ANNOUNCING
The National Stereoscopic Association's
SIXTH ANNUAL
SPOTLIGHT AUCTION
of
Fine Photographica
(Stereo Views – Images – Equipment)
To be held on the evening of
August 7, 1982
As part of the NSA's Annual Conference and Show
at the
Convention Center, San Jose, California
Proceeds will benefit the NSA Oliver Wendell Holmes Stereoscopic Research Library and other NSA Membership Activities

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COVER: The Camp at Crater Lake

In keeping with the theme of this year's NSA Conference and Show, "The West", we chose to feature this view by Oregon photographer Peter Britt on STEREO WORLD'S first "wrap-around" 3-D cover. The view shows how meals were served during Britt's many photographic travels in the wilds of southern Oregon. He had named his wagon, in the background, "The Pain". Several more Britt views are included with Peter Palmquist's article in this issue.
THE WRAP-AROUND COVER STORY

With this issue, you will notice some changes (we hope) in the general appearance of STEREO WORLD. The most dramatic (and experimental) is the "wrap-around" 3-D cover. The left image of the cover view is printed on the back of the magazine so that the full stereograph can be free-viewed when the issue is opened flat and propped on a shelf a few feet away. Of the various possible methods for presenting a complete stereo view on the cover, this one maintains the impact of a large image on the front and avoids the two-color expense of printing the view as an anaglyph.

Whether we try more "wrap-around" covers or not depends largely on the response from the membership, so don't hesitate to let us know if you think the idea is inspired, insipid, impressive, or impossible. Many people feel that large stereo prints like these are most easily free-viewed by convergence (cross-eyed) as they can be fused at arm's length with little strain.

A quick post card will help us determine which technique, if any, is generally favored for providing depth on the outside of the magazine as well as the inside.

The other changes involve a new typeface (we've switched to a less "newspaperish" style called Paladium) and the move to a two-column page design for most of the layout (as used by publications like the Smithsonian Magazine).

SPREAD IT AROUND!

The elegant new NSA membership folders should inspire all of us to make sure a few of them are visible anywhere that potential new members might be found. Pursuant to this goal, a recent scientific survey determined that the antique shops in a major urban area "displayed" stereo views in a wide variety of containers bearing virtually no relation to the selection or condition of the stereographs they held. Computer processing of the survey data revealed the following breakdown: White Owl Cigar boxes with missing lids - 3.7%. Bulging 'Red Goose' shoe boxes smelling of mouldy leather - 2.2%. Strangely warped drawers from long defunct sewing machines - 12.8%. Foreign looking boxes with dark blue ink that comes off on your fingers - 0.4%. Plain cardboard boxes with "appliance cords" penciled on the side - 7.6%. Others - 73.4%.

It was further determined that all of the above containers could easily display 4 or 5 NSA folders, standing at the end of the box behind the views. 96.2% of the shopkeepers contacted were happy to display the folders, out of genuine interest in the subject, anticipation of increased sales to more collectors, or both. 92.4% had never heard of the NSA, but 4.2% expressed an interest in joining themselves.

If anyone should doubt the accuracy of these statistics, I can only suggest that you conduct your own poll of such institutions—just be sure to have plenty of membership folders with you! A Regional Director or the NSA office can supply you with a bunch. Besides shops, the folders should be distributed at photographica shows/sales, flea markets, camera shows, etc. (at or near registration desks is a good place to leave a few, besides the likely display tables). Some camera stores, rental darkrooms, and photo sales galleries have bulletin boards where folders might be put too.

The address of the STEREO WORLD "Editorial Office" is 4913 SE Steele, Portland, OR 97206. In the future, it should appear somewhere on the contents page.

DEADLINE FOR NEXT ISSUE IS JUNE 1st. ADS, JUNE 10th.
NSA IN SAN JOSE!
CONVENTION NEWS UPDATE

With the date for our annual meeting fast approaching, here’s the latest scoop, as they say, hot off the wire.

Trade Fair

If you can’t find those reservation forms for trade tables and hotel accommodations we sent you with the last issue of Stereo World, don’t despair. Somewhere between the pages of this issue you’ll find another set. Not there you say? Look on the floor. If all else fails, a call or card to Matt Rebholz, 1013 Whiteoak Dr., San Jose, CA 95129 (408) 253-1738, is guaranteed to bring you the reservation forms posthaste.

Please note that we are encouraging people to sell all kinds of photographic items—stereo as well as non-stereo—at the show. The only restriction applies to new, nonstereo cameras and equipment. We are also making available to organizations tables for promotional/display purposes. The charge for such a table is $10 and will admit two persons. No selling will, of course, be permitted at these tables. To reserve an organization table, please use the regular reservation form and make the appropriate notations, including the name of your organization, or attach a separate sheet with the necessary information.

Incidentally, the general admission fee for the conference and show will be $2.75 (not $3.00, as previously stated). There will be no advance registration, but all NSA members in good standing will get a 50-cent discount at the gate.

Hotel Reservations

The official headquarters for the convention will be at the Holiday Inn—Park Center Plaza, which is right next door to the Convention Center (site of the conference and show). The hotel’s address and phone number are: 282 Almaden Blvd., San Jose, CA 95113, (408) 998-0400. To get the special room rates at this or any of the other San Jose hotels, be sure to mention the NSA convention when you make your reservations.

Spotlight Auction

Bob Duncan, who did such a fine job as auctioneer at Canton last year, will once again wield the gavel for us. This year’s illustrated auction catalogue can be had for the inflation-busting price of $4 (same as last year). The catalogue will contain instructions for mail and phone bidding and should be ready for mailing to buyers in the latter part of June. Order now to get your copy in plenty of time for the auction. Please use the form inserted in this issue of Stereo World and send it with your remittance to Andy Griscom, 2106 N. Lemon Ave., Menlo Park, CA 94025.

Competitive Exhibits

The Categories, rules, and awards for our annual exhibit competition are spelled out elsewhere in this issue. Please note that all exhibit entries and materials should be sent to Lester Silva, P.O. 1015, Sacramento, CA 95805.

Conference Program

Our conference program this year will offer a scintillating lineup of talks and presentations. One paper, for example, will discuss and illustrate the cultural distinctions of different “western” areas as depicted by nineteenth-century stereo views. Other papers will deal with early stereophotography in specific locales such as Sacramento and Mendecino. The program will also include technical sessions on modern stereoscopy as well as a highly entertaining and informative slide show on 3-D cameras and equipment.

Whatever your taste in stereophotography, we can promise you lots of fun and excitement at the NSA Convention. So plan to hop a plane, a train, a donkey cart, or what have you, and head for San Jose in August. Remember, this is the one you’ll be telling your grandkids about. Better yet, if you have any, bring them along.

For members arriving by air, we are providing this aerial hyper view of the San Jose Convention Center so you’ll know exactly when you’ve arrived over your destination. The Convention Center is the complex at the lower center of the view. The Holiday Inn is at the upper center and the building surrounded by what appears to be a 50 foot deep moat (left) is a library. The parking lot at lower right has been replaced by an addition to the Center since this flight, but the NSA meetings will occur in the section seen here.
Comment

HOOKED!

I entered room 1102 of Sproul Hall on the darkened campus of the University of California at Riverside, California and nervously picked a desk-seat positioned unpretentiously behind three people who seemed amicably engaged in a conversation of some kind or other. Words filtered back at me which had only partial meaning as I eavesdropped. Words like, “Nimso,” “K64,” “Keystone-Mast imagery,” and “The Flying Walendas,” battered my psyche to pulp. A young bearded man affably discussed these topics with a dark, curly-haired youth and a pretty girl who demurely fingered a shiny camera. That camera! I gazed down at it! It gazed back weirdly, through TWO lenses like the head of some youth and a pretty girl who demurely fingered a shiny camera.

A screen was situated near the front of the room and a sute and personable fellow directed me to the “New Views” column in my magazine and introduced himself as David Starkman, the author of the article. I began to wonder if the sixty mile drive had been for naught. A young bearded man affably discussed these topics with a dark, curly-haired youth and a pretty girl who demurely fingered a shiny camera. That camera! I gazed down at it! It gazed back weirdly, through TWO lenses like the head of some decapitated robot searching for its body!

No more than six people were in the room and I began to wonder if the sixty mile drive had been for naught. A screen was situated near the front of the room and TWO slide projectors stared tandemly at it in hopeful anticipation of some upcoming event.

It was all so strange. I was a little self-conscious. What had I gotten myself into? Maybe I shouldn’t have joined this NSA thing… I fidgeted a while longer and finally opened up my Jan.-Feb. 1982 issue of STEREO WORLD, simultaneously dropping a clipping from the newspaper announcing the meeting. The bearded one picked it up and before handing it back asked permission to read it. I granted him the honor quickly. He smiled at some inner thought after perusing it and gave it back. This sute and personable fellow directed me to the “New Views” column in my magazine and introduced himself as David Starkman, the author of the article. I began to be relieved. Maybe these people were like me except for their perverse delight in double, triple or quadruple vision.

The curly-haired kid in front of me turned around and I was told this was John Waldsmith, former curator/librarian of the Oliver Wendell Holmes Stereoscopic Research Library. I had read his name and articles, but I had distinctly pictured him as a balding, weathered patriarch of advanced years. Now as he sat before me in three-dimensions I found that I had mistaken his vast knowledge for age. Possibly this “stereo” thing had some mystic rejuvenating power of which I was not aware.

The room began to fill as the clock moved closer to 7 p.m. Noting that a pile of polarizing glasses was rapidly dwindling, I grabbed a pair and settled down smuggly into the hall. The milling throng slowly calmed. The girl, Susan Pinsky, began to circulate and hand outBUFF-colored applications for membership to the Stereo Club of Southern California. I took one and was puzzled to find no listings of tape-decks or recordings of the Rolling Stones. I light-fingered a yellow sheet singing the laurels of the California Museum of Photography at UCR. I noted the names Gordon D. Hoffman and John Waldsmith over the name and address of the National Stereoscopic Association scribbled on the blackboard. The room continued to fill until it overflowed. The glasses were all gone. People stood first on one leg and then the other in rows at the back of the room and out into the hall.

Christopher Kenney, archivist for the UCR Photography Museum’s Keystone-Mast Collection briefly introduced the program, but the crowd continued to grow. Could nothing stop the influx?

I sat secure in my safe chair and watched the magic of Mr. Hoffman’s presentation of “Lincoln’s Last Years.” Funeral music wafted behind Mr. Hoffman’s interesting narrative as the jury-rigged machinery worked its magic and I became entranced by the depth of the projected images. David Starkman manned the projectors and John Waldsmith’s program began giving a delightful history of the Whiting brothers’ visual record of the beginning years of the Twentieth Century. The images flashed before my eyes.

Soon it was over. All too soon. I made my way out as legions of newcomers flowed into the room for the second showing. I feverishly walked across campus to my car and sped off into the night, knowing, knowing all the while that I was hooked!

Merle H. Graffam
Indio, California

See John Waldsmith’s “A Visit to the Mother Lode” in this issue.

—Ed.

THE SHUTTERBUG SHIRT

The cutesy-innuendo write-up on the “promotional T-shirt” for Shutterbug Ads (“The most up-front display,” etc.), which appeared on page 19 of Stereo World, vol. 8, no. 6, was one of the most sexist and offensive things I’ve run across in quite a long time. If you really want your readers to renew their membership in N.S.A., as they were exhorted to do on page 2 of that same issue, then you’re going to have to develop a better sense of audience. I don’t think that the majority of us want to “bring stereo into that realm of T-shirt art once dominated by auto-parts stores and taverns.”

This kind of gratuitous put-down of women is not what I’m looking for when I read Stereo World. Okay?
Laura K. O’Keefe
Photographs Librarian
California Historical Society

The purpose of the article was to show NSA members how the image of a stereo camera had been used in two of the most widely circulated photography magazines in the world. Those who found it sexist or exploitive would, I assumed, contact Shutterbug Ads and “comment on the ad”—the hint with which I concluded the article. I must confess that I succumbed to the temptation to get “cutesy” with some of it. Worse, my attempted sarcastic observation about stereo joining the tavern T-shirt realm evidently failed to convey to all the readership the negative impression I had in mind. I’ll try to deal with such matters in more direct and clear ways in the future.

—Ed.

(continued on page 37)
Interesting reading—

The ‘Manual of Instruction’ by the Universal Photo Art Co. in 1902 gave specific information for salesmen of stereoscopes and stereographs. It is a 5½ by 8½ pamphlet of 41 pages. . . . Some interesting passages are as follows:

“Do you wish a college education? You can get it by selling stereoscopes and stereographs. . . . Six weeks of stereograph canvassing will benefit you as much as a year at college.”

“Always be full of hustle. . . . Be cheerful and jolly. . . . Look your customer straight in the eye. . . . Never give prices until you make a showing.”

“Should the infant in the cradle awake suddenly and if within your reach, it would be well for you to give the cradle a little swing, thus keeping the little one quiet.”

“Keep on digging, the best gold is never found on the surface.”

