antietam, the bloodiest single day's fighting in the great Civil War.

Beneath the dome of the Capitol, funeral services of state were held over the remains of the dead President, conducted in accordance with the rites of the Methodist Episcopal Church of which McKinley had been a lifelong member. Gathered around the bier were the President and only surviving ex-President of the United States, important military and political figures, and foreign representatives from almost every nation of the earth. Mrs. McKinley remained at the White House under the care of her physician and did not attend the service.

Following the service, the casket lid was removed so the public could view the body. As the doors were opened, the crowd outside surged forward, sweeping aside police and military guards. Approximately a hundred people were injured in the crush and, after order was restored, tattered pieces of wearing apparel, crushed hats, gloves and even shoes, watches, pocketbooks, keys and knives were picked up upon the Capitol staircase and plaza.

During the six hours it was on display, an estimated 55,000 people filed past the bier, entering through the east main door of the Capitol and going out through the west exit.
Only a hurried glance was permitted as it was announced that the ceremony would close promptly at 6:30 p.m. Whenever an attempt was made to linger, especially over the casket, the person was admonished by the Capitol police to "pass on."

When the remains of the dead President were finally closed to the view of Washington people, the cavalry escort again was formed and conveyed them to the special train which carried the body to Canton. Floral offerings, numbering 125 pieces, were taken to the station from the Capitol in carriages and wagons and placed aboard a special car provided for them. Twenty passenger coaches were necessary to accommodate all those who accepted invitations to make the journey to Canton.

All through Tuesday night and early Wednesday morning, trains loaded with mourners to Canton rumbled into the station. Before mid-morning, the streets were packed with people who moved in a solid mass about the City Hall where the remains now reposed in state.

The face of the dead President was seen for the last time on Wednesday, September 18th. The coffin was sealed before being removed to the McKinley residence that evening. It was placed in the front parlor and, while no one was admitted, all could pass in silence and gaze at the house, surrounded by armed men whose measured step was the only sound that disturbed the prevailing quiet. Crossed palms, held by black and white ribbons and fastened against the wall on the right of the door were the only outward evidence of mourning.

On Thursday, September 19th, there were more than one hundred thousand people in Canton for the funeral day.

By noon, the crowds in the vicinity of the McKinley cottage had increased to tens of thousands. North Market Street was a living, seething mass of humanity for five squares below the house and for three squares above. Several regiments of soldiers were required to preserve a semblance of order. With guns advanced, the men were posted along the curbs and within the walks for half a mile in either direction.

In front of the McKinley cottage were drawn up the two rigid files of body-bearers . . . eight sailors and eight soldiers . . . awaiting the order to go within and take up the casket.

As the Presidential party came up, the black chargers of Troop A swung into battalion front facing the house and the long line of flashing sabres advanced to salute. Church bells were heard from every steeple in Canton. It was 1:15 p.m. and the time had come for taking up the body. A brief private service had been held within the darkened chamber, while the relatives gathered around and Mrs. McKinley listened from the half open door of her adjoining room. The double file of body-bearers now stepped into the room and, raising the flag-wrapped casket to their shoulders, bore it through the open entrance.

As the casket was borne along, above the line of heads could be seen enfolding Stars and Stripes, and on top great masses of white roses and delicate lavender orchids. The coffin was placed into the hearse and the silence was broken as the order to march passed from officer to officer.

The escort was made up of the entire force of the State Guards, many commanderies of Knights Templar, Masonic lodges and posts of the Grand Army, of which organizations the deceased was a member; survivors of his old regiment, organizations from every section of Ohio and delegations from other States including their Governors.

Keeping back the crowd, Canton, O., No. 14592, by B.W. Kilburn. An estimated 100,000 people jammed Canton on the day of President McKinley's funeral. The route from the McKinley home to Westlawn Cemetery "led between two black banks of people, fringed with the blue and khaki of the Ohio National Guard..."
The funeral procession took up its journey, passing under giant arches robed in black, between two living tides of humanity massed along the streets, covering housetops and filling windows. The church bells still were tolling, mingling with the cadence of the funeral dirge.

At 1:50 p.m. the procession passed the Court House and turned into Tuscarawas Street to Canton's First Methodist Church where the service was to be held. At the church entrance were drawn up deep files of soldiers, with bayonets advanced, keeping a clear area for the advancing casket and the long train of mourners. The hearse halted, while President Roosevelt and members of the Cabinet alighted. They grouped themselves at either side of the entrance, and, with uncovered heads, awaited the passing of the casket. The flower covered coffin was brought from the hearse and, as it passed within the black draped entrance, the President and his Cabinet followed.

The church doors were kept closed against general admission until the casket was in place and the relatives and official attendants were seated. The platform from which the regular services were conducted was extended in order to accommodate the large number of clergymen of all denominations who requested the privilege of being present during the services. The fourth pew from the front, usually occupied by President McKinley, was draped in black and remained vacant.

Survivors of the Twenty-third Ohio, President McKinley's old regiment brought tattered battle flags into the church which the regiment had carried throughout the Civil War.

Remaining at home under the care of her physician, Mrs. McKinley was absent from the services at the church and cemetery.

The 90-minute service consisted of a brief oration, prayers by clergymen of three denominations, and singing by a quartet. It concluded with the singing of "Nearer, My God, to Thee," the entire congregation rising and joining in the last stanza.

Shortly after 3:00 p.m., the solemn pageant reappeared through the church doors. First came the guard of military and naval honor, forming in a double line from the entrance to the waiting hearse. Again the flag-draped casket appeared and was carried to the hearse. The President and members of the Cabinet followed and stepped into waiting carriages. The relatives entered carriages next. Then the squadron of troopers broke from their battalion front and, wheeling into platoons, took up the march to Westlawn Cemetery.

For nearly an hour before the funeral procession arrived at the cemetery gates, the strains of the dirges played by the bands came over the hilltops to the watchers by the receiving vault.

At 3:30 p.m., the detachment of mounted police heading the parade came slowly around the corner of Lincoln Street and passed up West Third Street to the cemetery gates. At four minutes after four, the remains of the dead President passed through the gateway of his last resting place.

With bared heads, the President and members of the Cabinet, followed by the officers of the Army and Navy, stood on either side of the walk, the lines reaching to the edge of the roadway. Within a minute, the hearse came up the walk. The casket was lifted out and carried into the receiving vault, where it was rested upon the catafalque. It was carried by the same men of the Army and Navy who had carried it since it left Buffalo.

Solemnly, the words of the Methodist service rang out: "I heard a voice from heaven say,
Blessed are the dead which die in the Lord.”

The service closed with the booming of cannon, a nineteen gun salute, the favorite hymn of the deceased and, finally, “taps” the soldier’s goodnight. All was ended. The troops were moved into a column while the smoke of the guns still hung among the foliage. The words of command rang out in strange contrast to the suppressed tones which had directed the funeral movements. The bands struck up lively airs and the homeward march began with quick step and swinging gait. The doors of the receiving vault were closed and William McKinley was alone with the military watchers who guarded his remains until a permanent resting place was selected in the McKinley family plot.

The sun sank below the horizon and the shades of night were creeping over the scene as the last of the funeral procession left the gates of the cemetery behind.

The Funeral of President McKinley - Receiving vault in Westlawn Cemetery, Canton, Ohio No. 12453 by the Keystone View Co. The late President’s casket reposed here under military guard until a permanent location was selected in the McKinley family plot.
Views of the Funeral

by John Waldsmith

President William McKinley's funeral was probably one of the most photographed events of the mass distribution era of stereography. It was documented in almost morbid detail and eager customers purchased the views by the thousands. Underwood & Underwood were offering the McKinley boxed set nearly twenty years after the fact. The following article hopes to recognize the photographers and publishers who offered stereographs of the McKinley funeral. Also there are listings by negative number of two of the larger sets offered by Keystone View Company and B.W. Kilburn.

AMERICAN STEREOSCOPIC COMPANY, New York, New York. R.Y. Young was on hand in Canton, Ohio and made a small series of unknown quantity. Most of his views show the solemn procession to the Court House. The views are on buff mounts. All the subjects were also published as tissues on buff mounts.

As far as can be determined, this firm did not offer a funeral series. George W. Griffith did visit Canton in 1902 and made a view of McKinley's home (#3315) and a view of McKinley's Tomb (#3316).

INTERNATIONAL VIEW CO., Decatur, Illinois.
C.L. Wasson made an outstanding series of the funeral in Canton. It is estimated that at least 38 different negatives were made but the number may be higher because some variants in negative numbers and titles have been recognized. The series was published on both buff and grey mounts numbered from #742 to #779. Also there is a #911 which shows the hearse in the procession at Canton. Wasson made a number of unique views from different vantage points than his competitors. #755 has been found with the same title "Home They Brought Her Warrior Dead" but totally different views, one taken a few minutes before the other showing the casket being carried into the Court House. The same series was also published by The Universal Art Co. with the same numbers and crediting the views to Wasson. These are known on buff mounts.

KEYSTONE VIEW CO., Meadville, Pa.
There is reasonable evidence to make me believe that B.L. Singley may have photographed the funeral series for Keystone. They offered a series of 30 views (#12426 to #12455) showing the events in Buffalo, Washington, D.C. and Canton. Listed here for the first time is a complete list of all titles in the series.

