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COVER: "Imposing array of American Battleships, Naval Parade, Hudson-Fulton Celebration, New York, U.S.A." No 18043 by H.C. White. MISSISSIPPI (foreground) and IDAHO were the last of the American pre-Dreadnoughts and the final battleships to enter service during Roosevelt's Presidency. Designed as shortened versions of the CONNECTICUT class, they proved unsuccessful and were sold to Greece in 1914. (All photos, Richard C. Ryder Collection)
A TIME FOR RENEWAL

Another new year is upon us, bringing all those new challenges, new hopes, new horizons, and old cliches gushing forth from writers of editorials and speeches. If you’ve perhaps had some problems getting into the spirit and renewing your outlook, your energy, your library card, your faith in humanity, or your sex life — cheer up! You can at least renew your NSA membership and look forward to another year’s worth of stereo history, current information, sources, and bargains in Stereo World.

All you have to do is dig out that renewal form you got in the mail, read through the fine print, and drop it in the mail with a check. If the dues increase to $16.00 ($21.00 first-class mail) seems like we’re trying to beat inflation by joining it, it’s only because we’ve been stubbornly ignoring that factor for some time now. Of course it certainly hasn’t been ignoring the NSA or Stereo World! Several members have been suggesting a dues increase for the past couple of years, and it finally became a matter of accepting that advice or reducing the quality and size of our publication.

The new basic rate is less than the price of many of the single stereo views advertised in Stereo World and elsewhere. It easily beats the price of dinner for two and a movie — and it lasts a year instead of a few hours!

A FEW WAYS YOU CAN HELP

The dues just cover Stereo World publication and mailing costs and NSA office expenses. Projects like regional activities, the Holmes Library, and expanded publications and services need additional tax-deductible contributions. All donors will be listed in Stereo World and will receive certificates acknowledging their gifts.

Perhaps on the theory that labeling it makes it real, four handy categories of contributors have been established:

- $10.00 — Friend of NSA
- $30.00 — Keystone Member
- $60.00 — Sun-Sculptor
- $100.00 — World of Stereo Benefactor

At least the middle two have neat sounding names — a few “Sun Sculptors” would certainly help!

SUPPORT YOUR LOCAL HISTORY

Even many of those local historical societies and museums that never received public funding will eventually feel the effects of growing government cut-backs when private donations become spread more thinly between growing numbers of needy groups and institutions. City and county museums will get less and less notice from local planners trying to maintain basic community services with fewer and fewer federal dollars. Museums and libraries in this kind of fix can’t afford subscriptions and would probably welcome any kind of help NSA members can give. The gift of a Stereo World subscription or other NSA publication would be an ideal way to help out and spread awareness of the NSA at the same time.

Many historical societies will be depending even more than before on volunteer help and there too, is a way to help out and personally publicize the NSA at the same time. You might even recruit some new members!

- John Dennis

DEADLINE FOR NEXT ISSUE IS FEB. 1st. (ADS, FEB. 10th)
INFINITE SPACE

Regarding Norman Patterson's article from the Society Notebook and Jack Gardner's letter (Vol. 8 #4): The left and right halves of a normal view are, of course, physically separated by their 3" widths, but 2 points at infinity in the image will be separated by as much as 3-3/8". Because the double 3" format is traditionally fixed, close up views are accommodated by letting the infinity spacing float outwards until the separation of the close up subject matter exceeds 3" and places the image behind the "window". My measurements indicate that a normal Keystone/U.U. view has an infinity spacing of 3-1/8", although some scenes will bring that into the 3" window/format spacing (i.e., the "window" appears at infinity). Old scopes that I've checked had lenses so loose in their mounts that I didn't know where to start measuring! Some basic "standards" for view mounting can be found in STEREO WORLD Vol. 6 #1 page 26. Reprints of other materials covering the subject will soon be available from the Stereoscopic Society.

-Ed.

BRUTAL 3-D

I'd like to slip in a comment on the latest attempt at 3-D movies. I went to see "Comin At Ya" and it was at odds with the usual flamboyant ads. The brutality was overdone and the acting was under par. I will admit that when the first spear was thrown unexpectedly, I was unprepared and I flinched. That was the only time however. The poor fit of the spectacles did not help the viewing any.

Freeman F. Hepburn
Malden, MA

WHERE THERE'S A WILL...

I would like to make one suggestion to readers of Stereo World who have significant collections of views, both antique and contemporary. That is to specify in your will that the collection be donated to the Holmes Library upon your demise. After all, we can't take our collections with us, and leaving our stereoviews to an uncertain fate after we're gone would be, in my opinion, downright irresponsible.

Steve Tallow
Syracuse, NY

VIVA VECTOGRAPHIS!

I read with much interest John Dennis' article on the Polaroid Vectograph. I have long been fascinated with the potential of the format and was lucky enough to hear Vivian Walworth's lecture/demonstration at the Museum of Holography a couple of summers ago.

She brought with her a number of classic and contemporary Vectographs in both black and white and color. The color Vectographs were stunning, though Ms. Walworth says that only a couple of people in the U.S. still create images in the complex process (it takes six dye matrices to make a color Vectograph!).

As far as Vectograph movies go, the process seems dead. A few years ago I saw a bit of color Vectograph movie footage that was owned by a private collector. It was unbelievably thrilling to unspool movie film while wearing Polaroid glasses and see each frame in color and 3-D! The process depends, however, on the availability of the old Technicolor imbibition process and its equipment...such equipment exists only in communist China today. Ms. Walworth did hint that there was still hope for the process. Now that so many old films are being reprocessed into the single strip format (House of Wax, Dial M, Charge at Feather River and probably Hondo) I wonder if anyone will bother with Vectograph movie film....

David A. Hutchinson,
Science Editor, Starlog Magazine

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When an assassin's bullet elevated Theodore Roosevelt to the Presidency in the late summer of 1901, he inherited a navy that was in the midst of a vigorous and unprecedented growth brought on by the Spanish-American War. During the seven and a half years that Roosevelt was to occupy the White House, the pace of this growth would quicken perceptibly.

Never before had a Chief Executive entered office so well versed in naval matters. As early as 1881, when he was just one year out of Harvard, Roosevelt had authored a scholarly work on The Naval War of 1812, still considered one of the best
books ever written on the subject. An early backer of the seapower theories of Captain Alfred Thayer Mahan, Roosevelt joined in agitating for increased naval expenditures.

Roosevelt assumed a more direct role in naval affairs with his appointment as Assistant Secretary of the Navy by President McKinley in 1897. As such, he gained an intimate knowledge of the internal workings of the Navy Department. He was instrumental in securing command of the Asiatic Squadron for Commodore George Dewey over another candidate of greater seniority but who Roosevelt felt lacked sufficiently aggressive tendencies.

Early in 1898, at the height of the war crisis with Spain, Navy Secretary John D. Long decided to take a well-deserved weekend rest, leaving the office for one day in the hands of his energetic subordinate. Not one to pass up such an opportunity, Roosevelt sent off a volley of orders to various commands. Although his war instructions to Dewey at this time have received the most attention, some of his actions were less beneficial, creating a logistical snarl that required considerable unraveling. But before he resigned that spring to join the army in Cuba, Roosevelt had gone far toward shaking the Department out of its peacetime lethargy. Both the easy-going Long and the overworked departmental staff must have watched his departure with curiously mixed emotions.

Upon succeeding the assassinated McKinley in the White House three years later, Roosevelt determined to expand upon the large naval shipbuilding program of his predecessor. Perhaps it was symbolic that the battleship Illinois was commissioned on Roosevelt’s second full day in office, the first of seventeen such vessels to enter service during his administration. There were only eight battleships in the fleet at the time of his accession (not counting the antique Texas); when he left office, the number had grown to twenty-five, with another six building. The first modern all-big-gun battleships were a product of his programs and in fact preceded the revolutionary British Dreadnought in design if not in completion date.

Roosevelt was a strong advocate of technological innovation, encouraging the development of both the submarine and the airplane, and characteristically insisting on experiencing both firsthand. As early as March of 1898, the then Assistant Secretary had watched the abortive aviation experiments of Professor Samuel P. Langley and enthusiastically commended them to Navy Secretary Long: “It seems to me worthwhile for this Government to try whether it will not work on a large enough scale to be of use in the event of war.” Thus, a full five years before the Wright Brothers brought the idea of powered flight to fruition, Roosevelt was the first government official to recognize the military promise of air power. He had also pressed Long to purchase a submarine designed by inventor John P. Holland. Years later, it was during Roosevelt’s inspection of the fleet at Oyster Bay, Long Island, in August of 1906 that he boarded Holland’s Plunger for a descent into the depths of Long Island Sound. By the time he left office, the Navy owned an even dozen of the undersea craft.

The President was determined to see that the Navy obtained generous funding from Congress and naval appropriations jumped from $83 million in 1901 to $140 million in 1909. During these years, Roosevelt spent over $950 million on the fleet, more than half again the total amount spent on the “New Navy” from its inception in 1883 through the
But Roosevelt's involvement with the Navy did not end with ship construction and appropriations. His steadfast determination to secure the completion of the Panama Canal was designed primarily to ensure rapid naval communication between the east and west coasts, a goal that had been dramatized by the battleship Oregon's epic race around Cape Horn during the Spanish-American War. If Roosevelt's methods in acquiring the canal were a bit underhanded, (and they admittedly were that), there was a certain ruthless practicality as well. As T.R. himself noted, "I took the Canal Zone, and let Congress debate, and while the debate goes on the canal does also." In 1906 Roosevelt commandeered the battleship Louisiana and steamed down to Panama to personally check on the canal's progress, the first time an American President had ever left the country while in office.