New address—

Now that the library has been moved to the Special Collections Room at Eastern College, all correspondence relating to the library should be mailed to: OLIVER WENDELL HOLMES STEREOSCOPIC RESEARCH LIBRARY, EASTERN COLLEGE, ST. DAVIDS, PA. 19087. ATT: DR. WILLIAM ZULKER

Donors please note—

If you have donated materials to the Holmes Library during the last year and have not received acknowledgement, please write directly to me stating the nature of your gift. I will then verify its acceptance and return the appropriate acknowledgement. We apologize for the problems that have resulted from the transition that is now almost complete.

Suggestions for your library—

If you are interested in items for your own library here are two suggestions:


Acquisitions—

Methods of Stereoscopic Cloud Analysis From Space, Dieter Lorenz and Erich Schmidt. Dfvr-Mitteilung 79-04, 1979, 36 pages, 8 figures, 4 anayl. plates, 31 refs, DMIO, 60. Compliments of Dr. Dieter Lorenz, Nordstrasse, Germany.

Clouds in 3-D in International Photo Technik 4/78 by Dr. Dieter Lorenz, pp. 16-19. Editor: H. Wiers-Keeser, M. Tafelmaier, Munich, Germany. Donated by Dr. Dieter Lorenz.


American Photographer Vol. 1, No. 1, 3, 4, 5, 6, 7, and Vol. 11, No. 3, Vol V, No. 2. Gift of Michael F. Carrick.

NSA REGIONAL MEETING
AT THE HOME OF THE HOLMES LIBRARY
DELAWARE VALLEY REGIONAL MEETING
EASTERN COLLEGE, ST. DAVIDS, PA
JUNE 27, 1982
3:00 PM to 5:00 PM

The Holmes Library will be open for inspection with books, magazines, and stereographs on display. Swap session plus refreshments.

Call Bill Zulker, 215-688-5452.
Peter Britt (1819-1905) was one of the West's most important photographers, yet he is little-known outside of his Southern Oregon region. A Swiss-immigrant, Britt became a daguerrean as early as 1847 in Highland, Illinois. By 1852 he had traveled to Jacksonville, Oregon, where he served the community as its most prominent landscape and portrait photographer until 1900. During his tenure, Britt made thousands of superb photographs using almost every photographic process

The first photograph of Crater Lake, August 13, 1874.

#182-Residence of Peter Britt. Britt was very proud of his vineyards which appear in the foreground of this early view of his house in Jacksonville.
known between the daguerreotype and the factory-produced dry-plate. He also made a limited number of stereographs.

Britt's stereographs date mainly from the 1870's, and were made for sale through his gallery or as gifts to his friends. His stereoscopic landscapes concentrate on the spectacular scenery of Crater Lake (he was the first person to photograph it) and images along the rugged Rogue River.² He also made views of Jacksonville, and other towns of Southern Oregon. Many of his images, however, feature Britt's family and friends. Views of his vineyards, residence, and camping excursions are common, as are stereo views of his children. His traveling wagon (called "the Pain"), dark-tent and other evidence of his photographic methods are frequently seen in his photographs. While his craftsmanship is technically excellent, most of his stereographs are not formally labeled suggesting limited commercial sales. The view number often appears in the image area, but titling is usually penciled on the card or missing altogether. All illustrations are through courtesy of the Southern Oregon Historical Society.

A collection of Peter Britt's camera equipment, including stereo equipment. The cameras and studio equipment are preserved in the Peter Britt Collection at the Jacksonville Museum, which is well worth a visit.

Jacksonville, Oregon is one of the best preserved towns in the west, with nearly 100 buildings remaining from Britt's days.

The following checklist of Britt stereographs was taken from the photographers' notebook, c. 1883-1884. Manuscript 170, Southern Oregon Historical Society/Jacksonville Museum, Jacksonville, Oregon.

Big John and Little Richard. This view was probably made for the owner of this modest abode and not intended for general distribution.

## CHECKLIST OF PETER BRITT STEREOGRAPHS

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>100</td>
<td>Rogue River and Gold Hill</td>
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<tr>
<td>101</td>
<td>Applegate Creek and Miner's bridge</td>
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<td>102</td>
<td>Applegate Creek and Miner's bridge</td>
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<td>103</td>
<td>Mt. Shasta and Big Spring</td>
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<td>104</td>
<td>Rogue River above Rock Point</td>
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<td>105</td>
<td>Forest scene in Cascade Mountains</td>
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<td>Castle Rock and Sacramento River</td>
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<td>107</td>
<td>Occidental quartz mill, Jackson Creek</td>
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<td>Occidental quartz mill, Jackson Creek</td>
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<td>Occidental quartz mill, Jackson Creek</td>
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<td>112</td>
<td>Occidental quartz mill, Jackson Creek</td>
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<td>113</td>
<td>Garden scene (Britt's residence)</td>
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<td>114</td>
<td>Mule Hill, Applegate Creek</td>
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<td>115</td>
<td>Rogue River and Gold Hill</td>
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<tr>
<td>116</td>
<td>Rogue River above Rock Point</td>
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<tr>
<td>117</td>
<td>City of Jacksonville</td>
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<td>118</td>
<td>City of Jacksonville</td>
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<td>119</td>
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MUSIC IN THE PHOTOGRAPHER'S GARDEN

A later photo of Britt's house than the stereo view shows the addition of a second studio. The house burned in 1957 but 40 acres of the property were later purchased by Jackson County for a public park. Peter Britt may well be the only stereographer in the world to have an annual music festival named after him. Every August since 1963, the Peter Britt Gardens Music and Arts Festival has been held on the hillside shown in this photo. The two week nationally recognized event features a variety of concerts by the Britt Festival Orchestra, the Rogue Valley Chorale, and performances by various guest soloists. This year's festival runs from August 6th to the 21st—just right for interested NSA members who might want to wander north after the NSA Show in San Jose. For information write to Britt Music Festival, PO Box 1124, Medford, OR 97501.

#126 Crater Lake Camp, 1876. Enlarged from a stereo negative, this photo shows some of the "field equipment" needed by photographers in the 1870's. Chemical bottles, plate boxes, and a paint brush can be seen around Britt's dark tent, which seems to have been fashioned from heavy blankets held down with logs. A lens board can be seen in the shadow of the tent, which is positioned on the rim of the haze-shrouded lake visible at upper right. Frequent poor photo weather over the 8,000 foot high lake may be the reason Britt took the many "camp life" stereos which today are more interesting than the scenic views he was there for.
Rogue River Fall.

CHECKLIST OF PETER BRITT STEREOGRAPHS

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159 Rapid on upper Rogue River 191 Jacksonville, 1884
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170 Crater Lake 202 Residence of P. Britt “long ago”
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172 Crater Lake 204 Linkville, 1874
173 Cactus in blossom 205 Castle Mountain, Crater Lake
174 Cactus in blossom 206 Scene in conservatory (Britt’s residence)
175 Jacksonville 207 Lighthouse, Crescent City

Notes
1) Details of Britt’s interesting life and many accomplishments may be found in Alan Clark Miller, PHOTOGRAPHER OF A FRONTIER: THE PHOTOGRAPHS OF PETER BRITT, Eureka: Interface California Corporation, 1975.

2) Britt photographed Crater Lake for the first time in August 1874. His images are considered to have been instrumental in promoting Crater Lake to National Park status.
Queen Victoria symbolized the Nineteenth Century. She was born during its second decade, died just days after its close, and for more than sixty-three years reigned as monarch over its most powerful and far-flung state, an Empire that spanned parts of every inhabited continent and held the oceans under the beneficent sway of the "Pax Britannica." This peace was often more apparent than real and, if no general European conflict marred her lifetime, her soldiers held a rather bloody "thin red line" from the Himalayas to the native kralls of Zululand. It was an age of reform, of the abolition of slavery and the expansion of the franchise, of an elegant society of wealth that existed in stark contrast to degrading urban slums, and of a rampant imperialism that subtly blended avarice and exploitation with the civilizing mission of Kipling's "White Man's Burden." Sexual mores exhibited an outward prudishness strangely at odds with the seamy doings of Whitechapel. In the marketplaces of the world, British commerce reigned supreme, watched over by the ever-present might of the Royal Navy. Such was the Nineteenth Century, the "Victorian Era."

When the Duchess of Kent gave birth to her daughter on May 24, 1819, there seemed little chance that the child—the fifth in line of succession—would ever occupy the British throne. But when her uncle, King William IV, died in 1837, eighteen-year-old Princess Alexandrina Victoria did succeed him as Queen.

Victoria's first meeting with her Privy Council on the morning of her accession was conducted with a grace and dignity that belied her inexperience and astonished even the great Duke of Wellington. Nevertheless the young Queen tended to rely heavily on the advice and opinions of others, in particular her first Prime Minister, Lord Melbourne.

In 1840, Victoria married her cousin, Prince Albert of Saxe-Coburg-Gotha (as etiquette demanded, it was the Queen who proposed). Although the English were somewhat unsure of the Teutonic Albert, it was a loving marriage—productive of eight children whose own marriage into royal houses would eventually make Victoria "Grandmother of Europe."

The Great Exhibition of 1851 was Albert's idea and proved an immensely successful prototype for the multitude of world's fairs that have followed it. But the 1850's also produced the Crimean War and the Indian Mutiny. If the former demonstrated little but the bungling of the British high command, the latter ended decades of East India Company misrule in the subcontinent—henceforth India would be governed directly by the Crown.

Albert's death from typhoid in 1861 devastated Victoria; for years she remained in almost total seclusion and for the rest of her life wore black as a sign of mourning. Immersed in self-pity, the Queen remained shut up in Osborne on the Isle of Wight or Balmoral in the Scottish Highlands while her popularity eroded and maliciously untrue rumors circulated concerning the Queen and her incorrigible Highland servant, John Brown.

(continued on page 37)
On May 22, 1848, William S. Porter of Philadelphia set up his Daguerreotype Camera on the west bank of the Schuylkill River and captured a wide panorama of the Fairmount Waterworks on eight, half-size, silver plates.

One hundred thirty years later, on July 31, 1979, William Steinmetz, on assignment for "The Philadelphia Inquirer," captured a modern day view of this same structure. In the years between these two events, Fairmount has been documented innumerable times by stereo photographers of the day.

Begun in 1812, the Fairmount Waterworks, on the banks of the Schuylkill River had an enormous impact on the growth and appearance of the City of Philadelphia. Commissioned by Philadelphia’s Common Council in the mistaken belief that the ever-recurring yellow fever epidemics were caused by “bad water,” Fairmount was designed by the English engineer Benjamin Latrobe (who later was the architect of the Capitol in Washington).

Latrobe’s insistence on the use of steam, then the revolutionary new power source to operate the pumps needed to raise the water to the reservoir, turned out to be a major mistake. Frequent breakdowns and boiler explosions caused numerous dry days and annual water bills averaging $200 per household.

Latrobe’s assistant and Superintendent of the Works, Frederick Graff, who converted the system from steam to water power in the 1820’s, was responsible for moving the enterprise into the black for the first time. Graff designed the thirteen foot high, 1250 foot long crib dam,

Fairmount—1876. In the foreground are the locks needed to transport river barges over Graff’s dam which bisects the river at this point. The reservoir on the hill is the present site of the Philadelphia Art Museum. Detail of a Currier & Ives print in the Library of Congress—Photo by the author.
An early 1860's view of Fairmount from the same point where Wm. S. Porter stood to take his unique Panorama, by R. Newell. (All views from the author's collection. All views by James Cremer unless otherwise noted.)

and the eight water wheels, each one sixteen to eighteen feet in diameter. With little empirical data to go on he also designed the hollow wooden mains, connections, stop-cocks and fire plugs that were laid throughout the city. After the changes he instigated, the average water bill plummeted to $2 a year.

During his visit to America in 1842, Charles Dickens was highly critical of much of what he saw; however, when referring to Fairmount he noted: “Philadelphia is bountifully provided with fresh water which is showered and jerked about, and turned on and poured off, everywhere. The Waterworks, which are on a height near the city, are no less ornamental than useful, being tastefully laid out as a public garden and kept in the best and neatest order...”

Frederick Graff remained Chief Engineer of the Water Department until his death in 1847, when he was succeeded by his son. Frederick Graff, Jr., educated in business at the insistence of his father, had abandoned that career path to study Engineering and became an assistant to his father in 1842. (The younger Frederick was also an enthusiastic amateur photographer and a member of the Philadelphia Photographic Society.)

Evidence of some construction work is visible in the foreground of this view from the same time period by an unknown photographer.
Schuylkill River water was pumped through these pipes up to the reservoir on top of the hill from which Fairmount derived its name. (The hill was named "Faire Mount" in 1682 on Wm. Penn's original plan of the City.)

In 1851 Graff recommended the establishment of a park along the Schuylkill River to retard the increasing industrial development that threatened to pollute the river before it could be drawn off at Fairmount. The resultant purchases from his original plans and maps began the creation of one of the nation's largest urban park systems which today extends over 8,000 acres on both sides of the Schuylkill.

Frederick also experimented with water turbines and the waterworks was rebuilt to his design and expanded to accommodate six giant turbines in 1868. The open-columned Plaza near the center of the group of buildings dates from that time.

