This pair of views from Neal Bullington shows the Lexington, Massachusetts town green, the site of the skirmish between minutemen and British forces which initiated the Revolutionary War, April 19, 1775. The green, listed on the National Register of Historic Places, contains various monuments and statues including the Revolutionary Monument, erected in 1799 in honor of the 8 minutemen killed here.

Keystone view #11680 by B.L. Singley, was copyrighted in 1901. The modern view was taken in March, 1982 using a Realist camera. Although some things have changed over the span of more than 80 years, at least one of the trees appears in both views. In the background is the house of Jonathan Harrington, a minuteman who was wounded on the green. Legend has it that he managed to drag himself to his door where he died at his wife’s feet.

Comic, historical, or scenic subjects are all welcome in THEN & NOW. If you have any combinations of stereographs you’d like to share, send them with a brief description to THEN & NOW, c/o John Dennis, 4329 SE 64th, Portland, OR 97206.
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Cover:
Over the years, the variety of subjects, attitudes, and concepts appearing in the COMMENT section has been remarkable. Letters have ranged from expert advice to strong opinion to simple confusion — reflecting the delightful, chaotic assortment of people who make up the readership and lifeblood of STEREO WORLD.

— John Dennis

TELL IT TO THE WORLD!

Alert readers (and even some sleepy ones) will notice a sizeable increase in the number of letters in this issue’s COMMENT section. The number seems to vary widely and randomly between issues, but their appearance in print fulfills one of the primary communication functions of the magazine. Letters in STEREO WORLD can provide stereo enthusiasts a chance to share their opinions, questions, or discoveries with people of similar interests from all over the country and the world.

Scant recognition is given to stereo related letters or topics by most photographic, historical, or collector magazines. This makes STEREO WORLD significant beyond its size as a potential medium for nearly any stereo “message”. An official policy on letters exists more in assumption than in fact, but I'll try to sketch some guidelines that could both encourage and facilitate use of the COMMENT section.

To begin with, try to keep letters as short and to the point as possible. (“Pithy” is the word that comes to mind, here). Once a letter goes much over the equivalent of one page of double-spaced typed copy, I start to think about ways to edit it down to allow space for other letters. If the subject is important and complex enough to fill a long letter, it should probably be submitted as an article. (For which you should feel free to ask about help with research, writing, or illustration.)

If you type,PLEASE double space, but letters are welcome written, printed, or on tape. Some people have apologized for not using a typewriter, but it might not be long before people with typewriters will be made to feel strange about not having a word processor! (Which should also be programmed for “double space”.)

Any stereo related letter clearly intended for the COMMENT section (and not libelous or urging the violent overthrow of the NSA) should eventually be printed — at least that remains the goal. Letters sent directly to STEREO WORLD COMMENT, 4329 SE 64th, Portland OR 97206 generally get quicker attention near deadlines. (Letters requiring simple “yes, no, or maybe” responses to questions are sometimes answered directly from Columbus or Portland.)

Over the years, the variety of subjects, attitudes, and concepts appearing in the COMMENT section has been remarkable. Letters have ranged from expert advice to strong opinion to simple confusion — reflecting the delightful, chaotic assortment of people who make up the readership and lifeblood of STEREO WORLD.

— John Dennis

DEADLINE FOR NEXT ISSUE — August 5th.

REVIEW

“America Through the Stereoscope”

Most magazine articles covering any aspect of the history of stereo photography have one thing in common: their very brief treatment of the subject. With some, of course, brevity offers mild relief from the wild inaccuracies and silly assumptions that dominate the writing. But even the better articles by people who know what they’re talking about, such as those in The SMITHSONIAN and various photography magazines, tend only to touch on a few highlights and generalities.

An encouraging exception has come along in the form of the cover article in the April 1983 issue of AMERICAN HISTORY ILLUSTRATED, titled “America Through the Stereoscope” by NSA member Richard C. Ryder. The 9-page article is illustrated with reduced but complete examples of various types and ages of stereo views and discusses in some detail most of the major publishers from the Langenheims to Keystone. An 1854 Langenheim card view is reproduced from the Spira Collection, showing an unidentified waterfall, which has probably been seen by few collectors until now. While most of the material covered will be more than familiar to STEREO WORLD readers, the occasional fact or figure pops up that one hadn’t been aware of or had long ago forgotten. I hadn’t known, for instance, that Underwood & Underwood promoted their sets of religious views by securing the endorsement of Pope Pius X! Or, for that matter, that “in 1901 Underwood was turning out some 25,000 cards per day, nearly seven million per year.” Readers of AMERICAN HISTORY ILLUSTRATED will get a more complete and interesting than usual introduction to the history of American stereo images. With any luck, such a well written and illustrated article will prompt other publications to consider equally serious and thoughtful approaches to the contributions of stereography in diverse historical and technical contexts.

Copies of the April issue are available at $3.00 each from Richard Ryder 110-C Haddon Hills Apts., Haddonfield NJ 08033.
THE 120 SEARCH

If a brand-new subscriber may comment and question immediately after reading his first (most enjoyable!) issue: The March / April issue contains an interesting and informative article by John Martz, Make Your Own 120 Stereo Camera. This prompted me to come up with a “What’s New” item from the March ’78 issue of MODERN PHOTOGRAPHY. . . . Jason Schneider is quoted as reporting that only two stereo cameras are now (1978) in production: the Czech Stereo 35 and the Italian Duplex Stereo for 120 film (my italics).

Do any readers know if the Italian camera is still in production, and, if so, where it may be purchased? A large-negative stereo format would indeed be welcome. Thank you again for a fine publication; may the next ten years be even more rewarding.

A. Thomas Veltre
Caldwell, NJ

Alas, the Duplex takes 25×24mm pairs side-by-side across the width of the film. (120 it is, large format, it’s not). A “recent” full-frame, mass produced 120 stereo camera is the Russian Sputnik, c.1960

— Ed.

C.P.I.S. DUE

This October I will be publishing the first 200 pages of an index to stereographs by Keystone, Kilburn, Underwood and White. The annual price will be $34.95 but subscribers can reduce this cost by supplying numbered titles by any of the above publishers. I can supply a list of unidentified titles by request.

#C.P.I.S. As I call it, is in three parts: subject indexes, lists of views by number, and sets. A subject heading will lead you to one or more negative numbers which in turn provides you with the title or refers you to the appropriate set or sets of titles. Its looseleaf format allows it to be expanded indefinitely and space will be provided for personal entries.

I am bringing this publication to your attention because the 1984 issue is now being prepared and, to keep addendas to a minimum, the assistance of SW readers is solicited.

#C.P.I.S. - “Cherry Pink Index to Stereographs” Cherry pink paper is used to discourage photocopying.

Clarke E. Leverette,
764 Dalkeith Ave.,
London, Ontario,
Canada N5X 1R8

WHO SMASHED THE NEGATIVES?

In your May / June 1982 issue John Waldsmith wrote of his “Visit To the Mother Lode — The Keystone-Mast Collection”. In tracing the history of the collection he made one error I would like to correct:

It was not Philip Brigandi who ordered the destruction of many old and out-dated (from a commercial standpoint) views, but Keystone’s founder and president, B.L. Singley (who as Waldsmith points out, had already destroyed thousands of negatives - particularly those of B.F. Kilburn which Keystone had purchased.)

Perhaps Singley passed the task to Brigandi — who was then under contract to Keystone as a full-time photographer — to take advantage of his “eye” for quality. It has always been my understanding that Brigandi argued with Singley over the destruction of so many negatives, but Singley prevailed. The work, incidentally, was probably done in 1927/28 when Brigandi lived in Meadville. In the ledgers, a scrawled “des B” marks the negatives Brigandi was ordered to destroy.

I should explain that I know of what I speak, since I am the great-grandson of Philip Brigandi. At present I am preparing a biographical sketch of him for the California Museum of Photography and hope to see it published soon. Though Waldsmith’s article appeared last year, I felt it was not too late to set the record straight.

Phillip Brigandi
Orange, CA

A small arsenal of stereoscopes. Norman Jacobs spotted this 8-pack of viewers at the Gulf States Camera Show in New Orleans in March. The rack bears no manufacturer’s name plate, and was probably part of a school or library kit. Price sticker reads "$300.”

FLORIDA?

In answer to the Florida Puzzle from the March / April issue (page 20) I figure this: Both photos were taken not only by the same photographer but on the same day. Maybe only minutes apart. One view may have been sold to Ingersoll but finally was published years later.

Jerry Farr
Bonita Springs, FL.

WHO SMASHED THE NEGATIVES?
COMMENT (continued from page 3)

ROCK HISTORY NEEDS DEPTH

I issue this clarion call to those of us of the 3-D persuasion who thrive on rock music as much as stereo. The so-called New Wave has ushered in the greatest explosion of talent, tunes, arrangement, and groups in rock since the 1960s and as such stands to figure in the history of popular music. It is its own distinctive era (like the British Invasion and Psychedelic eras) and deserves to be documented in 3-D.

Let me put it this way: What would you give for a 3-D photo book with concert close-ups of The Troggs, The Yardbirds, and The Hollies? Or on the Haight-Ashbury scene, with stage photos of Quicksilver, The Dead, or The Airplane at The Avalon or The Fillmore? Now you can understand what it would mean in 1999 to have a book with good 3-D color photos of XTC, The Go-Go’s, and Modern English on stage.

The time to document this scene is now. The place is in the small local club or concert hall (small, since the close proximity needed for a decent depth effect doesn’t allow for distant shooting). Catch the up-and-coming acts at these clubs and the doings in the general scene (e.g., Jello-haired punks in record shops).

And don’t leave out the audience in the concert shots. It’s part of the action, too. Maybe we’ll collaborate on such a book someday. Meanwhile, get busy. Don’t wait.

Russ Lewis
San Diego, CA

DEEP VISION GLASSES

I was very surprised to see that Francois Beaulieu had omitted DEEP VISION 3D from the list of suppliers of 3-D glasses in the NUTS & BOLTS section of your May / June issue. Perhaps it is simply because there are now so many glasses companies that have sprung up in the wake of a 3-D revival that has been long coming.

Deep Vision Corporation has been a member of the NSA for more than a couple of years and is the oldest continuing supplier of anaglyph 3-D glasses for motion pictures, television and print media.

Stephen Gibson,
Deep Vision Corp.
PO Box 38386
Hollywood, CA 90038

INDUCED TO REDUCE

Re: The Clem Slade letter on comfortable (free) viewing. (May / June 83).

I concur completely and as an inducement, may I point out that reduction of view dimensions releases space for more of the printed word and/or more views or fewer pages per issue.

