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

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COVER: Probably the one stereo image seen by more people than any other in history, this stereo vision test is a Polaroid 3-D Vectograph of a very real fly on a sugar cube. It was made during a wartime Vectograph training class in the early 1940s and has been widely distributed and used ever since as an almost infallibly dramatic test for the presence of stereo vision. (All Vectographs, Clarence Romrell collection)
As discussed in the *Newviews* column in this issue, the marketing of the NIMSLO stereo camera and print system seems to be drawing ever closer to reality. A great deal will no doubt be written about the relative merits of NIMSLO prints — so this seemed a good time to take a look at an older (and perhaps better) single-print stereo format, the Polaroid Vectograph. The polarized glasses required to view Vectographs quickly become a minor detail after experiencing their potential for sharp, bright prints with full, "rounded" depth in B&W or color.

Several million dollars have been spent researching NIMSLO’s automated printing system in hopes of eventually putting NIMSLO prints in family albums around the world. It’s hard not to wonder if a similar effort with the technology of the 1950s could have done that for Vectographs—establishing a convenient, high quality standard form of modern stereo prints and obviating the inflationary jump to four lenses.

The story of the Vectograph is really a war story because it was, in effect, a creature of World War Two. While the timing is a true coincidence, it does seem appropriate that the article is appearing just in time for the 40th anniversary of U.S. entry into that war — and of the brief heyday of the Vectograph.

**Baltimore**

Attentive readers will probably notice that the views illustrating Ross Kelbaugh’s article exhibit little or no stereo effect. It’s hard to tell, in fact, if they are from actual stereo pairs or are sections of a panorama with so much over-lap that someone decided to mount them as stereo views. Neither possibility detracts from their value as interesting pieces of photographic history. The article itself is a unique account of the kind of persistence required to rescue rare images from anonymous oblivion and the kind of research required to understand their place in local history.

"COMIN FROM YA"?

Bill Shepard’s column in this issue offers readers a unique opportunity to communicate with the director of a 3-D film while it is still in the planning stages! This is your chance to explain in advance all those thoughts about botched stereo technique and missed artistic opportunities that can slosh around in your head as you leave the theater after seeing almost any 3-D movie. If you have *any* definite thoughts on the subject, general or specific, please write them down as clearly and economically as possible for Bill to forward to director Wadleigh.

Whether he can or will use any advice N.S.A. members might send, the effort itself might have some influence and might even result in some publicity for the N.S.A. and its goals. At the very least, Bill might find a few of the more interesting comments from members to pick out and run in a future column.

**Through the Looking Glass**

The stereographs reproduced for mirror-viewing in the September issue of *Life* Magazine represent a better selection of vintage and contemporary stereo than might have been expected in a general interest national publication. While the photos themselves are well printed, they are small enough to be seriously affected by the double image from the second-surface mirrors most people will use to view them. The lack of cheap, durable front-surface mirrors is the one drawback to this otherwise good solution to the problem of presenting stereographs in popular magazines. Mirror-views aren’t limited in size and shape like standard views requiring optical viewers. And they can be printed on a regular B&W page or in full color, unlike anaglyphs. The problem of providing front-surface mirrors might be solved through the use of high quality reflective mylar, already used for mounting mirrors on ceilings or in showers. Lightweight plastic or even cardboard frames would be the only hardware required. The mylar to stretch over the frames could be bound in the publication itself as has been done with samples of foil, towels, and even anti-static sheets. Advertisers might pay for the added expense (and even supply the frames) if several 3-D ads were included in the initial issue. Besides being a good front-surface mirror, the mylar doesn’t fog up under your nose like cold glass, and the surface doesn’t scratch off at the touch of a sharp word.

The technology is all relatively simple. The real challenge is to convince some major publisher that stereo photos can be used effectively in articles other than those about stereography! Only then will their appearance in popular magazines be more than an infrequent novelty. This is another area in which NSA members might arouse a bit more serious interest in stereo by writing and talking to a wider range of people and mentioning the NSA, Stereoscopic Society, and *Stereo World* — which is more than *Life* Magazine did!

Deadline for the next issue is December 1st.
Comment

HOME FOR ALL

This letter is in reply to that of Mr. Gardner in the September issue of *Stereo World*, specifically in regards to the historical content of the journal. For two years I served the NSA as the Contemporary Stereoscopy Committee, and inaugurated the "Newviews" column. Since my efforts began, the *Stereo World* has not only added this regular column, but also one on 3-D movies and Paul Wing's occasional article on equipment. These, along with the Society column, provide a well-rounded review of current happenings in modern stereo. True, the journal has been lacking in feature articles aimed at the modern stereo enthusiast, but this has certainly not been an editorial decision. The sad fact, often repeated by myself and others, is that very few persons are willing to take the time and effort to write and prepare photographs for the types of articles that Mr. Gardner and I wish could be printed in *Stereo World*. If he knows of any willing authors, or articles as yet unprinted which are worthy of our pages, I am sure that our new Editor will welcome them.

In addition, Mr. Gardner seems to disdain those among us who are interested in the buying and selling of "ancient" views. Let me remind Mr. Gardner that this organization was founded by collectors of stereo views, and collecting remains the major interest of many members, while a growing contingent is expressing interest in contemporary matters. BUT, there are quite a few among us (I'd estimate 20-30%) who are both collectors and shooters! Yes, Mr. Gardner, it is possible to learn something from these "ancient" views, and to appreciate their technical excellence. At the same time, many collectors have been "bitten" by the bug and try their hand at making their own views. So, the NSA tries to provide a home for all of us, and like any other pluralistic society, we must learn to appreciate the other fellow's (and gal's) viewpoint.

Linda S. Carter
Treasurer, NSA
Columbus, OH

TRY ONE!

The Central Midwest Region of the N.S.A. held a meeting on Aug. 29 in Chicago. Attending were 20 members from 11 states as far away as New York and California. We all got the chance to become better acquainted and enjoy good conversation. Particularly interesting and enlightening were comments by Linda Carter, John Weiler, John Waldsmith, and Gordie Hoffman which gave us all a better feel for the day-to-day inner workings of the N.S.A. This was a chance to go over the items discussed at Canton. All in all it was a pleasant evening. Regional events can be very rewarding. Come on out!

Tom Heseltine,
Manhattan, IL

TRY ONE!

As a new member I am enjoying our publication and plan to contribute more... soon.

Steve McWilliams
Dallas, TX

A REPORT OF N.S.A.'S PHOTO SHOW '81

Starting out about 11 a.m., we arrived at Canton in mid afternoon...In the main auditorium there was a program of stereo projection in progress [the Ricalton program by Doreen Rappaport & Susan Kempler] and we stumbled into the darkened area after receiving the viewer glasses. You may have read in *Stereo World* of the New Jersey school teacher who traveled the world, picturing in stereo the early 1900s. A selection of his prints has been meticulously copied on 2x2 slides. These were projected superbly in a pair of Carrousel projectors. The major portion of the slides we saw were of the Orient and India. Had some gruesome views of India's methods of criminal punishment in the early 1900s.

Following that program, Paul Wing projected a very excellent show with a TDC Stereo Projector of contemporary slides. While he does excellent work in scenics, his forte is hypo and hyper stereo. I was particularly impressed with the wide based hypers he made over the western canyon lands in a hired Cessna. For many years he has enjoyed doing "flower portraiture" in his basement with a SLR camera on a slide bar. He also projected some of (continued on page 16)
The Polaroid Vectograph

Probably the only stereoscopic format with such a predominantly military career, Vectographs were used for intelligence and training purposes throughout World War II by various branches of the Allied armed forces. They were produced by the hundreds of thousands and were widely expected to become the new standard form of stereo prints, slides, and even movies when peacetime production resumed. Magazine articles of the 1940s discussed them with the same confident enthusiasm used for revealing the wonders of synthetic rubber or penicillin.

But today, Vectographs are one of the more rare items among most collections of photographica. Like atom-powered cars and personal helicopters, they were a promise of the future in the 40s and a curiosity of the past by the 50s. The advantages of Vectographs with their compact polarized viewers quickly became apparent to military photographic personnel who had been using bulky optical stereoscopes placed over separate pairs of aerial photos on cluttered table tops. Combining right & left eye views in permanent register on a single print, Vectographs could be hand-held and viewed instantly by

A sample of aerial hyperstereo view on a Vectograph. For training purposes, many were made by “flying” a camera over a model relief map.

Stereo’s Unkept Promise

by John Dennis

Low flying bombers roar over the horizon, sending people running for cover—waiting for the explosions to start. The scene is along the beaches of Normandy shortly before D-Day, June 6th, 1944. The planes follow every curve of the fortified coast but their mission is more important than attacking the startled German troops occupying the beaches. Inside the planes, cameras are taking aerial reconnaissance photos that will help guide history’s biggest invasion force across the terrain foot by foot through the use of a sophisticated new stereo imaging system called the Polaroid Vectograph.
Anyone anywhere or by several people at once. One sample Vectograph was often enough to "sell" the use of Vectographic prints to intelligence or training officers at various military headquarters.

Before the Vectograph, the only method for single-print stereo had been the anaglyph, with all its problems of color balance, ghosting, and eye-strain from the dense, opposing-color viewers. (Lenticular type viewing systems were still experimental and, like the anaglyphic, were more often used as projection techniques.)

Experiments with the use of polarizing filters for stereo viewing began as early as the 1890s with the use of filters slowly grown from single crystals or constructed from complex prisms. The first version of Dr. Edwin H. Land's sheet polarizer became available by 1932 and made polarized projection & viewing of stereo slides and films a practical reality. Stereoscopic films in both B&W and color were shown at science museums and fairs from 1935 to 1940, demonstrating the polarization technique to millions of people.

The remaining challenge was to devise a stereo print that could be viewed in ordinary light using only polarized viewing glasses. Dr. Land and Joseph Mahler were to solve the problem by making the image itself do the polarizing, with the darker areas polarizing more light and the lighter areas polarizing relatively less light. When the other image of a stereo pair (itself polarizing light at a crossed axis to the first) was placed behind the first sheet, the 3-D Vectograph was born.

A typical aerial reconnaissance stereo of a city and harbor. Such Vectographs could be made as single prints, bound into books, or combined with adjacent frames to create mosaic, stereoscopic mural-maps limited only by the size of the walls in the room. Left uncoated, they could be used as transparencies for stereo projection with a single projector.

A rare multiple-image Vectograph of model ships and buildings, used to show navy personnel the system's potential. The navy was the first branch of the armed forces to make wide use of Vectographs.
Complex equipment could be studied through Vectographs without leaving the classroom. The Three-Dimension Company of Chicago made many of these training Vectographs.