In 1911, after 140 years of service, the Waterworks was closed. From that time until 1975, when it was designated a National Historic Civil Engineering landmark, the Waterworks has been vandalized and covered with graffiti.

The first steps to stop the deterioration of this famous landmark were taken in 1978 when the Historic American Engineering Record undertook a complete survey of what could be done to restore the buildings to their former glory. Plans have been advanced to create a recreation...
facility with courts for squash, racquetball and a swimming pool, with possibly an urban ecology center to study the river pollution and other aspects of the environment.

The only real action taken to date has been to open a small restaurant on the site to earn money for the Fairmount Waterworks Restoration Project. (See final Illustration.) It remains to be seen if any of these plans will come to fruition. Meanwhile Fairmount's original five acres, now grown to 8,000 acres, remains the city's main outdoor recreation area with 6 golf courses, 89 baseball and softball diamonds, 13 football fields, 14 soccer fields, 2 cricket fields and 75 miles of bridle paths and hiking paths—a lasting memorial to the father and son team of the Graffs.

The converted pumphouse provided light refreshments on the Plaza for visitors during muggy Philadelphia summers. Note the gas light visible in the background. c. 1875.

For more information about the stereographs of James Cremer, see "James Cremer—Philadelphia's Photographer" in STEREO WORLD, Vol. 6, No. 3.

James Cremer, Philadelphia's prolific photographer and publisher of stereoviews, provided a brief history of Fairmount on the reverse side of many of his views of the Waterworks, for the many tourists who purchased his views.
A family in their Sunday finery enjoys the view from the Plaza one hundred years ago. Today a $25 donation will restore one of the 300 balusters and $120 will restore one of the 56 columns.

A bust of Frederick Graff, the elder, is housed in an ornate tabernacle to honor the designer of America's first urban Waterworks. c. 1875

Sources:
Dictionary of American Biography—p. 466-468
Philadelphia Inquirer
Feb. 18, 1979, p. 1K; Aug. 1, 1979, p. 1D
American Heritage Magazine
April/May 1979, p. 100-105. Porter's Panorama is reproduced in this issue. This unique image is also reproduced in Northlight Vol. 5, #2—Summer 1978, and in "Camera"—(A catalog for an Exhibition at IMP, 1978.)
In the 1870's the paths surrounding the Waterworks provided a scenic area for promenades on a Sunday afternoon.

Fairmount—July, 1979. The Junior League of Philadelphia operates the small summer cafe on the terrace, overlooking the falls and the boathouses, to help raise money for the eventual restoration of this historic site. (Philadelphia Inquirer/William F. Steinmetz)
A Visit to the Mother Lode
California’s Stereo Treasure

by John Waldsmith

In 1977, a large truck loaded with more than 30 tons of glass and paper crossed the Pennsylvania/Ohio state lines headed for California. It brought to a close the long history of the Keystone View Company in Meadville, Pennsylvania and a new beginning for a vast treasure of photographic history which found a new home at Riverside, California.

The story of the Keystone-Mast Collection is one of adventure, high business intrigue, and a precious window into our past history. B.L. Singley had founded the Keystone View Company in 1892 in Meadville, a little town in western Pennsylvania. Using techniques already established by travelling salesmen, Singley shrewdly promoted the sale of stereographs made from glass negatives which he had taken on various travels. Soon demand was great enough that other men were assigned the job of photographing for Keystone. By 1901, Keystone View Company had grown to be the largest or near largest (depending on which promotional literature is read) stereoscopic view publisher in the world. There was heated competition with the other publishers—Underwood & Underwood, H. C. White and Kilburn View Company. B.L. Singley and the other officers of Keystone View Company began a concerted effort to buy out all of their competitors and virtually "corner the market." They obtained the negatives for several small publishers which were integrated into the growing collection of regular negatives. Each glass negative which arrived in Meadville was assigned a "KU" number, and the title, photographer and date of copyright were noted in a large handwritten ledger. From this vast file of KU numbers were selected views for publication which were assigned new "negative" numbers which are found at the bottom edge of the view just before the title. From these negatives were selected views to be placed in sets and given "position" numbers which usually appeared at the top between the familiar domed prints.

Between 1912 and 1922, in various stages, the Underwood & Underwood, B.W. Kilburn, H.C. White, C. H. Graves (Universal Photo Art Co.), Berry, Kelley & Chadwick, and T.W. Ingersoll collections of negatives were obtained by Keystone. By the mid-1920's Keystone View Company had the largest holdings of glass stereo negatives in the world and had the stereograph business almost entirely to themselves. As the collections arrived, each negative was assigned a KU number and filed away. Also Keystone obtained the complete ledgers of the B.W. Kilburn View Company which listed every negative number, date of entry and how many of each negative was obtained. Estimates have placed the size of the Keystone collection of combined negatives at nearly a million. In the early 1930's, Philip Brigandi, a major Keystone photographer, had a house cleaning of the collection. He ordered the destruction of thousands of "duplicates" or "out-dated" negatives. For example, when the B.W. Kilburn negatives arrived at Meadville about 1912, it was soon discovered that as many as six negatives existed for each negative number. This explains the many variants we find today as collectors. As the negatives were assigned KU numbers, duplicates (variants) were destroyed. This cut the size of the Kilburn collection from about 75,000 or so down to a little over 17,000.

Carl Sandburg, at right, studio posed as a stereo view salesman. A contact print from a copy negative. Keystone number T862. Sandburg worked as a stereo view salesman in his younger days. The photographer, date and location of this view are unknown. (Contact print by Chris Kenny, courtesy Keystone-Mast Collection).
came Brigandi in the 1930's and he found most of the Kilburn negatives to be unsuited for the modern needs of the company and many of the best Kilburn negatives were destroyed. It was so systematic that each destruction was noted in the ledger with the initials of the person doing the deed.

Throughout the 1930's more glass negatives were added to the collections and assigned KU numbers, many of which were never published. By 1940 the number of negatives being added dropped to a few hundred each year with entries being made up until 1965. What is surprising is the large number of scenic negatives, many on sheet film added in the 1940's and 1950's which duplicated already existing collections. In addition to the regular negatives are the thousands of eye-testing and anatomy negatives, some of which were not assigned KU numbers.

By 1965, when the last negative was added to the collection, the company was under the control of the Mast family and most of the operations had been moved to Davenport, Iowa. But the collection of negatives, now numbering nearly 350,000, plus a huge collection of file prints, the ledgers, and other assorted files remained stored in a vault in Meadville. There they sat like King Tut's Tomb covered with years of accumulated dust. Efforts in the early 1970's to sell the collection failed to gain a buyer. Then Mead Kibbey, an alumnus of the University of California, heard about the collection and became determined to secure it for the newly established California Museum of Photography at Riverside. He was assisted in successfully carrying the project to completion through the help of Jerome Laval, president of Graphic Technology Company, which publishes photographic books. Laval offered to assist in transporting the
collection west and storing it until the museum had adequate facilities to house the enormous 30 ton collection. The Mast family donated the collection and it was soon on its way to Riverside.

Facilities were found in the lower level of the Humanities Building on the Riverside campus and Chris Kenney was hired as Curator of the Keystone-Mast Collection. It was a tremendous job for Mr. Kenney and he dove into the project with vigor and eagerness. He found the collection in poor condition, thousands of negatives stacked in wooden shipping crates, each negative wrapped in a crumbling acidic envelope. He organized the collection by KU number, segregating the large collections of Underwood & Underwood and H.C. White negatives. Frames were built to support the weight of the massive bulk and each frame was bolted to the floor. One morning while working in the collection room, Chris felt the slight tremors of an all too familiar California earthquake. Luckily there was no damage, but some negatives had partially slipped in their boxes. He devised an ingenious bar support which now guards against the negatives toppling from their storage boxes during an earthquake.

Chris then began the complicated task of deciphering the ledgers and numbering systems. He called or wrote me and other N.S.A. members and with the added help of the Oliver Wendell Holmes Stereoscopic Research Library collections was able to piece together the Keystone puzzle. But he still had many questions.

Last Fall, Chris Kenney called to invite me to come to Riverside for a first-hand inspection of the Keystone-Mast Collection and to help him find answers to the many questions which still needed answers. I arranged to come to Riverside during my trip to the photographic shows at San Jose and Buena Park, allowing three days for my visit. I asked N.S.A. Vice-President Gordon Hoffman to accompany me. Gordon had seen the collection at Meadville in the late 1960's and had purchased views for his collection. His long-time collecting knowledge would prove invaluable during our discussions.

We arrived the morning of February 1, at the California Museum of Photography at Watkins House on the campus of the University of California—Riverside. Our host, Charles Desmarais, Director of the Museum, greeted us and we were given a guided tour of the facilities. The Museum is extremely impressive with
galleries displaying items from the Bingham Collection of cameras and images representing all periods of the history of photography. A space is also set aside for changing exhibits. Though appearing spacious because of artful gallery planning, the Museum is actually very crowded and hopes to obtain funding for enlargement or relocation to a larger building.

Chris Kenney soon arrived and escorted us across the campus to the Humanities Building. Within the hour we were looking at the collection and our groans of pleasure at seeing some of the unpublished views must have sounded a bit strange to persons passing in the hall. Time flew by and soon it was time to close for the day. Gordon and I discovered it was going to take more than the three days we had allotted to see all that we had hoped to find in the Keystone-Mast Collection. I was pleased to find the Kilburn ledgers intact and complete.

They finally answered my questions concerning the many variants which exist for most negative numbers. As many as six negatives were made at one time, often being taken just seconds apart. These are most evident in the later Exposition views, especially the Columbian Expo of 1893 and 1894. According to the Keystone KU ledger, the Columbian Expo negatives had been destroyed. But I chanced on a group of previously unidentified collodion negatives with the familiar 8100 numbers scratched in the lower edges. A quick look in the ledger matched these as Columbian Exposition titles. For example, Kilburn #8154 "The Royal Saxon Porcelain Exhibit in the German Department" had been assigned KU70730. All but one had supposedly been destroyed and in the early 1930's this remaining one was noted as "destroyed." In some way this group of negatives had luckily been overlooked. Only a small fraction of the thousands (yes thousands!) of Columbian Exposition negatives still survive. It was a discovery of unparallelled excitement. For a few moments I felt the joy that an archeologist must feel when he finds an unbroken relic in some ancient site.

On Wednesday evening Gordon and I presented two 3-D slide programs to an open house at one of the campus lecture halls. Gordon had brought his now famous "Lincoln's Last Years" and I presented "Entering the Twentieth Century with the Whiting View Co." We had a standing room only crowd and had to have a second showing to another large crowd. It was really exciting to see so much enthusiasm generated in one community for stereo history.

Gordon and I had decided to spend one additional day at Riverside. On the last day I found the negatives illustrated here. None of these had apparently been published and I felt Stereo World would be the best place to show these gems from what Gordon and I were now calling "The Mother Lode."

My thanks are extended to our gracious hosts during our four days. I urge all N.S.A. members to visit the California Museum of Photography if they are travelling in Southern California and to make an appointment to have a tour of the Keystone-Mast Collection. Also, the Museum needs your support if it is to grow and reach its potential. Interested persons may write: California Museum of Photography, Watkins House, University of California-Riverside, Riverside, CA. 92521.

The first major book illustrated with photos from the collection (THE WORLD AS IT WAS, Margarett Loke, Summit Books) was reviewed on page 31 of STEREO WORLD, Vol. 7, No. 6.

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STEREO CONQUERS THE CUBE!

With a set of felt pens, you can create any pattern of colors you want—even sneak in more than 9 of one color. The image was used to publicize an exhibit of Michael Kupka's "Stereoil" works at Toronto's Partisan Gallery in January. He creates dramatic stereo drawings and paintings from stereographs, some of which are reproduced on postcards. For more information on how, why, or for how much, contact him at #0206-1179A King St. W., Toronto, Ontario M6K 3C5, Canada.
San Jose Exhibit Rules

The competitive exhibit at this year's NSA Conference and Show is open to all members and will include 21 categories of stereo views, viewers, and cameras. Ribbons will be awarded to the "best" in each category, as voted by NSA official judges. Judging will be based on attractiveness of exhibit, selection of subject matter, condition and rarity. Saturday evening, just prior to the "Spotlight" auction sale, the winners will be announced.

COMPETITION RULES

1. Only members of NSA will be permitted to enter the competition. Only stereo items are eligible. (Please note that any type of photographica—not just stereo—may be traded, sold, or purchased at the Trade Fair.)

2. Entries must be received by no later than Monday, July 5. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.

3. Each entry must be submitted on an official entry form OR an 8½ x 11 sheet of paper typed or printed with entrant's name, address, zip, phone number and indication of selection or proposed title for the exhibit. All exhibit entry forms should be sent to Lester Silva, PO Box 1015, Sacramento, CA 95805.

4. For members not attending the conference—mail your entries to the box above by insured mail or best appropriate way and include enough postage for its return in the same manner. NOTE: DO NOT SEND YOUR ITEMS WITH YOUR ENTRY FORM. Send items so that they will arrive during the week of July 26, prior to Friday, August 6.