Roosevelt backed the gunnery reforms of Admiral Sims and en-
The light scouting cruiser SALEM, launched in 1907, stereographed in dry dock in the Charlestown Mass. Navy Yard by an unidentified amateur. Light cruisers were the eyes of the fleet.

couraged regular practice to improve upon the poor performance demonstrated during the Spanish-American War. He also instituted annual fleet maneuvers. As Roosevelt told his critics: "A battleship worn out in long training of officers and men is well paid for by the results." Under Sims' inspired guidance, hits obtained in target practice rose dramatically, from approximately 10% in 1901 to 90% in 1909, while the rate of fire showed a similar spectacular increase. The President also attempted to reform the antiquated structure of the Navy Department, but in this he was largely thwarted.

As in any period of rapid technological change, progress was not without its price. As the Navy developed new and untried weapons and propulsion systems, accidents were bound to occur. Turret guns were not properly isolated from the ammunition handling rooms at first and powder flashbacks caused a number of fatal turret explosions, such as that which occurred on the Missouri in 1904. High pressure steam engineering had its own hazards. The gunboat Bennington fell victim to a boiler explosion in July of 1905, sinking at the dockside in San Diego and scalding to death more

"Torpedo boat destroyer, DECATUR — U.S. Navy; "No 7636 by H.C. White. Chester Nimitz' first - and nearly his last command."
"The Submarine PLUNGER maneuvering, during inspection by President Roosevelt, Oyster Bay." No. 7757 by Underwood & Underwood. As early as 1898, Roosevelt had displayed a keen interest in the efforts of submarine inventor John P. Holland.

As often as not during the Roosevelt administration, the "big stick" in question was the fleet, whether it was being employed actively or just being waved about in a sufficiently convincing manner. These were the years of "gunboat diplomacy" and the Roosevelt Corollary to the Monroe Doctrine said in effect that nobody had better interfere in Latin America except the U.S., a subtle distinction not fully appreciated south of the border. Again and again American warships popped up in trouble spots, whether to quell a rebellion or support one (as the Nashville did in Panama in 1903) or just to meddle in a European squabble over Morocco. Roosevelt's foreign policy was at least flamboyant, although other countries might have preferred to describe it in less polite terms.

"The President and Sec'y Bonaparte review America's pride — The fleet at Oyster Bay." No. 7448 by H.C. White. The migration of the fleet to Long Island Sound became something of an annual ritual in the Roosevelt administration.
From Europe the President sought and gained a grudging respect for an American Navy that was becoming both more powerful and more professional. Every year the European powers displayed the latest additions to their naval armament in a series of immensely popular fleet reviews. Roosevelt had contrived America's entry into these glittering battleship pageants and he had staged one of the finest at the Jamestown Exhibition held in the spring of 1907. That fall he planned to surpass the Europeans with the ultimate naval review, a daring and unprecedented world cruise by the entire Battle Fleet.

Escorted by the Presidential yacht, the procession of sixteen gilt-ornamented white and buff battleships stood out to sea from Hampton Roads on the Virginia coast on December 16, 1907. The fleet looped down around South America to California, then across the Pacific to Australia and the Orient, and finally through the Suez Canal and Mediterranean, arriving back at Hampton Roads in the waning days of Roosevelt's Presidency, on February 22, 1909. The cruise had officially been billed as a training mission; if so it was a strange one, with a succession of international banquets and full-dress balls on foredecks lit by paper lanterns. Although the trip had been designed primarily to increase America's prestige abroad, it had a greater impact in generating support for the Navy within the United States.

If the cruise of the "Great White Fleet" can lay claim to being the most colorful event of Roosevelt's colorful Presidency, it followed by three years a naval event of far more serious import, and one that concerned the President deeply. Western powers had viewed with amazement the almost magical growth of the Japanese Empire since it had emerged from centuries of self-imposed isolation in the middle of the Nineteenth century. Amazement turned to alarm when Japan crushed Russia's armies and fleets in the Far East in 1904-1905. To make matters worse, the Russo-Japanese War was largely a naval conflict and Togo's victories at Port Arthur and Tsushima had been devastating in their totality.

Forced to accept Roosevelt's mediation, the Japanese were incensed to find themselves stripped of much of the fruits of their victory in the Treaty of Portsmouth. Ironically, Roosevelt's peacemaking efforts brought him the Nobel Peace Prize, a singular honor for the man who was probably the most belligerent President in American history. It was almost as if, as humorist Richard Armour wryly observed, he had been given the award as a consolation prize for not starting a war. Nevertheless much ill-feeling remained and fear of Japanese ambitions in the Pacific was a great stimulus for the expansion of Roosevelt's Navy.

Although the most commonly encountered warship stereographs are those of the Spanish-American War, naval views dating from Theodore Roosevelt's Presidency are almost as plentiful and in many respects are more interesting. The ships of T.R.'s Navy appear in stereographs in great variety, from the most majestic battleship to the humblest yard craft. The most complete coverage was of course accorded to the battleships, but armored, protected, and scout cruisers, torpedo boats and destroyers, gunboats and submarines all were represented. One of the most interesting views of these lesser warships is a fairly common one of the torpedo boat destroyer Decatur, taken by H.C. White in 1903, five years before she was run aground in the Philippines by her young commander. Although the ship was not damaged, the young ensign was court-martialed and found guilty of

"The great American Armada of Battleships, Jamestown Naval Review." No. 18019 by H.C. White. Americanizing a European custom, Roosevelt staged a magnificent international assembly of warships at the Jamestown Festival in 1907. Aside from the naval review, the Exposition was less than successful.
"The U.S. Battleship MINNESOTA, Hampton Roads, Jamestown Exposition. No. 17168 by B.W. Kilburn. A classic example of faulty indentification, the conspicuous two-story turret is characteristic of the VIRGINIA class battleships and missing from MINNESOTA. Such errors were probably unintentional in most cases.

"neglect of duty." Fortunately for both the officer and the Navy, he was let off with just a reprimand. The young man's name was Chester A. Nimitz and nearly four decades later he would return to the Philippines as head of the largest armada in history. Of all the destroyers and torpedo boats in the world (about 200 at the time), it is odd that White should choose to photograph the one that only later would achieve its page in history.

Many companies published views of the fleet during this period, including Griffith, Universal Photo Art Co. (Graves), E.W. Kelley, Underwood, American Photo Company, Kilburn, Keystone, and others. The most extensive and probably the best series was that issued by H.C. White with negative numbers in the 7400's. The series appears to have been added to as time went on, the copyright dates running from 1901 to 1908. It includes a fine group of views taken on board the cruiser Brooklyn showing considerable detail, as well as

CONNECTICUT class battleship stereographed in the Charlestown Navy Yard by the same unknown photographer who took View #5. MINNESOTA'S true appearance without the high double turret. The six CONNECTICUT and five VIRGINIA class ships were the backbone of Roosevelt's Navy.
views of the fleet on Caribbean maneuvers in 1902.

Individual units of the fleet were stereographed on various occasions, from launchings to minor celebrations (such as Keystone's view of the cruiser Charleston at the Portland Oregon Rose Festival in 1908) to when the fleet reported to Oyster Bay for what became almost an annual Presidential check-up. E.W. Kelley stereographed the 1903 gathering, while White, Keystone, and Underwood all issued views taken at Oyster Bay in 1906, the latter including a dramatic shot of Roosevelt on board Holland's Plunger for the first Presidential submarine ride. On this occasion too, White produced several views of Roosevelt and Navy Secretary Bonaparte inspecting the fleet.

"Admiral and Officers Landing from the United States Fleet, Man-o'-War Steps, Sydney, Australia." No 15948E by Keystone View Company. In the background, three British cruisers whose crews were offered to help police Sydney during the visit, an offer fortunately declined. The left hand figure immediately below the opening in the building and above the banner is probably the Australian photographer, George Rose.

"U.S. battleships (CONNECTICUT in lead) steaming out to sea, Hampton Roads, Va." No 10051 by Underwood & Underwood. On December 16, 1907, Theodore Roosevelt watched from the deck of the Presidential yacht as the Great White Fleet began its globe-circling cruise.
Keystone, White, and Kilburn all documented the fleet review at the Jamestown Festival and White included a number of fine views of both American and foreign warships in a major set he issued of the Hudson-Fulton Celebration in New York in 1909. The Bennington disaster was also covered.

As might be expected, the cruise of the Great White Fleet attracted a great deal of stereographic interest, with views issued by Underwood, Keystone, and White. Really awesome coverage of the fleet’s visits to Sydney and Melbourne was provided in a series of 100 cabinet mounts issued by the Australian photographer, George Rose (See January-February 1977 Stereo World). While approximately a third of these views show the American warships, the rest amply document the troop reviews, parades, and receptions that highlighted the two week stay. Comparison of the views in the set strongly suggests that at least two photographers were involved (based on the premise that you can’t be in two places at the same time.) But an even more surprising discovery resulted from the comparison of Rose’s view (#12836) of Admiral Sperry’s landing at Sydney on August 20th with the Keystone view (#15948E) of the same event. Two tiny figures appear immediately below the entrance to the pavilion in the Keystone view, the rest of the crowd being masked by a banner. The figure on the left seems to be looking through a camera and, based on the location and angles in the Rose view, is almost certainly the Rose photographer himself.