Instead of being polarized in a projector, Vectograph images are the polarizers — rather than looking at polarized images, you are looking at "imaged polarizers". Using the right eye as an example, with regular polarized projection the right eye viewer filter extinguishes the entire left image and lets only the right image through, as it is polarized at the same axis as the filter. With a Vectograph, the right eye image is on the side of the Vectograph film that is at a crossed axis to the right eye filter. The image's dark tones are thus created, varying with the degree of polarization. Light tones or white areas are seen because they aren't polarized and light comes straight through (or reflects off the aluminized backing of the print). Any dark tones comprising the left image aren't seen through the right eye filter because they are polarized at the same axis and no contrast is created. The crossed axes of the two images create the imperfect image seen when the Vectograph is viewed without filters.

Any attempt at explaining more precisely how or why polarizers & Vectographs work is beyond the scope of this article, not to mention this writer. The first public demonstration was before the Optical Society of America in late 1939. Dr. Land published a detailed scientific paper covering the optical principles and potential uses of the Vectograph in the June, 1940 issue of the *Journal of the Optical Society of America*. Its title should at least give physics majors a hint as to the source of the Vectograph's name — "Vectographs: Images in Terms of Vectorial Inequality and Their Application in Three-Dimensional Representation".

Besides Joseph Mahler, the paper credits Dr. C.D. West, Howard G. Rogers, William H. Ryan, and F.J. Binda with helping the Polaroid Research Division develop the optical and chemical techniques necessary for practical Vectograph production.

Almost as soon as the first Vectographs were dry, their military potential was recognized and production techniques were rapidly refined and streamlined so that they could be made at military bases or on board ships using kits packed in foot-locker size boxes. Before the U.S. entered the war, the Polaroid Corporation was already converting a Cambridge, Mass. warehouse into a school for training military personnel to make Vectographs. Answering their ad for people with backgrounds in "science and photography", Clarence Romrell found himself teaching the brief course to an estimated 1500 men during the next few years.

Early in 1944, Romrell was sent to England to oversee the production of Vectographs from aerial reconnaissance photos generated at bases there. The day he arrived, he was taken to U.S. Military Headquarters where an officer viewed some of his sample Vectographs and promptly disappeared into another room. Coming out, he announced, "The old man wants to see you". They entered the office and behind the desk was General Omar Bradley! Romrell remembers, "I saw this str-
ing of stars on him, and I jumped — it just overwhelmed me!” General Bradley's opening remarks were an equally memorable, “Where's this been? You're two years too late!” (Romrell avoided asking how it could take three years for news of a widely used innovation to travel across the Atlantic and through army channels).

Obviously impressed with the Vectograph's potential for improved dissemination of intelligence images, the general proceeded to order the production of 150,000 of them a month! Civilian Romrell commented that it would be hard to count that many, much less make them. General Bradley proposed finding someone who could, and Romrell assured him that he was the only person who could even come close, and agreed to do his best to keep up with the army's needs. This was accomplished by scrounging through a "graveyard" of wrecked aircraft for parts and materials to build a "production line" for Romrell and his small crew to churn out Vectographs as efficiently as possible.

After about three months, Romrell was summoned to General George Patton's headquarters to meet with the general's staff. He was informed (continued on page 9)

Various stereo images were used in the classes to teach the steps involved in Vectograph production. This is one of the relatively few "scenic" Vectographs.

A number of pin-up and "glamour" shots were used in the classes too, perhaps to encourage student attention to the care required for a viewable result. This 8x10 retains an exceptionally sparkling, intimate quality when viewed in the original.
The standard procedure for making a 3-D Vectograph print is deceptively simple sounding. It starts with the production of wash-off relief film “matrices” from the original stereo negatives. These are made with a contact frame or an enlarger on Kodak Matrix film and processed in Kodak chemicals, much as if you were preparing to make a dye-transfer print. One negative, of course, must be “flopped” when printed so that both images read the same way when facing each other on the final Vectograph. These matrices become, in effect, a couple of soggy rubber stamps from which any number of Vectographs can be “printed” in ordinary room light.

First, they are registered stereoscopically and “hinged” at the top with waterproof tape. Next they are soaked in an “ink” of Vectograph printing solution. Different areas of the image on the relief film absorb more or less printing solution depending on their thickness. (Darker parts of this positive image remain thicker, absorbing more.)

Vectograph film has a transparent layer of oriented molecules on each side, with the axes of the two surfaces at 90° to one another. A sheet of it is inserted between the two soaked matrices and this “sandwich” is put through a pair of pressure rollers. The effect of this on the Vectograph film is summarized most precisely by the Polaroid process manual. “Polarizing images are formed on these two surfaces by the imbibition of a solution of light-absorbing molecules which have the ability to align themselves parallel to the oriented molecules.” In effect, the “ink” activates the potential polarizer on the film in direct proportion to the thickness of various points on the matrix and the relative densities of those points in the image.

The Vectograph is ready for viewing as soon as the “sandwich” is taken apart. It's next put into a special fix solution, then squeegeed and allowed to dry with no rinse. Clear lacquer is applied to the front and aluminum lacquer to the back. Transparencies are lacquered on both sides unless they are for projection. Overall density of the images can be influenced by stronger or weaker mixes of the printing solution in which to soak the matrices.
1. Beautiful but expensive, COLOR Vectographs were expected by some to become the ultimate and dominant form of recorded images. Dr. Land's 1940 paper announcing the invention of the Vectograph concludes with the almost casual mention that full color Vectographs had already been produced in the laboratory. Color research continued and produced some truly stunning Vectographs, according to those who saw them new. This sample, like many others, has faded to faint tones of yellow and green, harshly highlighted by the reflective backing.

(continued from page 7)

that several bombers equipped with reconnaissance cameras and all-volunteer crews were to make a low altitude flight over areas of the French coast selected for landings in the coming invasion of Europe. There could be only one flight to avoid alerting the Germans, and detailed hyper-stereo images of virtually every foot of the terrain to be crossed by allied troops were to be made available in Vectographic prints and mosaic mural-maps as soon after the flight as possible.

Security surrounding this aspect of the invasion planning was tight. The building where the Vectographs were produced was under constant (and rather conspicuous) guard and Romrell was under strict orders to burn every unused scrap of image. And at a time in England when the invasion was the first, second, and third subject of conversation, he was expected to somehow see that he remained the only one who knew the purpose of the Vectographs they were working on. The British had wanted to limit the information even more strictly, not always with great success. On one occasion, Romrell was ushered into a room to discuss production of the needed Vectographs. He mentioned to a nervous British officer that perhaps the curtain should be pulled over what was obviously a large invasion map. The officer quickly covered the map but the curtain snagged on his uniform and was pulled aside again when he walked away. Later, when Romrell estimated a date for the completion of the ordered landing-beach Vectographs, the officer replied that it would be too late. Romrell chuckled and asked, "Do you know what you just told me?" The embarrassed officer could only point out that such slips were exactly why they had to be so careful.

When the thousands of negatives from the flight arrived for Vectographic printing, it became evident that this had been no ordinary reconnaissance mission. Instead of flying high, level, and straight, the planes had banked and turned with every curve of the coast. Specialists had to be located who could help make photographic compensations for the constantly changing tilts and angles at which many of the frames were shot. Bursts of flack could be seen in many, as well as people running for cover and one man standing by a vehicle with his hand on the hood. The detail was such that his fingers could be counted!

Romrell estimates that he worked about three days and nights non-stop to complete the last of the Vectographic series of the invasion areas. After returning to London to get some sleep, he awoke to the news that the invasion had begun. The war in Europe had come to a climax and so had the career of the Vectograph. It's hard to pin down just how helpful Vectographs were in actual military operations and if any battles were won, traps avoided, or positions captured thanks to the stereo information available in the field from Vectographs. The feedback that Romrell got from officers was that they were indeed valuable and that "the men loved them". Their effect on Clarence Romrell was to get him truly "hooked on stereo". He later joined the Stereoscopic Society and eventually worked in research and development for the Tru-Vue and View-Master companies.

During the war, Polaroid had developed a machine gun trainer that employed a combination of synchronized sound, tracer bullet images, and dual projector 3-D movies of attacking aircraft. The illusion is said to have been so effective that even experienced gunnery officers, wearing polarized viewers, ducked for cover. The process of improving on this system led to the eventual production of Vectographic movie film, requiring only an ordinary projector,
metallic screen, and polarized glasses. Despite magazine predictions that they would be the “stereoscopic movies of the future”, a few bits of experimental film remain the only examples of what is probably the most elegant, flexible, (and expensive) solution to the problem of frame format in stereo films.

After the war, the Polaroid corporation and the Three Dimension Company (TDC) of Chicago produced several impressive samples of the Vectograph’s 3-D virtuosity and commercial potential. Besides 3-D sample-books there was hope that stores would use them for things like promotional displays in windows with viewing filters in strips on the inside of the glass. But the expense of the Vectograph’s slow “custom-made-by-hand” production system discouraged wide commercial use and made mass production of Vectographs from amateur stereo negatives out of the question.

An intensive research and development program on an automated mass production system might have made Vectographs a profitable popular reality by the mid 1950s. But Dr. Land had been investing his (and Polaroid’s) attentions in the perfecting of instant photography since the mid 40s. The success of those efforts made the Polaroid name as famous as Kodak, but left the stereo photography boom of the 50s without the potential of convenient 3-D prints. Such prints could have involved a much larger, more permanent market than the one limited to stereo slides and might even have edged stereo sells the famous stereo fly and other Vectograph vision tests. Custom Vectographs from your negatives can be ordered from the Stereo Optical Company of Petersburg, VA and might even have edged stereo back into the technical and artistic mainstreams of photography by now.

The name “Vectograph” by itself doesn’t refer to a stereo image, although that has become the popular usage. The polarizing image might be on one side only, or each side might have a completely different image. It was originally expected that these “comparison” Vectographs would find wide use in scientific and advertising applications. But their TRUE potential was quickly discovered by GIs trained in the technique, and unrecorded numbers of artifacts like this one were produced. Their reputation and popularity spread far and fast. People who had never HEARD of stereo Vectographs often asked Mr. Romrell if he had any of “those pictures that can take off women’s clothes”.

Besides simple stereo vision tests like the stereo fly, Vectographs were a convenient format for more complex eye exercise stereographs. By 1942, the Bausch & Lomb Optical Company was marketing a series of Vectographs called the Ortho-Fusor, designed to fit in a pocket and be used in one’s spare time to correct fusion problems.
but fortunately, the company also sells the materials and chemicals for people to make Vectographs on their own! The prices are no worse than those of some exotic print materials, and instructions are included.