5. Members planning to attend—bring your items to San Jose and check in with the Competition Director (Gordon Hoffman) at the official NSA headquarters Friday or before 9 a.m. Saturday morning at the Convention Center. Please bring your items in early enough for us to put them on display.

6. The competition Committee will provide all display material and means for the display. There will be an entry fee of $4.00 per category entered to cover the cost of the display materials, awards and security. The fee must accompany the entry. All exhibitors must have their explanation and title cards typed out on 5x7 plain white cards. (Cards plus sleeves will be furnished by NSA—write and let us know how many you need.) NO ENTRIES WILL BE ACCEPTED WITHOUT TITLE CARDS AND SLEEVES. ALL ENTRIES MUST BE READY TO HANG (views in sleeves with title cards) when they are delivered to the Competition Director.

7. All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of four entries per member. The NSA cannot take responsibility for damaged or stolen items but every precaution has been instituted to protect each member's property. In the last five years we have had a number of views and viewers shipped to us for the competition from as far away as Canada and New Hampshire. All items were returned as shipped without incident.

8. Views—A member may enter no more than twelve (12) views per category nor less than six (6) per category. They may enter up to four (4) categories for a total of 48 views. A member may substitute an explanation card measuring no more than 5x7 inches for a view. Example: you may display 11 views and an explanation card. The views will be displayed in an approximately 20 x 30 inch space. Each view will be protected in an individual transparent sleeve (5x7). The sleeves will be attached to the display so no fastening devices will damage the views. They will be protected from handling or possible theft. In each sleeve with the view will be a card stating the title of the view, the photographer's name, and the date of the issue. (See rule 6.)

9. Viewers—All viewers will be grouped in general categories. A member may enter no more than four viewers in each category. With each viewer, submit a description card (5x7) giving specific information concerning manufacturer (if known) approximate date of issue and other details you feel are important.

10. Cameras—Cameras may be exhibited for the same $4.00 entry fee per category under the same rules as viewers.

11. Views will be judged in category groups and viewers will be judged individually, unless the member specifies that the viewers entered be judged as one item.

12. All items will be judged by the NSA official judges on Saturday, August 7. They will be asked to judge on a number point system. Entry receiving the highest number of points will be named BEST in each category of views and viewers. They will be judging the visual appeal, the subject matter and the condition or state of restoration. Rarity will be judged but have a small value in the over-all point totals.

13. Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, and BEST viewer over-all. A BEST OF SHOW plaque will be awarded to the entry receiving the most points over-all. There will be a special President's Ribbon and People's Choice Award Ribbon in addition to the regular awards. Early tissues and glass views will be judged but not exhibited, due to our limited facilities.

CATEGORIES:

STEREOSCOPIC VIEWS

1. Views of a city, state, or region in the United States.
2. Views of famous personalities.
3. Transportation views (land, sea, or air).
4. Ethnic, racial, or religious groups—such as Blacks, Mormons, Shakers, or Indians.
5. Occupational views.
7. Views by a particular photographer or publisher.
8. Military and war views.
10. Comics and sentimentals.
11. Surveys and expeditions.
13. Historic events.
14. Quality of life.

(continued on next page)
When the subject of 3-D movies is raised, the average filmgoer over 35 years of age will almost invariably recall the 1953 chiller, "House of Wax." Although it may not have been the best of the 50 plus stereo films of that era, it is probably the most popular.

Faced with drastically shrinking box office receipts as a result of competition from television, Hollywood responded with techniques and processes that the home screen couldn't offer, including widescreen, stereophonic sound, and 3-D. The first 3-D feature, "Bwana Devil," although mediocre at best, had enjoyed a spectacular success at the box office. The studios immediately started gearing up for the production of deepies.

One of the first to be released was "House of Wax," an elaborate costume melodrama from Warner Brothers. The film was a remake of a 1933 horror film, "Mystery of the Wax Museum," which had starred Lionel Atwill and Fay Wray. The new version featured Vincent Price in his first horror role since his lead billing in the 1940 "Invisible Man Returns." Also featured were Phyllis Kirk, Carolyn Jones, Frank Lovejoy, and a young Charles Buchinsky (now better known as Charles Bronson). The film was directed by Andre de Toth and had been titled "The Wax Works" during production.

"House of Wax" was shot using the Natural Vision camera system, which consisted of two Mitchell 35mm cameras mounted on a common base facing each other, with mirrors reflecting the scene into the lenses. Viewing was by the polaroid process and its original release was in six-track stereophonic sound and, in some showings, wide-screen.

Critical reaction was extremely varied. Film Daily said, "Here is the shape of things to come. . . . the old show business axiom—scare the hell out of an audience and they'll love you for it—has been perfectly applied here." Bosley Crowther complained in the New York Times, " . . . the most frightening thing about this picture is the thought of the imitations it will encourage. . . . it's a prospect we view with alarm. Dimly we foresee movie audiences embalmed in three-dimensional wax and sound." The Christian Science Monitor was more blunt: "Watching 'House of Wax' is rather like spending an hour and a half on the rack. The viewer comes away feeling physically assaulted and numbed.

Despite such negative responses, "House of Wax" is one of the most commercially successful 3-D movies in history. It has been re-released in a single strip polaroid process many times and continues to draw appreciative audiences. Although reasonably restrained in its use of 3-D, the technique is dramatically demonstrated in several scenes: the smoke pouring from the blazing wax museum, the high kicks of the can-can dancers, and the paddle balls of the street barker (the source of the title illustration for this column). As the barker describes the wax museum, "House of Wax" is full of "thrills, chills, and laughter."

ANAGLYPH GLASSES
I recently received an interesting letter from Stan Gelson of The Deep Vision Corporation, in which he discussed the importance of good quality viewing glasses for anaglyph films. He points out " . . . the color of the movie print and the color temperature of the projector light source greatly affect anaglyph 3-D quality. But we have found that projection lamp intensity is even more important. With every order for glasses, we send a note to the projectionist calling attention to these problems. . . . and some solutions." Mr. Gelson adds, "It's surprising that many people regard anaglyph as only a black and white process despite the fact that we have supplied the equipment and glasses for nearly a dozen industry films in full color Deep Vision."

NEW MAGAZINE ARTICLE
The current issue of "Cinemacabre" magazine contains an article, "A Brief History of 3-D Horror Films" by Raymond Pignone. The six-page treatise is thoughtful and well-researched. Copies of the magazine may be obtained for $2.50 from George Stover, P.O. Box 10005, Baltimore, Maryland 21204. Specify issue number four.

SAN JOSE EXHIBIT RULES
15. VIEWS BY A MEMBER OF THE NSA
   (a) Black & white prints.
   (b) Color prints (other than hand-tinted).
   (c) A story sequence, any type of print.
   (d) Unusual or special techniques (hand-tinted, montage, etc.)
   (e) Transparencies.

16. Open category. For those views that do not fall within the above categories.

17. This year's theme—The West.

STEREOSCOPIC VIEWERS—CAMERAS
18. Pioneer (pre-1870).
19. Table models.
20. Hand held.
21. All Stereo cameras.

Members having questions concerning the competition please contact Gordon D. Hoffman, PO Box 324, Green Lake, WI 54941 (414) 294-6458.
Following upon the "Stereo Proxar" camera which I built for close-ups (STEREO WORLD Vol. 5 No. 6) I have now moved to the opposite extreme. Members may be interested in the Tele-Stereo unit which I have recently constructed.

Lenses of 132mm focal length give almost four times the magnification of the normal lenses of a modern stereo camera. I can stand four times further away for the same size picture.

The attachment fits to a 35mm SLR camera, and two pairs of carefully-set optical mirrors place the two images side by side on the film. Due to the viewfinding mirror in the camera it is not possible to separate the two pictures by means of a full-depth divider. So there is a shallow divider, and D-shaped caps on the lens hoods control overlap. Picture overlap is also affected by f.stop, so the lenses are set permanently at f/6.3, which is an effective f/8 when mirror light loss is allowed for. Exposure is controlled by varying the shutter speed, using the normal through-the-lens meter.

A wider spacing is preferable for this type of system as it gives better depth to distant objects so there is less "cardboarding" or flattening effect. The lenses on this unit are set 145mm apart and have been accurately focussed on 80 meters. This gives a depth of field of 40 meters to infinity—just right for wild animals, surfers, aircraft in flight, and other subjects which I capture in tele-stereo.

To match the camera, the unit has been trimmed in black leather and chrome. To save weight, chassis construction is aluminum.

Those interested in more details of tele-stereo theory or devices can contact Neal DuBrey at 8 Marchant Way, Taybank, Port Elizabeth 6001, South Africa.
"NEWVIEWS" brings you current information on what is happening in the stereo world TODAY: new equipment, developments, magazine or newspaper articles, 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 to: David Starkman, P.O. Box 35, Durate, CA 91010 U.S.A.

FCC APPROVES 3-D TELEVISION

On March 10, 1982 the Federal Communications Commission approved the first 3-D TV system for home broadcast, opening up a new era of possibilities for home TV programming. Until this time 3-D TV was limited to cable use.

Permission was granted to 3-D Video (TM) Corporation, of North Hollywood, California, for television broadcast stations to use their proprietary 3D Video (TM) Process without specific authorization from the FCC.

The first over-the-air broadcast of the process was under experimental permission, and was done on February 9, 1982 by WGNO-TV (Channel 26) in New Orleans. The film shown was the 1954 "Revenge of the Creature." Special filter 3-D TV glasses were distributed through a local chain of 127 convenience food stores called TIME SAVER. Demand for the glasses, which sold at two for 99¢, was unprecedented and unexpected. The original order of 100,000 glasses sold out in the first few days, and had to be reordered daily. A total of 350,000 glasses were sold in a market with under 600,000 TV households.

Because of the great success in New Orleans, and because of the new FCC permission, TV stations all over the country are becoming interested in showing old 3-D movies. WHA-TV in Madison, Wisconsin also showed "Revenge of the Creature" on March 12 and 21 with great success. May broadcasts are scheduled in San Francisco, Honolulu, Louisville, and Omaha.

3-D Video (TM) also has a 3-D TV camera system for putting their process "live" onto video tape. There is currently some interest in original 3-D programming. Keep watching your local TV guides for a broadcast in your area.

NIMSLO SALES BEGIN IN FLORIDA

The long awaited Nimslo 3-D lenticular print camera has finally started selling as of March 1982. First sales have been reported in Gainesville, Florida, with the rest of the state reported to follow after April 1.

Initial scarce supply will probably keep away any price discounting until the camera is sold nationwide. Initial retail prices are approximately as follows:
- Camera—$249.95
- Flash —$ 69.95
- Case $ 29.95

Prices of prepaid processing mailers have also been announced:
- 36-shot roll (18 Nimslo prints)—$15.05
- 24-shot roll (12 Nimslo prints)—$11.45
- 12-shot roll (6 Nimslo prints) — $ 7.85

At nearly 84¢ per print (36-shot roll prints) Nimslo has come very close to its original price projections, and hopefully this price may come down as print volume increases.

If the cost of the dedicated twin-head flash seems a bit steep, the hot shoe will also take other model flash units. Initial observers report that this flash, currently the smallest twin-head on the market, may be desireable to many photographers to use (non-dedicated) on their normal "flat" cameras. I hope to have a first-hand users report for the next issue.

Advertising flyer for the New Orleans 3-D broadcast of "Revenge of the Creature". Thanks to David Martin, Metairie, LA.
AN INTERNATIONAL LIST OF STEREO PHOTOGRAPHY CLUBS

Many 3-D enthusiasts do not realize the many possibilities there are all over the world to join a Stereo Photography Club. The following list contains both strictly stereo clubs and photography clubs that have some sort of stereo division. Many of the listed clubs publish periodic newsletters, so if your nearest club is too far away to attend regularly, there is still the possibility of a subscription membership.

For further information on any of these listings please write directly to the club or organization. If you belong to or know of a club that isn't listed, please let us know. Compiled by Susan Pinsky.