Although most of the stereographs of the construction of the Panama Canal fall outside the realm of naval history, Underwood did include two views of Roosevelt’s visit to the Canal Zone in 1906 aboard Louisiana. Both however were taken during the President’s excursions ashore and do not show the ship itself.

Naval views of the Russo-Japanese War are not uncommon but are mostly confined to the Russian ships both before and after the debacle of Port Arthur (the wrecks sinking in conveniently shallow water). The Japanese appear to have been rather reluctant to have their own ships photographed and aside from two views taken on board the cruiser Asama are virtually unrepresented. There are fine boxed sets on the war by Underwood (100 cards) and H.C. White (50 cards), with the former containing by far the more interesting material. Included in the Underwood set are views of the destroyer upon which the Russian admiral was captured at Tsushima and the peace conference aboard the Presidential yacht Mayflower, for which Roosevelt won the Nobel Prize. White includes a view of the Japanese hero, Admiral Togo (see March-April 1979 Stereo World).

One should be rather cautious about accepting the captions of stereo views at face value. This problem is well illustrated in the warship views currently under discussion. H.C. White issued a bow view supposedly of the cruiser Olympia in 1901 (#7405) which is actually the armored cruiser New York as the bow crest with the legend “Excelsior” readily identifies. When Kilburn visited the Jamestown Exposition, the photographer did a perfectly horrendous job of identification. One view (#17167) clearly shows a battleship of the Kearsarge class but is mislabeled as the Rhode Island, a ship with a radically different appearance. Another view (#17168), identified as the Minnesota, is actually a battleship.
of the dissimilar *Virginia* class. In both of these cases, the photographers were evidently the innocent victims as well as the perpetrators of faulty and perhaps overhasty warship identification.

Only once did I actually catch a photographer with his hand in the cookie jar, deliberately misrepresenting a warship stereograph for the crass purpose of making a profit. Surprisingly enough, the photographer was none other than George Rose. It seems that when the Great White Fleet visited Australia in 1908, Rose took more negatives than he actually issued in his 100-card set. Nearly a decade later, Rose was in the process of producing a series of views of World War I and wanted a view of the British fleet. Unable to obtain one, he slyly took one of his unused negatives of the approach of the American fleet, when the ships were too far distant to be readily identifiable, and issued it as #12926: "Great Britian's Invincible Navy. The Fleet Steaming for the North Sea under Sealed Orders." Only when one notices the suspiciously white hulls does one discover the ploy. The ships can then be easily identified with the aid of a magnifying lens. Slick trick, George!

One can't leave Roosevelt's Navy without referring to a stereograph taken by Keystone in 1914, five years after Roosevelt left the Presidency. Keystone's #21781 shows the battleship *Missouri*, now in battleship grey and with the cage masts typical of American warships during World War I and the Twenties, passing through the Panama Canal, the first battleship to do so. This view represents the culmination of two of Roosevelt's dreams, a battle fleet worthy of a first-class world power, and the means to move that fleet rapidly from the east to the west coast. The Panama Canal in effect was the equivalent of several extra battleships.

This was on Roosevelt's mind as he prepared to turn over the Presidency to his hand-picked successor. Preoccupied with the preparations for his upcoming African safari, he still found time for one last message to Taft:

One closing legacy. Under no circumstances divide the battlehsip fleet between the Atlantic and Pacific Oceans prior to the finishing of the Panama Canal....

It is now nearly four years since the close of the Russian-Japanese War. There were various factors that brought about Russia's defeat; but most important by all odds was her having divided her fleet between the Baltic and the Pacific.... The knaves and fools who advise the separation of our fleet nowadays and the honest, misguided creatures who think so little that they are misled by such advice, ought to take into account this striking lesson furnished by actual experience in a great war but four years ago.

This was the last letter Theodore Roosevelt wrote as President of the United States. Rarely has the Navy had more a sympathetic, a more outspoken, or a more knowledgeable ally in the White House.


"American sailors digging for the bodies of the American Consul and his wife, Messina, Sicily." No 10497 by Underwood & Underwood. Earthquake relief work by sailors from the Great White Fleet, then passing through the Mediterranean, was resented by Italian authorities, who felt perfectly capable of managing their own disaster.
of the Russo-Japanese War are well covered in David Walder, *The Short Victorious War* (New York: Harper & Row, 1973) and Richard Hough, *The Fleet That Had to Die* (New York: Viking Press, 1958), the latter being a graphic account of the Russian Baltic Fleet's epic voyage to disaster at Tsushima. For the most colorful event of Roosevelt's

"Wrecked Russian ships POLTAVA (left) and RETVIZAN (right) from deck of PERESVIET, Port Arthur." No 7710 by Underwood & Underwood. The premier naval event during Roosevelt's tenure of office was the Russo-Japanese War, which overturned a balance of strength in the Far East and marked the rise of Japan as a major naval power.

"U.S.S. MISSOURI — The First Battleship to Pass From the Atlantic to the Pacific Without 'Rounding the Horn.' Panama Canal." No 21781 by Keystone View Company. Five years after Roosevelt left the Presidency, two of his dreams had been fulfilled — a proper battle fleet and the means to move it rapidly to either coast. Only sixteen years had elapsed since the epic race of the OREGON around South America demonstrated the need for the Panama Canal at the time Roosevelt was serving as Assistant Secretary of the Navy.

"Yanks Down Under: The Great White Fleet in Australia" in the August 1981 issue of *American History Illustrated*, the latter being illustrated with several George Rose stereo-halves.
Reviews
by T.K. Treadwell

To those whose interests are primarily in stereo photography, Dr. William C. Darrah has become the world’s expert with his two books and numerous articles and lectures on the subject. Less well known (to us) are his other scholarly works, such as his history of Pithole, Pennsylvania, and his scientific publications on paleontology. Many of us feared that after losing his collection of stereo views, he would drop into a well-earned period of retirement. However, the publication of his most recent work, “Cartes de Visite in Nineteenth Century Photography” attests that he is alive and well and hyper-active in a new photographic field.

John Wilkes Booth, by A.F. Styles. All CDVs, John Waldsmith collection.

As with his earlier books, he has written and published this volume on his own, and it bears his unmistakable stamp. The scholarship is beyond question, with an extensive bibliography, footnotes, and analysis. The preface outlines his goals: First, to document the materials thoroughly; and second, to identify the place of cartes in the photographic medium. In the first section of the book he traces the background of these photographs, touching also on major categories of interest such as portraits of people both famous and ordinary; scenic views; works of art; etc. In the second part, detailed attention is given to individual subjects ranging from agriculture to war. The final section provides a wealth of information on the identification, documentation, interpretation and historical use of cartes. Extensive indexes both to photographers and subjects make the book extremely easy to use as reference. The illustrations, which are fully integrated into the text, are particularly noteworthy; 448 crisp, clear examples reproduced at full size are really superb. The printing and binding are excellent, and incredibly, I only noted two typographical errors.

Dr. Darrah identifies this book as a companion volume to his “World of Stereographs”, and it completely achieves that goal. I was surprised at how many stereo photographers turn up here as producers of cartes; workers as widely separated as Slee Brothers of Poughkeepsie, N.Y., and A. Braun of France, were active in both fields. Every person with more than a passing interest in photography should have this book at his elbow, and stereo enthusiasts will find a very high proportion of the information directly relevant to their field of interest. With Dr. Darrah’s kind cooperation, NSA is able to make this outstanding volume available to members at a discount, but even at full price, it is a one-of-a-kind bargain.

Wild men of Borneo with their guardian H.A. Warner, by Baker’s Art Gallery.

FOR “DAG” FANS WITH MONEY

The University of Georgia Press has announced the publication of “The American Daguerreotype” by Floyd and Marion Rinhart. Along with over 350 illustrations, the book explains the process itself, early use of lighting and posing, hallmarks of famous daguerreotypists, and miniature cases. It contains a 16-page insert of the first color experiments and is predicted to become a standard reference work on the daguerreotype in America.

The announcement doesn’t mention whether any full stereo daguerreotypes are reproduced, but it should be possible to check on that at larger bookstores. The announced price is $65.00.

Major Tot, the wonderful human midget, age 14 years, weight only 10½ pounds, by W.R. Babcock.
“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.

“THE ROYAL WEDDING IN 3-D”

Fans of the recent Royal Wedding of Prince Charles to Lady Diana will be happy to note that the event was captured in 3-D for a new View-Master 3-reel packet, #BD 210-123 E. The bad news is that this packet is not slated for sale in the U.S.A., and is apparently only intended for sale in Great Britain. To add a further bit of temptation to View-Master collectors, the same 3-reel set is also being issued in a special presentation set, consisting of a plastic cannister with graphics giving it the appearance of a sort of crown. Inside are the same 3 reels, along with a standard Belgian model J viewer, but instead of the normal red color the viewer is in a special royal purple!