SPECIAL THANKS TO:
Clarence Romrell
Vivian Walworth
Paul Wing
Walter Lewis
Rick Vallen

Viewed as a transparency and mounted on a light box, this 11x14" blow-up of a crystal was exhibited at the New York Museum of Science and Industry. Faded, stained and peeling, it's still an impressive sight when viewed against a window in daylight.

A compact paper viewer from T.D.C. If it's held horizontally, comparison Vectographs can be viewed with both eyes at once and the photos compared by moving the viewer up and down.

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The uneven fading and gaps seen in many of these copies can continue into complete disintegration in some older Vectographs. Age, heat, and moisture combine to allow separation of the image layers from the film base. The Polaroid Research Laboratories recommend storage at 50-70°F and 30-40% relative humidity. Shot without filters at an angle, the center of this Vectograph can be seen peeling and "melting" into a dry puddle.
Baltimore, Maryland has long been the subject for the stereoscopic lenses of such notable photographic publishers as E. & H. T. Anthony of New York, J.W. & J.S. Moulton of Boston, and from the local scene, William M. Chase. Scenes recorded range from the city’s many notable monuments and innovative architectural structures to the tranquil Victorian parks and contrasting busy streets. Panoramic views have always been popular subjects made possible by the natural precipices of Federal Hill and the growing number of man-made structures that afforded daring photographers the opportunity to record the scope of the growing city. An expedition to the famous Brimfield, Massachusetts flea markets this Spring uncovered some added photographic documentation to the already known material.

It was almost uncanny that the last box of steroviews in the last row of dealers in the last market to open during the antiquing marathon would yield such rewarding discoveries, considering the stiff competition from knowledgeable photographic dealers and collectors that included many N.S.A. members. The initial contact with the “treasure trove” of views was

"Looking East from the spire of 1st Presbyterian Church", stereoview by William Weaver, Baltimore 1873.

This view looks out along Madison Street towards the distinctive Baltimore City Jail and the Penitentiary behind it.
"Looking N.W. from spire of 1st Presbyterian Church", stereoview by William Weaver, Baltimore 1873.

This view captures the "row-house" architecture that Baltimore was noted for during the 19th and early 20th centuries. Today they are referred to with the more fashionable appellation of "townhouse" with the revival of interest in urban living.

"Looking S.E. from Spire 1st Pres. Church", stereoview by William Weaver, Baltimore 1873.

The Washington Monument, Mt. Vernon Place Methodist Church and the Peabody Institute give this view a very contemporary appearance. The long roof of the Calvert Street train shed is seen in the background.

(continued)
uncertain at best. The first card examined was a yellow cabinet size card with no marking other than a pencil inscription at the top noting the direction it was taken from on the “spire of the First Presbyterian Church” that pictured a panoramic view of row homes and buildings of some unknown location. The second card duplicated the first in format except the view was in another direction and again pictured private and public buildings of some urban area whose identity had remained a secret with time. “What a shame”, this writer thought, that these captions could not be forced to reveal more than their rank or serial number. “But, what’s that?” Another card is spotted among the other forgotten relics of a civilization. “Its the same color and format, but what’s this? Eureka!!!” These cards were not clever enough to hide their identity after all. There displayed prominently in the foreground was unmistakably Baltimore’s Washington Monument, the oldest structure of its kind, standing in Mount Vernon Square looking very much as it does today. This mysterious location is this writer’s hometown and area of collecting specialization and a more satisfying find on this trip could not have been obtained. But the questions of who took these views and when remained. These would have to stay unanswered until further research could be done at home.

In 1873, the First Presbyterian Church at Park and Madison Streets was nearing completion and the scaffolding cradling the newly completed spire was still up, making an ideal perch for some daring photographer to capture this spectacular view of the Monumental City. Forty-six year old William H. Weaver, an accomplished artist and photographer, responded to the challenge. Mr. Weaver had been a resident of the city for most of his life. He first appears professionally in the Baltimore directories of 1863-1864 as a photographer located at 147 E. Baltimore Street which would be the location of his gallery of art and photography throughout his career that lasted until about 1913. Carrying his large view and stereo cameras to the top of the scaffolding and employing the wet-plate process, Mr. Weaver proceeded to record Baltimore from all directions of the compass. The results of this labor were published in several albums which are available in the Maryland Historical Society and private collections of local N.S.A. members. Until this time however, any stereoscopic views from this series were not known to exist. This discovery has now added the dimension of stereography to the vintage views from this spectacular vantage point.

Once again the diligence of the hunt for photographic material and its subsequent research and interpretation has furthered the story of photography on the regional scale. Hopefully, all of the N.S.A. members will continue to experience such satisfaction and reward for their tireless efforts in the pursuit of our photographic legacy.

President’s Letter

Last summer I wrote to you about a number of problems which your Society faced. I’m now happy to report that action has been taken on most of them, and things are now much brighter.

The modest usage and high costs of the Holmes Library were a major headache. At the Canton meeting of NSA, we accepted the offer of Eastern College, near Philadelphia, to house the Library at essentially no charge, and of Dean William Zulker of Eastern to be resident curator. An Advisory Committee of scholars and writers has been formed to assist Dr. Zulker in improving the Library. The move of the Library to Eastern will take place later this year, and members desiring to use the facility, or contribute to it, are urged to contact Dr. Zulker.

At the Canton meeting it was also voted to move our annual meeting and photo show to different locations, and thus bring NSA closer to various regional groups in rotation. The next meeting will be held next August in San Jose, CA, hosted by members in that area and coordinated by Mr. Lou Smaus, regional director. Details will be available soon, and members in the western part of the country are urged to assist. Special emphasis will be given to contemporary stereo, responding to the strong interest in it on the west coast.

The NSA directors voted reluctantly to increase membership dues to meet the acute need for operating funds primarily to support the publication of STEREO WORLD. Effective with renewals this fall, basic membership will be $16, $21 for first-class U.S. and surface foreign, and $31 for overseas airmail. Even at the increased rates, membership in NSA is still one of the best bargains around, and we feel that another dues increase will not be needed for at least a couple of years. In addition to basic membership, a “patron” category is being created to recognize those who support the Society through extra financial contributions. Details on this will be provided later this year.

With this issue of STEREO WORLD, John Dennis is in full charge as editor, with Dick McClellan as Production Director overseeing publication in Columbus. I’m sure they will welcome your comments as they work toward further improvements in both content and layout. Our special thanks go to John Waldsmith and his family for their many years of service in this work.

The past year has seen a good many changes, and on behalf of all the volunteers who make NSA function, I thank you for your understanding and support. Our major problems are under control, and I feel very optimistic as we look forward to a series of interesting meetings, publications, and activities for the coming year.

T.K. Treadwell
President,
National Stereoscopic Association
REVIEW

by T.K. Treadwell

_Nineteenth-Century New York in Rare Photographic Views_, by Frederick S. Lightfoot, Dover Publications, Inc., New York, $6.95.

Dover Publications with this volume continues their outstanding series based on early photographs, and Fred Lightfoot has outdone himself and produced a fine companion volume to his recent Dover book on early maritime New York. The previous one covered the waterfront, and this volume covers almost everything else. In a durable paperbound cover there are packed 151 photos of page size, each accompanied by an informative descriptive paragraph. A general introduction sets the stage for a perambulation through the various sections of the city, bringing vividly to life the metropolis from the sixties to the eighties. Since this was the heyday of stereo photography, the great majority of the pictures are taken from one half of a stereo view, making them immediately relevant to collectors of New York City views. While none are reproduced as stereo pairs, this is compensated for by the fine quality of the originals and the consistently sharp reproduction. The stereos are enlarged to about twice normal size, bringing out a wealth of detail only seen in the originals under strong magnification. About the only criticism which can be levelled is the coverage; most of the photos are of upper-class subjects, and of Manhattan, unfortunately for posterity, most of the originals avoided the poorer sections, and much of present-day New York did not exist at that time. Overall, Dover and Lightfoot are to be commended for this latest in their series. Particularly with the extremely reasonable price, this book should be in the hands of every serious collector.


Many stereo collectors spurn the "flatties", the card photographs of various sorts, but at least a general knowledge of them is necessary for the serious student. In this book Mrs. McCulloch attempts the feat of presenting a broad overview of the major types of commercial photo products. Inevitably, specialists will feel that their field is slighted, and equally inevitably there will be simplifications, omissions, and factual errors. However, in 240 pages and over 300 photos, this work does a remarkably good job of covering the ground in an interesting and readable style, without being either too simple or too complex. In addition to discussions of the various types, there is a section on acquiring and organizing a collection which should be useful for the beginner. Apart from the drawbacks inherent in covering such a broad field, there are some problems: First, although the black and white reproductions are very good, and near actual size (the stereo pairs are reduced to about 80% of original size), the color reproductions, at least in the review copy, were substandard and don't do justice to the originals. Second, any price guide is subjective, limited in scope, and out of date as soon as published, and this one is no exception. Fortunately, the price guide is but a minor part of the book. In summary, there are more specialized treatments available of every topic covered here, but it would be hard to find a volume which better covers the entire field. For those interested in putting their stereos in broad perspective, this book is well worth investing in.

CANTON

WINNERS LISTED

A panel titled _If It's Good It's Good_ lived up to its name in the competitive exhibit at this year's NSA show in Canton, Ohio. The views, entered by Russell Norton of New Haven, CT won the People's Award, the Best In Stereo Views, and Best of Show Overall awards according to Competition Director Gordon Hoffman. The display was also the winner in its category, Views by a Particular Photographer or Publisher.

The Expositions and Fairs category winner was Tom Helseth, who's _Ferris Wheel_ also won the President Award. For Views of a City, State or Region in the U.S., the winner was "City of the Plain", Sacramento, California entered by Lester Silva of Sacramento, CA. Russell Norton's entries also won in Transportation Views — Rails West, Military and War Views — Franco-Prussian War and Ruins of Paris, and in Historic Events — President Arthur's Visit to the New West.

"Bare Ruined Choirs"...Cathedral Ruins by G.W. Wilson was the winner for Foreign Views, entered by Marvin Housworth of Atlanta, GA. John Steffen of Oshawa, Ontario won in Comics and Sentimentals with Sentiments-Circa 1860.

Island Vacation won the Quality of Life category for Peg Lavoie of Bryan, OH. The category of Views By A Member of the NSA was won by _Magnifications_, by Norman Patterson of Wesleyville, PA. The Open category was won by Lou Smaus for _Construction of Snowsheds on the C.P.R.R_. An Inlaid Stereo Graphoscope won the Table Model Viewer category for Martin & Gail Bass of London, Ontario.

Judges for the exhibit were Rick Russack, Leonard Walle, and John Waldsmith.
TELL IT TO HOLLYWOOD

As I reported in the July-August issue, United Artists Theatre Circuit is in the pre-production stages of filming the first of a series of three-dimensional feature motion pictures. The films will be shot in a new 70mm panoramic system, Stereospace.