B.W. KILBURN, Littleton, N.H.
There is good reason to believe that Ben Kilburn photographed the thirty-one stereographs which his company published showing the funeral in Canton. Though offered by a major publisher, the Kilburn series is much scarcer than the Underwood and Keystone sets but in many cases the best because of the completeness of the coverage. Listed here are the known titles which all appear on buff mounts.

14565 The last sad home coming. At the depot, Canton, O.
14566 Waiting the funeral train at the depot, Canton, O.
14567
14568
14569
14570 Bearing the President's body into the Court House, Canton, O.
14571
14572
14573
14574
14575 From every walk in life they came for the last look at our President.
14576 Throngs crowding through the Court House.
14577 The Solemn Procession at the Court House, Canton.
14578 Young and old entering the Court House on their last mission of respect.
14579 The National Guard on duty at the Court House, Canton.
14580 The soldiers lunch while on guard at the Court House.
14581 On Solemn duty.
14582 Carrying the body of Pres. McKinley.
14583 In Honor of Our Beloved Pres.
14584
14585 Garlands of Flowers
14586 Journeying to the Grave.
14587
14588 Knights Templars in the funeral.
14589
14590
14591
14592
14593
14594
14595 The Peaceful and Quiet Home.
PORT ALLEGHANY VIEW CO.,
Port Allegany, Pa.
This very obscure company published at least one stereograph showing President McKinley’s funeral train stopped at Port Allegany. The view was taken by A.C. Wiepper and George E. Lauer on September 16, 1901.

UNDERWOOD & UNDERWOOD,
New York, N.Y.
Henry A. Strohmeyer covered the historic events for Underwood & Underwood. It is not known how many different views of the funeral were made by Strohmeyer but a good guess would be about thirty. The 60 view boxed set “Stereograph Record of William McKinley, Beloved by all the People” contains 8 stereographs of the funeral (#’s 52-59). This set was revised several times and has been seen with more or less than 8 funeral views, sometimes differing in subject. Also many funeral views were offered individually and may never have appeared in the set.

THE UNIVERSAL ART COMPANY, Naperville, Illinois.
This company published the funeral views made by William H. Rau. Rau photographed the events in Washington, D.C., making at least six different views. (See also, International View Co.)

C.H. Graves apparently was not on hand for the funeral. He did come to Canton in 1902 and made views of the Court House, McKinley’s Home, and the Tomb. He also traveled to nearby Niles to make a view of McKinley’s birthplace. Six views have been recognized but the number may be greater.

ALVIN B. WARFEL, Cadiz, Ohio.
Warfel made a series of 36 views of the funeral in Canton. This very rare series includes many scenes not found in the more common series offered by the major publishers. Included in the series is a portrait of McKinley (#18), Mrs. McKinley (#19), and The Temple of Music in Buffalo, N.Y. where McKinley was shot (#21). The McKinley portrait is actually a photograph of a photograph surrounded with a floral arrangement. Known views have a list of titles on the reverse and are on buff or grey mounts.

WEBSTER & ALBEE, Rochester, N.Y.
This firm of stereo view publishers noted for issuing copies of other photographers issued at least 6 different views of the funeral in Canton. These are found on buff mounts numbered 3153 through 3156. The views all appear to be different from any others published by the competition.

H. C. WHITE CO., NORTH BENNINGTON, VT.
It is surprising that H.C. White did not photograph the events in Canton. They issued only five views of the funeral in Washington (#10351 to 10355). These five views were apparently not “pushed” by the White salesman and therefore are generally scarcer than those by Underwood and Keystone.

WHITING VIEW COMPANY, Cincinnati, Ohio
Richard Ross Whiting made a series of about 27 views of the funeral in Buffalo and Canton. View number 8034 shows the great multitude of people waiting to see the remains in Buffalo. Unfortunately views 8035 through 8042 have not been recognized but it is presumed they show more of the events in Buffalo. Views 8043 through 8060 all were taken in Canton and document the solemn processions and ceremonies plus include patriotic floral tributes done in the Cincinnati studio.

The above listings hopefully will provide some additional insight into the several series offered of the McKinley Funeral. The author would like to hear from readers who may have unlisted publishers or who may add to the information.

Awaiting the funeral train at the depot, Canton, O., No. 14566, by B.W. Kilburn. (John Waldsmith Collection).
John 
Merrill
The Philosopher of the Pool
by Andrew Griscom

One of the famous White Mountain tourist attractions in the nineteenth century was the Pool at Franconia Notch, New Hampshire. After descending a short trail and rickety stairway, a visitor reached a small boat landing by the circular pool, about 150 feet across, that had wild cliffs and an attractive waterfall on the far side. The Pool, although pretty, would probably not have received much attention but for the regular presence of a talkative guide, eccentric personality, and self-styled Professor, John Merrill, who paddled sight-seers around in a boat while expounding his philosophy of natural history and the origin of the earth.

The Pool and Merrill are of interest to stereophiles because thousands of stereo views of these two White Mountain attractions were sold to visiting tourists as souvenirs. Merrill, according to Kilbourne, first arrived at the Pool in 1853, built a boat, and made his living there, April through September, for many years. These years were, of course, the heyday of the stereographic view and the philosopher evidently did a brisk business. Many stereos exist bearing on the back his crudely penciled signature, age, number of years on the Pool, and, sometimes, the date. I have examined 17 such cards and can attest that accuracy was not Merrill’s strong point, just as in his theories of creation, but he apparently was born in 1799 or 1800, despite the date of 1816 given by Kilbourne. The 1853 arrival at the Pool is supported by the date of 1853 seen painted on the Pool wall in some of Fifield’s and Kilburn’s stereo views. At the end of this article is an incomplete list of over 20 photographers or publishers who produced views of the Pool, many of which show Merrill. The list is surprisingly large and contains most of the great names in stereoscopic photography of the northeast United States.

Although eccentric, the “Philosopher of the Pool” (see for example, Soule cards 182 and 183 with this title) was clearly a good showman and presented his ideas so entertainingly that tourists felt they got good value for their fares. A unique 7-page pamphlet, discovered last Fall in New England by Glen Kidder, was published in 1858 and bears the resounding title: “Lecture Delivered at the Flume House Parlor, Before a Company of Editors, on the System of the Earth’s being Hollow: by John Merrill, Director of the Pool, Natural and Practical Philosopher, and Geologist to the Franconia Mountains.” (The Flume House was a resort hotel in Franconia Notch.) From the title we can see the author’s talent with words and understand why he was sometimes photographed with his hand on a
John and Rhoda Merrill, No. 148 by H.S. Fifield, probably c. 1865. (All views, Andrew Griscom Collection).

book. The hollow-earth enthusiasts of the last century believed in the existence of large openings at the Poles, many miles across, through which it would be possible to gain entrance to the hollow interior and through which the oceans and atmosphere circulated. Because of the pamphlet we can now understand the two diagrams Merrill painted on the rocky wall of the Pool and visible in many of the stereo views. The diagrams look somewhat like concentric circles with fuzzy rings labeled "cloud", "earth" and "ocean", and turn out to be polar and equatorial cross-sections of a hollow earth, presumably a major topic of debate during the boat rides around the Pool. Later, in 1860, a small booklet by Merrill, "Cosmogeny or Thoughts on Philosophy", appeared and was reprinted several times for sale to tourists. Merrill boiled down these publications and ideas into a dreadful poem that I found glued on the back of a square-cornered yellow-mount view (by Fifield) of Merrill and his wife. Its title is "Dedicated to Queen Victoria".

John Merrill and audience on the Pool. Signed on the back, "Prof. John Merrill on pool 33 years Age 45".
Dedicated to Queen Victoria

Regina Victoria for your condescension,
To my new Arctic views, to call up attention,
In plain homely style, the old man of the mountain
Would say, that his gratitude flows like a fountain.

As flattery, dear madam, is not my intention,
Your graces and virtues I hardly dare mention,
Daguerreotyped may they descend to your Heir,
And grace like a Signet the bright crown he shall wear.

On the White Mountain pass, with my boat in the Pool,
And the wildest surroundings of nature, my school,
By earth, air and ocean, I’m taught to believe,
In a system, that science is slow to receive.

If my problem was tested methinks I could show,
Why the magnetic needle no farther could go;
So now investigation I freely invite,
For if I’m in the wrong, then attraction is right.

And true Yankees you know never beat a retreat,
Until they first find that they have fairly been beat;
And then they submit with a very good grace,
And direct their attention to some other place.

According to another poem glued on a Fifield card,
Merrill’s wife was named Rhoda and they had been married 46 years on August 4, 1866. This poem, by some admirer but probably printed up by the Professor, is too awful to quote, but it contains our only information on his wife and marriage.

I have found 4 cards where Merrill lists his age as 86, so he stayed on at the Pool until the mid 1880’s. His winters were always spent in Wisconsin, and the last trace of Merrill is a letter from there in 1888 asking for a certain White Mountain newspaper. This unusual man made a profitable career of being a tourist attraction and, because of the time and place where he worked, Merrill is preserved historically as one of the most widely photographed individuals in American stereophotography.