While there is no doubt as to the historical value of these reels, I have to admit that I was somewhat disappointed with the images themselves. The pictures appear to have been taken with a normal stereo camera setup, rather than with the twin-camera rigs which View-Master has also been using for original photography for many years. This is unfortunate, because the majority of the pictures are of the Royal Procession, taken from a fairy good vantage point, but too far for a normal stereo camera to capture both close-up and good 3-D shots. What a pity that twin-cameras with wide-base and telephoto lenses were not available for this event! Still, this set certainly belongs side-by-side with other View-Master sets of past Royal Weddings.

If I hear of availability in the U.S.A. I will keep you informed. Otherwise, if you have any British friends looking to buy you a present....

“MCDONALDS 3-D PROMOTION”

The well-known McDonald’s fast food restaurants are currently using a 3-D promotion in selected locations around the U.S.A. The item consists of a cardboard lunch box called a “3-D Happy Meal”, containing a children’s lunch selection. The 3-D comes in on the printed graphics, consisting of two large anaglyph 3-D cartoon panels on the front and rear, and two anaglyph versions of vintage stereo views on either side panels. The cartoons have the typical cardboard-cut-out effect, and would be more effective if a neutral, instead of a defeating over-all blue background, had been used.

The antique views, on the other hand, look just superb. The examples that I have, which are credited to the University of Missouri at Kansas City Special Collections Department, include the Grand Canal of Venice, the Moon in 3-D, a flock of birds, and a comet. I believe that there are four or five boxes in the complete series.

I am told that McDonald’s makes these promotions available to all regions, but that they are used at different times, so keep watch for them to come to your area.

The cutest, but weakest point of the set are the 3-D glasses shaped in the form of the famous “golden arches”. They look nice, but are optically totally unsatisfactory, providing a very foggy image. A good pair of movie anaglyph glasses provides a superior result.

“3-D RUBBER STAMPS”

No, these rubber stamps won’t produce a 3-D image, but FAR EAST RUBBER, BOX 36, MT. CRAWFORD, VA 22841 specializes in rubber stamps of interest to all collectors of photographica. Included in their extensive catalog are at least five specifically stereo subjects. Other images include antique cameras, photographic cartoons, antique photo advertisements and even one to make a Post Card out of any appropriate size photo. They will also make rubber stamps from your custom graphics. For more information write to the above address, or send $1.00 for catalog #FN.
An inside source has hinted that 3-D, rather than 3-D movies, will be the star of the feature. Scheduled for inclusion are 3-D pictures of the "Starlog" staff, behind the scenes in some current Hollywood productions, including the new "Conan" movie, reproductions of some classic antique stereo views, and more.

3-D glasses will not be included in the magazine, but "Starlog" has made the offer of sending (almost) free red-and-green 3-D specs to anyone who sends in a Self-Addressed Stamped Envelope (SASE). Send your SASE to: STARLOG's 3-D Spectacles, 475 Park Ave. South, New York, NY 10016. Allow two to four weeks for delivery. This magazine is sold on many news-stands, but if you can't find it in your area, write to "Starlog Back Issues" c/o the same address.

"COMPREHENSIVE STEREO CAMERA LIST"

The most comprehensive list of stereo cameras (antique and modern) currently available is the new revised edition of "Stereoscopic Cameras" by K.C.M. Symons, published by The Stereoscopic Society of Great Britain. This 44 page work lists the names and basic statistics (sometimes annotated) of just about every stereo camera known, from the J.B. Dancer stereo camera of 1853 to the soon-to-be-available Nimslo camera.

While not as completely revised and cross-indexed as one would wish, this is still a valuable reference work, and this latest version is at least finally put into a single, updated and neatly bound form, with a December 1980 Appendix to add new cameras or further information on some already listed cameras.

The price is £ 3.50 (Pounds Sterling), surface mail postage included. For airmail-printed-matter please add £ 2.00 to the price. It is requested that Dollars not be used because of exchange rate differences. Send orders to: W.C. Dalgouette, 40 Elgar Ave., Surbiton, Surrey, KT5 9JJ, ENGLAND. Money orders should be payable to "The Stereoscopic Society".

"NIMSLO CAMERA IS REAL"

by David Starkman

At the annual Photographic Society of (PSA) America Convention, October 6-11 in Salt Lake City, Utah, stereo enthusiasts were pleased to meet with a representative from Nimslo, who had with him not only 3" x 5" and 8" x 10" sample lenticular 3-D prints, but also had an actual production line sample of the new camera.

Thanks to some quick public relations work by Susan Pinsky, we were lucky enough to be able to examine the camera closely, and to shoot a couple of rolls of film with it. Just for curiosity, we shot one roll of our own Kodachrome 64 to see what sort of slide results we would get. Although the automatic exposure control is set only for ASA 100 or 400 (and intended for negative film use only), we got perfect auto-exposure results with the K64, which is less than 1 stop different from ASA 100. The results: 4 side-by-side "pairs" (I should say "quads"), were easy to cut and mount in standard EMDE Ultra Close-Up (4-sprocket) masks. To make the image seem a bit more square, the full 24mm height is not used, but since the area is black anyway, one can "cheat" and not bother to mask the tops of the pair used. The slide result, although smaller, was crisp and sharp, and compatible in this way with any Realist-type viewer or projector.

At the time of this writing we have not received the prints back, but the samples that we were shown were superior to any lenticular prints which I have seen before. The images were sharp, with good depth of field. There is a slight cardboard-cut-out effect, and because there is not the "ortho" stereo viewing situation that one gets in a hand-viewer there was a sort of miniature 3-D model effect, with reduced depth of the over-all scene.
A dime, laid next to the bottom edge of a NIMSLO print, demonstrates the relative size of the "lenses" in the lenticular screen.

The lenticular screen appears finer than any previously used, making it considerably less noticeable. The registration and lack of ghosting were excellent.

The camera itself is a totally modern lightweight (about 1 lb) package, incorporating some of the latest type of electronics and features that we've come to expect from 2-D cameras. The overall size and handling is comparable to something like a Canon "Sure-Shot". Since the trickiness of creating a lenticular print is done in the printing stage, not in the camera itself, the camera simply has to take four stereo images which match the printing parameters. At the heart of this are four matched 30mm, f:5.6 glass lenses. They are fixed focus with a range of about 4 ft. to infinity. These work in conjunction with a fully-programmed electronic shutter. No manual settings are possible. If there is sufficient light a green LED glows in the lower right of the viewfinder when the shutter is lightly depressed. If it is too dark, a red LED fills up the center of the viewfinder, cleverly blocking your image. These same LED's are activated by the compact twin-headed flash which I also tried out. When the flash is charged the LED's in the viewfinder change from red to green. Nimslo is obviously going for a "point-and-shoot" market, and making the camera as sophisticatedly simple as possible.

Although four side-by-side vertical half-frame size pictures are taken each time the shutter is pressed, advancing is done by a normal-feeling single stroke advance lever. Except for the four-lenses, everything about the camera has the feel, appearance and design of a modern fixed-focus rangefinder-type camera.

According to the Nimslo representative, the cameras are currently in production (made for them by a Timex facility in Scotland), and are being test marketed (not sold) in selected areas. Actual sales are now scheduled to begin in the Florida area in March 1982. They plan to start taking dealer orders at the PMA (Photo Marketing Association) convention in Las Vegas, February 1982.

Although retail list may be a bit higher, the discounted dealer selling price is targeted to be around $200.00. The prints (about 3½" x 4½" size) will probably sell in the 65¢ to 85¢ range, while enlargements (approximately 8" x 10") will cost approximately $4.00.

Accessories include the smallest twin-head dedicated flash on the market, several styles of camera cases, and albums and picture frames which will enhance the 3-D images.

Something else to look forward to is a TV ad campaign which the Nimslo rep claims looks almost 3-D on the flat screen. Obviously they plan to use lighting, camera angle, and other illusions to create 3-D effects.

While the eventual popularity of this system still remains to be seen, let me be the first to tell you first-hand that I have seen the Nimslo camera, and it is definitely real!
BUT CAN IT BE USED FOR “REAL” STEREO?

by John Dennis

With some actual film from a NIMSLO camera finally in hand, it’s possible to get some idea of just how well it might function as a handy, automatic stereo “snapshot” camera and how compatible its images might be with other stereo formats and standards.

The short (30mm) focal lengths of the lenses make fixed focus more acceptable than with standard format stereo cameras and the images seem sharp enough for view card enlargements — sharper than many made with the aging rangefinders and focusing mechanisms on the old stereo cameras in use now. For color stereo prints, the format is close to half-frame and might mean fewer problems with commercial labs. For B&W, Plus-X comes close to the ASA 100 setting on the camera. Slower fine-grain films will require that someone calculate the proper density of filter to stick over the meter window.

Some people have already been planning the best close up lenses with which to take advantage of the 37mm and 9mm separations of the “extra” lenses. From the looks of the flat front of the NIMSLO, it might require some super-glue to mount any sort of supplementary lens (or filter) holders on it. If the optical combination left a reasonably sharp image, close ups well under a foot could be taken with the 9mm separated lenses. Such a potential might make it worth the trouble to measure the distance for each pair of lenses to be added and arrange matching surfaces for the auto-exposure meter to read — not to mention designing parallax correcting viewfinders.