F.W. Ballantyne
Titusville, FL

FINGER—FILTER 3-D

What a relief! An issue of STEREO WORLD without cross-eyed stereo! (March / April 83) . . . Cross-eyed viewing is a bummer. I am in total agreement with the letter from Mr. Abbott, page 3. I suspect, from your reply following the letter, that your own eye muscles are particularly adapted to the cross-eyed route, but I suspect that this is not common. Perhaps a survey would be in order. Since I am near-sighted, parallel viewing is ultimate simplicity: perhaps some viewers should don reading glasses for it.

I enjoyed the Visidep article (p 25) and an article in another magazine which says that TV scenes of moving objects can be converted to stereo. But, why go to so much effort? As my letter to 3DIT points out (January, unnumbered page with “Social Stereor’ title) a method for TV viewing without glasses exists (or should I say, where one’s own fingers provide the needed neutral density filter by forming a pinhole in front of one eye). It is well known that the eye exhibits a time lag when illumination is reduced. This method “retards” one eye one or two TV frames, which for some moving scenes results in fantastic stereo.

The best scenes are those where the TV camera is in a car passing the scene or circling around it.

Stephen B. Smith
Sierra Vista, AZ

WINDOW PAIN

While I admire Steve Schwartzman’s imagery immensely, I have seen both prints and slides (copied from prints) of his which will literally make your eyes feel as if they are popping out of their sockets. I notice that he (or the editor) had the good taste not to include any of these in the cover story for the May / June Stereo World.

Nonetheless, as George Skelly noted in his letter that issue, there clearly is a plane (or the illusion of one) at the surface of the page, behind which all or most of the objects in the photograph lie. I find Steve’s photographs vastly more enjoyable when they are easily viewable—that is when the “body” of the picture does indeed lie behind this plane. To object that violation of the physical laws of human optics is irrelevant is akin to maintaining that one can’t turn up music too loud to be enjoyed, or that food can’t be too hot to taste. If it hurts to “enjoy” a sensory pleasure, I ask myself why, and try to do something about it the next time.

Vance Bass
Austin, TX
“HINTS” A HIT

Mr. Treadwell’s new column in STEREO WORLD should be helpful to many NSA members. Thank you for considering those of us who collect and enjoy stereo views but who do not understand the technical information in many of your articles.

The comment from Clem Slade was interesting, as I had no luck free viewing until I bought a copy of his book HISTORIC FLORIDA. The reduced size illustrations in it were quite easy to free view. But, is it true that free viewing can be harmful to the eyes? If any of the members are oculists, let’s hear from them about this.

Dorothy L. Truhon
Gainesville, FL

SO BEND IT A LITTLE!

As a new subscriber to STEREO WORLD, I missed the January/February issue, but have been a longtime stereographer, and I got a chuckle out of, and identified with the “tug-of-war” over the stereo window. I found what I believe to be a compromise solution for myself that I’d like to share:

Most of my experience has been in stereo twin-mount slides, although I’ve delighted in making and mounting my own stereoscope prints, also, I too, feel the confusion that another writer mentioned regarding objects protruding through the window. But this confusion occurs for me (and my friends) only at the left or right edges — and naturally so, because we see an object somehow being cropped off by a border which is behind it! The brain says this is impossible. This situation cannot happen however, when a protruding object is cropped by either the top or bottom edges since those borders are horizontal and offer no reference point for depth.

So my solution accordingly, is to compose my shots in such a way that near objects protruding in front of the window, if cut off at all, are cropped by the top or bottom edges only. So, as far as “violating” the stereo window, perhaps this isn’t breaking the law — just bending it a little, while still enjoying full, dynamic stereo and without confusion.

Owen C. Western
San Diego, CA

DO-IT-YOURSELF NIMSLO PRINTS?!!

The actual present existence of Nimslo gives everyone an opportunity to make their own prints, which has not existed since the 1930’s with Kodak’s Kodacolor.

There is no special difficulty in making prints with suitable lenticular printing materials. Enlargers have to be modified but the skills needed are not exceptional. First of all, naturally, it is necessary to have twin or quad original negatives with Nimslo printing material. Then it is necessary to have twin or quad enlarging lenses. These are aligned so that they produce super-imposed views on the enlarging board of homologous infinity points.

A lever with upper center in the film plane “hangs” down and connects 1) the plate on which the enlarging lenses are mounted and 2) the enlarging board and paper thereon. The arrangement is such that the lenses can be moved sideways and the enlarging paper at the same relative rate so that the images stay fixed on the paper but the angle from the perpendicular at which exposure takes place can be varied from one side of vertical to the other. The angle is “scanned” from side to side during exposure. The scanned angle is such that the whole strip of paper behind each lenticule is exposed without overlap during the scan.

With the old Kodacolor, which was a black & white reversible emulsion, the print was developed and glued to a white card backing. The result was a black & white stereo print, viewable like all similar prints, best perpendicularly and at a preferred distance with “episodes” of pseudo stereo occurring as the print was rocked before your eyes.

I assume that the 3M printing material made for Nimslo is similarly exposed behind their lenticules, color developed and glued to a white background. Surely someone in the Association can find a way to squeeze some of their printing material, either out of Nimslo or 3M! I would gladly give relevant information to anyone interested.

Bernard Clifton, PO Box 98,
Hartford, NY 12838

1983
NSA CONVENTION
August 5, 6 & 7
Marriott Twin Bridges Hotel
Arlington, VA
As a young engineer in Germany, John A. Roebling saw his first suspension bridge. It was an iron chain bridge and he was intrigued by this unusual method of spanning a river. The seed of this engineering concept lay dormant in his creative mind and did not surface until years later.

Disenchanted with opportunities in his native land, he emigrated to America to start a farming community in western Pennsylvania. But he wasn’t cut out to be a farmer and soon gravitated back to engineering. He took a job as a surveyor plotting railroad routes through Pennsylvania. This led to a position as an engineer for that State where he became interested in the portage railways used to haul canalboats over the Alleghenies. In those days, cumbersome and expensive hemp hawser were used to pull the boats up an incline. Seeing how quickly hawser wore out and broke, he put his creative mind to work to find a better way. He remembered reading an article in an obscure German scientific journal about making iron cable by twisting wire strands together.

In 1841, he converted some land near his farm to a ropewalk and began experimenting with the making of wire rope. Ultimately, he was able to fashion one-inch wire rope, a product then not available in the United States. After several trial applications, the new product was accepted by prospective users. It soon replaced the hemp hawser used on the portage railways as well as the chain lifts used in coal mines.

Figure 1, a “View down Lackawanna Valley from Plane No. 26”, taken by L. Hensel of Hawley, Pa., and Figure 2, a view of a coal car being hauled up an incline, taken by an unidentified photographer, both show applications similar to John A. Roebling’s earliest use of wire rope to haul canalboats over the Allegheny Mountains. Imagine having to use 9-inch diameter, mile-long hemp hawser to accomplish this task!
In 1844 Roebling expanded his use of wire to form the cables to support a suspension aqueduct which carried the Pennsylvania Canal across the Allegheny River at Pittsburgh. Roebling went on to build four more suspension aqueducts, but his mind kept going back to the old iron chain bridge in Germany and the idea of using wire cables to build suspension bridges continually occupied his thoughts. (Incidentally, Roebling was not the first engineer to consider using wire cable supports for suspension bridges; he was, however, one of the early U.S. pioneers in this application.)

Roebling, much ahead of his time, reasoned that the expansion of the railroads westward would require many suspension bridges to carry trains across rivers. As it turned out, this hoped-for railroad application did not materialize, except for his Niagara River bridge which will be discussed later. However, in 1848, in anticipation of a growing demand for his wire rope, Roebling transferred his
operations from Saxonburg, Pennsylvania, to Trenton, New Jersey, in order to be closer to industries such as Peter Cooper’s Trenton Iron Works which produced rails for the growing railroad systems.

Although many small suspension bridges had been built in the early 1800's, not to mention the crude vine bridges built centuries earlier in China and elsewhere, the first substantial wire suspension bridge built in the United States was constructed by Charles Ellet, a Roebling rival. Ellet, who also received his engineering training in Europe, outbid Roebling when they both applied to build a bridge over the Schuykill near Philadelphia in 1842. Figure 3, taken by an unidentified photographer, shows an early view of this bridge, but lacks contrast. Figure 4, taken by R. Newell & Son of Philadelphia, probably in the late 1850's or early 1860's, shows the bridge from the same point of vantage but unfortunately some structures built since Figure 3 was shot now obscure part of the bridge. Figure 5, a copy view issued by the Union View Company of Rochester, N.Y., shows the bridge from a different perspective.

John Roebling eventually got back at Ellet by redesigning and completing a bridge that his rival had started across the Niagara Gorge. Ellet, a contemporary of Roebling, was a born promoter who by his acts of showmanship disenchanted his backers and left his Niagara Bridge unfinished back in 1850. Roebling took over the project in 1852 and redesigned the bridge to carry a railroad train on the upper level of the bridge, using the lower level for foot traffic and carriages. The bridge was opened for traffic in 1855.

Roebling’s building of the Niagara Bridge established him as a master bridge designer. Some of the interesting engineering features he embodied in the design of this bridge
are clearly evident in the stereoviews of the day. For example, Figure 6, taken by John Soule of Boston, shows the hollow box trusswork that gave the bridge the stiff beam cross-section it needed to carry heavy train loads. Further, Figure 7, a "Section of Old Suspension Bridge", published by E. & H. Anthony Co. of New York; Figure 8, published by W. L. Hoff of La Grange, Indiana; and Figure 9, a view published by H. Ropes & Co. of New York, all show how the upper railroad deck as well as the lower vehicular deck are suspended from four main cables. Additionally, Figure 10, photographed and published by the Kilburn Brothers of Littleton, N. H., shows how underfloor guy wires were fastened to the rocks below the bridge to prevent uplift of deck in wind.

Incidentally, the earliest stereoscopic views of the Niagara Bridge were whole plate daguerreotypes by Southworth & Hawes of Boston taken for viewing through their Grand Parlor and Gallery Stereoscope. (The latter device was priced at over a thousand dollars, a tremendous sum of money back in the 1860's! A specimen of the Grand Parlor Stereoscope is on permanent exhibit at the George Eastman House, International Museum of Photography, Rochester, N. Y.) Single plate reproductions of some of the views and a photo of the stereoscope can be found in THE DAGUERREOTYPES OF SOUTHWORTH & HAWES by Sobieszek and Appel (Dover), available through the NSA Members' Book Service.

Having established his reputation as a bridgebuilder, John A. Roebling went on to his next major effort, the construction of the Cincinnati Bridge. Begun in the fall of 1856, the bridge was not completed until the end of 1866. The reasons for the protracted delay were many: the severe winter weather of 1856, the financial panic of 1857, not to mention the outbreak of the Civil War. As hostilities neared...
their end, John A. Roebling's oldest son, Washington A. Roebling, was released from the Union Army where he had served as a Colonel; at his father's bidding, he went to Cincinnati to take charge of the cable spinning, then directed the completion of the bridge. Little did Washington Roebling realize at the time how invaluable his post-army bridge-building experience would be later on. (As it turned out, he would use these very skills to complete the construction of the Brooklyn Bridge following the untimely death of his father.)