Reference

List of publishers and card numbers of stereo views showing the Pool, Franconia Notch, N.H. Cards having John Merrill visible are followed by an “M”. Cards not seen are followed by an “x”. Small “c” indicates a cabinet view.
S.F. Adams. 231(x), 232(x), 233, 234, 320(M), 321(M).

G.H. Aldrich. 75(M), 885(M), 885c(M). View 75 is a Weller image and number. American Scenery. (Charles Pollock?)
New England Series I. 50(M), 51(M)
New England Series II. 44(M)
Tourist Series. 15(M)
E. and H.T. Anthony. 4421, 4422, 4423, 4424.
C.A. Beckford. 100(x)
Charles Bierstadt. 231(x), 232(x), 233, 320(M), 321(M).
Bookhout. 128(x), 129(x), 130(x): Title of 130 is “The Pool, Philosopher’s Diagram, Franconia Mt’s.”
H.S. Fifield. 90(M), 148(M), 149(M), 150, 365, 500, 501(M). Fifield used several different images for 148 and 149. Cards 365 and 500 are like 150; 501 is same as 149.
Gems of American Scenery. 586. Same image as Moulton 162.
J. Heywood. 260
C.P. Hibbard. 47
Kilburn Brothers. 45, 50(M, issue 3 only), 51 (M), 69, 96 (M), 102 (M, except early issue 4), 679 (M, except issue 4), 213c(M), 214c(M), 829c. Standard-sized versions (x) of the cabinet views exist and have the same numbers.
Langenheim Bros. (American Stereoscopic Company). 26(x)
Littleton View Company. 74(M), 75(M), 75c(M). Fifield images.
London Stereoscopic Company. 134
J.W. and J.S. Moulton. 162, 227(x), 278(x), 279(M). Views 175 and above are in standard and two cabinet sizes. Other firms used Moulton’s images and numbers, including: A.A. Childs and Co., Boston, 162; H. Ropes and Co., N.Y., 278(x), 279(M); Surdam and White, N.Y., 278(x), 279(M).
Edwin N. Peabody. 131
N.W. Pease 131, 132, 133(x).
G.K. Proctor. (republished by Guy and Brothers). 36, 38(x)
J.P. Soule. 120, 121(x), 122, 182(M), 183(M).
A.F. Styles. 562(x), 564(x), 565(x).
F.G. Weller. 62, 75(M), 79, 243.
F. White. The Pool(M). The views are not numbered.
O.R. Wilkinson. Pool(M). The views are not numbered.
G.W. Woodward. 1461(M).

Other photographers who published groups of views taken in Franconia Notch, N.H., include D. Barnum, John Moran, and E.J. Young, but I have not yet discovered whether they photographed the Pool. Thanks go to John Waldsmith, Vern Conover, and John Weller for help on this list.
REVIEW
by Linda Carter

"PhotographiConservation" is a newsletter for those who are interested in the preservation and restoration of photographs. Libraries and curators of institutional collections are among important groups who are concerned about proper techniques for handling photographic materials. Unfortunately, little is known about the chemical process of aging of various photographic materials, or how this aging process is affected by heat, light, or humidity. "PhotographiConservation" provides a forum for the exchange of ideas. In the current (June 1981) issue, there is a report on a research project studying the aging of albumen prints, an article on nitrate negative deterioration, and as always, an extensive "letters" section in which readers present particular problems which are often answered by one or more experts in the same issue. Published by the Technical and Education Center of the Graphic Arts, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14263. $8 per year, printed quarterly.

OPEN SPACE 3-D

A major public exhibition of current stereo photography has been scheduled at the Open Space Gallery in Victoria, British Columbia for November of this year. The show will have a broad range for such an all-too-rare event and will include a number of different stereo techniques. It will open on November 3rd and run to December 12th 1981. Besides the fixed exhibition, there will be several evening slide presentations and a number of lectures on stereo history and technique, including Rudy Bender's "Study in Alternity."

All work submitted will be exhibited as long as it is technically competent and reaches the gallery by October 15th. Style and content are completely open - the gallery states it is interested in people "exploring the potential of the stereo image." Written statements and essays about the uses of stereo photography today and its significance both personally and to the future of photography are invited and will also be displayed at the show.

Viewers and/or projection systems will be provided for standard cards, anaglyph prints or slides, Reallum format slides, 2 x 2 two-projector slides, white light holograms, and Viewmaster. Other methods, like large separate prints, are welcome but must be accompanied by a viewing device.

All work and viewers will be insured for the duration of the exhibition. Please send values for this purpose. On the customs form for work coming from the U.S. please note "original works of art entitled to entry benefits of tariff item 69305-1."

Also enclose any U.S. forms necessary for the gallery to return your work. Send works or requests for information to PHOTOGRAPHY AT OPEN SPACE, Tom Gore - Curator, PO Box 5207, Station B, Victoria, BC V8R 6N4 Canada. The gallery itself is at 510 Fort St., Victoria.

STEREO MUSEUM DIRECTOR NAMED

The huge Keystone-Mast Collection is apparently one step closer to a permanent home and better access by stereo researchers. According to the August Modern Photography, Charles Desmarais has been appointed the first full-time director of the California Museum of Photography at U.C. Riverside, where the collection resides. He will be raising funds to give the museum its own home on the college campus. Desmarais is former editor of Exposure, the journal of the Society for Photographic Education.

N.S.A.
SOUTHWEST REGIONAL MEETING
Nov. 13, 1981
Saga Motel
Pasadena, California
1:00 pm 'till 11:00 pm
Stereo Slide Show
afternoon
and evening,
show
and tell,
swap stereo cards,
VM reels, and equipment.

The meeting precedes the WPCA show on Nov. 14 & 15.

For further information, contact
Lou Smaus (415) 941-0453
EVENTS

Sept. 27
The Chesapeake Antiquarian Photographic Society will hold its Fall Swap Meet on September 27th at the Quality Inn in Towson, Maryland, just off 695 Balt Beltway and York Road. For information call Bill Klang (301) 647-1988 or Red Ohlson (301) 647-1799.

Oct. 3
The first major annual N.S.A. Metropolitan New York City Regional meeting will be held at the Meadowlands Hilton in Secaucus, New Jersey on October 3rd. The meeting will feature a slide show on stereo viewers from the upcoming book by Ed Berkowitz and Don Lowy. N.S.A. members can also make special arrangements for rooms and table space for the following day’s Tri-State Camera and Photographica Show by calling Robert Barlow at (201) 994-0294 eves and weekends. For information on the N.S.A. meeting contact Guenther Bauer, 37 Williams St., Port Jefferson Sta., NY 11776 (516) 473-3705.

Oct. 6-10
The Photographic Society of America will hold its 1981 International Convention October 6th to 10th in Salt Lake City, Utah at the Hotel Utah. As usual, the PSA Stereo Division will have a full program of events at the convention. Stereo-essay slide shows will include the works of Wilf Leybourne, Rick Finney, Jerry Walter, Paul Milligan, and other PSA award-winning stereographers. Special stereo social functions and a Stereo Center will provide opportunities to meet and talk with people experienced in various aspects of stereo. PSA membership is not necessary to attend. For information contact Melvin Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202.

Oct. 10
The Photographic Historical Society of New England Fall Trade Show & Educational Exhibition opens Saturday, October 10th at the Hartford Civic Center, Hartford, CT. For information write P.H.S.N.E. P.O. Box 403, Buzzards Bay, MA 02532 or call John Kinville (617) 774-6227, eves.

Oct. 10-11
The Midwest Photographic Historical Society meets in Tulsa, Oklahoma on October 10th & 11th. For information contact Robert B. Reed, 1806 E. 15th St., Tulsa, OK 74104 (918) 744-6960.

Oct. 18
The Barone “Camera Swap Meet” is scheduled for the Conference Center, Olde Colony Motor Lodge, North Washington and 1st St., Alexandria, VA. For information write to Camera Swap Meet, c/o Barone & Co., PO Box 18043, Oxon Hill, MD 20021 (703) 768-2231.

Oct. 18
The Delaware Valley Photographic Collectors Association will meet at the Sheraton Poste Motor Lodge, Cherry Hill, NJ, Intersection of I-295 and Route 70. For information write DVCA, PO Box 74, Delanco, NJ 08075.

Oct. 18
The next Delaware Regional meeting of the NSA will be held on Sunday, October 18 at 3 p.m. in the Georgetown Manor, Ethan Allen Community Room in Cherry Hill, NJ. The address is Route 70, 1605 West Marlton Pike. Mr. Bill Brey will present an illustrated talk “On The Frontiers of Photography with John Carbutt” showing some of the photographic resources that are available for research in the Philadelphia area. In addition, Bill will also display some of the very valuable items from his private Stereoscopic collection including some Carbutt memorabilia. The Delaware Valley Photographic Collectors Association will also be having a trade fair at the Sheraton Poste on that same day and we hope that people will be able to take in both events. For details contact Dr. William A. Zulker, at Eastern College, St. Davids, PA 19087.