At this point, it looks as if the NIMSLO could be a perfectly reasonable camera for snap-shot stereo that non-photographic friends and family members could also use for their own contributions to the stereo record. Those “wasted frames” in the middle will hurt less with the use of bulk loaded B&W film or “develop only” color negative film from which to later pick out frames to have printed. And of course there’s always the option of having a few NIMSLO prints made too! A lot of people who seldom if ever view stereo will probably be impressed, and the more hours I spend in the darkroom and mounting stereo pairs, the better those things start to look...

WOULD HOLMES APPROVE?

A highly specialized use for a stereo camera was devised for this promotional T-shirt for Shutterbug Ads, the photographic classifieds magazine. The monthly publication includes a regular section for stereo equipment, but this is the most “up front” display it’s ever been given. Using reflex mirror telephoto lenses on a stereo camera may be unorthodox, but it does manage to bring stereo into that realm of T-shirt art once dominated by auto-parts stores and taverns.

The ad, headed “Cheap Thrills” has appeared in Popular Photography. It also appears in the December issue of Modern Photography, but with the “KEEP YOUR FINGERPRINTS OFF MY LENSES” line missing — which leaves the “GET YOUR OWN...” line open to an even stranger variety of interpretations. To get the magazine or buy a shirt or comment on the ad, write to Shutterbug Ads, P.O. Box F177, Titusville, FL 32780.
A 3-D DOUBLE FEATURE

It wasn’t widely promoted — a few radio spots and a tiny newspaper ad — but a “new” 3-D double feature was playing in town. I hadn’t seen “The Maze” since 1953, and I’d never seen “Cat Women of the Moon”, so I rushed to the midnight showing with anxious anticipation.

I was disappointed when the ticket taker handed me the red/blue “Deep Vision” cardboard glasses. I had foolishly hoped that the showing would be in the original, superior polaroid system. On the other hand, it was comforting to know that a studio was at least anaglyphically reprinting some of the old features.

“Cat Women of the Moon” is an amazingly bad movie. The script is absurd, the sets are tacky, and the acting is non-existent. The young crowd hooted and heckled throughout the film, which was mercifully condensed to about 25 minutes, from an original running time of 64 minutes. Although the story made little sense in its condensed form, I’m sure the unedited version was equally unintelligible. The biggest cheer came when the astronauts announced that there was oxygen on the moon, which they discovered by lighting a match.

The 3-D in “Cat Women of the Moon” was similarly inferior. Several times I removed my glasses to observe huge vertical discrepancies between the dual images. Some scenes were absolutely flat; upon removing my glasses at these points I discovered that, indeed, only one color was printed. Add to all of this a poorly focused image, and you have the ingredients for a bad night at the movies.

Fortunately, the evening was saved by “The Maze”. It’s not a great film, but it is infinitely superior to “Cat Women”. The feisty audience settled down and seemed to become quite absorbed in this mystery about an old Scottish castle. “The Maze”, a 1953 Allied Artists release, stars 3-D veteran Richard Carlson (“It Came From Outer Space” and “Creature from the Black Lagoon”). He plays an English aristocrat whose behavior inexplicably changes when he inherits Craven Castle. The original advertising warned, “Please do not reveal the amazing climax to your friends!” so I’ll stop there.

“The Maze” is well photographed and stereoscopically composed, although this is not as effectively displayed in the anaglyph format. Especially appealing are the outdoor night scenes in the hedge maze, which actually doesn’t play as prominent a part as the title implies.

My 1953 memory of “The Maze” (continued on page 29)
Adolphus W. Greely

As a result of the International Polar Conferences of 1879 and 1880, it was agreed to establish a series of fourteen scientific stations to monitor Arctic conditions. Only one of these stations came to grief, that of the Lady Franklin Bay Expedition under the command of First Lieutenant Adolphus Washington Greely of the U.S. Army Signal Corps.

Greely was born in Newburyport, Mass., in 1844, and in 1861 enlisted as a private in the 19th Massachusetts Volunteer Infantry, serving with Oliver Wendell Holmes, the future Supreme Court Justice and son of the inventor of the popular hand stereoscope. Greely fought in the Peninsular Campaign, as well as at Antietam and Fredericksburg. Like Holmes, he was thrice wounded. By war's end, he had risen to the rank of brevet major of volunteers.

Greely stayed in the Army and served on the frontier during the various Indian wars of the 1870's, where he was generally employed in building telegraph lines. Then he volunteered for the Arctic post.

On June 14, 1881, the steamer Proteus with Greely's party aboard departed Baltimore and headed north. Pausing briefly in Greenland to take aboard the expedition's surgeon, sled dogs, and two Eskimo hunters, the ship anchored in drifting ice in Lady Franklin Bay on August 11th. Greely and his party went ashore and began work on the large hut that would be their home throughout the long Arctic night. The Proteus left for home a week later, due to return with supplies the following summer. On October 14th, the sun set for the last time that year.

With the return of spring, active exploration began. While most members were occupied with tidal and meteorological observations, gathering specimens of the local flora and fauna, and exploring the interior of Grinnell Land, Lieutenant Lockwood led a team that penetrated farther north than any previous expedition had gone. It was a most successful summer, marred only by the failure of the Proteus to put in its promised appearance.

The second winter passed uneventfully but as the summer of 1883 waned without the appearance of the relief vessel, Greely prepared to abandon the snug little base as mandated by his orders and move south to rendezvous with the ship. In any event, even with strict rationing the dwindling supplies would not last another winter.

In a harrowing journey in open boats through ice-choked waters, the party moved south 500 miles to Cape Sabine before winter overtook them and they were forced to build shelters. Here they found a small cache of supplies and learned that the Proteus had been crushed in the ice and sunk and her companion vessel had turned tail and run south.

As the food gave out, the men were forced to eat their leather clothing supplemented by a few small shrimp they netted through holes in the ice. Only one man died during the winter, but all were so weakened that spring would bring only more death. Six died in April, four in May, and seven in June, including one private who Greely was forced to execute for repeatedly stealing from the tiny food supply.

On June 22nd, rescue ships at last arrived. One final victim, who had lost both hands and feet to frostbite early in the winter, died of gangrene on the way south. Of the twenty-five men of the Lady Franklin Bay Expedition, only Greely and five others survived to return home.

Greely resumed active service and quickly rose to become chief signal (continued on page 31)
The move of the Holmes Stereoscopic Research Library from the Canton Art Institute in Canton, Ohio to the campus of Eastern College in Saint Davids, Penna. is in process. The legal contract has been signed by the proper officials of both the National Stereoscopic Association and Eastern College.

John Waldsmith is handling the shipment of the library holdings and equipment from Ohio and I am responsible for their receipt in St. Davids. The archival books on stereophotography, periodicals, stereographs, etc. will be housed in the Special Collection Room of the College, along with other historical items of the Thomas A. Edison collection, the Marcus Aurelius collection, the Harry C. Goebel collection of Oriental Art and the like.

The Holmes Library will be open at specified times each week and by appointment with either my student-assistant, Mr. Sun-Pil Choi or me. We want to encourage its usage by photographic researchers, historians, collectors or others who are just plain curious about those strange "two-pictured photograph cards".

We plan, in future issues of STEREO WORLD, to inform the membership of interesting items in the library and how the library can be "used" for those who find it impractical or impossible to visit.

Presently, twenty shelves have been cleared to make room for the move. Space has been designated for the two file cabinets, desk and display case. But at this writing we have in hand only the card catalogues. By the time you read this report, we will be in the process of unpacking boxes, making a quick inventory count and updating the catalogue system.

In glancing over my review of John Waldsmith's Library report in STEREO WORLD, I have been impressed that so many people like John Waldsmith, Richard Russack, Gordon Hoffman and Linda Carter, have made significant contributions from their personal library and stereo collection, without which, there would be no library. We invite others to do the same. The next issue will include a report about the advisory committee.

COMPUTER REVEALS NSA SECRETS

As of December 1, 1981, the NSA membership totaled 1290, a 17.3% increase over the 1980 high of 1100. During the last half of 1981, the NSA obtained the free use of a sophisticated computer system which enables us to prepare mailing labels, but more importantly, we are now able to obtain statistics about our membership which have been unobtainable before now. (At least, not without a lot of dull and boring work!) We thought you'd be interested in a few numbers:

Of the 1208 US members, 37% have paid extra to receive first-class mailing. We have members in all of the states, except North Dakota and Hawaii, and just recently we acquired a member in Puerto Rico. Thirty six members live in Canada, and STEREO WORLD spans the globe, reaching France (5 copies), Germany (7), England (9), Australia (7), and Japan (3), just to name a few countries.

It does not come as a surprise to those who help mail the STERO WORLD from Columbus that California has the most members (198), followed closely by New York (171). Distant contenders in the race for third place are Ohio (61), Pennsylvania (60), Massachusetts (58), and New Jersey (56).

In totaling up our regional memberships, we have trouble extracting the Metropolitan NYC region from the rest of New York and New Jersey, so our figures combine the Delaware Valley and NYC regions for a total of 291, though the Southwest region is the real winner at 209. Other regional totals in descending order are:

- Central Midwest: 130
- New England: 120
- Middle Atlantic: 89
- Eastern Midwest: 87
- South Central: 65
- Northwest: 64
- Southeast: 62
- Upper Midwest: 47
- Mountain: 44

By the time you read this, work will be progressing on the big job of entering in the computer the information you supplied on the 1981 renewal forms. Once that job is done, it will be a simple matter to obtain a perfectly typed copy of that information for the 1981-82 Membership Directory. We applaud you for your patience — the directory should be ready this spring.