I have been in contact with Michael Wadleigh, the director of the first UA film. As this is his first stereoscopic project, he is seeking creative inputs from experienced stereographers. I've suggested to him that some NSA members might be willing and able to offer constructive ideas and recommendations regarding the film's stereo aspects, and he has indicated he would welcome such counsel.

It is reassuring to know that someone of Michael Wadleigh's credentials is in charge of this project. In 1970 he made the Academy Award winning documentary, "Woodstock". More recently, he directed the chiller, "Wolfen", which has received good critical reviews, especially for a horror movie. "Wolfen", Wadleigh demonstrates his skill in handling special photographic effects, and in creating and maintaining a gripping story.

I'm making a special request of all interested NSA members to submit their thoughts and ideas to me for forwarding to director Wadleigh. A special feedback sheet for this purpose has been inserted in this issue of STEREO WORLD.

I'm sure many of you have viewed 3-D films, such as the recent "Comin' At Ya!" and have been critical of the 3-D techniques employed. This is your opportunity to "tell Hollywood how to do it right!" I very much believe that this is a real chance for our organization to offer our collective expertise to help assure the technical success of new stereo films. Otherwise, we may simply be witness to another chapter in 3-D's history as a passing cinematic fad.

Please take the time to consider the question of what has been wrong with past 3-D filmmaking, and write down your ideas for improving the art. Send the completed forms to me at the address shown and I'll forward them to Michael Wadleigh. Perhaps if our advice is useful we'll earn a credit in the film!

THE TWIN CITIES REPORT

Minneapolis and St. Paul moviegoers were treated to several stereo films late this summer. At one point, "Comin' At Ya!", "Dial M For Murder", and the anaglyphic duo, "Creature" and "Outer Space" were playing simultaneously. Shades of 1953!

"Comin' At Ya!" and "Dial M" offered stark contrast in the use of 3-D, the former's title telling the whole story with everything imaginary flying or protruding from the screen. At the other end of the 3-D scale, "Dial M"'s action took place almost entirely in a single room, with very conservative use of stereoscopic technique.

Although the kids seem to respond to the craziness of "Comin' At Ya!" in the same sense that they enjoy roller coaster rides, most stereo purists probably prefer the restrained realism of Hitchcock's "Dial M". I suspect that, for general audience acceptance, future 3-D films will be in the middle ground between the two extremes.

Comment

(continued from page 3)

his work in this medium. Paul's commentary was well delivered from a prepared script, from which he diverted frequently to stress a point on proper stereo technique.

Last year, we had a table in one of the rooms that open off of the main show area. While we did very well in that location, I had hopes of a location in the larger area this year, and made early reservation of a table with NSA. We had an excellent location as a result, and had adjacent to us the Wheelers (Dave) from New Milford, CT, who deal predominantly in stereo images and antique images. Just across the aisle from us was John Craig, Norfolk, CT. His tables were largely filled with images, this show...I would say, the major number of tables were devoted to images...Since, in addition to a variety of 35mm stereo cameras, I displayed quite a variety of misc. mounting equipment, slide files and viewers, there was a continuous parade of stereo enthusiasts to chat with...

As is usual, Sunday's business was much slower than the previous day and we consequently had more time to talk stereo with passing visitors...All in all, we found fulfillment in everything the Canton weekend promised.

Bob O'Brien
Dayton, OH
Jack Johnson

He was the first black boxer to attain the heavyweight championship of the world. But it was not for his activities in the ring that Jack Johnson earned the undying fury of racists and the stern if less vocal disapproval of substantial segments of two races.

Born into a large but poor Texas family in 1878, Johnson left school early and drifted about the country, alternating odd jobs with periodic arrests for vagrancy. Settling down as a longshoreman on the tough Galveston docks, he began to develop the skills that would eventually take him farther than any black boxer had gone before. From working out in local gyms and sparring sessions, Johnson soon graduated to touring the country with a troupe of Negro prize-fighters.

At the turn of the century, boxing was still outlawed in some states and suffered from a generally unsavory reputation; racial prejudice usually prevented white and black fighters from meeting in the ring. Nevertheless, Johnson was determined to try for the heavyweight crown. In six years he fought fifty-seven bouts, emerging victorious in all but three.

But boxing was still a long way from the mammoth purses of our day and Johnson was forced to supplement his income by performances on the vaudeville circuit.

In the ring, Johnson was strong, fast, and agile, equally devastating with either hand. He affected an Ali-like showmanship, taunting opponents and hostile crowds alike, and flashing his trademark, a "golden smile" of glittering dentalwork that contrasted oddly with his bald head. By 1908, Johnson had eliminated all other contenders and in Sydney, Australia, downed Tommy Burns, a white Canadian, to capture the coveted title. But Johnson's crown would not be secure until he met and defeated James J. "Jim" Jeffries, who had retired undefeated three years earlier. Goaded out of retirement, the aging Jeffries faced the black champion in Reno in 1910, Johnson winning by a knockout in fifteen rounds. Rioting ensued that left eleven dead.

Throughout the country a search began for a "white hope" who could recapture the crown. Johnson successfully defended his title in 1912, but by the time he faced Jess Willard in Havana three years later, the champion would have other problems to worry about.

Johnson had divorced his first wife in 1903. In one respect she was different from his three succeeding ones - she was black. On no other single issue were whites more sensitive than interracial marriage and Johnson stirred up a hornet's nest when, after consorting with a couple of prostitutes, he married a white divorcée in 1911. Just two months after she committed suicide in the fall of 1912, he married a young white bookkeeper from his Chicago nightclub. Tried and acquitted on a charge of kidnapping the girl, Johnson the following year was convicted by an all-white jury of violating the Mann Act, the charges stemming from an earlier incident. Sentenced to a year in prison, Johnson skipped bail and fled to Europe with his wife.

This was the situation when Johnson faced Willard under a broiling Cuban sun and went down to defeat after twenty-six rounds. Did Johnson throw the fight as he later claimed, in return for an unfulfilled promise of pardon? There is no proof of this. Returning to Europe, Johnson settled in Spain, giving exhibition bouts and even for a while entering the bullring as a professional matador. In 1920, tired of exile, he returned home to serve his time in Leavenworth. Divorced in 1924, he (continued on page 25)
This issue we haven't received any additional information about previous unknowns, so we can put the available space to good use featuring new material.

A large church is the center of interest in an orange card view carrying no information. In the foreground a tophatted gent stands with someone who didn't hold still enough. In the left background is a fragment of a sign: “F. GLAS...”, while a shop in the right foreground has a round sign bearing a leaf-like design.
The yellow card labelled "FOREIGN VIEWS" has a stone statue complete with wavy mustache. A blurred label, possibly "all2" is below his foot on the left image; otherwise there is no identification.

The gray Keystone card bearing the number "1" is an eye-testing view and so carries no mention of its subject. Obviously a huge quarry or open pit mine is shown, with tiny people and buildings visible at the bottom. Additional buildings can just be seen at the rim of the pit at top center.

The long-skirted lady with the big hat is exploring what at first glance appears to be an area of the Grand Canyon. Can any of our western readers pin down the location where the photo for this Keystone proof sheet was taken?

Send along any information you may have on these or previous views, and how about some unknowns from those of you who haven’t yet participated? Send to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772, and they will be used.
The annual meeting of The Stereoscopic Society was held at Photo Show '81 at Canton, Ohio, and a good turnout of members was on hand including most of the officers. The state of the Society is very healthy, membership is about as high as it has ever been, and all of the folio circuits now seem to be in good shape. The serious problem in Beta Transparency Circuit has been resolved and it should operate well from now on (at least we hope so). Financially we are in sound condition and no increase in dues should be necessary for some time, inflation notwithstanding. All supplies have been restocked in the past two years and requests for folio envelopes should be directed to Bill Shepard. So, nothing should interfere with the prime function of the Society — making and looking at stereo views. All of this optimism we owe to the efforts of our officers: Lou Smaus, Paul Fisher, Bill Walton and Bill Shepard. They have made it easy for me since I became General Secretary.

BASIC VIEWMAKING INFORMATION

New Society members and others frequently ask for basic information on the making and mounting of stereo views. We often hear the complaint that practical advice is hard to come by when one needs it the most in learning the mysteries of producing stereos by any of the various methods. The newcomer doesn't know where to turn to find such information, although much has indeed been written over the years and seldom sees the light of day. To meet this need it was decided to assemble such material and make it available to Society members, NSA members, and others.

John Waldsmith has agreed to correlate and select the appropriate articles for inclusion in three categories: General Stereo, Stereo Print Making and Mounting, and Stereo Transparency Making and Mounting. No new writing is to be involved. Once it has been decided what can and should be included (without copyright problems) copies will be supplied at nominal cost to those requesting such information, NSA giving us an assist in this respect via Jack and Pat Wilburn of the publications committee. John Waldsmith would appreciate receiving any material which might be recommended for inclusion and it can be sent to him at P.O. Box 29508, Columbus, Ohio, 43229 (if you know of such writings or have written any yourself, here is your chance to do a good deed for those enthusiasts who will be joining our ranks). Once John has put the packages together, copies will be made only when ordered and the charge will primarily cover the copying costs. We do feel this will fill a need and are indebted to John Waldsmith for his effort and good judgement in sorting out the things to include. I must also add that there is little possibility that we will ever be able to adequately repay John for all that he has done for NSA, the Society, and the cause of stereo in general, in any of its enjoyable aspects. I do take this opportunity to express my gratitude and in so doing to speak for the Society as a whole.

SOCIETY NEWSLETTER

In order to improve communication of information to Society members, newsletters have been sent out from time to time either by the Treasurer or the General Secretary. I know the members enjoy receiving them as I always did before getting on the sending end. I am sorry to say that I have fallen behind of late in allotting time to this enjoyable task (too many irons in the fire). At Canton, we decided that we should enlist the aid of a willing member (other than the current officers) who would take on the task of newsletter producer. One happened to be present at the meeting. I am pleased to announce that Rebecca Ratcliff has agreed to serve in that capacity and will be sending them out three or four times per year. I would encourage those Society members with newsy items to send them on to her (201 South Cullen Avenue, Evansville, Indiana, 47715) so that our group can be more closely knit in that we know more of each other. As in the past, I expect the newsletter will be oriented to our members and to Society activities as there is little need anymore to publicize further the kind of stereo news that is so well disseminated by Stereo World, The British Bulletin, Netherlands' 3-D Bulletin, ISU's Stereoscoppy, etc. However, Rebecca is the editor and will decide on the content. But, she can't send out news if she doesn't receive it.