The bridge between Covington, Kentucky, and Cincinnati, Ohio, was officially opened for traffic on New Year's Day, 1867; at that time, it was the world's largest suspension bridge. Figure 11, taken by an unidentified photographer, shows the completed bridge. The views which appeared in "The Unknowns" in the September/October 1982 issue of Stereo World, show the Cincinnati Bridge just after its two main cables were completed. (According to John Waldsmith, the unknown views were taken about 1864 by J. W. Winder, a Cincinnati photographer.)

In 1858, two years after the start of the Cincinnati Bridge, John A. Roebling commenced construction of what some called the prettiest of his creations, a bridge connecting Pittsburgh with the city of Allegheny. Washington Roebling worked alongside his father handling many of the supervisory functions. The Allegheny River Bridge was completed in 1860, one year before the country was embroiled in civil war. The beauty of the bridge is clearly delineated in Figure 12, a view taken by W. T. Purviance of Pittsburgh in the late 1860's, one of a series of views he took while ser-
vying as photographer for the Pennsylvania Central Railroad.

With the Civil War ended and the Cincinnati Bridge completed, John A. Roebling turned his attention to what would be his ultimate challenge, building a bridge between New York and Brooklyn; a bridge that would span the East River, rising to a height which would permit passage of all but the very tallest sailing vessels of the day. (A handful of the tallest ships required unshipping of the tops of their upper masts for passage.) In early 1867, he was named Chief Engineer by the private company that had been authorized by the State of New York to build and operate the East River Bridge as it was first called. Later that same year, John Roebling reported on the proposed bridge, outlining its details of construction.

The new bridge staggered the imagination; it was to be one and one-half times the size of the world's then-largest bridge, the one he had built to span the Ohio at Cincinnati, with towers taller than any building then standing in the City of New York (except for the spire of the Trinity Church.)

Naturally, a bridge of such mammoth proportions caused much speculation as to whether or not it could really be built. More as a public relations gesture, than for reasons of proving the practicality of his design, a field trip was organized in 1869 so that a select group consisting of
engineers (including several from the Army), prominent businessmen and important politicians could visit the earlier bridges built by Roebling. The tour was conducted on a grand scale. The entire party was taken by a special private rail car so that they could see Roebling's earlier works in Pittsburgh, Cincinnati and Niagara, in that order.

It wasn't until ten years later that the Scientific American, a leading technical publication whose editors were originally opposed to the building of the Brooklyn Bridge and favored a tunnel instead, recognized Roebling's genius and featured the bridges visited by the tour party on their front page. In addition to showing beautiful engravings of the three early bridges, the Scientific American also featured a prominent view of the East River Bridge then in the process of being completed.

Late in April of 1869, the bridge tour party returned to New York City where, after many meetings and discussions, John A. Roebling's plan to build the "Great Bridge" was finally endorsed two months later. At last the Brooklyn Bridge could be built!

A. F. Scheer is a retired engineer and resident of Trenton, New Jersey, where Roebling's plant was located. His article in the next issue will cover the actual building of the Brooklyn Bridge with historic stereographs of various phases of construction.
Ned Buntline

Dodge City in 1876 was a maze of clapboard dancehalls, saloons, and rooming houses lately risen from the mud and dust of the Kansas prairie. An offspring of the railroad, Dodge at four years had already outgrown its original role in the buffalo hide trade and was now the terminus of the great cattle drives that periodically swept up from Texas under hard-bitten trail hands who still savaged the town on occasion.

To Dodge that summer there came Edward Zane Carroll Judson, better known to devotees of the dime novel as Ned Buntline. In gratitude to the men who had provided him with some of his best material, Judson had come to present them with special gifts. These were modifications of the standard Colt forty-five-caliber six-shot revolver but with an awesome twelve-inch barrel and detachable walnut rifle stock. Each pistol butt was carefully inscribed “Ned.” Judson presented his “Buntline Specials” to Dodge’s five most famous lawmen—Wyatt Earp, Bat Masterson, Bill Tilghman, Charlie Bassett, and Neal Brown. Earp was impressed. He much preferred to pistol-whip a troublesome cowboy into submission rather than kill him and the “Special” was the ideal weapon for such a task. It would remain Wyatt’s favorite gun throughout his career. Masterson and Tilghman were less inspired and—with an eye to practicality—soon cut theirs down to standard length.

Born in Stamford, N.Y., in March of 1823, Judson had run away to sea at an early age, been cited for heroism in the Navy, and subsequently tried his hand at soldiering, fur-trapping on the Yellowstone, bounty hunting, and cave exploration. Perhaps his most bizarre adventure began in Nashville, Tenn., in 1846, when he shot and killed a man named Porterfield, with whose wife Judson was allegedly having an affair. During the arraignment in the local courthouse, Porterfield’s brother opened fire on Judson, who understandably took advantage of the opportunity to dive through the window in an escape attempt that involved a three-story leap to the ground. Recaptured and jailed, Judson that night was removed from his cell by a mob who promptly hanged him in the town square. Before the effects of this could become permanent, he was cut down and hustled back into the jail. When a jury failed to indict him—one assumes out of sympathy, Judson willingly exchanged Nashville for the more congenial surroundings of New York.

Here he was soon turning out *Ned Buntline’s Own*, a sensation sheet that leaned heavily on coarse, nativistic propaganda. Incensed by insults to an American actor, Judson on May 10, 1849, led the mob that attacked the Astor Place Opera House, where Englishman William Macready was playing. Imprisoned and fined, Judson was given a hero’s welcome upon his release.

Judson was one of the founders of the anti-foreign Know-Nothing Party but, despite his great personal popularity, his criminal record prevented him from becoming a candidate for public office. After the collapse of the Know-Nothing movement in the mid-1850s, he retired to the Adirondacks, to hunt, fish, and write.

The inventor of the dime novel, Judson as Buntline authored some 400 of these cheap, sensational pulp novels, some featuring his own rather lurid adventures and others exploiting a number of quasi-authentic Western heroes. (Oddly enough, he also wrote one hymn.) During the Civil War, Judson compiled a thoroughly disreputable military record, and was demoted and finally discharged on that basis. He later claimed to have been “Chief of Scouts” and began styling himself as “Colonel” Judson, a claim that none seems to have been either brave or stupid enough to dispute. (continued on page 28)
Non-textual content:

[Image of a view of the Capitol Building and a bridge over a river with trees in the foreground, with the blurred images of moving people and horses going about their business.]

For this Washington D.C. convention issue we selected an assortment of views by various publishers that barely represent the tip of an iceberg of stereographs made in the national capital over the years. One thing these views share is the fact that there isn’t a single “cherry blossom scene” among them. Many views from the 1850’s to about the time of WWI preserve images of the construction of the major buildings and monuments, and of the people and street life of the city that was growing up around them. Even views of finished buildings generally include an expanse of muddy, rutted street in the foreground, with the blurred images of moving people and horses going about their business.

The paved, polished, and landscaped scenes of later views and eventual transparencies can seem lifeless by comparison. Many are totally devoid of people, with only cherry blossoms to accent the concrete, grass, and marble. Few reveal the city and its people to the extent so many older views do. The printed labels on the backs of several older views identify the place (and perhaps a different attitude about it) by an older name, “Washington City D.C.”.
Washington, D.C. is a most unusual and uncommonly beautiful city today with a variety of architectural styles, many parks and tree-lined streets. But it was not always that way. The city is very young when compared with other great national capitals of the world. Washington was laid out by Pierre Charles L’Enfant and the earliest buildings appeared about 1800. L’Enfant had envisioned a city which would rival the great cities of Europe, especially Paris. But the development of Washington was slow and decidedly ungrand. It was sparsely populated with swampy and muddy lowlands with a few imposing Greek Revival government buildings sprinkled among the generally shabby buildings of the rest of the city.

It was not until after the Civil War that Washington began to take on the appearance of a major American City. The stereo photographers were on hand to record the growth and development plus the many changes of the next century.

The earliest stereographs of Washington were those by Frederick and William Langenheim of Philadelphia. Both glass transparencies and paper prints are known from late 1854 to about 1858. Much rarer are the views by John McClees, also of Philadelphia which date from the late 1850s. Some of the most commonly encountered views today are those by Edward Anthony which are usually on canary yellow square-cornered mounts. He made several excellent views of the Capitol Building under construction during the Civil War. Also often encountered are the views of Stacy of New York City. These are on yellow mounts usually with short one line titles in blue on the reverse. Often Stacy’s name does not appear on his views which has been the cause of confused identity by many collectors.

The late war years and the growth of the city into the 1870s was documented by F.A. and C.M. Bell. They photographed nearly every important building in Washington and collectively are probably some of the best stereographs to be made in this period. Far less common but of particular interest are views by M.P. Rice, Albert Siebert, T.W. Smillie and G. Wakely. Smillie was probably the best of this group and his views of the unfinished Washington Monument are sought by collectors. Recently some information has surfaced that indicates that Smillie had some official capacity at the Smithsonian Institution. He made a number of outstanding views of exhibits within the famous “Castle”, the Smithsonian’s original building.

In the late 1860s, Washington was visited by John P. Soule of Boston and B.W. Kilburn of Littleton, N.H. Both made extensive series of the public buildings. B.W. Kilburn returned in the 1880s and made an additional up-dated group of views but they are not nearly as interesting as the earlier series.

Of particular importance are the views by James F. Jarvis, especially his views of the White House. Jarvis was active from the 1870s into the 1890s and documented most of the major post-Civil War events including Hayes’ and Garfield’s inaugurations and the aborted March on Washington by Coxey’s Army in 1894. The later views were published and distributed by Underwood & Underwood. Most of the major publishers of the 1890s and the years before World War I made many views of the city including events related to the various Presidents. By far the most common are those by Keystone View Company.

Keystone made a thorough documentation of the city and with the negatives obtained from Underwood & Underwood and H.C. White, offered the views for sale into the 1950s. They added a scarce later series in the 1930s and an extremely rare group of views in the 1950s. As a result,
Barnum's Parade, Penn. Ave. Washington, D.C., Strohmeyer & Wyman / Underwood & Underwood. Except for the capitol building in the background, this could be a circus parade on any 'Main Street, USA'. (Vern Conover collection).

Washington was photographed almost continuously for 100 years by commercial stereo photographers.

Continuing in the long tradition of selling views to tourists are the View-Master 3-reel packets which give us a look at the new Washington City with columned public buildings and monuments.


The stereoscopic photographers of Washington, D.C.