No matter where you live, the NSA is glad to have you as a member. So if you have not done so already, please answer your renewal letter right now! When these numbers get bigger, it means the NSA gets better than ever!

THE REEL WORLD

The International View-Master Circuit invites new members. This is no competition, just fun and friendship through the exchange of View-Master Personnel reels. For information, write to Leighton R. Stewart, PO Box 339, Port Hueneme, CA 93041.
The PSA Sponsored Salons
by Paul Wing

In place of my off again on again column of equipment notes, I would like this time to remind you of an important and rewarding stereo activity sponsored for almost three decades by the Photographic Society of America -Stereo Division.

All stereo workers who would like to improve their technique should consider entering their work in these Salons. They are organized and run by individual camera clubs or other independent organizations in the United States, England, Australia, and occasionally some other European country. A modest fee, currently about $3.00 covers all costs including return of slides by first class mail, a printed catalogue, medals, ribbons, etc.

The PSA acts solely as the sponsor, setting rules for the conduct of the judging, and offering certain awards such as medals for Best Contemporary, and for Best of Show. PSA membership is not required. Results of all Salons are forwarded to the PSA. Special awards are then made during the annual PSA Convention for certain categories such as the Slide of the Year. For the serious worker, acceptances are credited towards Star Ratings. For instance I expect to get my 5th Star next year, (480 Salon acceptances for at least 96 different slides). Many of the regulars went by that mark years ago!

Most of the Salons are set up to handle 5 or 7 sprocket glass mounted slides but the 2nd Potomac International Exhibit of Stereo Photography accepts — ASA standard size (1-5/8 x 4”) stereo slides, dual 2x2 slide pairs in standard or super slide format, pairs in Viewmaster Reels, prints and transparencies in 6x13 cm, or 45x107mm mounts, 3 1/2 x 7” (nominal) card mounted pairs, and free vision “Xograph” type views. Odd size views, e.g. taken with beam splitters, Simda, Instamatic or other instant cameras, may be entered if mounted in one of the above formats. Other views not fitting in any of these categories will be considered subject to agreement through correspondence with the Exhibition Chairman.

For forms write to: Ernest Steinbrecher, 9122 Friars Road, Bethesda, MD 20034. Closing date March 4. The next Salon is the 25th Wichita. For forms write to: Eugene M. Sire APSA, 518 Peterson, Wichita, KS 67212. Closing date March 31.

Stereo World will publish a regular listing of these Salons with the maximum lead time in future issues. There are some 15 to 20 annually. Competition stereo is not for everybody, but let me put it this way. I receive many compliments on my stereo views and I owe a great deal to the stimulus provided by Salon competition, and to the personal contact established with a group of the top stereo workers. It is also nice to realize that some of your better slides will be seen by a large audience since the winning slides are assembled into a show by the host organization and shown publicly at least on two occasions.

Try it and you will do better!

INTERNATIONAL STEREOSCOPIC UNION LOSES A FOUNDER
Don Jeater died on 20th October 1981. Don was a founder member of the I.S.U. and, until overtaken by his last illness, was President of the Union and Editor of Stereoscopy.

He was a man of many interests and hobbies, but stereoscopy in all its forms was a lifetime enthusiasm. He was a familiar figure at conventions and meetings in the U.K. and Europe, but many more knew him through his steady flow of articles and letters on stereoscopy in amateur and commercial publications. This enthusiasm never flagged and although he knew the outcome of his last illness at the onset, he maintained a lively correspondence with a large circle of stereo friends as long as he could use a pen.

Don will be missed wherever stereoscopists get together and we shall be the poorer without him.

-Arthur Girling

LORRAINE DEXTER
Stereo collector and photographic historian Mrs. Lorraine Dexter died in October of 1981. Her rare collecting sense and large collection made her unique among the handful of early serious collectors of antique photogaphica. She gave up active collecting in 1962 and began a series of annotated lists through which to sell sections of her collection in an orderly fashion. These lists are a marvelous record of the depth of her knowledge and the extent of her collection.

Lorraine Dexter helped preserve and organize our stereo heritage long before it was labeled “collectable”. Her efforts and those of others like her deserve more recognition and coverage in the future.

NSA REGIONAL MEETING IN PASADENA
A successful regional meeting was held at the Saga Motel in Pasadena, Calif., on Nov. 13. Good fellowship, showing, swapping and telling took place. Highlights of the gathering were a stereo slide show of various collections of stereo items interestingly put together by Susan Pinsky and David Starkman and another stereo slide show of special techniques by Howard Frazee. Slides of stereoviews taken by California stereographers, principally from Southern California, and collected by Pete Palmquist were shown by Lou Smaus. Over 30 persons attended the get-together during the afternoon and evening.
For use in this issue we received an intriguing group of unknown views. The one which first caught our eye is a yellow card labelled "PRESIDENT'S HOUSE, Nashotah". The only town of that name we could locate is in SE Wisconsin, and we are not aware of any U.S. President who originated in that state or who spent any
considerable part of his life there. Perhaps the view refers to the President of a local college or some other organization. Do we have any residents of the badger state in our ranks who can shed some light?

A buff card which resembles Kilburn's work features what is obviously the residence of someone of at least moderate wealth, and judging by the statues on the lawn, some pretensions to art appreciation. The only legend on the card is the pencil number "1268".

An orange card by "AMERICAN SCENERY" features a view labelled "1406. GILSEY HOUSE DRUG STORE". Judging from the chandeliers and ornate woodwork it was no doubt located at a first rate hotel. Has anyone ever heard of the Gilsey House?

Finally, we have a very interesting Underwood & Underwood view which is not labelled as to subject. We puzzled over this one for quite a while trying to determine what is happening. It appears to be a British Empire event, with English soldiers and turbanned lance-bearing Indian soldiers in attendance along with civilians (including children). At least two men in military overcoats and hats are seated on a platform at left center. It must have been a happy event because many of the people are smiling. Beyond this we hopefully await enlightenment.

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, NY 11772.
Although voting is not required in The Stereoscopic Society folio circuits, opportunity is afforded to indicate 1st, 2nd and 3rd place choices when one sends a postcard to the folio secretary to indicate that the folio has been mailed on to the next member on the route list. Most, though not all, of the members elect to vote in this manner. After awarding first, second and third places 3 points, 2 points and 1 point, respectively, voting totals are periodically announced by the secretaries. Since there are about thirty views in a folio, any vote received is a high compliment.

ALPHA TRANSPARENCY CIRCUIT

Voting summary from August 1980 to May 1981 (20 points or more):

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<th>Name</th>
<th>Total Points</th>
<th>1st Place Votes</th>
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<td>Phil Tyler</td>
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<tr>
<td>Howard Frazee</td>
<td>71</td>
<td>13</td>
</tr>
<tr>
<td>Paul Wing</td>
<td>68</td>
<td>14</td>
</tr>
<tr>
<td>Dr. L.E. Robertson</td>
<td>67</td>
<td>15</td>
</tr>
<tr>
<td>Lucia Brann</td>
<td>61</td>
<td>10</td>
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<tr>
<td>Rolf Eipper</td>
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For the three year period from January 1978 through May 1981 the ten top vote getters are:

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<td>Paul Wing</td>
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</tr>
<tr>
<td>Lucia Brann</td>
<td>149</td>
</tr>
<tr>
<td>Ralph Geiser</td>
<td>146</td>
</tr>
<tr>
<td>Glen Peterson</td>
<td>132</td>
</tr>
</tbody>
</table>

Each of these very talented photographers can be counted upon for a top flight entry in every folio and it is very difficult to select three from the excellent and varied views seen in this circuit. Vote tallies were kept and reported by Howard Frazee.

PRINT CIRCUIT

A belated report for the calendar year 1980 is given here and 1981 results will be forthcoming in a subsequent column. Tied for favorite view were Doug Smith’s “Night Before Christmas” and John Dennis’s “Aisha”. Other views receiving a large number of votes included Rolf Eipper’s “Mia”, Norman Patterson’s “Bob” and “Beach Urchin”, Nick Graver’s “George Eastman House”, Linda Carter’s “Borax Wagon” and Ray Bohman’s “Joe”. Those receiving 25 total points or more for 1980 were:

<table>
<thead>
<tr>
<th>Name</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>Total Pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doug Smith</td>
<td>45</td>
<td>29</td>
<td>12</td>
<td>205</td>
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<tr>
<td>John Dennis</td>
<td>24</td>
<td>14</td>
<td>11</td>
<td>111</td>
</tr>
<tr>
<td>Norman Patterson</td>
<td>16</td>
<td>15</td>
<td>10</td>
<td>88</td>
</tr>
<tr>
<td>Linda Carter</td>
<td>21</td>
<td>10</td>
<td>4</td>
<td>87</td>
</tr>
<tr>
<td>Nicholas Graver</td>
<td>9</td>
<td>11</td>
<td>21</td>
<td>70</td>
</tr>
<tr>
<td>R.G. Wilson</td>
<td>12</td>
<td>5</td>
<td>7</td>
<td>53</td>
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<tr>
<td>Jack Cavender</td>
<td>6</td>
<td>9</td>
<td>7</td>
<td>43</td>
</tr>
<tr>
<td>Rolf Eipper</td>
<td>8</td>
<td>8</td>
<td>2</td>
<td>42</td>
</tr>
<tr>
<td>Ray Bohman</td>
<td>5</td>
<td>7</td>
<td>7</td>
<td>36</td>
</tr>
<tr>
<td>Paul Fisher</td>
<td>7</td>
<td>5</td>
<td>4</td>
<td>35</td>
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<tr>
<td>Bill C. Walton</td>
<td>3</td>
<td>6</td>
<td>12</td>
<td>33</td>
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<tr>
<td>Brandt Rowles</td>
<td>3</td>
<td>6</td>
<td>6</td>
<td>27</td>
</tr>
</tbody>
</table>

Vote tallies were kept and reported by Print Folio Secretary, Bill C. Walton.