Oct. 25
The Long Island Camera and Photographica Show will be held October 25th from 10:30 a.m. to 5:00 p.m. at the American Legion Hall, Herbert & Wellwood Avenues, Lindenhurst, Long Island, NY. Show organizer is N.S.A. member Konny Long, who has included an N.S.A. promotional table and can be reached for information or reservations at (516) 587-7959 days.

Oct. 31-Nov. 1
The Photographic Collectors of Houston will hold their Photographica Fair at the Holiday Inn Medical Center, October 31st to November 1st. For information write or call 5210 Fannin, Houston, TX 77004 (713) 524-5361.

Nov. 1
The Michigan Photographic Historical Society is holding its 10th annual Antique Photographic Trade Fair & Show on Sunday, November 1st from 10 a.m. to 5 p.m. at the Ramada Inn, Detroit Metro Airport, I-94 & Merriman. There is a donation of $2.50 and the deadline for table reservations is Oct. 20. For information write to Esther B. Wallace, Box 202, Wayne, MI 48184.

Nov. 1
The Ocean County Camera Club will hold its 8th Annual Photographic Flea Market at Lakewood High School, East 7th St. and Somerset Ave., Lakewood, NJ on November 1st. For information write OCCC, Box 1234, Point Pleasant, NJ 08742 or call Bob Bollenbach at (201) 528-7007 eves.

Nov. 1
The Tri-State Camera & Photographica Show will be at the Thruway House, Albany, NY on November 1st. For information call (212) 374-1499 days or (201) 994-0294 eves.

Nov. 3-Dec. 12
A public exhibition of current stereo photography will be held at the Open Space Gallery, 510 Fort St., in Victoria, BC from November 3rd to December 12th, 1981. For more information, see the article in this issue or write to Open Space, Tom Gore, PO Box 5207, Station B, Victoria, BC, V8R 6N4, Canada.

(continued on page 25)
Herbert Hoover

As with John Quincy Adams, Herbert Hoover is perhaps best remembered for his tenure of the Presidency, a role that both found frustrating, and one that for each was the least successful episode in a long life of varied and distinguished public service.

Born in West Branch, Iowa, in 1874, Hoover moved to Oregon to stay with relatives after the death of his parents. He studied geology and engineering at Stanford and then joined a British mining firm in Australia and later China, briefly returning to marry his college sweetheart between assignments. During the Boxer Rebellion, Hoover helped organize the defense of Tientsin.

Hoover's career as an international mining engineer mushroomed. The outbreak of the First World War caught Hoover in London, where he helped organize the return of Americans trapped in Europe. He then turned to a more demanding task: feeding the starving population of war-ravaged Belgium. So successful was the work of the Commission for Relief in Belgium that President Wilson named Hoover to head the U.S. Food Administration upon America's entry into the war. Under Hoover's guidance, domestic consumption dropped by 15% while exports to America's soldiers and allies in Europe tripled. With the return of peace, Hoover averted widespread famine in Europe, overcoming tough political opposition to extend the aid of the American Relief Administration to both Germany and the Soviet Union.

President Harding appointed Hoover Secretary of Commerce, a position he continued to hold under Calvin Coolidge. Hoover was almost the only cabinet official to emerge from the scandal-racked Harding Administration with an untarnished reputation. During these years, Hoover fostered American competition in world markets, secured much-needed regulation of the infant radio and aviation industries, promoted fisheries, highway safety, product standardization, and child health programs, headed the Colorado River Commission that built Hoover (originally Boulder) Dam, and directed flood relief in the Mississippi Valley; he also took part in the first experimental television transmission in 1927. By the time he left the cabinet to run for the Presidency, it was said that he was Secretary of Commerce and Under-Secretary of everything else.

Herbert Hoover's opponent for the Presidency in 1928 was New York's Democratic Governor, Al Smith, a "wet" Roman Catholic long associated with New York's Tammany Hall political machine. Smith's stand on prohibition, his religion, and his city slicker image were all highly suspect in the American heartland. The result was a foregone conclusion. On March 4, 1929, Hoover was inaugurated as the thirty-first President. Hoover proclaimed, "We in America today are nearer to the final triumph over poverty than ever before in the history of any land." In retrospect, the fortunate candidate may have been Smith.

Less than seven months after Hoover took office, Wall Street crashed and the country slid into the grips of a massive worldwide depression. Hoover's presidential accomplishments in the areas of conservation, government reform, naval disarmament, and improved relations with Latin America paled beside his inability to stem the (continued on page 27)

By Richard C. Ryder
by Neal Bullington

I am pleased to open my first column with information on a view which had resisted efforts to identify it for more than 5 years. At last diligence and hard work have paid off for Vern Conover regarding his balloon ascension view which was shown in the JAN/FEB 1976 issue.

According to Richard Reinhold, a photo historian of the Lancaster, Pa. area, the view is of a balloon ascension by Charles F. Wise and his wife from Penn Square in Lancaster, Pa. in 1869. Vern mentions that Mr. Reinhold has a booth in the
Meadowbrook Farmers Market in Leola, Pa. and recommends that anyone interested in Lancaster photography contact him there. Vern also mentions that Walter Blackburn, Nadezhda Henry and Dick Bradley were very helpful in this research effort.

This issue we offer for your consideration 4 unknown views of diverse subjects. The two views reproduced on the facing page appear to be of a small town located in an area of hills and large conifers. In each case the 2 images are on a single sheet of photo paper mounted on a tan card, and labelled “C. Thomson Photo.”

The view at the top of this page is a yellow card, labelled in the reverse in ink “Prof. Rogers & apparatus.” The photos may be the work of H.E. Weaver, an amateur photographer who worked in the Washington, D.C. area. Can anyone shed any light on the Professor and the elaborate apparatus he was apparently demonstrating in this auditorium?

At the bottom of this page is a view which resembles early Kilburns, but which bears no information in writing. Is the ornate building a hotel, mansion, or . . . ?

In the future send your unknown views to me, Neal Bullington, at 137 Carman St., Patchogue, N.Y., 11772. I’ll try to have them photographed and returned to you as soon as possible. Return postage will be greatly appreciated. Send from 1 to 3 views, and please submit things which would be most likely to be identified. For example, an imposing stone building or a group of dignitaries would be much better candidates than a frame house or a family group.
VIEW QUALITY. Interesting discussions in the notebooks which accompany each folio are an informative and educational bonus to Society members. For example, a running discussion in print folio API concerns the relative quality of current and antique views. It had been noted that antique views are often notable for their sharpness and image quality and that few current workers in the Society print folios have matched them in this respect. I had ventured that this is primarily due to the use of a solid tripod with the bulky old view cameras and the contact printing of the large negatives which needed no enlargement stage. Certainly current workers such as Doug Smith and Nick Graver produce print quality of the first order with large format cameras. In fact, Linda Carter feels that old amateur views in her collection suffer by comparison with what we are achieving now in regards to overall technical quality. The best old masters in the Society in the 1930's and 1940's such as Charles W. Norder (see Stereo World, Sept.-Oct. 1980) left little room for improvement in technical quality, though their subject matter was much more restricted than we now see in just about any folio. Linda is right when she concludes, "...perhaps photography was harder work in years past." Indeed it was, but now there is more to worry about and truly good pictures are as elusive as they ever were.

Capping off this discussion is a particularly cogent analysis by Bob Bretz of Rochester, New York, which is quoted in full.

BOB BRETZ "These comments on the probable reasons for the quality of the older stereoscopic work are, in my opinion, correct, and I'll add some additional observations of my own. The use of a tripod, the larger format (enabling contact printing), use of smaller apertures (which ruled out photographing moving objects) were factors contributing to relatively full scale tones and apparent sharpness from near foreground to far background. The same can be seen in the fine cards entered by Doug Smith. But something else also contributed to the quality of the older work. The "standards" of the very early work (1860's) were flexible, but by the time of the revival of interest, and the domination of the field by several large commercial enterprises (1880's and 1890's) the "standards" had evolved into a combination of practices which produced desirable results. It was found that the best width for the individual print image was 3 inches (height was optional but 3 inches was common) and from this it follows that distant homologous points in the two images should be 3 inches apart. The earlier Brewster viewer (which had only magnifying lenses and worked best with prints having homologous points 2½ to 2¾ inches apart) was superseded by the viewer having magnifying prisms which enabled one to comfortably look at prints which were slightly larger and with distant homologous points placed 3 inches apart. These larger prints made better use of the negatives made at the time. These negatives were usually 5x7 or 5x8, with centers 3¼ inches apart (and sometimes even more) because it was easier to mount the lenses at that distance and because the separation (greater than that of most human eyes) exaggerated somewhat the sensation of depth. (This effect was somewhat offset by the slightly longer-than-normal focal length of the lens relative to the size of the intended picture.) All of these elements were found to produce the greatest appropriate effect of sharpness and depth in each picture. The same rationalization was scientifically calculated and applied to the design of the Stereo-Realist system and is evident when slides made with that camera are seen with the viewer for that purpose. (Because modern photographers like to make pictures at closer distances than did the 19th century fellows, the Realist system included special mounts for close-ups!)