BETA CIRCUIT

As mentioned earlier, Beta Transparency Circuit has been in difficulties due to the actions of thoughtless persons who had no regard for their fellow members. Such persons are no longer with us (in the worst case, one person simply never forwarded any folios he received and was almost impossible to contact in order to retrieve four folios he held). But, Lou Smaus now reports that the circuit has been thoroughly screened and he and Henry Washburn, Beta Circuit Secretary, have worked out a failsafe (!!!) system of keeping things moving as well as the Alpha Circuit usually does.
C.W. CULMER

Recently there appeared on the antique market in New England a large cache of Stereoscopic Society views. They represented a collection put together by Mr. C.W. Culmer of Flint, Michigan, and included many of his views as well as samples of the work of Society members of all branches, both American and overseas. Mr. Culmer was General Secretary of the American Branch for a number of years, beginning about 1928. We have acquired quite a few of these but there is reason to believe that quite a few were scattered before we made contact with the remainder at Photo Show '81 in August at Canton, Ohio. I would appeal to anyone who acquired any of these to please contact me (Bill Patterson, 2922 Woodlawn Avenue, Wesleyville, Pa. 16510). We are trying to reconstruct the history of the Society and such views often contain irreplaceable information in addition to illustrating the work of the members. Even membership numbers or the date on a license plate on a car in a view have proven valuable thus far. I will also be appealing to the members to help us cover the cost of the views we have retrieved thus far, Brandt Rowles and I having taken it upon ourselves to ensure that the remaining part of the collection stays intact. But we will need help. The missing views we would at least like to examine or possibly copy in some instances. Please let us know of the existence of any known to you, dear reader, and we shall be very grateful.

JACK GARDNER

I read with interest the letter in the ‘Comment’ column of the September/October 1981 issue of Stereo World by Society Print Folio member, Jack Gardner. Without getting into the discussions Jack may have aroused, I would point out that he is a skilled stereographer and often mixes the old with the new through fascinating new views of museum-type subject matter. Illustrated are two such views taken by Jack at the Perris, CA, Trolley Museum.

PERSONS INTERESTED in the Society should contact the Corresponding Secretary, William Shepard, 9408 Clinton Avenue South, Bloomington, MN 55420.

It looks like you could stroll right down the aisle of this “Turn-Of-The-Century R.R. car”. Taken by Jack Gardner, Anaheim, CA, at the Perris, CA Trolley Museum.
By David Starkman

"NEWVIEWS" 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.

BRIGHT FUTURE PREDICTED FOR VIEW-MASTER

The business section of the Oregon Journal for September 16, 1981 contained an enlightening interview with the new president of the View-Master International Group, Arnold Thaler.

Under the ownership of GAF Corporation, which ended in July of this year, View-Master had reached a low in its 43 year history, and View-Master enthusiasts had feared that the product would soon disappear. Thaler and the investment group which purchased the company for $24 million are definitely going to try to keep that from happening. Thaler is convinced of the soundness and appeal of this product, which is probably the most widespread and popular current form of 3-D images. (Thaler stated that View-Master had a 65% recognition factor - very good in marketing terms.) Since 1938 over 75 million viewers and more than 1 billion reels have been sold!

Several new ideas are planned for View-Master. First is a whole new advertising campaign to get the name back in front of the public (one new slogan visible in a picture in the article: "You Don't Need a Battery to Recharge a View-Master").

A new series of reels is being developed. Most interesting is sets of baseball reels, which the company hopes may become collector's items, like old baseball cards. Perhaps Thaler wasn't aware that View-Master's single 3-reel baseball packet produced in the early 1950's is already a prized item.

Other plans include a possible updating of the talking View-Master with a more reliable and compact product subcontracted to a Japanese manufacturer.

There was no news of further changes, but View-Master camera users should be happy to know that, at least for the moment, the blank Personal reels are still being made, and are available by mail directory from the factory. Show them that there is a continued demand for this product by replenishing your supply of blank reels soon. Price list is available by writing View-Master International Group, P.O. Box 444, Portland, Oregon 97207.

NIMSLO IN THE NEWS

The NIMSLO lenticular 3-D print camera seems to be coming closer to market introduction. Both the October 1981 issue of Popular Photography and the September 1981 issue of Photographic Processing contain articles about the latest phase in the introductory expansion of the Nimslo product; the acquisition of their own print processing laboratory.

The new acquisition is the multi-million dollar Eastern Photographic Laboratories in Thomaston, Connecticut. The present facilities were built in 1975, and designed for large-scale production. The company was established in 1956, and is currently one of the largest finishing facilities in the area, employing some 300 people. New expansion of the existing facilities will be for the amateur 3-D finishing market. Pako is reportedly building the printer for this operation.

Introduction of the camera is now expected to be in Florida in early 1982. Nimslo executives have apparently reported that the cameras themselves are rolling off of the assembly lines at a Timex facility in Scotland. Consumer testing is being done in Ohio and northern Florida. Initial projections are that Nimslo camera users will use 100 prints and more per year (priced in the $80 to $1 bracket). It is also expected that Nimslo camera users will form a separate market, not necessarily replacing their existing cameras. Nimslo indicated that 8x10 enlargements are currently possible, while a 6-lensed "professional" model of the camera is slated for the end of 1982. The information provided by the extra two lenses is supposed to add to the roundness of the objects in the picture.

Members of the Photographic Society of America may get an early look at sample cameras and prints. It is rumored that a Nimslo representative has been invited by the Stereo Division of PSA, and that he will be showing the camera and prints at the Annual convention in October in Salt Lake City, Utah this year.
The most concrete evidence of the existence of the NIMSLO lenticular print 3-D camera appeared last month in a British weekly photo magazine, "You and Your Camera". In issue #120, 20-26 August 1981, a "News Extra" entitled "The Nimslo evolution", the magazine shows the familiar artist's drawing of the camera, as well as three photos taken by the magazine of the Nimslo assembly line. One shot shows the first two dozen cameras receiving their final inspection. According to the article, the present single shift has a capability of producing 425,000 cameras per year! At this rate the sum total of Nimslo cameras would quickly outnumber the current existing number of vintage stereo cameras.

To further confirm the latest reality of Nimslo, there is a 6-page article by Third Dimension Society member David Burder, entitled "Into the Third Dimension". This attractive and concise history of stereo, and how to do-it-yourself, is one of the nicest I have seen. In these few pages I counted 18 full-colour illustrations! (Not counting a few stereo views twice, either.)

Along with photos of 1950's and vintage stereo cameras and viewers, slide-bar and twin-camera do-it-yourself rigs are very well shown. Two different actual photographs of the Nimslo camera close-up are shown. Apparently the editors of the magazine were given a camera to test, as a sample Nimslo 3-D print taken by the editor is shown (flat, of course), along with an actual-size sample of a four shot stereo on 35mm film, and a side-by-side enlarged stereo pair enlarged from two of the four images (this was accidentally shown pseudo-stereo). It looks like most of us will have to wait until 1982 to be able to buy one of these new cameras, but I have a feeling that many stereographers may want to try this modern camera out, and will come up with their own uses for other-than-lenticular-print results.

Back issues of "You and Your Camera" are available from: You and Your Camera Ltd., Dept. BBN, 87 Elystan St., London SW3 3PD, ENGLAND. Write for overseas prices. I also noted that back issue number 95, also available, contains an article entitled "The Story of 3-D Photography."

**INFRARED STEREO NUDES**

Very few books of stereo photographs are published these days, but stereographer Steven Schwartzman is singlehandedly filling this gap by publishing his third stereo book in a two year period. His latest work is entitled "BODIES OF LIGHT: Infrared Stereo Nudes." (His previous books, "Stereo Infrared Landscapes" and "Hill Country Women" were well reviewed in the November-December 1980 issue of STERE0 WORLD.)

As the title implies, the subject material of the book is the nude female form. But beyond that simple statement the book is very much more. The pictures are three-dimensional, and printed in a side-by-side format which is simple to "free view" or to see with the aid of the folding viewer that is included with the work. The pictures are also taken with black-and-white infrared film. The result is beautiful, and difficult to describe. Human skin takes on a glowing, radiant, luminous quality. Sky and water take on a rich darkness, while green foliage takes on an other-worldly glow.

The nudes themselves are quite striking, interesting, and artistically portrayed. I am not an art reviewer, and am not given to prosaic and "deep" descriptions, but I will say that collectively this is one of the best groups of nude photos that I personally have enjoyed. Perhaps one reason for this is that the twenty-one professional models portrayed are not professional models. By using intelligent and creative women from all walks of life, without the selected and artificial beauty of professional modeling styles, Schwartzman creates a stronger sense of reality and intimacy with these "real" subjects.

The backgrounds are interesting and unusual as well, but I will leave those areas for you to discover for yourself.

"BODIES OF LIGHT" was printed in a first edition of 2,000 copies by Gardner/Fulmer Lithograph of Buena Park, CA, a company regarded by many people as the best photographic printers in the United States today. They screened the stereo pictures with a laser scanner that produces extremely fine dots, 280 to the inch, thereby preserving all the highlight and shadow details present in the originals, and reproducing their tones with the greatest possible fidelity. The 52-page book contains 44 infrared stereo nudes, plus a 4-page introduction and 3 pages of captions that identify the model, place, date and catalog number of each photograph. The book is 5½" high by 8 ½" wide, and is bound with white wire loops so that every page lies completely flat for easy stereo viewing. A folding cardboard stereoscope with glass lenses is included with each copy, making the 3-D experience complete.

The introductory price of the book, with viewer, is $16.00, plus $1.00 for postage and handling. After 12/31/81 the price will be $18.00. To order, or for more information, write to SunShine, Box 4351, Austin, TX 78765.

**3-D EQUIPMENT PRICE GUIDE**

It is difficult to keep up with the current values of used 3-D equipment. The only good indication an individual can get is to follow classified ads regularly. Alan Williams has done much of this work for us in his recently completed "3-D Equipment Price Guide." The guide is simply a statistical list, based on all of the classified ads which occurred in the January 1978 through December 1980 (33 issues) of "Reel 3-D News". It is up to the user to draw some meaning from the data.

Listed are around 27 stereo camera models, 21 Realist format stereo viewer models, 8 models of stereo projectors, as well as stereo table viewers, stereo attachments, and other miscellaneous stereo items. For each item the following information is given: number of asking prices observed; lowest price observed; highest price observed; average asking price; middle (median) asking price; most frequently occurring asking price.

The list is available for $2.00 plus a self-addressed stamped envelope. Send to: Alan Williams, 7451 Via Amorita Ave., Downey, CA 90241.
The unusual hand-held Holmes viewer shown here was manufactured by Underwood & Underwood. It contains patent dates of July 29, 1902, March 31, 1903 and October 11, 1904. All of the patents were to Henry E. Richmond, Westwood, N.J., and while they cover the lens holder, hood and overall device, they do not include the rotating lens attachment shown more clearly in the closeup. The attachment has dual worm gears which rotates an extra set of lenses in tandem. A vernier is provided to indicate the position of the lenses.