AFRICA, WEST
Oranjemund Camera Club, P.O. Box 124, Oranjemund, S. West Africa

AUSTRIA
Sektion Stereo in der Photogr. Gesellschaft in Wien GLuVA, XIV, Leyererstrasse, A-1014 Vienna, Austria

AUSTRALIA
Stereoscopic Society (Australian Branch) c/o Harry P. Brown, Hon. Sec'y, 102 The Grove, E. Coburg Vic. 3058 Australia
Sydney Stereo Camera Club, c/o Miss J. Allfort, 8 Clifton St., Mosman 2088 N.S.W. Australia

FRANCE
Photo Cine Club Credit National, 45 Rue Saint Dominque, 75700 Paris, France
Stereo Club Francais, c/o Jean P. Molter, 13 rue Alfred Fournier, 92370 Chaville, France

GERMANY, WEST
Deutsche Gesellschaft fur Stereoskopie eV., c/o Fritz G. Waack AFIAP, D 1000 Berlin 37, Wilskistr. 59, West Germany

JAPAN
Photographic Society of Japan, 6th Floor, Kyodo Bldg., No. 2 2-chome, Kanda Nishiki-cho, Chiyoda-ku, Tokyo, Japan

NETHERLANDS
Nederlandse Vereniging voor Stereofotografie, c/o H. Chr. Reynders, secretary, Wagenaarstraat 15, Heemskerk, the Netherlands

PANAMA
Club Fotografico De Panama, Apartado 6-3997, Estafeta “El Dorado”, Panama, Republic of Panama

SCOTLAND
Dingwall Camera Club, c/o Terry Gregory, 30 Bellfield, South Lodge, Invergordon RossShire, Scotland

SWEDEN
Svenska Foreningen for Stereoskopi, c/o P.O. Box 445, S-10126, Stockholm, Sweden

CANADA
Ampro Photographic Society, c/o Ampro Photo Workshops, 117 W. Broaday, Vancouver, B.C. Canada V5Y 1P4
Association Quebeqoise Des Photographes Amateurs, c/o Mr. Gilles Therrien, 70, 4iene Ave. Nord Roxboro, Que, Canada H8Y 2M6
Sheridan College of A & T, c/o Stan White, Visual Arts Dept., 1430 Trafalgar Rd., Oakville, Ontario Canada

DENMARK
Danish Stereoscopic Society, c/o Niels Hansen, 5 Vinlovstein, DK 2720 Vanlose, Denmark

ENGLAND
International Stereoscopic Union, c/o Arthur Girling, 13 Glennage Rd., Streatham, London SW16 6AY England
Stereoscopic Society (Great Britain), c/o H. Randall, 195 Gilders Rd., Chessington, Surrey KT9 2EB, England
Third Dimension Society, c/o Miss. P. Milnes, 83 Bishopton Rd., Stockton-on-Tees, Cleveland TS18 4PG England

FINLAND
Finland Stereo Club, c/o Onni Rauha, Arhusinkatu 3B 46, SF 20310 Turku 31, Finland

SYDNEY STEREO CAMERA CLUB

SYDNEY STEREO CAMERA CLUB

FRANCE

SYDNEY STEREO CAMERA CLUB

CANADA

SWITZERLAND
Schweizerische Gesellschaft fur Stereoskopie, P.O. Box 2319, CH-3001 Bern, Switzerland

UNITED STATES OF AMERICA

ARIZONA
Arizona Stereographers, Dr. Bernard Stell, 16029 Meadow Park Dr., Sun City, Arizona 85351
Mountain States Engineers Camera Club, c/o Anita L. Tellier, P.O. Box 17960, Tuscon, Arizona 85730
Prescott Camera Club, Box 989, Prescott, Arizona 86301

ARKANSAS
Jonesboro Camera Club, c/o Chuck Turner, P.O. Box 1102, Jonesboro, Arkansas 72401
Lake Area Photo Club, c/o Richard Zelnick, P.O. Box 449, Heber Springs, Arkansas 72543

CALIFORNIA
Camraderie Club, c/o Howard Frazee, 1621 Pinehurst Drive, Los Altos, California 94022
Cordova Camera Club, Jeanne Snyder, 4000 Cornelia Way, N. Highlands, California 95660
Jewel City Camera Club, c/o Gladys Rigs, 6130 Coldwater Canyon, Apt. 14, North Hollywood, California 91606
Oakland Camera Club, John Wm. Niemand, 4263 Wilshire Blvd., Oakland, California 94602
Pasadena Stereo Club, c/o Russell W. Terrill, 2121 Hill Dr., Los Angeles, California 90041
San Bernardino Stereo Group, Charles Osborn, Box 1447, San Bernardino, California 92402
San Diego Stereo Club, Priscilla Hinners, 2711 Jaynia Place, Lemon Grove, California 94022
Vista Camera Club, c/o Ruth Works, 1918 35th Ave., San Francisco, California 94116

COLORADO
Rocky Mountain Stereo Club, Glen Thrush, Box 26147, Belmar Station, Lakewood, Colorado 80226

FLORIDA
F8 Camera Club Inc., c/o Larry Gallagher, 430 N.W. 121st St., Miami, Florida 33168
Studio “A” Camera Club, c/o James Woodward, P.O. Box 1164, Daytona Beach, Florida 32015

GEORGIA
Glerc Camera Club, c/o Glerc. Lockheed-Georgia Co., Marietta, Georgia 30063

ILLINOIS
Chicago Stereo Camera Club, c/o Lila L. Lange, 8300 Gross Point Road, Morton Grove, Illinois 60053
Crescent Bay Camera Club, c/o Biff Huse, 3309 Chapel Hill Rd., McHenry, Illinois 60050
Motorola Camera Club, Ms. Dennis Wolff, 1155 Harvester, West Chicago, Illinois 60185

KANSAS
Club Daguerre-Darrah, Betty Graham, 2562 Victoria, Wichita, Kansas 67216
Wichita Stereo Club, Harold Linscheid, 3701 E. Funston, Wichita, Kansas 67218

LOUISIANA
La Louisiane Photo Club, La Louisiane Recreation Center, Fort Polk, Louisiana 71459

MARYLAND
Point Breeze Camera Club, 2500 Broening Hwy., Baltimore, Maryland 21229

MASSACHUSETTS
International Stereoscopic Union, American Representative, Paul Wing, 12 Weston Road, Hingham, Massachusetts 02043

MICHIGAN
Detroit Stereographic Society, A.M. Galatjoto, 2325 W. 13 Mile, Apt. 21, Royal Oak, Michigan 48073

NEBRASKA
Lincoln Camera Club, Steve Traudt, 2726 Washington St., Lincoln, Nebraska 68502

NEVADA
Reno Photo Club, c/o Larry Brown, 2305 Glenn Drive, Carson City, Nevada 89701

NEW YORK
Genesee Valley Stereo Group, c/o Dr. Albert L. Sieg, 159 Hillhurst Lane, Rochester, New York 14617
Kodak Camera Club, Kodak Park, Rochester, New York 14650
New York Color Slide Club, Ann Beller, 345 W. 58th St., New York, New York 10019
Sierra Photography Club, c/o Greg Ford, Box 222, Sierra Research Corp., Buffalo, New York 14225

NORTH DAKOTA
Watford City Camera Club, c/o Homer Gorder, P.O. Box 652, Watford City, North Dakota 58854

OHIO
National Stereoscopic Association, P.O. Box 14801, Columbus, Ohio 43214

PENNSYLVANIA
Gradco Camera Club, P.O. Drawer 2038, Pittsburgh, PA 15230
Norwin Camera Club, c/o Raymond Hurley, P.O. Box 141, Irwin, PA 68794
S.K. Camera Club, c/o Richard O. Wigfield, c/o Smith Kline & French Labs., 1500 Spring Garden St., Philadelphia, PA 19130
Stereo Club of Philadelphia, c/o Henry Clay Smith, 1000 North Lane, Gladwyne, PA 19035

TEXAS
Fotoforum, c/o Thomas J. Suits, P.O. Box 650, Waco, Texas 76703

UTAH
Utah Stereo Society, Ildefonso Rodriguez, 4700 Highland Drive, Salt Lake City, Utah 84117

VIRGINIA
Camera Club of Emporia, c/o Harry E. Evans, P.O. Box 711, Emporia, Virginia 23847
Potomac Society of Stereo Photographers, c/o Col. (Ret) Melvin M. Lawson, Secretary, 1400 S. Joyce St. (A-513), Arlington, Virginia 22202

WASHINGTON
Puget Sound Area Stereographers Club is currently forming. For more information write to: Warren Callahan, 6111 E. 80th St. - 58, Puyallup, Washington 98371

NATIONAL / INTERNATIONAL
National Stereoscopic Association, PO Box 14801, Columbus, Ohio 43214.

Stereoscopic Society (American Branch) William Shepard, Corresponding Secretary, 9408 Clinton Ave. S., Bloomington, MN 55420
Stereo Division of the Photographic Society of America, c/o Steve Traudt, Membership Director, 2726 Washington St., Lincoln, Nebraska 68502.

International Stereoscopic Union, American Representative, Paul Wing, 12 Weston Road, Hingham, MA 02043.
FRED LIGHTFOOT
Fred Lightfoot of Greenport, NY, member #389, and a veteran of three decades in the Society has decided to retire from active participation. He has served the Society in several of its offices over the years and as General Secretary was instrumental in associating the group with NSA, a relationship that I believe has been beneficial to both as Fred predicted. Decisions made at that time were important in revitalizing the Society and led to a period of rapid growth. I wish, speaking for the membership as a whole, to thank Fred for all that he has done over the years, and for all of the fine views he has shown us, and most of all for the pleasure of his company.

VIEWSLETTER
At The Stereoscopic Society meeting last summer at Canton, O., Rebecca Ratcliff of Evansville, IN, agreed to serve as editor of a Society newsletter, to be issued at regular intervals. Since then, two issues of Viewsletter have been produced and it is hoped the added communication will lead to a stronger and better informed organization. For this to work well, Rebecca needs our help in the form of contributions of all news that might be of interest to the group. Do not overlook personal milestones. The more we know of each other and what our interests are and what we are doing, the stronger the Society. “How to” articles such as Vernon Paulson’s discussion of hyperstereo in the March 1982 issue are very useful to many of us. It is important to remember that we continually have people trying things out for the first time. What is old-hat to one may be new to another and we need continual review of basics as well as advanced topics. So keep the copy coming to Rebecca. We are very grateful for the fine job she has done on the first two issues and I’m sure the membership will support her with their help.

NEWS FROM THE FOLIOS
According to Transparency Secretary Lou Smaus the folios are moving about as well as one can hope for. Alpha Circuit has been blessed by a solid group of members who have of late been doing their duty and avoiding jam-ups and other problems. The last word from Beta Circuit indicates that things are going well now and I hope to be able to report some voting results from that circuit before long. We feel that they are now operating with a firm, dependable route list and the trouble points have been eliminated.

Print Circuit Secretary Bill C. Walton says that expect for some minor glitches everything is running smoothly there. He also reports the 1981 viewcard voting results (1st – 4 points, 2nd – 3 points, 3rd – 2 points). Listed are those receiving twenty five or more points during the calendar year.

<table>
<thead>
<tr>
<th>Name</th>
<th>Total Points</th>
<th>No. of Firsts</th>
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<tbody>
<tr>
<td>Bill Patterson</td>
<td>144</td>
<td>23</td>
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<tr>
<td>John Dennis</td>
<td>117</td>
<td>16</td>
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<tr>
<td>Linda Carter</td>
<td>114</td>
<td>17</td>
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<tr>
<td>Doug Smith</td>
<td>96</td>
<td>18</td>
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<td>Bob Bretz</td>
<td>66</td>
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<td>John Steffen</td>
<td>59</td>
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<td>Nick Graver</td>
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<td>Brandt Rowles</td>
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<td>Steve Best</td>
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<td>Paul Fisher</td>
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<tr>
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<tr>
<td>Lucia Brann</td>
<td>27</td>
<td>3</td>
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<tr>
<td>John Waldsmith</td>
<td>25</td>
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</tbody>
</table>

The most popular views were: “Patricia” Bill Patterson, “Shamu, The Whale” Doug Smith, and “Wisteria” Bob Bretz.

I might add that voting is optional among the Society circuits, about half of the participants electing to do so at any time. At best, it gives some indication of how well ones’ views are being received at the moment. But, competition is only of peripheral importance in the Society activities and in no way the reason for existence as it is in some photographic salon exhibitions. What is wanted is to grow and improve, to help each other, and to enjoy what the other fellow has done. Ideally, I feel, a Society circuit should run the gamut from the beginner to the expert, strive to improve technique, and be ever open to new ideas. Listen and learn, but in the end one must please oneself. Otherwise there is not much point in amateur photography. In the Society, I think this has been kept in perspective.

R.W. CALDWELL
Included among the C.W. Culmer collection of viewcards made by members of The Stereoscopic Society during the 1920’s, 1930’s and 1940’s are a number of views by member #246, R.W. Caldwell of Cleveland,
Ohio. These were taken about 1934 or 1935. Mr. Caldwell seems to have had a special knack in photographing children as well as scenics. This was somewhat unusual in the Society in those days. The average amateur stereographer was hard pressed to get good spontaneous "people pictures" from the large format cameras they lugged about and the relatively slow films they had to load them with. Further, people pictures were generally passed over in favor of the more "artistic" landscapes and still-lifes when the kudos were handed out. Against that background, Mr. Caldwell stands out sharply and his pictures have an appeal that spans the years.

But, there is something of a mystery about Mr. Caldwell, at least to me, and I do hope some of our readers in NSA have information that can shed some light on it. "R.W. CALDWELL, Manager, Keystone View Company, 3030 Euclid Avenue, Cleveland, Ohio" reads the hand stamp he used on the back of one of the views. Further, his viewcards are finished in the Keystone manner. It would seem he had access to printing and mounting equipment of professional quality and card stock to (continued on page 34)

Easter Morning by R. W. Caldwell, member #246 of The Stereoscopic Society. c. 1934. From the C. W. Culmer Collection.