The difficulties which modern stereographers encounter may result from the necessity of using the Stereo-Realist camera to make prints which were meant to be viewed in the "standard" stereoscope. That stereoscope gives best results when the prints are 3 inches wide, mounted side by side, with distant homologous points 3 inches apart. (Prints trimmed to make a "window" will differ from the above slightly). A fine example of such a print in this folio is the one entered by Walter Trennery, which is nearly perfect in all technical respects. What his print may lack (but only slightly) is absolute sharpness and sufficient sensation of depth (stereo impact, someone has put it on one of the envelopes, and I've used the term also). Both of these lacks are, I believe beyond control. If the prints are commercially made it is almost certain that they will be somewhat out-of-focus.
The "stereo impact" is less than that in the older views because the lenses of the Stereo-Realist are separated less than the lenses of the older large format cameras. Unfortunately, when we enlarge the images on the 35mm film so that they will correspond to the correct size for the card prints, that enlargement can't change the fact that the centers of the two images on the negative strip were not three inches apart. (when made, of course. Cutting the negative apart and separating them has no effect). I should say here that the separation of the Realist lenses is not wrong. In fact, it is close to normal eye separation, I think, and produces the correct effect when Realist slides are seen in the Realist viewer. We have seen, in another folio, an example of contact prints from Realist negatives, properly mounted for viewing and the effect is present although (even magnified in the viewer) the picture is very small!

It is just that we have come to expect a somewhat hyper effect in the standard card stereograph and do not get it if we are obliged to use the Realist camera to make our negatives. And I don't know of any technique to overcome this (rather minor) problem.

In my own work, I use a 5x7 Korona stereoscopic camera with lenses separated 3 1/4 inches (apparently standard) and the focal length of the lenses appears to be 6 1/2 inches (likewise apparently standard then). I think we would consider the lenses somewhat longer than "normal" for a picture format of 3 1/4 x 4 1/4, and consequently I often use supplementary lenses (+1, +2) which shorten the effective focal length of my lenses and so widen the angle of the view included in the picture. This sometimes produces effects which are obvious and sometimes objectionable.

I apologize finally for the length of these remarks, hoping that they will provide an explanation for otherwise puzzling problems. I think that best results with the Realist will occur when you use a tripod, focus properly (which is usually not at infinity), use a medium aperture (F-8 or F-11) wherever practical, then process for fine grain, and use only the sharpest possible enlargement. (Enlarge the negative frame so that the width—not height—is just slightly more than your intended trim size.)

Again, my apologies to those who know all about this already... Bob Bretz.

P.S. If the essay above is obnoxious and unlike by anyone, would that person please write to me at once (32 Audobon Street, Rochester, N.Y. 14610) and tell me off. Otherwise I won't know, and might continue to irritate others until this bundle arrives again! P.P.S. After sleeping on this, I realized I should amend this—the Realist is a 35mm camera, not a view camera; therefore, a tripod should not be necessary for shutter speeds faster than 1/100th second. Logically, one should always use the fastest shutter speed possible and adjust the aperture accordingly. Only if the light is insufficient should one use a shutter speed slower than 1/100 second and in that case a tripod is called for.

I thank Bob Bretz for his informative dissertation. It is a good example of the instructive notes we find in the folio notebooks, albeit more so than most.

**Membership** Persons interested in the Society should write to the Corresponding Secretary, William Shepard, 9408 Clinton Avenue S., Bloomington, MN 55420.

Sherry Lovato of Carson, CA., treats us to this fine hyperstereo of that once proud Queen of the Sea, the QUEEN MARY, now docked at Long Beach, CA.
Resources and Recent Acquisition
(Continued)

Colorado on Glass, Colorado's First Half Century as Seen by the Camera, Mangan, Terry Wm., Sundance Limited, Denver, 1975. (Purchase Fund).
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THE FIRST MAJOR ANNUAL
N.S.A.
METROPOLITAN
NEW YORK CITY
REGIONAL MEETING

MEADOWLANDS
HILTON, SEACAUS,
NJ, OCT. 3rd.
SPECIAL SLIDE
SHOW ON THE NEW
BOOK, “STEREO
VIEWERS”
Preceeds the Oct. 4 Tri-State Camera & Photographic Show. Contact Guenther Bauer, 37 Williams St., Port Jefferson Sta., NY 11776 (516) 473-3705

N.S.A.
SOUTH CENTRAL
REGIONAL MEETING

SAT. NOV. 21, AT THE
BRAZOS CENTER,
BRYAN, TEXAS

(East Bypass at Briar Crest Dr.)
9AM to 10 PM Admission $1
contact:
Tom Rogers,
1111 12th St.
Huntsville, Texas 77340
(713) 291-0110
IT CAME FROM OUTER SPACE - A RETROSPECT

Although HOUSE OF WAX is probably the most well known three-dimensional movie from the fifties, THE CREATURE FROM THE BLACK LAGOON and IT CAME FROM OUTER SPACE have become nearly as famous. Much of the success of the latter two has resulted from their reissue showings in the anaglyph format and their availability to home collectors on both film and videocassette.

In this installment I would like to reminisce about one-half of this popular double bill, IT CAME FROM OUTER SPACE. I was astounded by the effectiveness of its 3-D when I saw the polaroid original in 1953. Beyond its depth effects, I've always regarded ICFOS as an underrated classic of science fiction.

Because of the box office success of Warner Brothers' HOUSE OF WAX, Universal Studio wanted to do a science fiction story for its first 3-D entry, and chose ICFOS, based on a novel by a young Ray Bradbury, THE METEOR. Jack Arnold was selected to direct his first science fiction film, and then went on to direct THE CREATURE FROM THE BLACK LAGOON, THE INCREDIBLE SHRINKING MAN, and others. Most of the ICFOS was shot in the California desert, while the scenes of the small Arizona town, “Sand Rock” were made on the Universal back lot.

The star of ICFOS was Richard Carlson, a veteran of many routine films, and Barbara Rush, a beautiful 26 year old actress, who had played the heroine in George Pal's WHEN WORLDS COLLIDE. The supporting cast included Russell Johnson who later became familiar to TV audiences as the professor on “Gilligan's Island”.

The story tells of an astronomer, John Putnam (Carlson), who witnesses the crash of what appears to be a large meteor. Just before it is buried by a landslide (a fantastic 3-D spectacle), Putnam sees that it is actually an alien spaceship, but the townspeople refuse to believe him. The unseen alien visitors begin kidnapping the local inhabitants and substituting almost perfect doubles in their place. One of the kidnap victims is Putnam's girlfriend, Ellen (Rush), who leads him to an abandoned mine shaft. There he learns that the aliens are repairing their spacecraft and using the human forms to collect needed parts. Putnam is able to delay the arriving townspeople long enough for the aliens to safely take off in to the night skies.

ICFOS contains some genuinely eerie scenes, and creates a feeling of creepiness that lingers after the film has ended. One such scene is that of Barbara Rush as the alien double, poised against a stormy sky, black evening gown blowing in the wind, as she is pursued by Carlson. The aliens themselves are only briefly glimpsed, and much of the action takes place from their viewpoint.

Before filming ICFOS, Universal cautiously built and tested their own 3-D camera system. Their use of 3-D was restrained, with a minimum of objects flying from the screen. In a recent interview director Arnold said, “Since it was one of the first 3-D movies of the fifties, no one was really an expert in the field, so I worked very closely with the special effects and the camera departments on it. We had to find out where the lines of conversion were and where in the frame you would get the three-dimension effect. So it was a challenge and fun in that respect, but difficult. Wearing the glasses posed no problem if the audiences’ eyes were all right, but if you had astigmatism in one eye, you could come away with a pretty big headache.”

I suppose it’s corny, but I still get goosebumps when I hear Richard Carlson’s speech at the film’s conclusion, in response to Barbara Rush’s question as to whether the aliens were gone for good:

“No, just for now. It wasn't the right time for us to meet. But there'll be other nights and others stars. They'll be back.”

MAILBAG

Reader Cecil Clayton of Slaughters, Kentucky, writes about one of the early innovations of Hollywood filmmaking:

"Abel Gance produced the silent film NAPOLEON in 1927 using triple-screen “Polyvision” an early version of Cinerama. It took the world by storm. Then came THE JAZZ SINGER, a “talkie”, and Polyvision was forgotten.”

EDITOR'S LATE NOTE: Just as we were going to press, we learned in the August 6, 1981 edition of Wall Street Journal that a new 3-D movie, “Comin' at Ya” appears to be turning into a major summertime hit. Released by Filmways, Inc. in the U.S., this polaroid spaghetti western has done very well in Phoenix, AZ and Kansas City, MO. In fact in its first week, “Comin' at Ya” grossed better in Phoenix than “Star Wars” did in its first week at the same location. Filmways is going to try the film at other major metropolitan locations throughout August. Watch your movie listings; if your area doesn't get it, you might try asking for the film at your local Filmways theater.
"NEW VIEWS" brings you current information on what is happening in the stereo world TODAY: new equipment, new developments, news of magazine or newspaper articles on 3-D, 3-D events - anything new in the world of stereoscopy. This column depends on its readers to supply information and news clippings. Don't assume we've heard of everything. All information or inquiries may be directed to: David Starkman, P.O. Box 35, Duarte, CA 91010 U.S.A.

