Not too far from the site of the 1984 NSA Convention, the historic U.S. ship The Constitution is berthed at Boston harbor. That the ship still exists is due in large part to Oliver Wendell Holmes. When he learned in 1828 that the navy was going to scrap The Constitution, he wrote the famous poem “Old Ironsides” which spurred a fund raising drive to save the ship. His development of the Holmes stereoscope came several years later, but it made possible the wide distribution of views like this—Keystone's No. 6165T of The Constitution.
IN THIS ISSUE
Stereo Country ........................................... 4
by John Dennis
New Hampshire—A Primary Stereo Source ............. 10
by Laurance Wolfe
O'Sullivan's Indians—
The Wheeler Expeditions—1871 thru 1874 ............. 14
by William Brey
The Versatile nu3-Dvu Viewer .......................... 25
by John Dennis
Stereo Prints—
Precise Trimming & Mounting in 6 Almost Easy Steps .... 26
by John Dennis
Then and Now ........................................... Inside Back Cover

REGULAR FEATURES
Editor's View ........................................... 2
Comment .................................................. 3
Personalities in Perspective—Huey Long ................. 13
The Society—From The Society Notebook ............... 22
The Unknowns ........................................... 30
Holmes Library Report .................................. 32
Newviews ............................................... 34
Events .................................................. 36
Classifieds ............................................. 38

ANTHONY CORRECTION:
and Estelle Marder. (Reviewed in the March/April STEREO WORLD.) Due to increased limited-edition
printing costs, price for the signed limited-edition hardcover is $85 and the regular hardcover edition is
$75. Postage charges are $2 per book and, for a limited time, a 20% discount is offered NSA members
who mention this when ordering. The book is available (hardcover editions only) from Bill and Estelle
Marder, P.O. Box 234, Amesbury, MA 01913.

MEMBER, INTERNATIONAL STEREOSCOPIC UNION.
Editor's View

Stereo Intimacy

In this issue’s Society Notebook Column, Bill Patterson deals with the relative rarity of good stereo portraits and presents some of the best examples available among vintage stereo views. His interest is more than academic, as stereo portraits have made up a large part of his own stereography over the years.

The question of portraiture is an important one to the ultimate potential of stereo imaging. Think about the large percentage of flat photos that are, in some sense, portraits of people. They can range from formal portraits, to informal ones, to snap shots to mug shots. What they have in common is that each is a fairly close-range photo whose area is dominated (if not filled) by a single human subject. Now think about how many stereo images you’ve seen (old or new) that were taken close enough to an individual to be called any sort of portrait?

At about the 7 to 9 foot distance, stereos of people are more common but at that range they are as often as not included to provide a near plane for a scenic as for their own sake. Among vintage stereos, many of the otherwise fine views of famous people are from so far back that the potential intimacy of stereo is lost. The exceptions shown in Society Notebook reveal some of what we’re missing. Nineteenth century photographers could take advantage of long lenses to produce ideal portraits, whereas those with Realist type cameras must mount slides in close-up masks if they work in a 4 to 6 foot portrait range.

Makers of stereo prints have a bit more flexibility and have shown in the Print Folios of the Stereoscopic Society that a 35mm camera can produce stereo portraits equal to or better than anything done in years past. But the examples remain few and far between. (One of the worst limitations of the fixed focus Nimslo camera is its inability to get any nearer than 5½ feet—making a close portrait impossible in a Nimslo print.)

Perhaps, for many, the realism of stereo is simply too overpowering for the sensitive, intimate human proximity range peered into by the camera at 3½ to 5 feet. Some people certainly fear that "defects" in their appearance will be all too evident in a close stereo. When the formal poses and dramatic lighting used for flat portraits are employed in stereo, the result can be doll-like or gimmicky looking. These and other reasons have made attempts at stereo portraiture the exception in both the past and the present.