N.E. Bates
William Bell & Bro.
M. Brady
Bryant & Smith
W.H. Corkhill
Clindenst
C.S. Cudlip
Luke C. Dillon
Alexander Gardner
James J. Gardner
D.R. Holmes
Holmes & Jarvis
William Henry Jackson
James F. Jarvis

N.G. Johnson
C.E. Morris
W. Ogilvie
E.J. Pullman
M.D. & M.P. Rice
A.Z. Schindler
A. Siebert
T.W. Smillie
W.M. Smith
C.M. Vanorsdell
G.D. Wakely
L.E. Walker
J. Wallach
H.E. Weaver
Washington, D.C. Looking up 7th Street, Roberts & Fellows, No. 3901. Robert Truax explains that this is a rare view in that it shows horse cars on 7th and Pennsylvania Avenue, a streetcar transfer man on the corner facing the chair, and heavy cast iron yokes (at feet of men) which indicate construction of the 7th Street Cable line in 1890. (Robert Truax collection, copy by Jerry McCoy).

Stereoscopic photographers from outside Washington, D.C.

E. & H.T. Anthony & Co., New York City
Berry, Kelley & Chadwick, Chicago, Ill.
Charles Bierstadt, Niagara Falls, N.Y.

William M. Chase, Baltimore, Md.
Griffith & Griffith, Philadelphia, Pa.
Hart & Anderson, Rockford, Ill. (Publishers)
E.W. Kelley, Chicago, Ill.
B.W. Kilburn (Kilburn Brothers), Littleton, N.H.
Charles Seaver, Jr., Boston, Mass. (Published by Charles Pollock)
John P. Soule, Boston, Mass.
Underwood & Underwood, New York City
Universal Photo Art Co., Naperville, Ill.
H.C. White, N. Bennington, Vt.
Whiting View Co., Cincinnati, Oh.

F Street, by J.F. Jarvis. (Vern Conover collection)
Pennsylvania Ave. On Carnival Day, Anthony, No. 8418. The celebration was nothing political, but rather for the opening of a new wooden pavement on Pennsylvania Avenue on February 20, 1866. (Vern Conover collection).

For the collector I recommend Robert Read's Old Washington, D.C. in Early Photographs, 1846-1932. Illustrated with over 200 prints, many made from halves of vintage stereographs, it is a delightful glimpse into the growth of the city. The book was published by Dover in 1980 in a soft cover edition. The book is available from the N.S.A. Member Book Service for $8.00 postpaid. Send orders with check made out to N.S.A. to: N.S.A. Book Service, 4201 Nagle Rd., Bryan, TX. 77801.

The Long Bridge. The north end of the bridge is seen here. The South end was about where the Railroad bridge, near the Twin Bridges Hotel, is now. (Vern Conover collection).
Gateway and Guardhouse, West Entrance to Capitol Grounds, 1862 is the note written on the back of this otherwise unidentified view. About 1870 is probably a more accurate date for this rare look from the inside, toward the city. (Robert Truax collection, copy by Jerry McCoy).

President Taft's Inaugural Parade on Fifteenth Street, March 4, 1909, by E.W. Kelley. (John Waldsmith Collection).

U.S. Treasury Buildings, East or Principal Front, Anthony, No. 1993. The real estate sign in the foreground is located at Pennsylvania Ave. and 15th St. NW. The view is listed in the 1864 Anthony Catalog, and could have been taken in 1863-65. (Vern Conover collection).
Stalled at a height problems, the 1860s ment looks like so a farm in this un
Conover collection

Mrs. Hayes' Roon
James F. Jarrois, I published of inte
Mansion. The vi
tinted and untin
Collection).

Crowd watching t
of President Benja
1889. This view
sylvana Avenue
Waldsmith Collec

Interior of the Pen
t for the Inaugur
McKinley, March
View Co. (John W

State Dinner to P
of White House, 1
White, No. 8174.
terior view max
lighting. Accordi
mation on the ba
... decorations
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mination, are
ed, by greens and
seemed to the Ge
like a dinner in
(John Dennis col

Inaugural address
Garfield, 1881 by
one of the very fe
field prior to his
year. (John Wald

105 Penn. Av., Wash. D. C.
James J. Hume 733 mm.
It must have ras tree...
As most readers of Stereo World are aware, I am a passionate researcher of the history of California photographs and photographers. Because of the special impact of stereophotography, this medium has occupied my special interest for the past several years. So far, I have concentrated my stereo research to 19th century stereographs, but would now like to extend my investigations to include stereo of all eras including the present. To do this, I need your help.

My study is limited to California; California stereophotographers and publishers of California subjects. No stereograph is too obscure, or subject matter too ordinary, to be included in this survey. Thus far, nearly 700 different makers and publishers have been identified for California. I have collected original samples for more than 400 California makers and publishers. My ultimate goal is to collect at least one stereo sample of each maker (professional or amateur) active in California 1850-1984.

Due to limited financial resources, I would like to take this opportunity to solicit a sample donation from each contemporary stereographer in California. A sample could be one or more views, depending on your wishes. However, these should be "representative" examples, not your favorite or most treasured works. In return for your generous assistance, I promise to preserve these samples archivally, and upon completion of my research, donate them to a public institution—such as the Oliver Wendell Holmes Library—where they will be accessible in perpetuity.

Along with your sample works, I would like basic biographical information—your full name, age, place of origin, type of employment, current California residence (town or city), tenure as a stereo photographer, preferred subjects, etc. The sample should be accompanied by details of film or process, camera equipment, format, title, whether part of a series, date and place taken, and any other pertinent data. Finally, I would like a brief statement as to why you became active in stereo photography. You need not be a regular producer of stereo to qualify. Out-of-California subjects are also ok, if you are a California-based imagemaker. Former California stereo makers are also welcome as are those out-of-staters whom have made a substantial number of California stereos at some point in your career.

Three-dimensional movie makers are most welcome, especially if you can provide a small section of "out-take" from one or more of your 3-D movies. Details of 3-D experiments are also encouraged (so long as they occur in California).

Upon receipt of your stereographs, I will set up a file containing a biographical overview. Details of your samples—measurements, type and style of image, technique, and observations concerning same will be maintained as well. My goal is to publish a thorough overview of California stereos.

stereography, and if possible, mount an exhibit of representative stereographs in a public forum. It is my hope that this project—the history of three-dimensional photography in California—will prove a pilot for similar projects elsewhere.

OTHER WANTS
Sample, and biographical information from "little known" California stereophotographers and publishers of all eras. Amateur views also welcome. Especially needed are "family-type" Viewmaster views from the 1950's (no matter how ordinary). I will be pleased to pay for these (within reason).

Please address all correspondence to: Peter E. Palmquist, 1183 Union Street, Arcata, California, 95521.

Wood Duck, Published by J.H. Heering of San Jose, California. C. 1869.

Review
CARLETON E. WATKINS — PHOTOGRAPHER OF THE AMERICAN WEST by Peter E. Palmquist. University of New Mexico Press. 234 pages plus 18 pages introduction and forward, 12" x 9". $70.

Pete Palmquist is well known to NSA members having authored "Lawrence & Houseworth — A Unique View of the West, 1860-1886", NSA, 1980, as well as several articles in Stereo World. This publication is listed as a catalog of the Retrospective Exhibition of the work of C.E. Watkins held at the Amon Carter Museum, Ft. Worth, Texas. But it is much more than that — it is the first thorough study of Watkins' career.

As a catalog it contains 113 full page plates, including 14 stereo pairs, reproduced in rich sepia approximating the original albumen prints. Nearly three fourths of the plates have not been published previously. In addition there are some 71 smaller illustrations in the text of which 8 are stereo views. An illuminating Foreword is provided by Martha A. Sandweiss, Curator of Photography at the Amon Carter Museum. After perusing the 86 pages of text proper with its copious footnotes and viewing the plates, I was surprised to find another 36 pages of appendicies including a Chronology, "Collections of Watkins' Materials", "Albums and Folios of Watkins' Photographs", "Books and Periodicals Illustrated with Watkins' Photographs", an extensive Bibliography and an Index!

The scope of Watkins’ work is fully revealed for the first time. Previous articles have dealt primarily with his early Yosemite period, for which he was justly famous, but here his photographs cover the entire west and encompass industrial, architectural and commercial photography. A jacket note sums it up: This book will be treasured by all enthusiasts of Watkins' work and by anyone interested in the history of photography. Others will find it a compelling account of the professionalism, courage, and drive for excellence of one of the men who helped settle and interpret the old West.

A limited number of autographed copies are available from Peter Palmquist, 1183 Union St., Arcata, CA 95521.

— Lou Smaus
Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don't know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

A STEREO PRINT LAB?!

After years of searching, a photo finishing lab has been discovered that lists develop-and-print prices for STEREO exposed color negative film! COLOR LAB INC., Box 37, Hastings, MN 55033 will make prints from each frame on a Realist format color negative roll, with careful attention to matching of color balance and exposure for right & left images. Each print includes the right and left vertical frame lines with an image area that is 3½ inches square on 3½ inch square paper. This allows trimming for up to a 3-1/8 inch width, or a standard 3 inch width with considerable window adjustment possible. The print surface is closest to a Kodak "J" except smoother — a compromise between straight gloss (F) and a smudge resistant N or A.

Color Lab president William Johnston is no stranger to stereo, being a charter-introductory-owner of a well used 1948 Realist who has recently become interested in stereo prints. He has made special negative and print masks, a film and paper feed program, color and density calibrations, and has reserved a special lens head for this format. Prices for any speed Fuji or Kodak are:
- 12 Exp (18 stereo) $ 7.50
- 24 Exp (36 stereo) $13.50
- 36 Exp (56 stereo) $19.75
Credit is given for rolls that have fewer than the above numbers of printable frames, and film is returned uncut. No black & white service is available, but arrangements might be made for prints from slides via internegatives.

Several sample prints from the lab were as sharp as any seem to get from automatic printing machines. The best comparison is with other labs, not with the work of an experienced print maker with a good enlarger and an evening to spend on a couple of stereo pairs (or with prints made from view camera negatives).

Thanks to NSA Regional Director Craig Daniels for the information on this interesting new "development".

NIMSLO PRICE DROPS

If you've been waiting to purchase a Nimslo camera until the price drops, you need wait no more! Nimslo recently dropped the official price from $249 to $199. In addition, the usual hefty dealer discounts have brought the actual selling prices as low as $109 in some markets. Will the price drop further? Only time will tell.

Mailers officially retail for $15.05 for the DP-36-18 (gives 18 prints), but I have been seeing them advertised for as low as $10.80. This has brought the per Nimslo print as low as 60¢ each — lower than the normal Polaroid print price. Reprints, however, are still a staggering $2.70 each. Why the sudden change? Well, it's proved a bit confusing to keep up with the continual changes in the Nimslo story, but the most recent change is that Berkey Marketing Companies (a division of Berkey Photo) has taken over the marketing of the camera. The first truly national campaign is finally underway, more than a year after the camera was first introduced. Some of the long awaited TV ads for the Nimslo system have appeared briefly in some local areas.