"LIFE GOES 3-D"

At the last minute we have heard that "LIFE" magazine is planning to run an article about current 3-D photography in the September 1981 issue! We have no idea of what the text will be, but the article will be illustrated with about seven stereo photos from seven different makers. They have decided to use the "mirror method" where the stereo pairs are printed side-to-side, with either the right or left image printed in mirror reverse. Then one eye looks directly at the image (let's say the left) while the right eye looks into a small pocket mirror arranged so that a proper view of the other image is seen. This takes away the need for the eyes to cross or toe out, as in normal free-viewing methods.

There is a possibility that this article may be postponed at the last minute, but we thought it better to let you know, just in case another 3-D collector's item presents itself.

"T.M. HAS STEREO"

T.M. VISUAL INDUSTRIES (also known as the Taylor Merchant Corporation) of New York has several items of interest to the stereo enthusiast. First is a handcrafted replica of the antique Holmes stereoscope, complete with brass hood, optional pedestal base, and reproduction view cards. Second is a range of visual aides for use in education or promotion. They make a folding cardboard stereoscope with glass lenses, for use in stereo-illustrated books; a folding cardboard viewer for use with standard stereo slides; and even a custom folding viewer for custom-made seven-scene stereo slide cards which they can custom make for a customer. The cards have seven Realist-format size pairs.

While T.M. has been offering its products to the audio-visual market for many years, it recently produced its own 3-D teaching course - TAMS. TAMS stands for Teaching Aids for Macromolecular Structure, and consists of computer generated 3-D color images for studying these molecular structures. A teaching kit contains stereoprojectable 2" x 2" stereo pairs, while much lower cost student kits are available with the pictures on the previously mentioned seven-scene cards.

For more information write: T.M. Visual Industries, 25 West 45th St., New York, NY 10036.

"NEW UNDERWATER 3-D CAMERA"

PHOTOSEA SYSTEMS of San Diego, California has announced a new, highly specialized stereo camera for remote-controlled underwater 3-D photography (see photo).

Designed primarily for offshore platform and pipeline inspection applications, this camera, called the PHOTOSEA 2000, will take up to 100 high resolution stereo photographs on a 33 foot (10 meter) 35mm cassette. Specifications are as follows:

- LENSES: Twin 28mm water corrected (appear to be UW-Nikkor by Nikon). Apertures of f3.5 to f22.
- SPEEDS: 1/100 with "X" synch, since it is assumed that an electronic flash will always be used.
- SHUTTERS: Focal plane, electronically actuated for synchronization.
- FORMAT: Uses 35mm film in standard 36 or 250 exposure cassettes. 250 exposure cassette will give 250 mono or 100 stereo exposures. Images are standard 24mm x 36mm.
size, but for convenience stereo slides are masked down to 24mm × 28mm standard “European” size for available mounts and viewers.

DIMENSIONS: Camera is a cylinder approximately 7” in diameter and 11.5” long. Weight is 15 pounds, 3 pounds under water.

OTHER FEATURES: camera has built-in rechargeable NICAD batteries. Motor driven. May be actuated directly or remotely. Includes data chamber to record time of day, alpha/numeric drive code, and frame number adjacent to each frame.

Before you rush out to buy this new camera, remember that it was actually created for a specialized need. The price? Around $18,000.00 for a complete system with camera, underwater strobe, carrying case and numerous accessories including film cutter and a stereo viewer. The standard model is depth rated to 2,000 feet, but units are available to go to 20,000. For further information contact: PHOTOSEA SYSTEMS, 11120-J Roselle St., San Diego, CA 92121.

“MORE 3-D IN PRINT”

3-D continues to crop up as a news item. Here are some recent mentions:

“PEOPLE” magazine. July 6, 1981. 3-D TV continues to spark interest. In an article lengthily titled “The Eye-Popping Realism of James Butterfield’s New 3-D Unleashes the Beast in the Box,” pioneer 3-D TV inventor James Butterfield is interviewed. Butterfield is behind the technology that is currently bringing 3-D TV to an increasing number of cable TV stations in the U.S., Alaska and (next) Canada. (See March/April STEREO WORLD for more on cable 3-D TV.)

“DAILY VARIETY.” July 13, 1981. With the headline “Owensby Rolls His First 3-D” we learn of yet another 3-D film just beginning production. The producer is Earl Owensby of Shelby, North Carolina, and the name of the film is “Rottweiler.” Nothing is known yet about the plot of the film, but it is being shot in a single-camera 35mm system with equipment provided by Stereovision (“The Stewardesses”) International and Deep & Solid (Lenny Lipton’s company). Along with Owensby, a new combine named Future Dimensions has been created.

Ownesby plans to follow this with a second 3-D film, a chase comedy entitled “2 Plus 2 Equals 5.” If these are successful more 3-D films are planned.

Combined with the recent completion of Filmways’ “Comin At Ya” and United Artists announcement of their twin 70mm system with a promise of some big budget 3-D films, it looks like we may be in for a mini 3-D movie boom in about 1 to 2 years.


“HOME VIDEO.” August 1981. Page 36-38. “3-D TV From A to Z.” Just as the title implies, this gives an update on the current state of 3-D TV technology and systems.

EVENTS
(continued from page 16)

Nov. 13
The N.S.A. Southwest Regional Meeting will be held on Friday, November 13th at the Saga Motel in Pasadena, CA from 1 p.m. to 11 p.m. Stereo slides will be shown afternoon and evening between the showing and swapping of stereo cards, VM reels, and equipment. The meeting coincides with the WPCA Show of Nov. 14-17. For information contact Lou Smaus, 668 Oakwood Ct., Los Altos, CA 94022 (415) 941-0453.

Nov. 14-15
The Western Photographic Collectors Association will hold their 14th Annual Fall Trade Fair at Pasadena City College, Pasadena, CA on November 14th & 15th. For information write WPCA, PO Box 4294, Whittier, CA 90607.

Nov. 21
The N.S.A. South Central Regional Meeting will be held on Saturday, November 21st at the Brazos Center in Bryan, Texas (east Bypass at Briar Crest Dr.). Hours are 9 a.m. to 10 p.m. and admission is $1.00. For information contact Tom Rogers, 1111 12th St. Huntsville, TX 77340 (713) 291-0110.
A Brief History of The International Photographic Association

by Michael F. Carrick

In the last two "Unknowns" features in Stereo World, reference was made to the International Photographic Association (I.P.A.) and to Camera Craft magazine. Stereoviews marked as being circulated by members of the I.P.A. are in collections, but little seems to be known of the activities of the I.P.A.

I have approximately 150 issues of Camera Craft magazine dating from 1913 through 1937, and I have scanned them for information concerning the I.P.A. Camera Craft magazine was first published in 1900 and apparently the I.P.A. was existent before that date but not affiliated with the magazine, so my run of magazines cannot yield a complete history of this organization. However, in some issues I have, reminiscences of members do give a sketchy background of the I.P.A.

The I.P.A. was started as the International Photographic Exchange (I.P.E.) around 1900. In an editorial in the January 1921 issue of Camera Craft, F. B. Hinman, President of the I.P.A., stated, "It was in the year of 1901 that I had the honor to become a member of what was then called the I.P.E. (Exchange). Our dues were fifty cents a year, a member, which included a little monthly paper of four to six pages, called the I.P.E."

He goes on to note that the headquarters and most records of the I.P.E. were destroyed in the 1906 earthquake and fire in San Francisco. "It was at this period that we decided to cut out the I.P.E., make Camera Craft the official organ, and change the name of Exchange to Association."

It seems that the I.P.A. was an association which served as a vehicle to allow amateur photographers to exchange photographs and to circulate albums. There were three classes of membership as well as photograph, postcard, lantern slide, and stereoview divisions. The three classes of membership were as follows:

Class I
Regular members of those desiring a general exchange. Such members may limit their exchange, or specify a certain class or kind of work desired, in their exchange notice. Class I members are expected to answer promptly all letters in which a stamp is enclosed for reply.

Class II
Members who, from lack of time or uncertainty as to address, might find it inconvenient always to reply promptly to inquiries concerning exchange. Class II members will receive few, if any, unsolicited exchanges, as they are expected to acknowledge only such correspondence as they may themselves invite.

Class III
Members desiring to enjoy only the benefits of the Circulating Albums. All members, regardless of the Class to which they belong, in order to receive the albums, must send prints to the Director of their State or the General Circulating Albums for insertion therein. In no case are Class III members to be asked to exchange.

The word Class as used in this connection has no reference to the grade of work turned out by a member.

Although the postcard and circulating album activities were predominant, I will limit the rest of this article to the discussion of the Stereoscopic Division.

From the comment by Jim Crain in the last issue of Stereo World, we know that Harry Gordon Wilson, 4954 Washington Avenue, Chicago, Illinois, was director of the Stereo Division in 1910. My earliest issue of Camera Craft, August 1913, shows James B. Warner, 413 Call Bldg., San Francisco, as Director Stereoscopic Division. In this issue he inserts the following note.

NOTE—All stereoscopic slides sent to Director for the circulating sets must be mounted, titled, and show the maker's name and I.P.A. number on the back of mount. Notify the Director how many mounts can be used, and a supply will be sent you by return mail.