THE C.W. CULMER COLLECTION

A special folio will be prepared from the work of the forty odd printmakers of the early Society of the 1920’s, 30’s and 40’s which were preserved by C.W. Culmer, erstwhile Secretary of the Stereoscopic Society many years ago. These rare stereographs will be circulated to those members of any circuit who contribute $10 or more toward the purchase of the collection and express an interest in receiving this folio. Members who haven’t done so are urged to send a donation to the Treasurer (Paul Fisher, 301 Sterling Avenue, Cardiff, N.J. 08232) who will earmark it for the “Save Our Roots” fund. Since there is an abundance of views by Mr. Culmer himself, it is contemplated awarding an early Culmer view of our choice to donors who would appreciate having one for their collection.
PRESIDENT GERALD FORD

Print folio member Ray Bohman of Cedar Rapids, Iowa, comes up with another winner from the 1981 Amana V.I.P. Golf Tournament. Some may recall Ray's very popular view, "Joe" (of sportscaster Joe Garagiola), which appeared just one year ago in Stereo World. This time Ray was able to elbow close enough to President Gerald Ford to add a fine view to the stereo record of American presidents. This one seems to capture a well-publicized aspect of Jerry's retirement. Ray reports:

"My duties at this year's VIP did not allow for as much stereo photography as I would have liked, but I did get several shots. Most are not mounted at this point, so I have plenty of material for winter evening projects.

To get this picture of Jerry Ford I stood behind a TV camera, held my Realist over my head as high as I could reach and just snapped in the general direction. This picture turned out best, although two others were not too bad, considering the procedure used.

The caption used for this stereo-card is a bit of jesting on my part. Mr. Ford did nothing significant on that hole (at least not to my knowledge). The 13th hole at Finkbine Golf Course really is a challenging hole, however. It is a long par three from an elevated tee to a green completely surrounded by water. The hillside adjacent to the tee forms a natural amphitheater for spectators to watch the action, and many of the 18,000 or so people that attended the tourney seated themselves there for much of the day.

To add further interest, Amana conducted a "Closest to the Pin" contest for the competing Pros at this hole. The prize was a new Buick Skylark, hence the Pros approached this one with dead seriousness. This year's winner was Larry Zeigler — distance: one inch. Ray also notes that his wife, Eileen, is responsible for the penmanship which graces their stereo cards.

JOIN THE SOCIETY

If you have taken the plunge and are making your own stereos I would recommend that you seek the interaction with others of like interest which is to be found in the folios. You will learn much and, indeed, new worlds are opened up with each folio as one sees first hand what others are doing. Persons interested in the Society should write to the Corresponding Secretary, William Shepard, 9408 Clinton Avenue S., Bloomington, MN 55420.

OVER 1200 PEOPLE ARE READY FOR AN "IN DEPTH" RELATIONSHIP WITH YOU.

RENEW YOUR NSA MEMBERSHIP NOW!
AN ALL-FORMATS INTERNATIONAL EXHIBITION

The 1st Potomac International Exhibition of Stereo Photography in Washington, DC last May broke new ground by welcoming entries in 2x2 and View-Master reel formats as well as the traditional 4, 5 & 7-sprocket stereo slides, and in encouraging workers in still other formats (like stereograph cards) to submit 35mm transparency copies of their works in standard stereo slides. The response to that innovation was small but significant. Five of the dual 2x2 views were accepted for exhibition (one with an Honorable Mention) and one of the copies of a stereograph original took the top award for Best Contemporary View.

Encouraged by that success in attracting views in “other” formats and several new-to-Internationals entrants, a 2nd Potomac Exhibition now scheduled for March 1982 will expand on the list of eligible formats to add: prints or transparencies in 6x13cm and 47x100mm mounts, 3½"x7" (nominal) stereograph cards, and free-vision “Xograph” type (lenticular) prints. Subject to correspondence with the Exhibition Chairman on handling and viewing, holograms, anaglyphs, Vectographs, large prints, etc. may be submitted also.

The 2nd Potomac opens up the world of International-level competition and exhibition to many 3-D enthusiasts who do their thing and get their 3-D joy in forms here-to-fore excluded. Workers in those “other” formats and systems may wonder if their views are “world-class” or just-for-fun. One will never know unless one puts them to the test. The 2nd Potomac offers that opportunity. All views will be judged “head-to-head” — based on intrinsic photographic/stereographic excellence without regard to format or system. All entrants will receive a report of the scores given by the judges, and some (you?) may, as in the 1st Potomac, surprise the traditional slide world with top awards or at least an exhibition acceptance.

Details on conditions of entry, fees, etc. are covered in an Entry Form available by writing the Forms Chairman, Ernst Steinbrecher, 9122 Friars Road, Bethesda, MD 20034.
STEREO VIEW

"BACK LISTS"

Jack Wilburn, on behalf of NSA, has been reproducing early stereo view catalogs so that collectors can have copies of these rare documents at low prices. Unfortunately, most photographers did not issue catalogs, but many did print lists of their offerings on the back of their views. NSA is considering issuing a compilation of these back-lists to supplement its catalog series. Lists from about 400 photographers have already been gathered, but to make this as complete a reference work as possible, members are invited to submit copies of lists they hold for inclusion. Credit will be given to the contributor in the publication. Copies should be clear xerox or equivalent; if copy facilities are not available, original views may be sent for copying and return. Materials should be sent to Jack Wilburn, 3607 Brownsboro Rd., No. 16, Louisville, KY 40207.

THRILLS THAT ALMOST TOUCH YOU!

(continued from page 20)

had dimmed considerably, so it was great to see it again. The double feature is evidently playing around the country currently. NSA member John Doyle reported that it played in several Atlanta area theatres on Halloween night. Go see "The Maze" when it comes to your city, but don't say I didn't warn you about "Cat Women of the Moon".

Incidentally, the anaglyph glasses I received contained the message, "Save for Deep Vision 3-D TV coming soon!"

ANOTHER MOVIE POSTER SOURCE

In a previous column I mentioned some sources for movie materials, including posters for 3-D movies. Recently, I received a large listing of materials for sale from The Movie Poster Place. The list contained several 3-D poster offerings, although you have to dig to find them. My order for a one-sheet poster for "Comin' At Yal!" ($8.50) was promptly processed. For the current catalog, send one dollar to The Movie Poster Place, P.O. Box 309, Lansdowne, PA 19050.
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of Free classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 136 per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $45. a page “camera ready” (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the “Editor’s View” on page 2. Special advertising problems should be directed to the National Stereoscopic Association, P.O. Box 14901, Columbus, OH 43214 or call (614) 263-4296.

FOR SALE


LOW, MEDIUM-PRICED STEREONEWS, many subjects. Also had images, cabinet views, notebooks-de-visite, etc., miniature cases. Send wantlists (SASE) for accurate descriptions items available, future reference. Simon, 217 High Park, Buffalo, NY 14226.

WOLLENSACK STEREOS 1/2,7, case, flash exc. $289.50. TDC 116 Vivid proj. exc. with case $325. Realist slide mounting kit, including cutter, iron, etc. $59.50. Viewer quality SF proj. all metal v.g. with case (no toy) $59.50 UPS prepaid. R.T. O’Brien, 5101 Lauderdale Dr., Dayton, OH 45439.

ANTIQUE PHOTOGRAPHY. Daguerreotypes, ambrotypes, tintypes, stereoviews, cabinet photos, cartes, books, cameras, misc. Hundreds of interesting items. $1.00 for large list. Don Ullrich, 1625 South 23, Lincoln, Nebraska 68502.

PHOTOGRAPHY, AMERICANA, BOOKS: $1.00 brings next three lists of casesd images, stereo views, cdv’s, cabinet photos, ephemera, etc. Raymond’s Antiques, 14 Elm, Box 509, Richfield Springs, NY 13439.

SEND 2 STAMPS for list of views of special photographers: Bierstadt, Kilburn, Barker, Anthony and others. Mildred Brooks, 142 Fernbank Ave., Delmar, NY 12054.

KEYSTONE WWI, World Tour and other sets. Want Florida views by Seaver, Anthony, Barker, etc. Clem Slade, 4290 Great Oaks Lane, Jacksonville, FL 32207, (904) 396-7526.