A sign of some true marketing aggressiveness is a two page ad that appeared in some of the major photography magazines. Realizing that there is no way to adequately show a Nimslo 3-D photo in a magazine, Berkey took the expensive, but wise course of offering a FREE Nimslo print of the Brooklyn Bridge by professional photographer Peter B. Kaplan. I don't know if you actually need the coupon to get the print. If you've been wanting a sample, try sending your complete name and address, with a request for the free print, to NIMSLO FREE PHOTO OFFER, PO Box 4013, Reidsville, NC 27322. However, the offer expires July 31, 1983.
Hints to Collectors
by T.K. Treadwell

First off, I'm delighted to report that some of the workload anticipated for this column has been shifted to a true expert. Readers will recall the column on remounting stereo views by Christine Young in January's SW. A professional conservator, Ms. Young has generously agreed to extend her coverage in a series of articles ranging from cleaning to storage, and members will join me in anticipation of her specialized advice.

One of the commonest questions from new stereo addicts is “But, where do you find them?” I remarked in the last issue that most of the views coming on the market now are from secondary sources, either dealers or other collectors. The specialized photographic dealer is the obvious source. If you want bread, you go to a bakery. Somewhat surprisingly, there are relatively few of these throughout the country and none, as far as I know, who deal exclusively in stereo. Many are members of NSA, and in addition to their advertising, can be identified in the NSA directory by their “Dealer” designation. Only a few keep formal, open shops; many more spend their time on the grueling show circuit, exhibiting their wares at photographic gatherings around the country. Full-time or part-time, they are almost without exception knowledgeable, honest, and helpful; the play of the market place quickly weeds out those who are not. Since they do concentrate on photographica, you don’t have to push past tables of rusty tools and depression glass to find what you want. Many sell by mail, and will respond to special requests such as your “want list”. Without question, the specialized dealer is by far the easiest source to turn to.

Photos of all sorts still turn up, though, at or near their primary source. Estate auctions are the best example; if you have the time, it will pay to check the listings for sales in your area. “Sleepers” do surface, and often at bargain rates since other attendees are more interested in bidding on the tractor or the chickens. One collector picked up a shoe-box full of Langenheim, Stacy, and Anthony views for a few dollars at a farm auction in Delaware last summer. This approach does require that you be fairly knowledgeable about photographs, to identify quality material at reasonable prices. If you aren’t entirely sure of the difference between Underwood and Brady, you can get badly burned.

General-line antique shops and flea markets sometimes have views. The primary requirements of tapping this source are stamina, patience, and plenty of leisure time. It can occasionally be rewarding, but the pickings are often discouragingly slim, especially if there are many collectors in an area. And unless you’re interested in antiques general-ly, it can be deadly dull. I have developed a technique by which I can go through a flea market or antique mall almost on a dead run, by just watching for signs of stereos and ignoring the bargains in Shaker chairs and Tiffany lamps. If you stop to admire every antique offered, you’ll never make any progress. As a rule of thumb, any dealer handling “paper goods” is worth a second look; there are often stereos amongst the comic books and postcards. Most antique dealers, by the way, know astonishingly little about any of their stock, and practically nothing about stereos, and it is a waste of time to try to educate them. You can expect their stereos to be priced at the extremes—either very high or very low, and usually the former.

Another source usually overlooked is the second-hand bookstore. They often buy mixed lots of “paper” from estates by the pound, ranging from books to letter, and photo items are often included. If you do try the book stores, it helps to have a stereo in your hand, and simply inquire if they have “anything like this” in the back room. Since these are not their primary trade stock, you can sometimes get good prices on batches of views.

Finally, there are auctions. These are run either by mail or on the spot, and usually a combination of both. Several NSA members stage these regularly, and it’s possible to build your collection by mail bidding with little effort. This has both advantages and disadvantages: For one thing, you don’t see the material in advance, so you are at the mercy of the dealer as to subject and quality. Practically all are extremely reliable, though, and have a refund policy if material has been mis-described. Another drawback is that material is often sold in groups, with up to several hundred views in each, rather than as a single item. This, of course, is because each “lot” takes about the same amount of effort to process whether it has one photo in it or a thousand. You may have to invest a good bit of money in a lot, just to get the few views which are of most interest.

On the positive side, you can do it from your armchair. While many people actually enjoy the competitive spirit of a floor auction, I avoid it like the plague and bid solely by mail, even if I am going to be there in person. The reason is simple: It is more rational to decide calmly, in advance, the maximum an item is worth to you, and stick with it. If you bid from the floor, it can become an emotional competition between personalities. Reason goes out the window, and you may wind up paying more than you would have in the cold, grey light of dawn. On the financial side, an auction does give the most accurate indication of the real (continued on page 29)
Greg Drake has identified the unknowns that appeared at the bottom of page 27 in the MAR/APR '83 issue. According to Greg, the Central Block still stands, covering what is now 23-25 North Main St. in Concord, New Hampshire.

We also heard from Tex Treadwell on another unknown in that same issue. Tex believes the Grand Central fire was at the hotel of the same name in Hot Springs, Arkansas. The whole town was almost burned out in 1878, but this view is of a later fire, probably in the 1880's.

Francis Rizzori wrote that the J. J. Cornish view on page 27 in the MAY/JUNE '83 issue may be the work of a Colorado photographer by that name who worked from 1880 to 1898.
Our first unknown this issue is of a miner with a pick, filling a mine car with what looks like coal. The tan mount carries no identification.

The next unknown is an orange card by W. B. Gleason and Son of Whitefield, N.H. It looks like flood wreckage...downed trees and mud. Perhaps some of our members who collect disaster views will know this one.

From "down under" Nigel Lendon sends us a yellow card labelled "mission church" and another word which looks like "...ifu". Nigel is wondering what country is shown.

Lastly we submit a yellow A. J. Russell Union Pacific Railroad mount showing an unidentified man. Is he an official of the railroad, or maybe even Russell himself?

Send information on these or past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.
ACQUISITIONS

STEREOSCOPY: AN ANALYSIS OF ITS HISTORY AND ITS IMPORT TO EDUCATION AND THE COMMUNICATION PROCESS
by Harold Arthur Layer, School of Education, Indiana University, 1970


RYDER STRIKES AGAIN
N.S.A. member Richard Ryder continues to promote the cause of historical stereophotography through his writings. Keep an eye open for the October, 1983 issue of American History, Illustrated, featuring another of his articles and a selection of stereographs provided by the Maine Historic Preservation Commission.

QUOTES FROM THE FAMOUS

"It is a mistake to suppose one knows a stereoscopic picture when he has studied it a hundred times by the best of our common instruments. Do we know all there is in a landscape by looking out at it from our parlour windows?"
—Oliver Wendell Holmes

Ed. Comment: Have you been enjoying another look at your stereographs lately?

STEREOGRAPHS KEEP COMIN' IN
In response to our request for each member to donate 5 or more stereographs to the Library, we have now received 168 toward our goal of 1000. STEREOVIEWS received since our last SW report have been donated by the following friends:
Mrs. Helen Giorgi
Phil Possardt
Dr. and Mrs. Carrol W. Bell
Dale Richards
Cleo Hoch
Allan H. Mueller

THE STEREOSCOPE IN OPHTHALMOLOGY
Recently, while waiting for my mother to undergo eye surgery at the famous Wills Eye Hospital in Philadelphia, I had a surgeon tell me that they would be taking stereoscopic pictures of her eyes. My curiosity led me to the Hospital Medical Library, where I perused several volumes devoted to the subject. Some books included a folding GAF Viewer, with as many as 22 reels of pictures. In 1917, Frederick Christopher Blodi authored a book, Stereoscopic Manual of the Ocular Fundus in Local and Systemic Disease. Fifteen Viewmaster reels and a Viewmaster were inserted in the cover. Collectors of Viewmasters will be interested in adding such a volume to their collections.

Ned Buntline
(continued from page 13)

At Fort McPherson, Nebr., in 1869, Judson met William F. Cody, renamed him "Buffalo Bill," and promptly built his reputation through the dime novels. In 1872, Cody and "Texas Jack" Omohundro starred in Judson's play, The Scouts of the Plains, which opened to enthusiastic packed houses in Chicago, St. Louis, and New York. But Cody, unhappy over the division of the spoils, left after a single season.
Judson returned to his birthplace, where he largely remained until his death in July of 1886, a wealthy, respected, solid citizen, occasionally troubled by the numerous wounds and unextracted bullets that were the souvenirs of his adventurous past.
value of any item. While some dealers do set a "reserve price" below which they will not sell the material, this is commonly quite reasonable, and the selling price is a good gauge of current worth.

In addition to the auctions handling solely photographic material, collectors should be aware of companies which include enough stereo items in their sales to be worth following. Some of the "fine art" and high-grade antique galleries do so; they usually handle only the top-notch, extremely expensive materials, however. Other houses, which deal primarily in "paper", "Americana", or "collectibles" may have a section on stereos. Harris Auction Galleries of Baltimore, primarily a book and paper concern, is but one example of this sort of activity.

Now, a word about pricing by dealers. First, you have to distinguish clearly between "price" and "value". The price is whatever a seller hopes to get for an item. The value is what he can actually get somebody to pay for it, and the two figures are often wildly different. Buying an antique photo is no different in principle from buying a car, or any other commodity for which the price is negotiable. If you feel that a view is over-priced, you have every right to discuss it with the seller. Other merchandising principles apply as well: Views, like oranges, are cheaper in quantity, since it takes about as much time and effort to sell one time as a hundred. If you are making a large purchase, it is entirely reasonable to expect some reduction in unit price.

As another example, it is common knowledge that prices of antiques drop toward the end of a show, since dealers will accept a smaller profit rather than haul their goods back home unsold.

However, you must be realistic. An antique dealer is not running a charitable organization. Whether full-time or part-time, he must sell his material for more than he paid for it, to make a living. In the general antiques trade, a mark-up of 75% to 100% is usual; a dealer will hope to sell his Chippendale chair or Keystone view for about twice what he paid for it. And before you start screaming, this is the same range of mark-up as for most low-volume, specialty wares such as jewelry, designer clothing, and exotic groceries.

Obviously, the business overhead influences the pricing. A plush shop in the high-rent district of Manhattan must run a larger profit than Aunt Granny selling things out of her barn in rural Pennsylvania. Mail-order dealers who operate out of their bedroom and don't have the expense of an open shop, obviously should be able to keep both expenses and mark-ups lower. You will pay for convenience, service, selection, quality, reliability, and so forth, regardless of what you're buying. And while the prices of views may seem high, remember that the days of the nickel candy bar and $1,000 car have also vanished.