The viewer and photos were provided by Mr. Ray H. Bohman, N.S.A. member, in response to requests by Don Lowy and Ed Berkowitz for information about stereoscopes to be featured in their N.S.A.-sponsored book, — "The Stereoscope — A Guide to Viewers". There is considerable uncertainty regarding the function of the rotating lens attachment on Ray Bohman's viewer. It appears to be a correcting device for an eyesight problem, perhaps astigmatism. N.S.A. members with more information, please write to Don or Ed. Don can
be reached at 29 Lincoln Avenue, Livingston, N.J. 07039, and Ed at 40 Longacre Drive, Livingston, N.J. 07039.

Previous requests for information on stereoscopes from Don and Ed have centered on the more unusual viewers. At this point in their research, they would like to hear from members owning conventional hand-held Holmes viewers, with patent dates and/or model names. Everyone has at least one or two of these basically "look alike" viewers. Don and Ed are interested in trying to tie down as many U.S. viewers as possible to manufacturers and patents. Of particular interest is whether anyone owns a Holmes viewer manufactured by Kilburn?

Edward B. Berkowitz
Don Lowy

WHAT'S ON YOUR BACK?

Only a few major photographers and publishers printed catalogs of their views for sale. Many of the smaller operators, however, did print lists of their offerings on the backs of their views, and these are often the only source for determining the output and coverage by the smaller photographers. To make this information available, NSA is considering compiling and printing a collection of these back-lists. Members having views with lists on the back are invited to send a clear xerox copy to T.K. Treadwell, who will undertake the compilation. Credit will be given to contributors when the listings are published.

STEREO VIEW CONTEST

The Club Daguerre-Darrah will sponsor their annual stereo view contest in conjunction with the 5th Annual Antique & Classic Photographic Trade Fair to be held Feb. 27-28, Ramada Inn Central, Wichita, KS. Contest medallions will be designed by graphic artist Nelson Schmitt. The Contest is open to all. For further information write to Contest Chairman, PO Box 16214, Wichita, KS or call Roger York, 316-264-5927. For table information write to Trade Fair, PO Box 16214, Wichita, KS or call Betty Graham, 316-265-0393.

Events

SEPT. 26 to JAN. 11
An exhibit of rare 19th century cameras, viewers, and photos from the Spira collection continues at the George Eastman House in Rochester, NY. Nine different stereo cameras and several viewers are included.

NOV. 3 to DEC. 12
A major public exhibition of current stereo photography will be held at the Open Space Gallery, 510 Fort St., Victoria, British Columbia. (See article, p. 15, Sept./Oct. Stereo World.)

NOV. 13
N.S.A. Southwest Regional Meeting at the Saga Motel, Pasadena, CA. 1:00 p.m. to 11:00 p.m., Stereo slide shows, swap views & equipment. Contact Lou Smaus (415) 941-0453.

NOV. 14-15
Western Photographica Collectors Association 14th Annual Fall Trade Fair, Pasadena City College, Pasadena, CA. Write to WPCA, PO Box 4294, Whittier, CA 90607.

NOV. 15
Tri-State Camera & Photogrophica Show, Sheraton North, Pittsburgh, PA. Adm. $3.00, Call 212-374-1499 days, 201-994-0294 eves & wknds.

NOV. 21
N.S.A. South Central Regional Meeting at the Saga Motel, Bryan, Texas (east Bypass at Briar Crest Dr.) Admission, $1.00, 9:00 a.m. to 10:00 p.m. Contact Tom Rogers, 1111 12th St. Huntsville, TX 77340 (713) 291-0110.

NOV. 22
Tri-State Camera & Photogrophica Show, Stouffer’s National Center, Arlington, VA. Adm. $2.50, call 212-374-1499 days, 201-994-0294 eves & wknds.

NOV. 29
Tri-State Camera & Photogrophica Show, Howard Johnson, Windsor Locks-Hartford Conn. Adm. $3.00, call 212-374-1499 days, 201-994-0294 eves & wknds.

DEC. 6
Photographic Historical Society of New York, Statler Hotel, New York, NY. Write to PHSNY, PO Box 1839, Radio City Station, New York, NY 10101.

DEC. 12
Tri-State Camera & Photogrophica Show, Ramada Inn, Miami, FL. Adm. $2.50, call 212-374-1499 days, 201-994-0294 eves & wknds.

DEC. 13

DEC. 13
Tri-State Camera & Photogrophica Show, Hyatt Hotel, West Palm Beach, FL. Adm. $2.50, call 212-374-1499 days, 201-994-0294 eves & wknds.

JAN. 3
Tri-State Camera & Photogrophica Show, Holiday Inn, Livingston, NJ. Adm. $2.50, call 212-374-1499 days, 201-994-0294 eves & wknds.

JAN. 9-10
Second Annual FWCCC Photo Trade Fair, St. Petersburg, FL. Contact Roland Reinthaler, 150 11th Ave. SW., Largo, FL 33540. (813) 531-7451.

JAN. 23
Tri-State Camera & Photogrophica Show, Quality Inn Airport, Phoenix, Ariz. Adm. $2.50, call 212-374-1499 days, 201-994-0294 eves & wknds.

JACK JOHNSON

(continued from page 17)

married for the fourth time the following year to another white divorcee. No longer the terror he had once been in the ring, he continued to give exhibition bouts, but his primary employment was in a New York sideshow and penny arcade.

Johnson never quite outgrew his love of fast women and fast cars. He met death as he had life, high speed and head-on, in an auto crash in North Carolina in June of 1946. Elected to the Boxing Hall of Fame in 1954, Jack Johnson was recognized as one of the premier fighters of all time. His biggest challenge in the ring had been the color barrier, a challenge he successfully met.
FOR SALE

STereo TRAVEL SET (1908), Netherlands, 100/100, maroon box fair, cards exc. (1 clipped corner mount), $125; S-T Set, France; 99/100 lower half maroon box good, cards exc. (1 stained), $55. M.A. Swegle, 6103 Hamilton, Omaha, NE 68132.

STereo REALIST 1/3:5 with case, very good condition $90.00 plus postage. Jack Billington, Box 415, N. Attleboro MA 02761. (617) 699-2670. 5 PM best time to call.

RADEX BINOCULARSCOPEs: Full frame 35mm stereo slide viewer. Oversized glass lenses, excellent condition. $12 ead ppd; extra holders, or realist adapters, 2/$1. Mr. Poster, Box 1883 W.S. Hack, NJ 07606. (201) 340-1068.

MODELSCOPE c1950's, slide holder has 3 color nude stereo pairs, viewer new in Risque (for 1950!) box. Great display item: $10 each ppd, or $90/dozen. Mr. Poster, Box 1883 W.S. Hack, NJ 07606. (201) 340-1068.

REALIST STereo 1/2:8, case, flash V.G. $289.50. TDC Vivid Deluxe 716 proj. excl. with case $389.50, both $600.00. Send long SASE, current listing stereo items plus free trick stereo print. Items shipped UPS prepaid. Robert T. O'Brien, 5101 Lauderdale Dr., Dayton, OH 45439.

STEReo NUDES: 3½ x 7 copy prints of stereo daguerreotypes, $2 each, set of 7 for $10; realist-format nude slides from the 1950's, color $1.50, black-and-white (1200 different slides just reprinted from original negatives) $1. TDC Stereo Project or View with extra 2 x 2 carrier and case, all near-mint, $225. Books: "American Cinematographer Magazine" special 3-D issue with viewer, $9.50; "Points of View - The Stereograph in America," with viewer, $12.50; "Stereophotography" - Royal Photographic Society Monograph, $18.50; 3-Dimensional Photography" by McKay, $35. Also Available: instruction books, service manuals, cameras, lens accessories (hoods, c/u filters, adapter rings, etc.), viewers, cases, 3-D glasses, etc. - send want lists. All plus shipping. SASE, please. D. Berenson, 132 Colwell Ave., Brighton, MA 02135; (617) 254-1565.

LARGE LIST stereo views for sale. Also auction every 60 days. Sample list $1. Jack Stewart, Warriors Mark, PA 16877.

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, 575 Massachusetts Avenue, Lunenburg, MA 01442.

WANTED

MACRO-STEROE EQUIPMENT wanted for use by avid stereo user who has none. Please advise name, model and price. Write or call Ron Speicher, Box 7, Albertson, NY 11507. (516) 546-3513.

NEW YORK CITY, STEREO VIEWS, all periods, tennis and related San Francisco earthquake, British Royalty. Will buy or exchange from wide variety of Subjects. Bryan Ginnis, 152 E. 84th St., New York, NY 10028.

U & U NORWAY BOXED SET, or, will sell book on same. Also want views of W. Va., U NORWAY BOXED SET, or, will sell book on same. Also want views of W. Va., U & U Norway, Set, France, 991100, maroon box fair, cards exc. (1 stained). Colwell, 5013 Hamilton, Omaha, NE 68132.

STEREO SLIDE PROJECTOR: Hawk series stereo projector preferred but other models may be suitable. Eileen Birch, Massachusetts Institute of Technology, Building E10-138, Cambridge, MA 02139.


ALL STEREo Views on glass slides 2½" x 5" or larger. Please state prices and condition. George Fain, 525 Hayworth Ave., Apt. 103, Los Angeles, CA 90048.


MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining - the 3Ms. Many views available for trade. Leonard Walle, 49525 W. Seven Mile, Northville, MI 48167. (313) 348-9145.

KILBURN STEREOS, any subject. Also stereos, any amount, showing N.H., Maine, CapeCod, Martha's Vineyard, Nantucket. Write: Andy Griscom, 1106 N. Lemon Ave., Menlo Park, CA 94025.

ALASKA: All photographers, all periods. Also tints and daguerreotypes. Linda Wiggins, Box 71, McGrath, AK 99627.

HELP in compiling a title list of views by James Thurlow, Manitou, Colorado; esp. series on: Indians, Grand Canyon of Arkansas, Twin Lakes & vicinity; and Leadville. Views for sale also welcome. Alan Young, 2301 S. Clayton St., Denver, CO 80210.


THEODORE ROOSEVELT or Rough Riders. Views of St. Peter's church, Tiber River, Castle of San Angelo (all in Rome). Send description, price & condition to: Johnan, RD-2, Box 251-1, New Tripoli, PA 18066.

IMAGES TAKEN BY SAUL DAVIS, Niagara Falls, Canada West. Please advise as to condition and price. Hyla Fox, 114 Bombay Ave., Dansview, Ontario, Canada M3H 1C3.