In each issue of Camera Craft a page or two is devoted to the activities of the I.P.A. Most often there is only a listing of officers, State Directors, new members, renewals, and changes of address. In the August 1913 issue the new members had "Membership Numbers" in the 3680 to 3688 range.

In the November 1921 issue of Camera Craft we learn that Lovic Meredith, D.S.D., of Ruppertown, Tennessee, has been appointed Director of the Stereoscopic Division to replace James B. Warner. In the January 1922 issue Mr. Meredith states that "...it is my intention to do all I can to make this most fascinating branch of photography of real interest to those members who elect to join."
"About the 15th of January, 1922, a set of stereo slides will be ready to begin its rounds. I have written to those interested to send in their slides for this set and have already received some responses. No doubt there are some members of I.P.A. whom I have not reached, and who would enjoy these pictures. I would urge those members to send in their contributions at once. Those not having proper mounts should forward the prints, these will be transposed and suitably mounted for them. All prints forwarded should bear the number and the name of the sender, and do not forget to place the title of the picture thereon.

"When complete, this set of stereoscopic pictures will be placed in a special mailing case and then routed under the same rules that prevail with our circulating albums. I shall be pleased to receive any suggestions from our members calculated to improve the service."

In the September 1923 issue Mr. Meredith notes:

"To the Members

As the director of the stereoscopic division, it gives me great satisfaction to report to fellow-members the progress made in this branch of our hobby.

The second set of stereo pictures are now ready, and those who have seen them are enthusiastic and insistent that I assemble the third set forthwith for distribution. This enthusiasm is not be wondered at when one remembers the beauty and monotony of travel have so in-secendently connected remote places with the cities and with one another, and so generally made it possible for rural residents to visit the urban places where pictures are shown that the original mission of the I.P.A. has been lost in redundancy, the object has been made obsolete.

With this notice, therefore, the International Photographic Association is declared finished, through, out-of-existence, dissolved. It has made many enthusiastic photographers friends with one another and with Camera Craft. May these friendships endure. We shall endeavor to earn a continuance of good-will and shall strive to gather more friends by modern ways.

And so good-bye to the I.P.A. but never good-bye to its members whom we shall keep in mind and heart as long as we exist.

I have only the January, February, March, and July issues for 1929 in my collection. Of these, only the February issue has the usual page concerning I.P.A. activities, and the highest membership number is shown as 5579. You will note mentioned above that member number 5554 joined in September 1927.

Because my collection of Camera Craft magazine is incomplete, there are gaps in this brief history. It is hoped that readers will be able to supply additional information.

HOOVER (continued from page 17) deepening tide of economic disaster.

Hoover threw the full weight of the federal government into the conflict. He increased public works, cut taxes, provided extended credit for businesses and farms, and enlisted the voluntary cooperation of business and labor. His Reconstruction Finance Corporation would remain a key feature of Roosevelt's "New Deal." But unemployment continued to soar, businesses folded, and the shantytowns of the destitute (ironically called "Hoover-villes") began to appear. Hoover was swept from office when he ran for reelection against Franklin Roosevelt in 1932.

Hoover's post-presidential years were active ones. For 28 years he headed the Boys Clubs of America, during and after World War II he was again involved in food relief, and he was active in CARE and UNICEF. He chaired two presidential commissions to reorganize the executive branch of government. More and more, he devoted his time to two favorite pastimes, fishing and writing.

Herbert Hoover died on October 20, 1964, once again paralleling a presidential tradition of the venerable Adams family. Quincy's father, John Adams, had set the record for presidential longevity, dying at the ripe old age of 90. It was a record that Herbert Hoover tied.
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 as 13¢ 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

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.

DER KAMPF IM WESTEN (The combat in the west). 100 (!) stereo views of WWII (b/w photo prints 6 x 13 cm) published in Germany 1941 (!) 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.

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.

CATALOGUE: Bingham Collection of Stereo Cameras and Viewers. An extensive listing published with the cooperation of the Western Photographic Collectors Assoc., 1980. $1 plus 50¢ postage and handling. California Museum of Photography, University of California, Riverside, CA 92501.


WHATCHER OFFER? LITHOS, 58 European colored and 20 humorous, good plus cond; 73 "Popular Series" misc. good cond; and 90 "Standard Series" curved mounts, badly faded (useful for mount value or to hold up table with short leg). JEB, P.O. Box 167, Linwood, NJ 08221.

EMDE STEREOMOUNTS consisting of frames, masks, "No Ring" glass, labels. One carton (500 medium) No. 2421-NR. Three cartons (500 normal) No. 2422-NR. Make offer. George Taylor, Box 672, Green Valley, AZ 85614.

WANTED

U&J BOXED SET, INDIA: books for boxed sets on India, Palestine; Martha's Vineyard. For sale: Uncut litho sheet of 48, rare. Arlen Westbrook, RD1, Voorheesville, NY 12186.

OVERSEAS CUSTOMER/DEALERS wanted! Free illustrated catalogue of cameras, plus stereoscopic cameras, viewers, and projectors. Write: Mr. Poster, Box 1883 N, So. Hack, NJ 07606, U.S.A.


VIEW-MASTER REELS, all categories (to buy or to trade); Citter and close-up attachment (24" and 36") for personal. I have personal reels (scenic views of the Rhine-Palatinate) to trade for other personal reels. Wolfgang Traxel, Suedring 21, D-6747 Annweiler, Federal Republic of Germany.

GEMS OF CLEAR LAKE series by Iowa View Co., T.W. Townsend; also Iowa Views, by Everett Co., Robert Snyder, 515 Glenview Drive, Des Moines, IA 50312.


PORTLAND, OREGON views. Also early N.W. industry (lumber, fishing, etc.) Will buy, but I prefer to swap. Bob Trowbridge, 5308 S.W. Illinois St., Portland, OR 97221. (503) 642-8676 days (503) 246-5794 eve.


EARLY ENGLISH stereo views by Delamotte, Blanchard, Sedgfield, Melthush, Goodman, Silvester, Reynolds, & Phiz. Also shoe-related views. Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, TX 77340.

MILWAUKEE VIEWS: by H.H. Bennett and Sherman. Also Peshigo Fire, Johnstown Flood, Custer views, all in fine condition. Allan Scott, N82 W14670 Oxford St., Menomonee Falls, WI 53051.

REVERE STEREO 33 camera in very good or better condition. Tom DeMoss, 145 Lynnbrook, Eugene, OR 97404. (503) 688-7882.

SOUTH FLORIDA: Doing historic research, need Upton's South Florida Views (or copies) and information on his work. Also need other photos of pre-1900 South Florida and Seminole Indians. Bob Carr, Dade County, Historic Preservation Division, 90 S.W. 8th St., Miami, FL 33130.

3D EQUIPMENT: Collector of 3-D cameras and equipment, modern or vintage seeks to buy or trade. Send description and price. Sase for my listing of 3-D items for sale. Ron Speicher, Box 7, Albertson, NY 11507. (516) 546-3513.

TRU-VUE 35mm B&W subjects, especially circus titles. Also wanted: old view cards of President McKinley, Spanish-American War, Amusement Parks. Please state price. Beheim, 3554 Jewell, San Diego, 92109.

ADVICE on viewing large (8x20, 11x14) stereo pairs. Can you sell/tell novice about devices/information on simple prism or lens viewing systems? Write J.D. Weinrich, 2609 Maryland Avenue, Baltimore, MD 21218.

WANTED

MALE NUDES in any stereo format except curved mount; also semi-nude male figure studies. Modern or vintage, by man or woman. Write J.D. Weinrich, 2609 Maryland Avenue, Baltimore, MD 21218.

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

STEREO VIEWS of Dover, NH. Thom Hindle, Box 373, Dover, NH 03820.

VIEWS of Theodore Roosevelt, William Jennings Bryan; pre-1880 San Francisco city views, Buffalo Bicentennial (cabinet cards, C-D-V's also). Scott Eastburn, 457 Bolero Way, Newport Beach, CA 92663.

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

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


Florida Images: Stereo, cabinet, CDV, etc. Any subject, any condition. Buy or trade. R. Gauthier, P.O. Box 342, Leesburg, FL 32748.


FloridA IMaGeS: Stereo, cabinet, CDV, etc. Any subject, any condition. Buy or trade. R. Gauthier, P.O. Box 342, Leesburg, FL 32748.

Stereo Images: All scenes by all publishers. Also: fine early English sentimental & genre by Elliott, Sylvester, etc. H. Mitchell, Avery Library, Columbia University, New York, NY 10027. (212) 280-3502.

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Florida Images: Stereo, cabinet, CDV, etc. Any subject, any condition. Buy or trade. R. Gauthier, P.O. Box 342, Leesburg, FL 32748.

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; Cripple Creek and Victor, Colorado; music boxes and phonographs. Enthusiastic buyer! Dave Bowers, Box 1224, Wolfeboro, NH 03894.

Trade

35mm Colour Stereo: especially "People and Places". Please write. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, SOUTH AFRICA.


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 collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish; similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 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.