On the other side of the coin, if you wish to sell views to a dealer, it should come as no surprise when he offers you about half what you paid for them. This is inevitable, if he is to continue to operate a business and provide the service of finding materials for you. The only way to get around this is to sell to someone other than a dealer; some collector who is prepared to pay retail prices. But if you do this to any significant extent, you become a dealer yourself, and in most places you have to have licenses, pay taxes, and generally follow the rules which make life miserable for the professional dealer.

One way to avoid the commerce of buying and selling is to swap with other collectors. Eliminating the profit-making businessman sounds good on the surface, and many collectors do use this method to get rid of surplus items and pick up what they need in exchange. There are, as always, some pitfalls. All the work the professional does—finding views, investing in them, locating people who want them—you take on your own shoulders, and it can be more trouble than you imagine. First, you have to find someone who has what you want, and who wants something you have. The NSA directory is a good place to start, but with 1,500 entries, it takes a lot of digging. Then, there is the problem of equity. You want to get as much for your views as you can, and so does your friend. To avoid acrimony, it is essential to have the trading ground-rules set up in advance, whether view-for-view, estimated retail value, point system, or whatever. It should be completely businesslike, unless you don't give a damn whether you gain or lose overall. Nothing engenders durable hatred like the feeling that your best friend has gouged you.

**QUESTION:** There are very few antique shops in my area, and they almost never have stereo. I've heard that some people run mail sales; can you put me on to any of them?  

**ANSWER:** This has come up so often that I've prepared a list of the individuals and companies I am familiar with which regularly run mail sales involving stereos. Members desiring a copy should drop me a line, preferably with SASE. Dealers wishing to insure that they are included on the list should get in touch with me.

**QUESTION:** I had good results cleaning my daguerreotypes with the formula you suggested. Can I also use it to clean my stereo views?  

**ANSWER:** No. It is highly specific for cleaning metallic silver surfaces, such as dags or your heirloom coffee pot. I've had good luck cleaning surface grime off views with a sponge dampened with a dilute, mild detergent. However, this is a topic Christine Young will cover, and I'll defer to her.

**QUESTION:** I have just bought a set of litho views in a cardboard box entitled "25 Selected Stereoviews of...". They are really sorry quality. Are they of any particular value because of the box, and being a complete set?  

**ANSWER:** Yes, that's about the only thing which would make that series of litho views worthwhile, since they are very badly printed. They do have images which I've never seen as true photographic stereos, but the quality is so poor that they are primarily novelties. The complete boxed sets are quite uncommon, and I've seen them priced, in fine condition, at from $10 to $30.
I regret to report that our Viewsletter editor, Rebecca Ratcliffe, after undergoing a very serious operation, has found it necessary to resign. She has been a mainstay in keeping the membership informed since initiating the Viewsletter two years ago. We are most grateful for her efforts, and the wishes of her many friends in the Society are for her full and speedy return to health.

It is hoped that a replacement as Editor can be appointed at the August meeting. Rebecca is an avid stereographer as well as a veteran community leader in Evansville, IN. I'm sure she would appreciate hearing from her many stereo friends while recuperating at her home (201 S. Cullen Ave., Evansville, IN 47715). Our thoughts and best wishes remain with her and her husband, Dr. A. Wayne Ratcliffe.

FROM LINDBERGH TO THE MILKMAN:
A Sampling of Amateurs' Stereographic Records of Their Times

Among the stereo views made by former Stereoscopic Society members, both here and abroad, which were collected by our sometime General Secretary, Charles W. Culmer (1872-1964), we find a cross-section of examples of the interests of these earlier viewmakers. Although the Society acquired many of these views in 1981, there are still a sizeable number which were scattered. Some never left Flint, Michigan, (Culmers' home). Through the kind efforts of Doug Jordan, who operates STUDIO IMAGE in Flint, Michigan, and who now owns some of these views, I was able to make copies. Mr. Jordan was also very helpful in obtaining information from the family of Mr. Culmer still residing in the area. Following, and illustrated, is a selection of these old-time Society views, courtesy of Doug Jordan, and some associated notes:

The Return of Charles Lindbergh
Here, A Society member captured the flavor of the Lindbergh mania on June 13, 1927. Colonel Lindbergh is seen from the eleventh floor of 509 Fifth Avenue looking south toward the library. He sits in the rear on the right side of the car in the foreground and on the observers' left. The space in front of the library was reserved for school children. Today we continually harp on the importance of labeling one's pictures. This member left his name off and we cannot properly credit his efforts.

The Return of Charles Lindbergh
June 13, 1927
The parade is here captured by an unidentified Stereoscopic Society member as it passed the library on Fifth Avenue.

The Parade at the Library

Australian Members
Australia has maintained an active and enthusiastic contingent of stereographers. Pictured are H.A. Tregallas and R.G. Parry on a yacht in Sidney harbour in a view taken by another Society member, Mr. Beanham. It apparently dates from the 1930's. Mr. Tregallas was Hon. Secretary of the Society in Australia and was a member prior to 1930. Mr. Parry lived in Queensland with his wife and six children. If the reader admits to having avid stereo fans at home, check out the view in which Mr. Parry captured his family enjoying their favorite pasttime.
Australians H.A. Tregallas and R.G. Parry are seen on a yacht in Sydney Harbour in this view taken by another Australian member, Mr. Beankham, during a 1930s outing.

Navy Seaplane
Chief Petty Officer L. E. Goodnight, a Society member serving with the U.S. Navy, caught the view of a well-used navy seaplane at Pensacola, Florida. Goodnight was a fine stereographer and was able to indulge his hobby in those sleepy days at the end of the 1930s. Soon he was to be swept into the bustling activity of WWII. Can anyone enlighten us further on CPO Goodnight?

The Prize Wagon
The maker, Charles W. Culmer notes: Here is a typical American milk wagon, but much more decorative than the average. It is the vehicle awarded to the salesman who makes the greatest return for the week previous. He is then entitled to drive it for one week, or as long as he retains his position at the head of the list of salesmen. The winner has his name painted on the ribbon shown. The horse is the finest owned by the company. Both sides of the wagon are the same, allowing the delivery man to pass from one side to the other, according to which side of the street he wishes to make a delivery.

An interesting piece of Americana preserved by Mr. Culmer.

Making Movies
The prolific viewmaker, W. S. Gerts of Chicago, captured for us the view of an outdoor studio in Chicago in which a 3-D movie was being filmed. Gerts noted: "New natural vision (stereo) camera being used. The new system of movies has been combined by Radio Corporation of America with talkies. You will soon hear more of this." Gerts would be interested in knowing, I suppose, that fifty years and many films later we are still waiting for a really watchable 3-D movie. Gerts and his stereo camera traveled extensively, both in the USA and abroad. He took many views but had little patience in the darkroom and his rapidly made prints generally do not match the apparent quality of his negatives, I am sorry to say.
Navy Seaplane (late 1930s) recorded by Society member L.E. Goodnight at the U.S. Naval Air Station, Pensacola, FL.

The Prize Wagon by C.W. Culmer shows the top salesman of the McDonald Dairy Company (for the previous week) using the companies' best horse and wagon as a reward.

Making Movies Outdoor studio, Chicago. By W.S. Gerts (early 1930s). 3-D movie making with the "new natural vision (stereo) camera". Whatever camera it was, it bears little resemblance to the "Natural Vision" camera system used in Hollywood in 1953-54.
E. K. Emslie

Mr. Emslie was a mainstay of the Society for perhaps thirty years. Yet, most of what I know of him was supplied by Doug Jordan, for which I am indebted. He was a quiet man, married but no children. He was a tool and die worker for Buick, where he met C. W. Culmer and discovered their common interest in photography and stereo in particular. He was able to manufacture not only good views but also superb photographic and stereo related equipment. Doug Jordan has a viewer made by Emslie that, he reports, is superior to any he has seen. It is completely hand tooled from the machined gears that separate the eyepieces to the lathed-out wooden holders that contain the glass optics. He also made cameras which are prized by their current owners. All have a brass plate near the lens which reads, ‘Made by E. K. Emslie, Flint, Michigan, USA’. These superior instruments were, in part I would say, a product of the tool and die department of General Motors. Later, Emslie worked for Crooks Studio in Flint, Michigan.

After Emslie died (date unknown) his wife apparently disposed of his things. She has since died and, with few exceptions to my knowledge, his viewcards can be considered lost. Anyone knowing of either his viewcards, viewers, or cameras—I would appreciate hearing of it. Pictured is a self-portrait of Emslie in the 1930’s and a view of the flood of 1947 (presumably in Flint) by him and carrying his imprint.

Membership

Persons contemplating joining the Stereoscopic Society should contact the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91709.

(continued on page 37)
Two Reproduction Stereoscopes

Our Viewer Feature for this issue covers two currently available stereoscopes that at first glance might be taken for vintage gems well over 100 years old. Both are handmade in small quantities for mail order customers looking for a specific kind of instrument. The makers of the two viewers were invited to discuss details and histories of their projects to help document the contributions of such small enterprises to the availability and popularity of stereographic equipment. Later features will cover the more widely marketed and advertised models of replica stereoscopes and their reproduction view sets.

THE RED WING VIEWER
by Craig F. Daniels

Recently I’ve noticed myself spending more time with antique view cards than with my vaunted slides. The obvious explanation would be the quality and time machine effect of those old views, but there’s more to it than that: the cards are “user friendly” and more social. They need no viewer or projector to simply see and refer to details. You can stab your grubby finger at the image and say, “Looky-dat”. Wanting to do serious stereography and concentrate on one best format, 2½ years ago I set forth on the road from slides to prints. This entailed a search for a good stereoscope — and more search for a good stereoscope. Aside from the antiques — all a bit narrow between the temples — there seemed to be no quality hooded scopes to be had. As with any project without plans, there were hundreds of decisions to be made, and too many seemed arbitrary. But the more I learned, the less arbitrary were the details of the emerging stereoscope. It had to accommodate those who wear glasses, those with widely set eyes, cards with up to 3-3/8 inches between homologous points at infinity, and lightweight views consisting of a single piece of photographic paper. The lenses had to be beyond reproach and are therefore made by a respected Minnesota optical lab that normally fills eyeglass prescriptions.

A nice marriage of appearance and function occurred when the details for a split and dovetailed tongue were worked out. It prevents all but longitudinal motion in the stage. Nagging finish and tolerance problems were laid to rest by an excellent wood worker, Luther Askeland, who took over production of the bezel (lens board) and stage.

It’s a good feeling to be actively involved in the history of a device that’s been in use for 140 years; to build things that might be found having value and utility a hundred years hence. When the dark cold waters swallow us up, such flotsam and lagan might be our only salvation.

SPECIFICATIONS: Hood - top grain 7 oz. leather, 6.2” wide at temples. Lenses - prescription quality ophthalmic plastic halved from a single lens. Focal length - 7.87”. Optical centers - 3.55”. Stage travel - 4.5” to 9.5”. Body - dark walnut with natural oil finish.