Lunch Time by R. W. Caldwell, member #246 of the Stereoscopic Society. c. 1934. From the C. W. Culmer Collection.
We have received additional information on the "Gilsey House Drug Store" view pictured at the top of page 25 in the JAN/FEB issue. Construction on the Gilsey House began in 1869 and it opened on April 15, 1871, one of New York City’s finest hotels. Located on the northeast corner of Broadway and 29th Street, it catered to the theatrical trade in the theater district. Apart from the general elegance which we can see in the drugstore view, it is notable for the extensive use of cast iron in the structure, sheathing and decorative elements. Although it closed as a hotel in 1904, the building still stands, used today for office space and light industry. Along the street fronts of the building were numerous shops and stores, including the drug store of Henry T. Helmbold, which was listed in city directories of 1871 and 72. A later view of the store is titled "Slade’s Palace Pharmacy," so Helmbold may have died or sold out. There are at least
2 different photos of the interior, appearing on a wide variety of mounts with many different titles. Thanks to Robert and Susan Vogel, Wendy Shadwell, Eric Stott, Alan Mueller, Nadezhda Henry, Art Lynch, and Harriet Hayes for helping us with this one.

In regard to the "President's House" view which appeared at the top of page 24 in the JAN/FEB issue, Wendy Shadwell wrote that the Columbia Gazetteer lists Nashotah, Wisconsin as the seat of Nashotah House, an Episcopal seminary. Could this view show the residence of the seminary President?

This issue we have a nicely mixed bag of unknowns. From Jack Kramer comes an untitled grey card showing what appears to be a church or monastery with a robed and bearded gentleman drawing water from the well. We assume this is a foreign view because it was in a group of others which were all identifiably foreign.

From the reference collection of the Museum of New Mexico we have 2 unknowns, the first of which shows a gentleman in a studio setting and which is believed to date from 1870-75. Behind him is an immobilizer of the type used when exposures were lengthy and the subject had to remain perfectly still to avoid blurring the image. Anyone recognize the gent?

A flat card with yellow front and grey back shows a group of Indians and Anglos in front of a log cabin. A notation says that some of them are Sioux, and it may be ca. 1868-69. Museum Curator Richard Rudisill wonders if this might be Alexander Gardner's work.

Brandt Rowles' unknown view is a tan card which shows 3 women sitting under an oak tree in the foreground. In the background are a series of barracks or dormitories. The people on the balconies are mostly women or girls. The objects on the roof are barrels, probably filled with water in case of fire. An intriguing view and we hope someone will recognize it.

Send any views or information to Neal Bullington, 137 Carman St., Patchogue, NY 11772.
Tunnel Conduit
by Jukka O. Mattila

The photographic emulsion has, unlike the eye, the ability of cumulatively recording visual information. Everybody has seen photographs, taken by night, in which the tail and head lights of cars draw long lines in time exposures.

This posed a question: what would be the result if I walked in a big dark hall with burning sparklers in my hand and had this recorded by my stereo cameras with shutters open all the time?

Being a physics teacher, I decided to make this experiment in the gymnastics hall of my school at night, with the assistance of my pupils. All the nearby street lights were put off to ensure total darkness. My two separate Minolta Autocord 6x6 cameras were standing side by side at the other end of the hall, with a base of about 35 cm (I work exclusively on 6x6). At the beginning of the time exposure I was facing the cameras at a distance of about 3.5 metres. To avoid ghost images, I was totally dressed in dark clothes, wearing black gloves and having the face covered by black cloth with only two small holes for the eyes. I had two sparklers in my right hand, burning. With straight arm I rolled the sparklers slowly around. At the same time I walked backwards so that the sparklers drew a big spiral in the air. That is what you see in the “Tunnel Conduit”. In fact it is a negative print, made by exposing through the original colour positive 6x6 slide pair. Two sparklers were used just to give more light, although one would have been recorded.

From the successful sparkler “Tunnel Conduit” experiment I went on to write three dimensional words in the air with sparklers. Indeed, for one of my recent stereo articles published in Finland I wrote a three dimensional sparkler heading, in which the left and right eye pictures (or texts) overlapped each other. As it was very expensive writing by a photographic process on 6x6 colour slides, not to mention the hard work and loss of time, I designed a mechanical device by which I could draw a stereo text by a coupled pair of pencils on ordinary paper. This was a beautiful outcome of the sequence of experiments with sparklers.

Individual memberships in the ISU (in the U.S.) are $6.50 from Paul Wing, 12 Weston Road, Hingham, MA 02043.

THE SOCIETY (continued from page 31)

match. None of his views, however, carry numbers in the manner customary for the Keystone View Company. Some of the views carry the imprint “Keystone View Company” but with the Cleveland address and a different type style than the familiar ones used by Keystone out of Meadville, PA. Other views carry no such imprint but are on the same grey stock.

This gives rise to several questions that I would like to have answered. What was the nature of the Keystone View Company operation in Cleveland, Ohio in the mid-1930’s? How long did it survive and what was the relationship between it and the familiar Keystone View Company in nearby Meadville, PA? Does anyone know anything further about R.W. Caldwell? I would be more than happy to hear from anyone who could enlighten me on this. (N. B. Patterson, 2922 Woodlawn Avenue, Wesleyville, PA 16510).

Illustrated are two of Mr. Caldwell’s children views. “Easter Morning” is one of the finest posed juvenile pictures I have ever seen anywhere and establishes the level of Caldwell’s work, which is marked by superb print quality in the originals. “Lunch Time” is mounted on the imprinted stock and has captured a magic moment of childhood. The varied expressions on the faces of the little girls are captivating. Each tells its own story.

Among the other Caldwell views in the Culmer collection are three views so skillfully hand tinted that it takes a close examination with a magnifier to be sure that they are not some sort of color print. The question does arise as to whether Caldwell’s fine negatives were printed and mounted by him alone or whether he had assists from the talented experts in Keystone’s employ. Either way, his finished views are handcrafted, unique originals and show none of the defects resulting from mass production.

SOCIETY MEMBERSHIP

Anyone interested in joining The Stereoscopic Society should contact the Corresponding Secretary, William Shephard, 9408 Clinton Avenue S, Bloomington, MN 55420.
Events

MILWAUKEE STEREOPHORIC EXHIBIT
THRU MAY—"FOCUS IN THE PAST"
A stereographic look at Wisconsin. A display of early stereographic equipment and historic stereo views is presented as part of the MILWAUKEE JOURNAL’S Centennial exhibit, May 3rd through the month of May in the lobby of the MILWAUKEE JOURNAL. For further information, contact Allan Scott, THE MILWAUKEE JOURNAL, Journal Sq., Milwaukee, WI 53201.

The exhibit is free and open to the public. The Journal lobby is open to the public from 8:00 A.M. to 5:00 p.m. Monday through Saturday. For further information contact: Tom Spidell, Promotion Dept. (414) 224-2729

MAY 22—23
The Photographic Collectors of Houston present a buy, sell or trade show for users or collectors at the Holiday Inn, Medical Center, 6701 S. Main St., Houston, TX. Contact Leonard Hart, PO Box 282, Columbus, OH 43216 or call 713-795-7455 or 797-0933.

MAY 29—30
NSA Eastern Midwest Regional Meeting. Carrousel Inn, I-71 at Morse Road, Columbus, Ohio. Contact Jack Wilburn at 502-893-5289. Event is the OCCS Fair (PO Box 282, Columbus, Ohio 43216) and the NSA will have a table.

JUNE 7

JUNE 11
Tri State Camera and Photographic Show, Long Beach, CA. Call 212-374-1499 days, 201-994-0294 eves & weekends.

JUNE 13
Three Village Camera Club Photographic Swap and Shop, Elks Lodge, Port Jefferson Station, NY. Call 516-744-7582 days or write Ron Booth, 6 Flint L., Coram, NY 11727.

JUNE 27
The third meeting of the Delaware Valley Region of the N.S.A. will be held at Eastern College, St. Davids, PA. on Sunday, June 27, 1982 from 3:00 P.M. to 5:00 P.M.

The Holmes Library will be open for inspection and a variety of books, magazines and stereographs will be on display.

Members are also invited to participate in a "swap" session. Refreshments will be served. For travel directions call Regional Director, Bill Zulker, 215-688-5452.

JULY 18
Tri State Camera and Photographic Show, Quality Inn Airport, Phoenix, AZ. Call 212-374-1499 days, 201-994-0294 eves.

JULY 25
Tri State Camera and Photographic Show, Holiday Inn, Spring Valley, NY. Call 212-374-1499 days, 201-994-0294 eves & weekends.

STEREOGRAPHERS!
THREE COMPETITIONS NEAR
Three of the most important stereo competitive exhibits in North America are currently accepting entries for exhibits later this summer.

For NSA members, the entry deadline is July 5 to enter Category #15 of the competition at San Jose. (See article in this issue for rules and addresses.)

June 14 is entry deadline for the exhibition at this year’s PSA Convention in New Orleans. For forms, contact Jacalyn Finch, 5717 NW 67, Oklahoma City, OK 73132

August 4 is the deadline for entering the Los Angeles County Fair Exhibition, where the Stereo Section of the Photo Exhibit exposes thousands of people to stereo images and information about 3-D photography and organizations. For forms, contact Photo Dept., PO Box 2250, Pomona, CA 91769.

NSA EASTERN MIDWEST REGIONAL MEETING
MAY 29, 1982
Held in conjunction with the Ohio Camera Collectors Society Fair on May 29 & 30 at the Carrousel Inn,

COLUMBUS, OHIO
All members are invited to attend. Both afternoon and evening sessions. For info call Jack Wilburn (502-893-5289). For tables at the photo show, contact OCCS Fair, Box 282, Columbus, OH 43216

EDWARD BERKOWITZ
It is with the deepest regret that we note that Mr. Edward Berkowitz passed away on 21 March, at the age of 45. An engineer by profession with the Celanese Corporation, he leaves his wife Janice and two daughters, Barbara and Stephanie, at their home in Livingston, N.J.

A long-time member and staunch supporter of NSA, Ed is well-known even to those who never met him personally, through his numerous and well-written articles in Stereo World. These covered the wide range of his special interests, from the Galveston Flood to the Paris Exposition. More recently, he was collaborating with Don Lowy on a book on stereo viewers for NSA publication. I very much hope that Don will be able to complete this project into which Ed put so much time and effort.

I know that his many friends plus all the NSA members who have benefited from his studies and writings, join me in expressing to his family our sense of professional loss and personal sorrow.

T. K. Treadwell
FOR SALE

STEREOVIEWS-RARE LATE VIEWS: Frank Black, Pres. White Motor Truck Co.-$6.50; Governor of New Hamp.-$7.50; little girl with doll-$5.00 (4 different, all $17); drug store interior with soda fountain-$10.00; Mr. Fuller, gov. of Mass.-$7.50; collecting berries, Ocean Spray-$5.00; ad for machinery-$4.00; ad for coffins-$6.00; bottling line-$4.00; canning line, Ocean Spray-$5.00. All views add $1.00 postage. Views are "New England Keystone" circa 1938-39. Chuck Reincke, Stereographica, 2141 Sweet Briar Rd., Tustin, CA 92680. (714) 832-8563.

THE 3-D SOURCE carries out-of-print and unusual Viewmaster reels, used equipment of all kinds. Specials every list. Send long wantlists (SASE) for accurate descriptions and condition. Call or write 3-D Source, Box 14306, Austin TX 78761. (512) 453-5718.

GEORGE ROSE "GREAT WHITE FLEET" views. Consignment returns to Australia shortly. Last chance at raffle 1906 naval series. Lots of 5 include 2 warship views for $21 ppd. Ryder, 110C Haddon Hills Apts., Haddonfield, NJ 08033.

KEYSTONE WWI 400 SET $800.00. 226 WWI Extras. List Ready. Jim Taylor, 17196 3-81/2 x11" xeroxed pages $1.00. Fred Butterfield, Rt. #3, Box 394, Williamstown, N.J. 08094.

INSTRUCTIONS BY Bolex Co. for Bolex 16mm stereo attachment (not I.B. copy). 3-1/2 x11" xeroxed pages $1.00. Fred Butterfield, Rt. #3, Box 394, Williamstown, N.J. 08094.

LOW, MEDIUM-PRICED STEREOVIEWS, many subjects. Also hard images, cabinets, cartes-de-visite, etc., miniature cases. Send wantlists (SASE) for accurate descriptions items available, future reference. Simon, 217 High Park, Buffalo, NY 14226.

STEREOPHOTOGRAPHS, Daguerreotypes, Tintypes, etc., available at Odds N' Ends Flea market, Carroll and South Streets, Frederick, Maryland. Open 9 am to 6 pm, Fridays, Saturdays and Sundays.

READY TO SELL PATENT and Trademark rights pending for slideshow device to photograph prints and slides in stereo with single lens camera. James Lovell, 402 Common Water, Fishkill, NY 12524.

PEEP SHOW NUDES - Original stereo nudes - American from 1920's - many dated - all different - good to excellent cond. $10 each ppd or $90/dozen. Joel Beren, Box 541, Midtown Station, NY, NY 10018.

KODAK STEREO CAMERA, with case and lens cap. Appearance and operation are excellent, shutter speeds - B, 1/8, 1/20, 1/80, 1/125. Best offer over $100 by $5 increments. SASE will confirm buyer by phone. Lyle Lee, 129 Dewey St., Etta, Pittsburgh, PA 15223.