STEREoviews of Mt. Lowe/Echo Mountain in Pasadena, Calif. area (railroad, hotels, etc.). Barry Megdal 13559 Haynes St., Van Nuys, CA 91401.

TDC 116 OR 716 STEREO PROJECTOR in exc. cond., storage boxes for Realist format stereo slides. Also Realist film identifier. Barry Megdal, 13559 Haynes St., Van Nuys, CA 91401.

STEREO VIEWERS for pairs of 2½" x 2½" slides and another for pairs of 24mm x 36mm slides, preferably with 10-volt lamps. Donald A. Gaspari, 3514 Dwight Way, Berkeley, CA 94704.
STEREOVIEWS of John P. Soule, Harpers Ferry, Dakota Territories, snow scenes, hunting scenes, older farming scenes, C&O Canal. Will buy or trade. David Klein, Jr., 14416 Harrisville Rd., Mt. Airy, MD 21771.

VIEWS by Hoff or Hissong of LaGrange, Indiana or whatever. Richard Marks, 219 S. Sherman, LaGrange, IN. 46751.

OIL REGIONS OF PENNSYLVANIA views (esp. Franklin, PA). Also portrait views by Sarony, Gurney, etc. R.K. Smith, 13471 Alpine Ave., Seminole, FL 33542. (813) 392-3332.

NEW HAMPSHIRE views by the Kimballs and all state views by D. Barnum. Lillian A. Parker, RD 2-Box 265, Marathon, NY 13803. (303) 849-3039.

YOSEMITE and other California stereoviews—buy/trade. Information wanted on Yosemite stereophotographers for historical research project. Sawyers VM reels for sale/trade—exchange lists. Lou Smaus, 666 Oakwood Ct., Los Altos, CA 94022.

BOSTON FIRE VIEWS by Soule, H.G. Smith and Hill & Bowers. I have many excellent views to trade. Mike Novak, 4138 C Patrice, Newport Beach, CA 92663.

SMALL TOWN PENNA. views wanted. We also sell views. Large list every 60 days. Sample list $1. Jack Stewart, Warriors Mark, PA 16877.

BALTIMORE/MARYLAND—Lincoln, Circus, Art Seidman, 59 Caraway, Reisterstown, MD 21136.

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

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

PORTLAND, OREGON views. Also early N.W. industry (lumber, fishing, etc.). Will buy, but I prefer to swap. Bob Treadwell, 5308 S.W. Illinois St., Portland, OR 97221. (503) 642-8676 days (503) 246-5764 eve.

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

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

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

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, Sylvestre, etc. H. Mitchel, Avery Library, Columbia University, New York, NY 10027. (212) 280-3502.

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

TRADE

GLASS STEREO VIEWS of US subjects (including Indians) by Ferrier and Soulier. Will trade for John Moran views of Tasmania taken on 1874 Transit of Venus Expedition. Nigel Lendon, Box 142, Balmain, NSW. 2041 Australia.

STANDARD TERMS

VIEWS

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

CAMERAS

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

1982 NSA

CONVENTION

DATE CHANGED

Preparations are well underway for the next NSA Conference/Show. Please note the date has been changed to August 6-8, 1982, to avoid conflict with the annual PSA Convention. The show will be held at the Convention Center, San Jose, Calif.

A large hall, 56x128 ft., will be available for dealer tables. The "Show" room, 50x50 ft., will accommodate competitive exhibits, special invited exhibits and seating for the many illustrated lectures and workshops planned as well as general and special meetings.

Program planning is progressing well. A greatly expanded program over this year's offering is planned. There will be at least three sessions (during which the sellers' hall will be closed) as well as workshops. "The West" will be the featured theme in both talks and exhibits, but other areas and subjects will be covered also.

To have the biggest and most successful NSA show yet will require much careful planning and implementation. NSA members are urged to write to the President, Tex Treadwell, committee members or Lou Smaus, SW Regional Director and Show Director, and offer suggestions, comments and/or help in any area. Let's have your ideas now!

PLAN FOR '82 — IT'S NSA IN SAN JOSE
More on C.L. Weed

Wallace R. Beardsley

The recent publication of Peter Palmquist’s new book Lawrence and Houseworth/Thomas Houseworth & Co., a unique view of the west, 1860-1886 by N.S.A. gives special importance to the following new information relating to photographer Charles L. Weed. While researching the files of the San Francisco Alta California in regard to a different matter, Mr. Robert W. Parkinson of Berkeley noted a letter from a correspondent in Yedo, Japan published in the November 20, 1867 issue. Dated October 23, 1867, it includes the following particular:

Mr. Weed, formerly of San Francisco, has been here several weeks taking photographs of the country around Yedo, and, in addition to natural scenes, has managed to get a picture of some very high officials, a thing unheard of before in these exclusive regions.

In Palmquist’s recent Stereo World article about Charles L. Weed it is suggested that Weed might have been the photographer who obtained the large series of stereographs of China and Japan, headed “Oriental Scenery,” listed in the Thomas Houseworth & Co. catalog for 1869. No proof of this, however, had as yet been discovered. That this indeed was the case is now clearly established from examination of the titles comprising this series. Of the 153 stereographs which make up the full series, a total of 31 were obtained in Yedo, Japan. Especially remarkable is the fact that 30 of these are natural scenes while the remaining stereograph, number 129, is entitled “The Gororgio, or Tycoon’s Cabinet, with the American Minister and his Secretary, Yedo.” Obviously this is the photograph of “some very high officials” which is referred to in the letter. It becomes logical, therefore, to conclude that the “Oriental Series,” published by Thomas Houseworth & Co., was photographed by Charles L. Weed, and that he obtained these stereographs during the summer and fall of 1867.

Peter Palmquist, “Yosemite’s First Stereo Photographer, Charles Leander Weed (1824-1903),” Stereo World, 6, (September-October), p. 4.
The National Stereoscopic Association's

Lawrence & Houseworth / Thomas Houseworth & Co.

a unique view of the west

1860-1886

By Peter E. Palmquist

This 150 page book is printed on high quality coated stock, with faithful reproductions of dozens of stereographs, other photographs and advertisements. The book is beautifully bound in hard covers with gold stampings. The published price is $22.95 plus $1.00 postage. Dealer inquires welcome. Make checks payable to National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214.
TERMS--Ten day return on all items. Phone orders held seven days for payment. Payment with order, plus 50¢ postage for one view, 75¢ for 2-3, $1 for 4-5, etc. California residents must add 6% sales tax. TELEPHONE: (707) 822-3857, evenings.