For more information, write: Red Wing View Company, 1234 Phelps, Red Wing, MN 55066.

THE DEVEE STEREOSCOPE
by Robert DeVee

With the idea that new and modern is not always good, came the impulse to recreate the original Holmes-type stereoscope and to rediscover the simplicity of a design originating over one hundred years ago. The Devee Stereoscope was created with only minor design changes and uses materials available today.

Clear pine is used for the body of the Devee Stereoscope and two matching plano-convex lenses for the optics. The total number of parts that make up the stereoscope unit is only seven, plus three screws and two lens mounting wires. There are no moving parts, focusing is accomplished by placing the stereo card in one of three positions on the stereoscope body. This stationary card holder is particularly suited to magazine stereo pair viewing. The completed stereoscope has a walnut stain finish.

(continued on next page)
Production of the Devee Stereoscope is limited and only a few are made, by hand, at any given time. Advertising has also been limited to "Stereo World" and the now out of print "Reel 3-D News".

My first intention was to produce an inexpensive, well made stereoscope, but because of continued price increases for the optics, alone, my inexpensive stereoscope has become nearly as costly as mass produced ones.

A love of nostalgia may well be the only motivation for further production and sale of the Devee Stereoscope.

For more information, write: DeVee Stereoscope, 2644 Francisco Way, El Cerrito, CA 94530.

The next 3-D blockbuster, "Jaws 3-D" is scheduled for release on July 22.

"Spacehunter: Adventures in the Forbidden Zone" is the best 3-D feature since some of the more effective 1953 stereo films. I look for even better things to come, starting with "Jaws 3-D". I have viewed some work print footage of some of its underwater scenes and have found the 3-D to be quite satisfying. With a $15 million budget, "Jaws 3-D" is the most expensive 3-D film ever. It appears that a great deal of testing and preparation have gone into the film. For example, director of photography Jim Contner has observed, "Filming in 3-D involves a whole new way of thinking. One mistake a lot of productions make is that they don't design for 3-D. They design for a conventional film." A detailed account of the production, direction, and filming of "Spacehunter" (with several photos) can be found in the May '83 issue of STARLOG Magazine.

More 3-D features to be released later this summer are "Amityville 3-D" and "The Man Who Wasn't There".

HOLOGRAPHIC MOVIE

One of the most intriguing projections for futuristic cinema is the use of holography — images with full 3-D and parallax. The Disney studios are currently planning a sword and sorcery film for 1985 release, "The Black Cauldron", which may be the first movie to project holograms into the audience.

According to Cinefantastique magazine, the Disney engineers are currently experimenting with an effect where warriors float right over the audience and into the back of the theatre. Producer Joe Hale says, "We're going to have some kind of spectacular effect, something out of the ordinary."

ELMO SUPER 8 3-D

Individuals desiring to get into amateur 3-D movie making may well wish to consider the Elmo Super 8 system. This single camera/single projector system consists of an opposite-sense, rotational beam splitter attachment, which results in a wider-than-high screen image, similar to normal super 8. Filming with the system can be tricky, and some of the units have a built in vertical discrepancy problem. However, with patience and planning, very satisfying stereo films can be produced.

David Starkman described the use of the system in the October 1980 issue of Reel 3-D News. Then, in the December 1980 issue, he reported that the unit could still be ordered from Elmo in Japan. I have learned that the unit may still be obtained from Elmo, by writing to the following address:

ELMO Co., Ltd.
6, Kamiho-dori 1-chome
Mizuho-ku, Nagoya 467
JAPAN
Attn: Mr. Toshiyuki HATTORI
Foreign Dept.

The price is approximately $129 but you should first write to Elmo for payment instructions.

Note that the stereo attachment may only be used on certain discontinued Elmo camera models: Super 106, 104, 8S-60, 8S-40, S-108, S-110, S-110R. The same unit is used on most Elmo super-8 projectors, including the ST series currently being produced.


STEREO VIEW LIST! Quarterly list of over 300 lots of views! For beginners to advanced. 3 lists $2. No charge to regular subscribers to "Fine Antique Photography". Specify wants. RoBerta Etter, Box 22, Oradell, N.J. 07649.


WOLLENSACK STEREO CAMERA w/flash adapter, Projector (116) wicate, 6 pr. glasses, Screen. All E plus $550. plus shipping. 10 days return priv. C.E. Trainor, P.O. Box 16546, Mobile, Ala. 36616, (205) 661-2571 after 7 P.M. Central Time.

STEREOSCOPES FOR EYEGLASS WEARERS! New Keystone plastic viewer for standard 7" stereoviews. Will work with most eyeglasses up to 5/4" wide. $42.00 ppd. in U.S. Sandy Levy, 6200 S.W. 108 Place, Miami, FL 33173 (305) 595-4453.

STEREO VIEW CATALOG. Military, Western, Occupational, City views, etc. Send $1.00 for comprehensive Catalog of stereo views plus early newspapers, books, documents & images at affordable prices. Gordon Totty, 576 Massachusetts Ave., Lumburg, MA. 01462.

SUPER 3-D COLLECTOR'S ITEM: French photography magazine Photo containing fantastic portfolio of both full-color and red/blue anaglyphs by Emanuel and Pierre Mailfaud. 36+ page section features scintillating-clad models using exercise machines (!), snake-charmer, sculptures, and the photographers, along with photos of studio set-up and lengthy text in French. Excellent 3-D effect, quality reproduction. Very limited supply of out-of-print issue, so order soon. Glasses included. Satisfaction guaranteed. $9.00 postpaid ($10.00 first class). John Weiler, 49 East Longview, Columbus, OH. 43202.

SCOTLAND VIEWS by Wilson, Inglis and Valentine on yellow mounts. 79 U&U views of Port Arthur Siege. Sale or trade. See my ad under "Wanted". Sandy Levy, 6200 S.W. 108 Place, Miami, FL. 33173 (305) 595-4453.

TRADE

WILL TRADE Tru-Vue Sally Rand #1313 and 1314 (unused in boxes) for Tru-Vue #1803 "Normandie" and #1212 N.Y. Worlds Fair. Beheim, 311 El Monte, El Cajon, CA. 92020. (619) 442-6579.

ANTIQUE BOOKBINDERS PRESS, cast iron, dolphin motif, 9½ x 12½ inches, for stereo camera in good working cond. Nando Kurka, 111-50 76th Apt. 4K, Forest Hills, N.Y. 11375.

DO YOU COPY VIEW CARDS onto 35mm for stereo projection? If so I would like to hear from you to exchange ideas and copies of slides. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

WANTED

SHAKER stereo views, photos, post cards. Send xerox and price to Richard Brooker, 117 Hudson Street, New York, N.Y. 10013.

HOBBYIST WILL PAY as indicated (plus 10% shipping) for Excellent items. View-Master Personal format: Cutter $75., Reel EZ and Insertion tool $8., 36°/24° Close-up lenses $55/$90, Focusing flash $15, 500 Projector w/face $250. Realist format: Kodaslide II AC/DC viewer $60, Steinheil Redufocus $150. Please confirm sale before shipping. Edward Currier, 1301 Hastings Drive, Fort Collins, CO. 80526 (303) 223-7277.

CATSKILL MOUNTAIN HOUSE and other houses and hotels in the Catskills. Anything Catskills I don't have! P Japanese cash or, have views you collect to trade. Ralph Gosse, Box 5351, Albany, N.Y. 12205.

T. HOUSEWORTH GREAT GEYSER SPRINGS & Geysier Road views: Needed to complete series: 1146, 1147, 1150, 1159, 1162, 1166, 1174, 1177, 1178, 1180, 1181, 1182, 1183, 1185. Also duplicates of others in Excellent condition considered. Will trade or purchase. M. Houseworth, 830 Penn Ave., Atlantic, GA. 30038 (404) 874-2116.

HENRY P. MOORE of Concord, N.H.: Any images, particularly Civil War work. Also good photographs by any N.H. photographer. Send description or photocopy and price to Greg Drake, H.B. 665, Dartmouth College, Hanover, N.H. 03755.


REALIST VISTA manual slide projector, Model 3182. Charles X. Grano, 903 Elm St., Crockett, AR. 71635.


AUGUSTA, GA. stereo views. Any publisher, any type, any date. Also other Georgia views. Joe Lee, 306 Shadowmoor Dr., Decatur, GA. 30030.


A. J. STILES of Tidioute, Pa. series: "Pennsylvania Oil Region", also A. J. Styles of Middlebury, Vt. or any other steros, CDV's, cabinets or any other type photos by any photographers named Styles or Stiles. Also Styles/Stiles stationary, trade cards, ads, etc. John Waldsmith, P.O. Box 29508, Columbus, OH. 43229.

"DIABLES". French tissues by B. K. Photographie Paris; Nudes; Comic and sentimental sets; Box sets. Anthony Costanza, 1724 Grace Ave., Arcadia, CA. 91006 (213) 447-4650.

ANY SOUTH & CENTRAL AMERICAN flat views, particularly by Camilus Will buy or trade from large collection. Randy Clark, Box 1597, Bracebridge, Ontario, Canada POB 1CO.

U.S. LIFE-SAVING SERVICE views, especially of the station at the Columbian Exposition at Jackson Park in Chicago. Neal Bullington, 137 Carman St., Pat- chogue, N.Y. 11772.

MIAMI, CORAL GABLES, FLORIDA, other S. Florida, St. Bernard dogs, Photographica views. Tissues or complete boxed sets of any subject. Sandy Levy, 6200 S.W. 108 Place, Miami, FL 33173 (305) 595-4453.


HELP X-REFS WANTED: Send price, Mark V. Barrow, 1130 NW 64th Terr., Gainesville, FL. 33961.

PHIL TYLER 1914-1983

It is with a great sense of loss that we note the passing of Phil Tyler. On May 7, he suffered a ruptured artery without warning and although a considerable effort was made to save him it was to no avail. He was one of the veteran members of the Society and a mainstay of the Alpha transparency circuit. Phil was born in Alabama in 1914 but finally settled on a small ranch at the base of Mount Hood called the Rolling-T. He was a painter and photographer of the West with nearly fifty years of experience in commercial and fine arts mediums. He was a scholarship graduate of the Art Center School of Design, Los Angeles, and The Famous Artists School of Fine Arts. After a career as a commercial artist and contractor, his latter years were spent painting and teaching art and photography full time.

The subject matter for his paintings came from first hand experiences riding and hiking in the Sier- ras and Cascade Mountain ranges, as a well-smoked chuck wagon cook, a dust covered wrangler, and a thoroughly exhausted mountaineer. He built adobe houses in Mexico and dredged for gold under the Alaska northern lights. He was dedicated to the pioneer spirit that made and keeps America great, and to the men, women and four-footed friends that still represent a heritage too rapidly being lost. Reproductions of his work have been distributed internationally, appeared on calendars, and were illus- trated in the American Artist magazine. Active to the end, he was working on a mural at the time he was stricken.