FOR SALE

ADVERTISING is published each issue at the end of the "Editor's View" on page 2. Special union halls, etc. Pam and advertising problems should be directed to the National Stereoscopic Association, 2141 Sweet Briar Rd., Tustin, CA 92680.

The 3-D Source carries out-of-print and unusual Viewmaster reels, used equipment of all kinds. Specials every list. Send long wantlists (SASE) for accurate descriptions and condition. Call or write 3-D Source, Box 14306, Austin TX 78761. (512) 453-5718.

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WANTED

AMERICAN INDIAN STEREOVIEWS, 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 Ostreichler, 5724 Beacon, Pittsburgh, PA 15217. 412-421-5290.

STEREO WORLD ISSUES: Vol. 1, No. 2, No. 5; Vol. 3, No. 3; Vol. 4, No. 3. Fred Butterfield, Rt. #3, Box 394, Williamstown, N.J. 08094.

WANTED FOR RESEARCH: Any and all information on James Thurlow in Peoria, Ill.—views as well as biographical data. Also seeking help in compiling a comprehensive list by negative number and title of every stereo view published by Thurlow from his Manitou, Colo. studio. I will pay for xeroxes. Also looking for views—any maker—of Barker House, Manitou, showing gallery. Alan Young, 2301 S. Clayton St., Denver, CO 80210.


INFORMATION about the production of 3-D comic books and 3-D animated cartoons. Write: Craig Busch, 3107 Knoll, Houston, TX 77042.

LANSING, MICHIGAN stereoviews and photos, by collector. Also views by L. F. Heath. David R. Caterino, 9899 Blemark Hwy., Vermontville, MI 49096.

MAINE stereo views, cabinet cards. Monroe, quarrying, logging, railroads. R. Hungerford, 47 Clinton Ave., Westport, CT 06880.

MCINTYRE (A.C.) views of 1,000 Islands, Alexandria Bay, & Ogdensburg, N.Y.; Brockville, Ontario & Montreal, Quebec. I'm still trying to catalog all known stereo by this ca. 1860-1897 photographer. Fred McCarthy, Box 22, Watertown, NY 13601. (315) 762-0415.

CENTRAL PARK, NEW YORK CITY stereo views by photographers. Also: fine early English sentimental & genre views by Elliott, Sylvestre, etc. Herbert Mitchell, Avery Library, University of Virginia, New York, NY 10027. Collect views: (212) 864-8163.

NEW YORK CITY, views of all periods and photographers. Also S. F. Earthquake, avia-
tion, tennis, British Royalty. Will buy or exchange from variety of views. B. Ginn, 152 East 86th St., New York, NY 10028.

HUNTSVILLE, PALESTINE, AND WAXAHACHIE, TEXAS stereoviews and CDVs. Will purchase or trade. Tom Rogers, 1111 12th St., Huntsville, TX 77340.
Seeing Double

AN INVITATION TO EXHIBIT YOUR STEREO WORK

Dear Stereographic Artist:

The Visual Studies Workshop Gallery is in the process of contacting artists whose work, in any medium, engages in stereographic representation. On previous occasions we have offered an opportunity to artists working in other than traditional media to exhibit their work, in any medium, that engages in stereographic representation. This time we are offering an opportunity to all artists whose work, in any medium, engages in stereographic representation.

And just imagine the lasting impression of a hyper-stereo photo of UFO's might aid scientists in detecting in a show entitled "Seeing Double." In the Editor's View of Jan/Feb. 1982 SW, you say a dinner and a movie are gone in an hour or so, but a good dinner, and a good movie can last a lifetime, in memory. I know, I'm just a nitpicker.

Frederick Butterfield
Williamstown, NJ

By sheer coincidence, this issue involves our first attempt at a stereo cover! The first UFO stereo to be sent in is hereby guaranteed publication, fake or otherwise.— And just imagine the lasting impression of a good 3-D movie!

—Ed.

PERSONALITIES IN PERSPECTIVE

QUEEN VICTORIA

It took all the wizardry of Benjamin Disraeli to coax the Queen out of her seclusion. His skillful blend of flattery, wit. and genuine respect earned him a place equal to that once held by Melbourne in the Queen's councils. If Disraeli's greatest achievement as Prime Minister was the purchase of the Suez Canal, his devotion to the Queen found expression in making her Empress of India.

Whenever Disraeli and the Conservatives were out of power. William Ewart Gladstone and the Liberals were in. Victoria loathed the blunt Gladstone, with whose political views she had little sympathy. What was worse. Gladstone tended to lecture the Queen, which she accepted with singularly bad grace. Four times she was forced to tolerate him as Prime Minister.

In June of 1887, Victoria marked her 50th anniversary as Queen with a Golden Jubilee that was the occasion for a tremendous outpouring of popular support. An even more magnificent gathering, the Diamond Jubilee, was held ten years later.

For years, that ever-busy empire builder Cecil Rhodes had been fomenting trouble with the Boers in South Africa and Britain was in the midst of a costly and unpopular war when Victoria died on January 22, 1901.

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

Gordon D. Hoffman, Vice-President for Regional Affairs
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(414) 294-6458

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1 AIR Key V26102 Wright airplane flight, Ft Meyer VA dramatic close with photographers, Exc- $25
2 (AMATEUR EXCHANGE CLUB) early FP Thompson vu charm little girl with doll in armchair, interior vu so slightly low contrast early vu marked "Thompson. Pecit" prob family, no label, VG $40
3 ---very late cab size FP Thompson vu 10-pin Terrace on his NY home Sonnenberg, reverse 3D, VG $10
4 BALLOON early French gas fully inflated near midst Collection Nouvelle by JP, Paris, filler hose connected, group men, grandstand, G-VG $10
5 BICYCLE Key 10581 "My sweetheart's the man in the Moon" girl on safety bike floating in air paper moon beyond, stars, Exc- $75
6 BRIDGE E. Anthony 345 Glimpses of the Great West Miss. at St Paul, 1794 long, early lt Exc- $8
7 ---Long Bridge by GC Wakely, DC early dramatic vu down track over water, near mint Exc $12

*** BOXED SETS ***

8 BELGIUM undated 29 of 30 numbered U6U Exc $55
9 BIRDS undated numbered Key 100 set in two square boxes. Beautifully tinted closeups of birds, nests, and eggs---a wow. $300
10 COSTUMES undated 99 of 100 numbered Key set in two square boxes. Beautifully tinted, a treasure. One recently brought $900 at auction. $600
11 INDIA undated 99 of 100 U6U set (Lacks #24) very interesting, Exc, box VG $130
12 ITALY undated 97 of 100 Key set, lacks #18, 83, 84. Exc, box bright but taped along one side bottom, and inner insert has repair. $70
13 ITALY undated 99 of 100 Stereo Travel set, one card nibbled not affecting photo, VG $115
14 ITALY (1907) U6U 100 set, one card lightly center creased, one bent thru photo, otherwise Exc, box VG $100
15 NORWAY (1906) 99 of 100 U6U set Exc, box VG- $130
16 PALESTINE (1908) U6U 100 set, Exc, unusual black cloth covered book box, Exc- $95
17 SOUTH AFRICAN WAR (Boer War, 1901) U6U 36 set, Exc-; 1 close vu Balloon, 1 vu Maj. Gen Baden-Powell $175
18 SWITZERLAND (1905) U6U 100 set, some vu w al blue marks in sky o/w VG $120
19 WORLD WAR Key 100 set, Exc, "flip top" style box, VG $125

-------------------- end boxed sets -------------------
35---Engine Room Steamer "Cosmopolitan" hospital ship, Port Royal SC. Fantastic beautiful close rich vu below deck, engine works read "Morgan Iron Works NY" I know of no other marine engine room stereo from this period, Exc $150

36---Masonic Hall interior, Folly Island. Hall is a wall tent interior vu shows altar, throne, benches, rich Exc $20

37---Headquarters Gen Gillmore, Folly Island SC, guards, wall tents, outhouse, flagpole, rich Exc $25

38---200 pound Parrott Gun, Ft Gregg Folly Island SC good close battery & crew of 9, neg al uneven, rich Exc $45

39---as above closer facing guns without officers, Exc $150

40---"Passaic" closer with all crew officers, face flag draped coffin(?) and chaplain(?) surely a burial at sea after the battle, an extraordinary view, rich, Exc $175

TAYLOR HUNTINGTON/WAR FOR THE UNION

41---587 Army Blacksmith & Forge, Antietam Sept 1862, E-

42---721 Bringing in the wounded near Spottsylvania Court House, near mid-dist litter, patient, four carriers, Exc $18

43---756 troops in trenches near mid-dist, Exc $16

44---1551 Gen Don Carlos Buel, VG $40

45---1642 Gen GB McClellan, Exc $60

46---1757 Gen Gk Warren, vignette, VG $35

47---2002 Gen VT Sherman, non3D, VG+ $35

48---2177 Gen "Uncle" John Sedgwick, VG $40

49---2211 Gen Lew Wallace, wrote "Ben Hur," Exc $65

50---2296 Slave Pen, Alexandria, troops on guard, non3D, VG $20

51---2318 Sallyport & drawbridge with close troops VG+ $15

52---2351 Field Telegraph Sta, near vu, VG $25

53---2483 Bell Plain Landing VA pan wagon train leading to tents, wharf, ships, long line of wagons, VG-Exc $20

54---2508 Burial of the Dead Fredericksburg, Exc $20

55---2539 Pontoon Bridge James River, open position, Exc $15

56---2542 Where Prisoners were exchanged, Aiken's Landing, 2 turret Monitor Onondaga at anchor, VG $20

57---2590 Gen Grants horse "Cincinnati" March 1865, Exc $30

58---2612 Gen JB McPherson, Exc $55

59---3346 Rebel gun in Ft Darling, James River, VG+ $15

60---3404 Lincolns private box in Fords Theater where the President was assassinated, minor neg flaw, E-$50

61---3405 Chair Lincoln occupied when shot, stuffed rocker, neg flaw line on chair in one frame, Exc $25

62---3413 Admiral Dalgren & Staff on the "Pawnee" near vu rare subject, sl light otherwise Exc $60

63---3631 Sherman's Men destroying RR, neg with "spiders", VG $10

64---3845 Gen HW Halleck, reverse 3D, VG $30

65---6077 Ruins Secession Hall, Charleston SC, Exc-$15

66---6221 Rebel bombproof at Petersburg close, Exc-$18

67---6244 pan James River fm Libby Prison, ships, bldgs, VG $12

68---6260 front vu burned loco in ruins Richmond,E-$35

69---6672 Camp Monument Garden & troops, Chattanooga, neg crack in L half, otherwise Exc $16

70---COLLEGE Litchfield Observatory, Hamilton College Clinton NY good side vu, LE Walker 676, Exc $15

71---Wellesley College Chapel interior by T Lewis, cal170, Exc- $6

72 COMIC SET 12 numbered American Stereo by RT Young 1900 "French Maid" series, scarce pub, Exc $35

73--- 2 American Stereo: Easedroppurs (peek over fence)/Easedroppurs Dropped, Exc- $8

74--- 4 American Stereo 2013-16 Police Squad & Chamber Maids, charming 1906 Exc $24

75--- 12 American Stereo 2001-2012 soldier boyfriend introduced, called, wounded, hospital wedding, bliss at home; 1906, Exc $35

76--- 12 American Stereo wedding preparations, faint bride, cake, alone; 1906, Exc $30

77 DETROIT JA Jenny 35 Detroit Market near mid-dist vu with crowd & urchins, VG+ $12

78 DOLL CR Graves Universal Photo Art Co 4362 Little Sunday School Class fine close vu little girl & 5 classy dolls, scarce, Exc $10

79 EGYPT Bierstadt 59 temple, Sphinx & Great Pyramid, lovely cab size vu, near mint Exc $10

80 ECUADOR E&HT Anthony series by Camillus Farrand 1202 look down Chambo Valley fm Cusua Falls, E- $8

81---same series 1212 Orchards of Ambato look up valley, VG $6

82---same 1221 pan Quito NE fm Panacillo, Exc- $10

83---same 1228 Feast day crow on Quito Cathedral porch, steps, a plaza, tax stamp, Exc $15