Comment

(continued from page 3)

CLASSIFIED INFORMATION

The purpose of a magazine like Stereo World is to provide interesting information and photographs in a specialized area of interest. It encourages newcomers to the field of stereo and view collecting, helps bring distant and local enthusiasts together, and generally makes this hobby more fun and exciting. Classified ads, in my opinion, provide a useful and necessary secondary function in providing a means for us all to buy, sell and trade. Since every Stereo World reader is a collector of some sort, of course the classified ads are a desirable feature of the magazine. However, I think it is a sad situation when the primary interest of a Stereo World reader is on what day of the week that copy arrives.

Purchasing from classified ads is purely a chance situation. When you get to the bottom line it doesn’t matter whether you have missed an item by a day or a minute. I’m sure that many of us, myself included, know the frustration of calling a busy number, only to get through and find the item sold to the previous caller. I’ve learned just to accept fate and enjoy it when I get lucky.

As John Waldsmith indicated in his reply, he (and I assume the other Stereo World staff) went to great lengths to be fair in regards to classified ads. Still, the closer you are to the mailing point, the better the chances you have at a classified item. Even if some incredible computer system could be devised so that every reader received their copy on the same day, what about the time differences all over the country? What about my local mailman who doesn’t deliver our mail until 5 p.m.? Obviously there is no way to be totally fair. I just can’t believe the totally unthinking and selfish attitude of people like Mr. Allen. It is even more upsetting in contrast to the totally unselfish and dedicated attitude of people like John Waldsmith (who is not paid for his work), who work endlessly to bring us all an incredibly fine hobbyist’s magazine.

I guess I really want to write this to tell John that most of us out here really appreciate the difficult work that he has done for us. To people like Mr. Allen, I suggest that their money would be better spent on Shutterbug Ads. (As a side note: a couple of years ago, Glen Patch, the publisher of Shutterbug, said that 9 out of 10 letters he received were complaints about delivery dates from people who missed out on classified ads. He doesn’t deserve this either.) Respectfully Submitted,

David Starkman, Duarte, CA

At this point, I’m sure I’m not alone in hoping that we can say of this matter, as Sergeant Preston would, "Well, King, this case is closed." -Ed.

For TV fans we recommend the three-reel packet "M*A*S*H" based on the popular weekly series about a mobile auxiliary surgical hospital during the Korean War. (Packet No. JH). The stereo is very good with many excellent views of the actors in action poses. There is one striking portrait of Alan Alda which is nearly worth the packet price.
This may seem to be a strange article for the pages of Stereo World, but it might be of interest to those NSA members who have never been to the national meeting and show. It also may stir the memories of those who have attended many times, but have forgotten just what thoughts they had the first time they went to the national show.

I think I expected to be able to visit with everyone there. I had drawn up a small list of the names of people that I had known only through the mails and over the telephone; people that I really wanted to meet in person. I was able to meet most of these plus a number of other people whose names I had known through the pages of Stereo World. But, of course, I did not get around to meeting everyone.

I really did not have a gauge for judging the amount of material that was available for sale or trade. John Waldsmith, John Weiler, Linda Carter, Tex Treadwell, Lee Pratt, and others who had been to the show before, had done their best to describe to me what to expect. There was, however, no way to describe it all.

My first inkling of what was to be the largest selection of stereographs and other types of photographica I had ever dreamed of seeing, was the period Saturday morning of setting up. When I saw Dave Wheeler and his wife unloading their van of the dozens of banana crates packed with stereoviews, CDV's, cabinet photos, and other things, I knew there was going to be a ton of material to go through. In addition to the Wheelers, a large number of other dealers were unloading to set up, most using carts or "dollies" to carry the unbelievable number of boxes.

Once set up, the rooms at the Art Institute were packed with photographica, all types of images and hardware. The three larger rooms and the two smaller side rooms were soon a beehive of activity. The excitement was definitely contagious. The action had spilled over on Friday night to the two motels where most of the NSA members stayed. Buying, selling, and trading went on until the early morning hours.

I feel certain that I only got around to looking at about one half of the material there. Try as I could, I completely missed seeing the items at several dealer's tables, and saw only portions at other tables.

The seminar on Friday afternoon was not only informative, but very interesting as well. Paul Wing gave a marvelous talk on Taking Stereo Slides, using examples of his work. John Waldsmith presented a stereo slide presentation on the Whiting View Co., and Doreen Rappoport and Susan Kempler presented in 3-D the work of James Ricalton, Staff Photographer for Underwood & Underwood. The author of NSA's first book, Peter Palmquist, gave a talk on The Role and Importance of Research in Photographic History. The seminar was most enjoyable, and fitted in nicely with other activities during the three day photo show.

One last impression that stuck with me was the friendliness and helpfulness of many of the dealers and collectors at the show. I had a number of people, including Willie Schaeffer and Dave Wheeler, come up to me and offer me materials in my areas of interest. Still others like Bill Eloe and Peter Palmquist, told me of items that I collect that they had seen at a particular table or in a certain motel room. This kind of friendliness and helpfulness, coupled with the vast amount of quality material, made this my first visit to a National NSA Show a wonderful experience.

**NATIONAL PARK SERVICES SITES IN STEREO**
By Neal Bullington

In the JAN/FEB issue of 1979 we reported on sites which are known to have been photographed in stereo, and which are now administered by the National Park Service. Since that time additional information has become available, and the list now includes 112 National Parks, National Monuments, National Recreation Areas, etc.

The following are in addition to the list originally printed:

- Badlands National Park, South Dakota
- Black Canyon of the Gunnison National Monument, Colorado
- Blue Ridge Parkway, North Carolina & Virginia
- Death Valley National Monument, California & Nevada
- Fort Moultrie, South Carolina (included in Fort Sumter National Monument)
- Haleakala National Park, Hawaii
- Jefferson National Expansion Memorial National Historic Site, Missouri
- Mount Rushmore National Memorial, South Dakota
- Oregon Caves National Monument, Oregon
- Pictured Rocks National Lakeshore, Michigan
- Pipestone National Monument, Minnesota
- Sagamore Hill National Historic Site, New York
- Scotts Bluff National Monument, Nebraska
- Shenandoah National Park, Virginia

(see photo on page 32)
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This Florida Club view of the old Spanish fort in St. Augustine shows the site now known as Castillo de San Marcos National Monument. (Neal Bullington Collection).
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451 Holmes-Bates Viewer and Stand-Viewer is a "Sun Sculpture U. & U." with a aluminum hood. Maker of table top stand, unknown. Stand has harp-like design in base & is constructed of veneered wood with storage basket on top of the same wood to store views. Viewer can be stored in base. All G., $95 plus $5 ship.

452 Photographer-A tan mt. view, no maker's label, of a photographer with camera on a tripod, photographing a white water" stream. V.G., corners rounded, $8pp.


455 Lawrence & Housworth-A 1866 yellow mt. view, "833 Headwaters of the Yuba River". A "white water" river flowing among the snow-covered rocks. Photographer's advertising on reverse. V.G., $10pp.


458 Another--"No. 170-Above Beaver Creek, Looking Down", Railroad right-of-way cut through the rock. V.G., $7pp.


461 Another--"The Idiot". A rock formation that resembles a pinhead freak. V.G., $6pp.


463 L. Mcleln's Colorado Scenery-Two beige cabinet-sized mt. views, both of Green Lake. The first, No. 54; a scenic of the rough terrain. The second, a closer view of the lake with a man in rowboat. V.G., $10pp for the pair.

464 Gibson, South Pueblo, Col.-"No. 29, William's Canon, Temple of Isis". A tan cabinet-sized mt. of this unusual rock formation. V.G., $5pp.


469 Another--"Dead on Round Top" probably by O'Sullivan also. Two men view the bodies. G., $6pp.


473 China. The great wall. V.G., several people pose on wall that adds perspective. V.G., $3pp.


475 Another--Two yellow mt. view, no maker's label; one marked in pen, "Quteuel". The other, "Arsenal". Both depict the seriousness of the destruction. Exc./V.G., $5pp for the pair.


477 Another--"Damascus Houses of the Wall". G., $5pp.

478 Another--"Jerusalem-Olivet, From Moslem Cemetery". V.G., $6pp.

479 Another--no title, but view of old section looking through gate. V.G., corner thinned & worn, $5pp.

480 Another--"Cheops, Cepheum and Mencheres-From East" Natives sit in desert Pyramids in the background faintly. G., $6pp.


483 A child and his toys. An absolutely adorable orange mt. view of a child, his dog and his toys. With a pensive expression, he is seated on a toy wheelbarrow holding a hoop. By Yeager, Phila. V.G., slight crease in middle, $5pp.


486 D. Appleton & Co.-New York-White Mountain Scenery. 3 early gray mts., c. 1859. These are excellent sceneries sold by this very early American publisher. V.G., $12pp.

487 Johnstown Flood of 1889. Two yellow cabinet-sized mts. by Webster & Albee, Rochester. One of a destroyed industrial plant; the other of houses tossed about. G., $4pp for the pair.


490 Rail Wreck-"Hudson RR", penned on reverse. A yellow mt. view taken on the railroad right-of-way along side the Hudson River. A wrecked car lays off the tracks down an embankment. The Curious took it over. No maker's name, but on an Anderson, Virginia mt. where the imprinted name has been blocked out. G., $5.50pp.

We have other views available, let us know your wants. Also, we have some replacements parts for Holmes-Bates viewers. Some are new and some are original.