The exquisite color transparencies he produced of the Mt. Hood region are among the most beautiful and sensitive stereographs I have ever seen. His passing leaves a void that can never be filled and we shall miss him very much.

FROM THE SOCIETY NOTEBOOK (continued from page 33)

VIEW-MASTER hand-lettered Wild Flowers numbers 1, 6, and 9 in Excellent to new condition. Will trade number 2 for one of the above. Also need Wild Flower and Succulent Plants book, complete sets of Wild Flowers, Succulent Plants and Mushrooms. Also single reels C6 and C18, Two WFI Italian reels in the 1800 series, Italian packets such as C057 Pompei, packets B630, B761, Nations of the World library, blue with gold center early reels, focusing viewer, etc. Carl DiDonato, 207 Butler St., Trenton, N.J. 08611, (609) 695-7057, 6 P.M.

EARLY CLEVELAND VIEW NEEDED. Also views of White House interiors, Victorian architecture and interiors, nudes, Christmas and Santa Claus. Send description or Xerox and price to Charles Petry, 3424 West 94 Street, Cleveland, OH. 44102.


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37
Events

TO AUG. 27
California Museum of Photography Exhibit: "DAGUERRE TO DISC — The Evolution of the Camera". More than 80 cameras selected from the CMP collections and other major collections throughout the U.S. Contact CMP, University of California, Riverside, CA 92521.

JULY 31
Tri-State Rockland County Camera & Photographica Show. Call 201-994-0294 or write PO Box 76, Livingston, NJ 07039.

AUG. 5, 6, 7
NSA CONVENTION, MARRIOTT TWIN BRIDGES HOTEL, ARLINGTON, VA.

AUG. 6-7
Brown/Webber Fantastic Photo Flea Market, Indianapolis. Call 513-868-2536 days, 513-863-3669 eves.

AUG. 9-13

AUG. 13-14

AUG. 20-21
Ft. Worth Camera Show. Contact Bob Norman, PO Box 9604, Ft. Worth TX 76107. Call 817-732-1194 eves.

AUG. 21

AUG. 21
Culver City Camera Swap Meet, Culver City, CA. Contact Norm Balow, 4396 Motor Ave., Culver City, CA 90230. Call 213-839-7909.

AUG. 27-28
Brown/Webber Fantastic Photo Flea Market, Dayton, Ohio. Call 513-868-2536 days 513-863-3669 eves.

AUG. 28
Tri-State Camera & Photographica Show, Milwaukee, WI Red Carpet Hotel. Call 201-994-0294.

SEPT. 10

SEPT. 11
The Boston Show, Sponsored by the Photo Historical Society of New England at Loring Arena, Fountain St. at Dudley Road, Framingham, Mass. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565.

SEPT. 15 to Oct. 30
"Carleton E. Watkins: Photographer of the American West" Exhibit opens at Saint Louis Art Museum. For details, see March / April STEREO WORLD, page 14.

SEPT. 22-26

SEPT. 24-25

SEPT. 25
Kalamazoo Photo Trade Show, National Guard Armory, 5353 Parkview, Kalamazoo, MI. Write Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

SEPT. 24-25
Brown/Webber Fantastic Photo Flea Market, Cincinnati. Call 513-868-2536 days, 513-863-3669 eves.

OCT. 2
Tri-State Camera & Photographica Show, Meadowlands Hilton, Secaucus, NJ. Call 201-994-0294.

OCT. 8-9
2nd Annual Columbus Photographic Jamboree & Flea Market. Columbus Camera Group, Columbus, OH. Call 614-261-1391.

OCT. 9
Midwest Photographic Historical Society Collectors Show, Ramada Westport, St. Louis, MO. Contact Jerry Smith, 19 Hazelnut Ct., Florissant, MO 63033. Call 314-921-3076.
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31-1 ($4 costs)
31-1 Brewster Viewer—A handsome device of burled walnut of a
truncated pyramidal design with chamfered edges. Just what
is needed to view glass views and "tissues" as well as cards.
VG, $175 plus $4 ship.
31-2 Niagara Falls—10 green-mt. views by Bierstadt. A low-cost
lot of good views, many taken in winter. Beats fleamarket
prices. VG, $9.50 for the lot.
31-3 G.(orge) N. Barnard-Chicago Fire yellow cabinet-sized view
by this famous Civil War photographer. No. 6, Open Board
Building, N.S. Washington St. Bet. Le Salle St. & Fifteenth AV.
Some of outer facade remain. VG, $9.
Another—No. 51, Lake Side Publishing House. Very little
more than two columns remain. G, $9.
Another—No. 46, St. James(Epicopeal)Church, Looking North
up Dearborn St. Most of the stonework is intact. G, $7.
367, Rivers of Cathedraf, Broad Street, Front View, 1865.
w/revenue stamp, VG, $12.
31-5 Chesnut[sic]Street, Philadelphia. A yellow cabinet-sized view
by Cremer. A view of tree-lined street with the
stately buildings along it. E, $12.
31-6 Another—631 Del River at Chesnut[sic] St. View across
river with a side-wheel steamer with walking beam engine,
"John A. Warner" in front of the city. VG, corner crease ,
$11.
Another—Chesnut St., above 4th Philadelphia. Street scene
with banks and stores. VG, $15.
31-8 Another—Chesnut[sic]Street, Philadelphia. Street scene of
the Continental Hotel with flags flying(Fourth of July?)
VG, $15
31-9 Another—903 N.W. from Broad and Market Sts. Birds-eye
view of the city. VG, $12.
31-10 Another—Penn’s House(yet standing), in Letitia Court,
Philadelphia. A interesting view of the William Penn Hotel
with Lindnagel’s Saloon. VG, $7.
31-11 Washington & vicinity. A lot of 6 views by Bell that
includes the Capital(3), the White House, the Treasury
and the Arlington House. G-VG, $18 for the lot.
31-12 Masonic Temple, No. 7673. An Anthony orange-mt. view of
Cincinnati, Ohio. E, $5.
31-13 Selling the Brooklyn Bridge: At least a beige curved-mt.
Kilburn view of it. #7811. Tugboats proceed underneath
and the City is in the background. G, $3.
31-14 The Columbian Exposition. A 1893 beige curved-mt. Kilburn,
No. 8231 of the pruse knight in the Calif. bldg. Depicted
is a statue made of prunes. VG, $5.
31-15 Thomas Houseworth & Co orange-mt. view; 173 Northeast
corner Montgomery and California sts., Looking North to
Sacromeno Street, San Francisco. Nice street scene with
31-16 Another—$55. General View of the City, from cor. Cal.
and Powell sts., Looking northeast—the Bay and Goat Island.
Birds-eye view, little fading, G, $14.
31-17 Another—$55. General View of the City, from cor. Cal.
and Powell sts., Looking northeast—the Bay and Goat Island.
Birds-eye view, little fading, G, $14.
31-18 Watkin’s Pacific Coast, yellow mt., 45 EL Canyon, 3000
ft. from the foot of the Hariposa trail. A good close-up
view. VG, $12.
31-19 Another—orange mt., 1150, Tacony-The North Dome 3730 ft.
A well-composed scenic. VG, $12.

31-20 Another—1059, The Lower Yosemite Fall. Water drops 600 ft.
in a narrow stream. VG, $10.
31-21 Another—1079, Cascade below the Vernal Fall. Water rushes
through the rock-shroumed rapids. VG, $10.
31-22 Pahiltie Indian Queen. A cabinet-sized yellow mt. view of the
1872 Powell-Thompson Survey taken by J.K. Hillers, Squan
in Indian dress, poses with foot on a rock and holds staff.
VG, $30.
31-23 W.H. Jackson, Hayden Survey pub. by Anthony on cabinet-sized
orange mt. 5-But Spring Pools. A good view of the ice-crusted
31-24 Another—73-Studies of the Left Fork of Teton River. Wooded
31-25 Another—67-The Teton Range, North-west. A good view of the
snow-covered mountains. G, corner of view has light crease
$10.
31-26 No. 76, Forts of Clear Creek, (Colorado). (Central). R.R.
A cream mt. by A. Martin of a head-on view of a wood-burning
locomotive under wooden work structure. Narrative label
describing railroad on reverse. G, $16.
31-27 No. 299, Blackhawk. An early Colorado town by Chamberlain
taken from a bird’s vantage point that shows the stores and
dirt streets; and even a church. G, hair line crack reproduced
from broken negative. G, $12.
31-28 Lumber Mill-A yellow cabinet-sized Colorado Mountain Scenery;
no makers label, of a lumber mill. Ox team drawn wagon that
is used to move the logs can be seen in the background.
G, $8.
31-29 Anthony War View-Yellow mt. No. 2610, Dutch Gap Canal
and Group of Soldiers. Taken after the bank was blown out. On
the extreme end a portion of the bank remains, which forms
a provia, which the soldiers call Jeff Davis. Black soldier
holds rope going off the view to possible a boat. VG, a
strong print, $25.
31-30 Another—No. 3203, Breastwork in the Union Fort Sedgwick.
1865 view of the fortifications. VG, $20.
31-31 12013 Victims of the Khodinsky Plain Panic, Coronation Week,
Warsaw, Russia, 3600 Lives lost. A beige mt. Kilburn of rows
of bodies. E, $6.
31-32 Spanish-American War. Two tan-mt. Kilburns, 1868 Liberty
mourning for the Heroes of the Maine. A flag bedecked woman
with arms raised. The other 13839 Our Nation’s Hero, the
Brave Kansas Boy, Gen. Frederick Funston, P. I. Hero is posed
in the field under a canvas shelter. VG/F, $8 for the pair.
31-33 Early Anthony cream mt. view of Cuba, No. 129, The Harbor of
Havana from the Cabana with the Iron Warehouse in the distance.
Great view of the harbor full of sailing ships taken from
above. 1860, G, card has light soil & light fingerprints
(by Anthony), $10.
31-34 Japan-Two gray curved-mt. Keystons; 14739 A Country Girl of
Old Japan—and-14861 Japanese Children Reading a Newspaper.
E, $6 for the pair.
31-35 No. 33935, Chaudiere Falls, near Quebec. A green-mt. Notman
view of the rushing waters. G, No’s 11 & 12 were marked
carelessly on the print backs and now appear in the views.
$9.
31-36 Montreal from the Tower (pencilled on reverse). An orange-mt.
31-37 The body of Gen. Montgomery, U.S. Army was laid out in this
31-38 English Cathedrall, Quebec City. Orange mt. view by Vallée.
Horse & 2 wheeled-buggy pose in front of church. VG, $8.
31-39 French Basilique-Orange mt. view by Vallée of Quebec City.
Buggys of the parisioners in front of the church during
Sunday services. VG, $8.

31-40 Another—643, The President’s House, Washington.

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& N.Y. State sales tax (if resident).

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