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

WANTED


MASSENA N.Y. stereoviews by Arnold, and Clayton, views by Bain Brothers please, Cash or trade. Jack Brown, Box 439 RR3, Mallorytown, Ontario, Canada. K0E 1R0.


Baltimore City stereo views and photos prior to 1920. Michael Isekoff, 1724 Bolton St., Baltimore, MD 21217.

NASA 3D (Anaglyph) space gum cards #21 and #35. Also U & U—Holyland #4 (Roses of Sharon) and Grand Canyon #7 (Fathoming the Depth of a Vanished Sea), Harold Ballenger, 186 Acalanes Dr., #4, Sunnyvale, CA 94086.

DELAWARE WATER GAP, Pennsylvania Stereoviews and cabinet cards wanted. Kenneth N. Sainis, Box 44, Walpack Station, NJ 07881.

INSTRUCTION BOOKLET for TEL-EYE-ROTATOR part of Keystone TEL-EYE-TRAINER. Please describe, price. WOLFE, Box 62, North Sutton, NH 03260.

AMATEUR DAKOTA HISTORIAN wants Dakota Territory, Nebraska, Minnesota views. Please send description and condition with price to: Brian Bade, RR#6, Box 432, Sioux Falls, SD 57101.


AMERICAN INDIAN STEREOS especially showing reservation life: annuity payments, issue days, boarding schools, agency activities. Occupational and industrial, stereo or non-stereo photos; esp. strikes, labor parades, demonstrations, union halls, etc. Pam and Dick Oestricher, 5724 Beacon, Pittsburgh, PA 15217, (412) 421-5230.

NY STATE VIEWS, Au Sable Chasm, Norwich, Oxford, Chenango County, Binghamton. Also views by A.E. Hotchkiss. Eric Stott, 32 Prospect St., Norwich, NY 13815.

PANAMA-PACIFIC EXPO-1915 stereoviews and/or biographical information on San Francisco photographer Tina Auger. Also views of expo by others. Eve Miller, P.O. Box V, Atlantic City, NJ 08404.

YOSEMITE and other California stereoviews - buy/trade. Information wanted on Yosemite stereophotographers for historical research project. Sawyer’s VM reeels for sale/trade - exchange lists. Lou Smaus, 686 Oakwood Ct., Los Altos, CA 94022.

URGENTLY REQUIRED: Any stereo views of Revere Beach and points of interest along North Shore. Describe and price to Freeman F. Hepburn, 117 Summer St., Malden, MA 02148.

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

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

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

MICHIGAN stereographs and 19th Century Michigan images in all formats wanted. Generous trades or top prices. Dave Tinder, 4604 Coleman, Dearborn, MI. 48126.


WANTED


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

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

TRADE

KEYSTONE TEL-EYE-TRAINER, TEL-EYE-ROTOR, more than 100 training cards, drawing books, trade for quality stereo views. LGW, David Court, Box 62, North Sutton, NH 03260.

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.

Here is a photo of the prolific writer and avid collector, Mr. William A. Brey of Cherry Hill, New Jersey. Many know him because of his numerous articles in Stereo World. He is pictured here as he presented an illustrated talk to the Delaware Valley Regional Meeting — "On The Frontier of Photography With John Carbutt." (See Vol. 7, No. 2, May-June 1980). The picture is by courtesy of Paul J. Fisher. Reported by Bill Zulke, Regional Director.

NSA SOUTHWEST REGIONAL MEETING JAN. 30, 1982 7:30 P.M. SAN JOSE, CALIF.

Gateway Hall, San Jose Fairgrounds Held in conjunction with the San Jose Photo Fair A varied program of stereo slides and movies is planned by Howard Frazee, Program Director For further information, contact Howard Frazee (415) 968-1938 or Lou Smaus (415) 941-0453

ADOLPHUS W. GREELY
(continued from page 21)

officer. During and after the Spanish-American War, he built telegraph lines in Puerto Rico, Cuba, China, the Phillippines, and Alaska. As General Funston's immediate superior in 1906, he had much to do with the relief of the victims of the San Francisco Earthquake.

Greely was instrumental in founding the National Geographic Society and remained a frequent contributor. He received the Congressional Medal of Honor on his 91st birthday, but did not long enjoy it, dying on October 20, 1935.

The honor was long overdue. In the annals of American polar exploration, no other episode demonstrated more clearly the qualities of heroism, self-sacrifice, and high tragedy than had the Greely Expedition.
THE PHOTOGRAPHIC COLLECTOR 1982 Mail Bid Auction Sale

*Over 200 lots of fine collectible photographica with heaviest emphasis on unusual and desirable stereo images.

*Stereo lots include excellent Civil War, Western, Railroad, Aviation, Photographic, Famous People, and many other subjects.

*High quality 8½x11" catalog format; heavily illustrated.

*Catalog mailed in late January; sale closing March 15, 1982.

*Catalog sent free to subscribers to THE PHOTOGRAPHIC COLLECTOR. Others send $4 to: TPC Auction '82, P.O. Box 382, Holyoke, MA 01041.

The Photographic Collector

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ADDITIONAL ITEMS ARE AVAILABLE. LET US KNOW YOUR WANTS.

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21-1 Saint Anthony’s Falls, Minnesota. A spectacular glass stereo view by Ferriger, Soulier, Levy. View taken looking up at spectators looking over the falls. Exc., $40.

21-2 Another—A birds-eye view of Lake Como, Italy. No maker’s name, but probably by above. Exc., $11.

21-3 Another—Bolton Hall, Bolton Abbey(England). A later view, c.1900, of the building with a gardener raking the now-mown lawn. Exc., $15.

21-4 "Vieuthe de Gala a Traqon." A nice "tissue" of a royal coach that is horse-drawn(sculptured). Probably taken in a museum. VG, tissues not torn, $5.


21-6 Another—"Happy New Year", No. 657, dated 1875. Depicts the new year symbols (old man and young child). Exc., $.4.


21-9 Another—of a lovely young lady in an enmime-trimmed cape, holding a bouquet of flowers. All tinted. Exc., $.5.

21-10 Stereo Photographer—A black & white "Elo" of a photographer mounted on a donkey with a stereo camera on a tripod balanced on his shoulder. Caption reads, "When Shall We Three Meet Again?" G., small tear in margin, $.3.

21-11 War Dead-Boxer Rebellion, China, 1900, "Chinese who paid war's penalty—". A gray curved mt. U. & U. view of the dead at the battle of Tientsin. V.G., $.4.

21-12 "Christian Street-wetkey Life in the Holy City bazaar district, Jerusalem, Palestine". A U. & U. gray curved mt. view of the busy market area in the old city. VG, $.2.

21-13 Another—"Life on the Shore of Galilee at Tiberias, Palestine". A great view of a fisherman giving fish to children (obviously posed). VG, $.2.

21-14 Another—"504 Garden of Gethsemane and Mount of Olives from eastern Walk-Jerusalem, Palestine". A nice panoramic, VG, $.2.

21-15 Another—"By the side of still water—One the Plain of Jezere", A shepherd and his flock. VG, $.2.

21-16 Another—"West side view of Galilee Plain of Genesaret and Mt. Benoudas from Bethsaida, Palestine". Nice view, VG, $.2.

21-17 Rescue Dogs, Swiss Alps—"245-Le Chien De L’ Hospice Du Grand St. Bernad". A yellow mt. view by William England of several of the dogs (no legs around their necks) G., card edge soiled, $.5.


21-19 "262—Hall of the Maid" in the Whitefoot Rapids". A white mt. Curtis that is a montage/part drawing showing the boat caught in the rapids. Exc, $.3.

21-20 Niagara Falls from the Canadian Side. Possibly by Saul Davis since it was taken from his vantage point with the wood bench in the foreground. A winter scene with a young lady seated on the bench. A yellow mt. view pub. by Cremer, Phila. V.G., $6pp.


21-23 "214. The Great Bridge, New Yost". A beige curved view by Kilburn of what is now called the Brooklyn bridge. Also, nice birds-eye view of the buildings. Dimensions of bridge penned on reverse. Exc, $.5.


21-25 Watkins Glen. "Glen Cathedral". A cabinet-sized yellow mt. view by Purviance, Phila. One of the nicest scences we have seen of the Glen. Advertising label on the back extolls Purviance’s views. Also, has a wood cut of the Lake View Hotel in Watkins, N.Y. Exc., $.4.


21-27 Advertising Stereo View—"Steeple Caves Views 3 Cts-----". A yellow mt. American Views country scene w/adv. on reverse for Northrop, New Haven, Conn. G., $.3.


21-31 "The President’s House". A nice front view of the White House with description on reverse. Yellow mt., VG, $.3.50.


21-35 Another—No. 221, First Presp. Church. VG, $.6.


21-37 Another—Cable Railroad. A nice view of a closed trolley andone that is open air. G, $.5.


21-39 Another—Savings Union (building). VG, $.2.


21-41 Another—"Musros" Bakery, Comer D’Alene, N.P.R.R. A great view of a pack horse with crates hanging on each side. "Beez" sells a miner a loaf of bread from crate. VG, $.6.


21-43 Thomas Houseworth & Co., San Francisco—"Seal Rock and the Ocean Beach", c.1868. A nice scenic of the cliffs meeting the ocean with the seal rock house in the middle of this orange mt. view. VG, $.13.