Russell Norton Continued
84—1242 Ibarra Capital of Imbabura, pan with 7 peasants, close, Exc—$15
85—1246 "Condor from Life" very close, Exc $14
86 EXPEDITION Dr Clark 6"Our Siberian Hotel" Transit of Venus Party quarters in Vladivostok 1874 VG $10
87 EXPO Paris 1867 Leon Levy 16 Turk section In gallery of industry, look down, wagons etc, VG $4
88—Paris 1900 Kilburn 12922 two way moving sidewalk of wood, unexpected, Exc $8
89 FIRE ENGINE WJ Hall, Willard Asylum Steam Fire Engine, Ovid NY frame filling close fm side cal1870 horse drawn marked "Willard" on side, one of the best ever fire engines, trivial spot in sky, E $60
90—EWJS Moulton Boston Fire 369 Franklin St with near steam pumper & firemen, smoking engine & smoking ruins. Most vus are cold ruins, E- $40
91 IMMIGRANT Key V23428 examining eyes, Ellis Is. NYC full text on back, U&U neg, Exc $8
92—Key V25063 Emigrants for America on steerer at Goteborg Sweden, look along side ship, large crowd on docks & U&U neg, Exc—$8
93 GLACIER NATIONAL PARK (1907) 17 plus 1 card with full description, no box, by NA Foresyth, Butte MT mtn scenes in the park, scarce set- $70
94 INTERIOR Covell's Store Newport RI by JA Williams well stocked country store w stoves baby carriage, etc. fine cab size vu, Exc $12
95—Kelley's Drug&Books Newport NH by HA Kimball fine cab size rows drawers, stuffed lynx, Exc—$16
96—Essex Inst Marine Museum Salem MA long rows glass display cases, model ships hanging, Exc $16
97—Patent Office Blue Corridor, Anthony 6534 E—$12
98—Patent Office National Fair by Bell&Bro prob Civil War hospital fair cal1861, lovely early tinted vu, mt w 4 cor holes for rotary viewer, Exc $40
99 LONDON STEREO CO Washington's Tomb, ivory mt w ornate logo's text on back, Exc $18
100 Mammoth CAVE E&HT Anthony by Waldack 6 Cave Mouth w guides, look in, Exc—$8
101 MEXICO Kilburn Bros 1078 old convent interior, Mexico City, fine vu peasants, Exc $10
102—same series 1088 Beggar, close, Exc—$10
103—same 1154 Inhabited Caves Pinyon, Exc $8
104—1189 Harbor Vera Cruz, ships, wares on dock, E$10
105 MONEY Key22291 Coin Presses Phil PA, Exc $7
106—KeyV26132 numbering bills close w girl, DC, E $8
107—KeyV26139 Coin Presses Phil PA, Exc—$7
108 NEW YORK CITY unmarked Anthony 899"Brigade de Shoe Black City Hall Park" classic US genre vu on 1870's Anthony reprint mt, sl neg flaws, Exc $45
109—Lincoln Funeral Anthony 2948 Broadway fm roof Optician sign 518 Ewy, crowd lining at, Exc—$35
110—Holmes Stereo Pan 5th Av, part early series entire Av, W Canada RR on left, many signs Exc $20
111—GW Thorne, Corn Exchange, fine vu print back list categories vus published, corn rough,early,E$18
112—same pub unmarked choice beauty vu Shoe&Leather Bank tinted, printed title, early Exc $25
113—same pub blindstamp green mt near vu ferry New York under way fm stern, carts on deck, Exc—$12
114—unknown looks like Anthony proof, very close, stern vu ferry Baltic under way, Exc $25
115 W NOTMAN 500 early creme mt"Quebec fm Middle of River, w the Sagnenay Steamer 'Hagnet,' Capt Howard" mt trimmed on both left/right margins, print has wrinkle from mounting in water area, it foxing but rich prints and clean $20
116—17197 Ft Lewis fm Quebec, nice harbor vu w ships & steamers, creme mt, VG+ $18
117—17202 Citadel fm Parliament, VG $12
118—17309 Quebec fm Ft Lewis, harbor ships, VG+ $14
119—17311 Quebec fm Ft Lewis, harbor ships, Exc $14
120—17324 Champlain Market, Crowd, Exc $18
121—76336 Quebec fm Ft Lewis, harbor ships, Exc $14
122—1119 Champlain Market, crowd, cabsize, marked 17324 in mg, Exc—$16
123 OCCUPATION packing oranges warehouse interior w 100's crates oranges, men packing, cab size Exc $16
124—Lifesaving service on Great Lakes cab size vu by A Hesler's Son, Evanston ill, near vu men in life vests beach boat, man in full wet gear, rare, VG $12
125 OIL Deltor&Waddell 76 Burning Tanks at Olean PA capacity 35000 bbls, cab size cor damage not photo, dramatic, Exc—$15
126—Nather cabsize Big Fire Beommy 1880 Exc—$14
127 PARIS Griffith's"riffith 7098 Moulin Rouge windmill nightspot hot spot close Exc $8
128 PHOTOGRAPHIC Hoosac Tunnel 803 by Hurd&Ward, tailings at West Shaft with photo wagon in near mid-dist"small pictures enlarged" few sl spots,E-$25
129—Mable's Stereoscopic Galleries NYC Roy Mable was a 1940's collector who had ideas about stereo & prices years ahead of his time. He wrote & published the first stereo collecting book. This is Mable's Stereo Views of NY litho reprint of Anthony Gelatin Bromide 5 Grand Central Sta, rare bit of collecting history, Exc—$12
130—HC White 8279 making viewers in Metal Work Dept Press Room, on thin white mt w slots for"plumber's nightmare" viewer, Exc $25
131—same series Stereo Dept Develop Machine, Exc $25
Terms: Please include shipping costs. 1 to 3 views $1, more than 3 views $2. NYS Residents include sales tax. Phone orders held 5 days for payment. Return Privilege for 7 days.

A-1  Niagara Rope Crossing - Blondin hangs by one knee, Barker #382, VG, $8.
A-2  - - - Stephen Peare sits on rope, Sm. tear in left image, Davis #81, VG, $7.
A-3  Photographic - Girl holds and views magic lantern slide with other on lap & side, nice, Rau $12121, VG+, $7.
A-4  - - - McKinley has picture taken by Miner's daughter, other kids close by, U & U, VG, $7.
A-8  Children - 2 Girls one posed with doll, nice, White #5227, VG+, $4.
A-9  - - - 5 Girls sit and work on patchwork quilt, light by nice view, Webster & Albee, G, $4.
A-10 Mrs. Maxwell - Rocky Mt. Museum Series #10, posed monkeys and birds, G+, $5.
A-11 Indian - Sioux Camp, nice close view, White #6301, Exc., $7.
A-12  - - - Pueblo, Toas, N. Mex., Key #13720, Exc., $6.
A-13  - - - Ute Family, nice view, Key #8082, Exc., $7.
A-14 Train - Jacob's Ladder, close view engine on exaggerated incline, Kilburn, VG, $6.
A-16  - - - Another Cotton Classic, U & U, VG, $4.
A-17 Western - Anthony Cabinet, Mammoth Tree, #7, Mother of Forest, VG, $6.
A-18  - - - same series, #10, close view, VG, $8.
A-19  - - - Anthony Cabinet, Glories of Yo-So-Mite, #41, on Merced River, VG+, $6.
A-20  - - - same series, #173, Nevada Cascade scene, VG+, $7.

A-21 Western - same series, #55, Vernal Falls from top, VG, $6.
A-22  - - - same series, #175, rainbow, Vernal Falls, VG, $6.
A-23  - - - same series, #101, Mirror Lake, #163 South Dome, G, pair $9.
A-24  - - - Copy, Am. Views, Los Angeles, nice street scene, VG, $5.
A-25  - - - Mammoth Trees, C.I. Pond, #701, VG, $5.
A-26 Stoddard- Palisades Mt. House, Anglewood Cliffs, N.J., 3 views, Exc. Lot $15
A-27 Stoddard - Hudson Palisades, Sputen Duvvly creek, #1433, Exc. $5.
A-28 Disaster - 4 views of wind damage to buildings, good content, French, W. Meridan, Conn., G-VG, Lot $20.
A-29  - - - Boston Fire, Congress St., Kilburn, #1033, G+, $5.
A-30  - - - Boston Fire, Unid ruins, Butterfield, G, $5.
A-31  - - - Chicago Fire, Before/After, Field, Letter & Co. Bldg., VG, $8.
A-32 Boston - Dedication Soldiers & Sailors Monument on Commons, Am Illus, VG, $4.
A-33 Rhode Island - Block Is. view of hotel and dock, nice, Morton, VG, $5.
A-34 Atlantic City - Beach scene, bathers, bldgs, boardwalk, White #479, VG, $4.
A-35 St. Louis - Bridge from Washington Ave, riverside activity, Boehl & Koenig $99, mt. soiled, G+ image, $5.
A-36 DeaMoine. Iowa - Capital Steps and Rock Is. RR Bridge w/Large Group, Everett #4 and #40, G++, Fain $9.
A-37 St. Augustine, Florida - Main & sea wall, nice shot, Anthony #9204, VG+, $5.
A-40 Mexico - Kilburn's 1873 Series, Lot of 25 views, #s 1062, 82, 94, 97, 1100 (2), 1103, 04, 05, 15, 22, 27, 28, 30, 40, 45, 49, 68, 82, 83, 90, 96, 97, 1209, 11; G+ to VG+, Lot $70.

Wanted: Stereoviews of Saratoga Springs and Round Lake, New York
Ad #17: TERMS OF SALE: Ten day return on all items. Payment with order, plus 50¢ postage for one view, 75¢ for 2-3, $1 for 4-5, etc. Massachusetts residents must add sales tax.

1 CALIFORNIA: 13 by U&U from the Yosemite Boxed set. #1,2,4,6,9,10,12,16-19,22. VG-E $15
2 COMIC: 30 by Weller, 1870s. Wide variety of comic, sentimental and allegorical subjects. #305,324,327,328,335,338,340,347,348,357,363,380,387,391,394,397,500,515,539-543,550,615,657,661(2), 664,323,655. Averaging at least good. $45
3 --New French Cook, 11 of 12 card set by Wm. Rau, 1902. Lacking only #1. G-VG $12
4 --Another of same subject but different people and setting, by U&U, 1900. 9 of 10 card set, missing #9. Averaging G-VG $10
5 --Some are Born Great, Some Achieve Greatness. 2 card U&U set, 1901. 1 creased, else G $4
7 DISASTER: 4 rare early Keystone views of wreckage from E. St. Louis, Ill. tornado, 1896.
#2222, 2247,2256,2257. 1 print torn & bit gone on 3rd, else VG $35
8 FLORIDA: 10 Bloomfield Historical Guide series (cabinet size), c.1880s. Part of St. Augustine, Old Spanish Fort (3 diff.), Old Slave Market (2 diff.), Lighthouse at St. Augustine, Alligators sunning, Spanish Bayonet plant, 1 more of Slave market. Ave. G+ $20
9 FRANCE: 20 on early gray mounts by the same unidentified photographer. All views in Paris, mostly buildings. Some fading, else VG, all identified with old manuscript titles. $25
10 GRAND CANYON: 16 Keystone views, evidently from a parks set, #84-100, all with printed information on the backs, Excellent, scarce. $20
11 ILLINOIS: 23 in Chicago by Gates, cabinet size. Several street and harbor scenes, hotels, stock yards, etc. 2 duplicates. Some fading on many, else G-VG $55
12 IOWA: 3 Corn Palace views by J.H. Hamilton, Sioux City. 2 diff. Interiors, street parade in 1889. Averaging G-AGood, scarce $20
13 JAPAN: 10 U&U views, apparently from a 100 card set. Potter working, Port Nagasaki, social activities, etc. #8,39,42,57,70,72,80,84,99,67. Excellent, a nice group,1904 $9
14 MASSACHUSETTS: 18 of C. Seaver's Park and Garden series taken near Boston & published by Charles Pollock, 1872. Many fine garden views in Hunnewell's, Wellesley. VG $35
16 MICHIGAN: 3 cabinet size Mackinaw Island views by J.A. Jenney of Flint. Sailboat in harbor, homes seen from hill, observation tower. VG, scarce $25
17 MISSOURI: 11 very scarce Boehl & Koenig views in St. Louis, c.1875. Singer sewing machine building, Union Market, newspaper building, Court House, 2 street scenes, 1 with trolleys, 2 interior views of an exhibition, 3 charming views in a park with children, ducks, etc. G-VG, several premium views in this lot. The park is Lafeyette Park. $85
18 NEW YORK STATE: 16 identified Adirondack Mountain scenics on flat yellow mounts by unknown professional photographer, c.1875. 3 with center creases, 4 with water staining, piece missing from one, else Good or so, scarce, all different of course $18
19 --30 of Niagara Falls scenery by George Curtis, 1870s. #1,39,55,78,80,87,107,117,138(2), 172,192,204,213,235,246,257,262,263(2 slightly diff.),264,265,295,303,309,310,313,315,318,322. Averaging VG, quite a nice group, with many winter scenes, bridge, etc. $45
20 OCCUPATIONAL: 2 exterior views of the Keene Chair Co. Manufactory, workers posed in both, wagonload of chairs in one. By French & Sawyer, #385 from an 187 view set on this business. One AG, one G-VG, very scarce $15
21 --4 Keystone views of operations in the leather tanning industry in Canada, 1908. All interior views showing workmen processing leather. #20916,20917,20919,20923. VG-E $10
22 PALESTINE: 12 flat, square-cornered yellow mount views with small French strip labels. VG $15
23 PANAMA CANAL: 21 Lithoprint views c.1904, many showing construction, including giant steamshovels, black workmen, trains, etc. VG-Exc, light green borders. $15
24 RUSSIA: 6 Keystone views, including bell and cloth markets, Odessa wheat market and Opera house, palace views. Excellent. $6
25 SOULE: 6 views in Boston, c.1867-70. #541,545,586,611,612,627. Usual subjects. VG $18
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