1 ALASKA Kilburn #12726 "Bound for the Klondyke (dog team, etc.)", 1898; EXC $5
2 --Kilburn #12734 "An army of miners (Chilcot pass)" famous scene, 1898; EXC $5
3 --Kilburn #13091 "Our Faithful Friends (dog team right up front)" 1898; EXC $6
4 --Kilburn #13138 "City of Cold Feet (great view of a large tent city)" 1899; EXC $10
5 --Keystone, grey mt. #1911 "Bound for the Kondike (Chilcot pass)" 1898; EXC $4
6 --U&U, buff mt. "The starting point for Dawson City, Lake Bennett" 1901; VG+ $4
7 --Ingersoll Litho #258 "Our Alaskan Sisters (closeup of four natives)" 1898; EXC $4
8 BLACKS 2 different cabinet cards (not stereo) of racist humor, sketches photo'd by McGreer of Chicago, 1882; somewhat soiled, otherwise VG $6
9 --Keystone #10551 "How much ob dis road am you titled to suh? (bicycle)" 1899; VG+ $4
10 --U&U "Jes dis Niggah's fool luck!--bofe arms full an dat rooster a beggin to be took along (black man with two watermelons in a farmyard setting)" 1904; EXC $8
11 --A.S. Campbell #600 "Will he hit it (game of marbles, 8 black youths)" 1896; VG $8
12 --A.S. Campbell #654 "A family affair (black women gossiping)" 1896; one print slightly light, some foxing, otherwise VG $4
13 --A.S. Campbell #702 "Spoil de Rod and Spoil de Coon (spanking)" 1897; VG $8
14 --Litho #555 "Dis am de pick of dat patch (watermelon thieves)" EXC $3
15 --Litho #556 "Dem brats done gone and stole dat melon (more thieves)" EXC $3
16 --Kilburn #6947 "Cotton Picking in Full Blast (classic view)" Slt soil, else EXC $5
17 CALIFORNIA "Alum Rock Canon, Santa Clara" red mt. possibly by A. Price; VG $5
18 --Croquet players at resort; advertisement for Oak Glen Cottage, Ventura County on verso. Great view of scarce 19th C. recreation in progress. Nicely done; EXC $35
19 --"Orange grove looking North, Pasadena; red mt. possibly by Brewster, c.1875; G+ $4
20 --Norton, Nichols & Co. (scarce Los Angeles firm) "Alkali Ripple #109"; mount worn, small piece of left print missing from corner, else VG $4
21 --Cabinet size red mt. view of an OIL DERRICK, great, bold view, c.1875-80; EXC $30
22 --Webster & Albee, House with palm tree (Los Angeles?), Slt Soil; VG $3
23 --Kilburn, buff mt. #8027 "Calif. Lemon & Orange Exhib., Columbian Expo" 1893; EXC $4
24 --Kilburn, grey mt. #8073 "Calif. State Building, Columbian Expo" 1893; EXC $4
25 MCKINLEY Kilburn, buff mt. #10429 "President McKinley" very close head shot, 1896; Slt soil, otherwise near EXC $10
26 --U&U, buff mt. #1832 "McKinley & wife" 1896; slt soil, else VG $4
27 --Amer. Stereo Co. "The McKinley Family Burial Plot, Canton, Ohio" 1901; EXC $5
28 --Keystone #12450 exceptional handtinted view of funeral flowers, colorful, 1901; EXC $8
29 MORAN, THOMAS U&U #6086 "Thos. Moran, America's great scenic artist, sketching at Bright Angel Cove, Arizona" 1903; fine view of this illustrious gent; EXC $15
30 NEW MEXICO 9 different views by Western Stereoscopic Co. of Gothenburg, Nebraska, 5 cab. size, 4 std. Includes streets, civic buildings, baseball game, and local scenery in and around Deming, N.M. #s 1, 9, 14, 25, 26, 34, 35, 37, and 38; scarce and interesting; some views spotted or waterstained, most VG $45
31 PHOTOGRAPHIC (Mather's?) photographic barge, Oil Creek, Penna.; close view of barge with "Photographic views" sign on roof; includes several people in foreground and two skinnydipping! Oil derricks on river bank. View on red mount by Rice of Chicago; detailed enough to clearly view sunprinting frames on deck; VG+ $60
32 --Litho #534 "Japanese Boys Using Stereoscope" lots of action; VG+ $7
33 --Litho #20 (S.F. earthquake) "City Hall--photographer in foreground" EXC $7
34 --U&U "From O'Neill's Point, Grand Canyon, Ariz." fine view of photographer at work; clear and exceptional stereo 1903; EXC $50
35 --U&U #23 "From Cloud's Rest (Yosemite)" Man with camera facing forward 1902; EXC $7
36 REILLY, J.J. #156 "Cactus Rockery, Woodward's, S.P." red mt. super detail; EXC+ $20
37 SOULE, J.P. 2 views of Yosemite & Big trees; #1268 & 1275; mounts worn; G $6
38 WATKINS, C.E. #4804 "Ready for Irrigation, Sunny Slope, L.A." New Series from 1880; Prints rich and striking; EXC $35
39 Hart neg #151 "Cape Horn, C.P.R.R.; mount worn; G+ $6
40 #3705 "Residence of Chas. Crocker, S.F." red mt. corns worn, s lt soil; G+ $15
41 #60 (neg dates from 1861) "The Sentinel, Yosemite" ye1 mt; VG $15
42 "Yosemite" Keystone, buff mt. #5019 "Agassiz Rock" strong prts, slt soil, 1897; VG $5
43 #2 diff. views, buff mts.; #391 (El Capitan) & #5001 (Bridal Veil); G+ $4
44 2 diff. views by Lawrence & Houseworth; #1128 & Merced River, yel. mts, slt soil, both copyrighted 1866; 317 & 319 Montgomery St. address; G+ $12
45 #1103 by Thomas Houseworth "Bridal Veil Fall" red mt, prints slt light; VG $15
46 2 views: 1) Agassiz Rock 2) El Capitan; red mts. possibly by Reilly, c.1875; G+ $5
47 Kilburn #9320 "In midair 3000 feet up (Sentinel rock with people)" 1894; VG+ $4
48 "The pioneer's Cabin (Big tree)" ye1 mt., slt chipping of prnts else VG $3
49 "Agassiz Rock and Yosemite Falls; red mt., possibly by Reilly, c.1875; VG $5
50 Man on Sentinel rock with Yosemite valley below, by Anthony; red mt, slt soil: VG $4
51 "Augur Holes Through Original Big Tree" ye1 mt., slt soil, else VG $3
52 6 diff views; El Capitan, Merced River, Agassiz Rock, Yos. Falls, etc. G+ $7
53 10 diff views: Yos. Falls, various overviews; #43, 378, 5001, 5002, 5011, 5019, 5029, 5009, 9468, 9467; small amount of scuffing, spots else VG $12
54 MIS. Fine handtinted overview "View of Winslow, Illinois, A present from Wm. Cox of Winslow. Received by mail at Cambridge, Mass. Nov. 24, 1880" on verso; VG+ $10
55 U&U 22 views of Arizona in box; a few water stained, many Exc. average VG $40
56 All 50 litho views of Sears, Roebuck & Co. Series, average VG to EXC $40
57 All 10 views of "Mr. & Mrs. Newlywed and the French Cook" by U&U; fine prints, slt mount wear, otherwise near Exc; wonderful series, one of U&U's best; VG+ $50
58 Book: THE WORLD WAR THROUGH THE STEREOSCOPE (3rd ed), pub. by Keystone View Co.; contains complete listings of Keystone's WWI stereo, plus much, much, more; EXC $50
59 Advertisement: 6x9 inch sheet WATKINS' WORLD-RENOWED PHOTOGRAPHIC VIEWS: lots of fine data on Watkins' views "from stereoscopic to Imperial" at his parlors, 427 Montgomery St., S.F.; small portion of lower right corner missing w/o touching advert. superb Watkins' item from about 1883; EXC $70
60 another advert: WATKINS' NEW GEMS OF PACIFIC COAST SCENERY; about 6x5 inches; includes important notice of "The New Northwest, Oregon, Washington Territory, and British Columbia, also YELLOWSTONE!!! Item from about Sept 1885; VG+ $50
61 20 stereo negatives 4.5 X 10.7 Centimeters in original Lumiere & Jougla box; subjects include towns, animals and landscapes; VG+ $12
62 Hunters: great studio portrait of two men with rifles, each smokes a pipe, one in camoflage garb; 4x6 print on 6x8 mount; mt. slt crease not affecting image, fine overall contrast and detail; near EXC $15
63 Very important historical image: "View of Panama by [Charles] Ryder, Nov. 1, 1867." Image about 11x8 inches on mount; mount torn at edges, partly mended, half-inch tear in blank sky area does not affect composition, slt soil probably cleanable. Ryder was the photographer of the Telegraph Expedition which photographed Alaska in 1866 (before Muybridge!!!). Rare image. Print signed by Ryder on verso; VG $150
64 Exceptional scrapbook of San Francisco bridge construction--Golden Gate and Oakland Bay bridges. Assembled by man who made a daily commute under the bridges each day; contains several hundred photographs showing all stages of construction. Images well captioned. The majority of views are artistic, and from dramatic angles plus many pictorial views of San Francisco Bay. Numerous memorabilia as well; newspaper clippings and special editions. autographed invitations to bridge openings, etc. Altogether a fascinating and historically significant album of the West. Album a bit worn with bent corners, contents generally excellent; VG++ $350
Mylar® Sleeves offer your stereo views complete archival protection from further deterioration, fingerprints and handling abuse. Crystal clear, acid-free Mylar is the archival storage material recommended by librarians and archivists everywhere. Stereo views can be viewed without removal from sleeves and frosted tab is ideal for identification and filing purposes. In addition, you can add publication stereo views to your collection by inserting them with backing cards into Mylar sleeves.

3½” View Sleeves .................. $15.00 per 100
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5S21 Tissue- A theatrical scene of early American settlers with their flintlocks fighting the "enemy" (maybe Indians!). Woman holds supplies. Quite unusual. G., tissues intact, $6.


5S16 Lincoln- Skeleton Leaves, by Soule, Boston Copyright 1874 by T.I. Rogers. Portrait of Lincoln among the leaves, Ostendorf variant $1. Yellow mt., one end trimmed, but V.S.S. Cond., $5.


5S14 "594- New Iron R.R. Bridge at Portage, N.Y. with first test train of six Locomotive and their tenders" A yellow mt. view by C.E. Walker, N.Y. Interesting view of a high trestle with the locomotives. c. 1875, narrative on reverse, G., $.7.


5S12 Another---"623-Glen Iris, Fountain. Portage Bridge in distance." A nice scenic. G., $.3.

5S11 Another---"802-Portage R.R. Bridge, on Erie Railway-(reflection in river.) Nice composition set off by two tourists. G., $.4.

5S10 Coy. Railway Mt. Washington. A yellow mt. Killburn of the woodburning locomotive a passenger car. At bottom of mountain in front of the waiting station, a stage coach, marked "Crawford House" waits as well as another stage behind it. One of the most interesting views we have seen. Dated 1872 G., couple of small stains, $.6.


5S8 Watkins, San Francisco- "Cape Horn CPRR, Cal-4201" An excellent orange mt. close-up view of a 4-6-0 woodburning locomotive. Mountains & valley in the background. V.G., $.40.

5S7 "No. 25 Pearl Salt Block on B.R. & R.R. L 5" Silver prints on beige mt. of a railroad siding running to mill. Derrick (possibly oil) in background. Box car sits on siding and switchman stands at track switch. V.G., $.3.

5S6 "Upton's views of Minnesota---", Dalles Of The St. Croix. An idyllic yellow mt. view of a lake, pub. by Fearon. V.G., $.3.


5S2 Watkins Pacific Coast-"At the Cliff House, San Francisco, 776". An orange mt. view overlooking the seal rocks with the House at left. G., $.12.


5S2 Another---"No. 27, The Golyonade". A scenic of slender pillars of stone. V.G., small scrape in one view, $.4.


5523 Another---Omaha, Neb., "No. 255 Scene about Crow Creek, near Spray mt., with typical pioneers sit among the fallen trees. Yellow mt. view, G., $.8.

5524 Another---No. 172, Burning Rock Cut, Green River". Construction crew appear along track right-of-way on Union Pacific in passage cut through the rock. G., $.6.


5526 "Indian Squalls (sic) To Semite Valley, Cal." An orange mt. view of Indian women with their offspring, one a papoose in a carrier. G., $.40.

5527 "9208-Gold Miners Climbing to the Summit of Chiliioot Pass, Alaska." A curved orange mt. view with silver prints of the miners struggling up the mountain with their loads. An Excelsior Stereoscopic Tours view by Tingley, 1888 that resembles the orange mt. Alaskan Keystones. Exc., $.6.

5528 Nothman, Montreal-"Notre Dame Street, (Looking East), Montreal No. 2083". An early yellow mt. street scene by this well-known Canadian photographer. V.G., slight foxing, $.6.


5530 India-White Pagoda, Strebelpoctoo. A Negretti & Zambra style gray mt. with typical description on the reverse. A good view, but foxed, $.4.

5531 "Frith, 302" (signed in negative). A yellow mt. view, pub. by Anthony as no. 1407, "The Court of Shenshouk". View depicts the ruins. G., $.6.

5532 Perry Knitting Mills, Perry, N.Y. A silver print gray mt. view, c. 1910 by Olinn. A view of the buildings at the end of the working day as the women workers leave the plant; all wearing hats and long skirts. Interesting social implications V.G., $.60p.

5533 Saratoga Springs, N.Y. Its popularity dated back to the middle of the 19th century. It was a mecca for the rich who came to gumble or to drink the medicinal spring waters. The following three orange mt. views, c. 1860, by McDonald & Storey, reflect some of the charm of this resort:

5534 "Ramble in Congress Park" (park still exists). A charming scene with the visitors seated on park benches. Narrative on reverse gives analysis of the spring waters available in the park. Exc., $.4.

5535 "Ramble in Congress Park", another view of the bank stand in the background with visitors seated on chairs. Exc., $.4.


5537 Genesee Street, Auburn, N.Y. A good view of the unpaved street, church and little stores. An orange mt. view of the Cong. Church foxing, $.3.

5538 Martha's Vineyard-Green mt. view by Shute. Dock scene with people out rowing. G., $.3.

5539 New Haven-"Church St. & City Hall". Burndy & Williams. An excellent street scene with unpaved street. V.G., $.4.

5540 "U.S. Barracks, St. Augustine, Fla."-Imposing building with beached small boats in front. Orange mt., G., $.5.

5541 Street Scene-"No. 40 Oneda Bank Block", Utica, N.Y. by Walker. Yellow mt. view of the store fronts. G., $.6.

5542 "The Dam", Little Falls, N.Y. by Tucker. An interesting view of the falls over the dam used to power the mills in this town along the Mohawk river. G., $.3.