Many of the close stereo studies of people that do exist (besides views of famous personalities) are of people very close or special to the photographer. Both amateur and independent professional stereographers seem to have produced a small but steady stream of these personal, often carefully done images of the people they considered worth the effort to record in depth. When I found the view shown here in a local shop, it struck me that although it's more in the snapshot mood, it was done with care and skill and it represents the sort of image that should be preserved and perhaps someday displayed. Someone cared enough for this woman with her chicken to produce a delightful view that has survived, unlabeled in any way, through who knows how many moves, sortings, housecleanings, and sales to the present. Perhaps we should establish a drawer at the Holmes Library for unknown portraits and personal shots like this one. Eventually, the best of the lot could be displayed as evidence of the potential of stereo portraiture. The intimate human impact of good "people views" might inspire at least more stereo portraits of the people we care most for—and maybe even more caring in general. (If not for people, at least for chickens!)

—John Dennis
Wrong Bridge

I do not know what bridge it is, but that is not the George Washington Bridge on Page 53 of the March/April 1984 STEREO WORLD.

Stephen R. Langenthal
New York, NY

Graphic proof that even the old timers could make mistakes—R. W. Caldwell wrote "George Washington Bridge" on the back of the view and we took his word for it. My only guess was that it might be the Bronx-Whitestone Bridge. Any help out there?

-Ed.

Antique Shop Tactics

In reference to the pricing of stereo views (May/June 1983) and Tex’s answer in “Hints” (July/Aug. 1983) I would like to say a few words on behalf of antique dealers. I am an antique dealer who deals rather heavily in stereo views. Most antique dealers carry stereo views and viewers, not for the serious collector, but as decorator items for those who think it chic to display a viewer and one or two cards. Most dealers have never heard of the NSA and most could care less. They price views and viewers at a standard 100% markup where possible and at what the traffic will allow. Value is in the eye of the beholder. If a dealer’s regular customers are willing to pay $5.00 a card, that’s his price, whether he paid 25 cents or $4.75. He doesn’t know the auction values and doesn’t care.

As one antique dealer, let me give you a few tips on dealing with other antique dealers.

(1.) Ask if he is a member of NSA. If he is, ask if he gives member discounts. He probably does. If he isn’t, drop the subject (unless he later proves to be a collector also, then sign him up for NSA membership).

(2.) Don’t ask for views on a special subject. If a dealer gets several requests for American Indians, for example, up goes the price because “everybody collects them”. This may necessitate going through every one of his boxes looking for your special subject. However, if you’re not wanting to do this anyway, you’re not a serious collector.

(3.) If he has a group of cards that you want, ask if he gives a discount if you buy in volume and what he considers

(continued on page 33)
“Stereo Country Beckons” was the title of the presentation at the 1982 NSA Convention in San Jose in which New England Regional Director Laurance Wolfe invited the group to New Hampshire for its 1984 Convention. If any area deserves the name “Stereo Country”, New England most certainly does. Not only were the “big names” of American stereography tied to the region, but it can easily seem like every town and hamlet of over 5 people must have eventually had its resident stereo publisher recording everything in sight and offering catalogs of views ready to be sent anywhere in the world.

“Jordan am a hard road.” Mt. Washington Railway. No. 421 by B. W. Kilburn. From a series of cabinet views issued from 1877 to 1880. True vertical is revealed by the bushes in the foreground and trees on distant hills, spoiling some of the roller-coaster effect. Laurance Wolfe Collection.

Summit House, Frost Two Feet Thick by Clough & Kimball. The wind blown frost formations on Mt. Washington were a favorite subject of nearly every New England stereographer. This is one of a series of 25 views taken there during the winter of 1870-71 and published by the Concord, New Hampshire company. Laurance Wolfe Collection.
New England helped make the stereoscope famous and the stereoscope helped make many of the natural wonders of New England familiar images to people all over the country. Mt. Washington, with its famous cog railway, outstanding view and bizarre weather was stereographed by nearly every publisher from near and far. As if enough stereographs could guarantee immortality, the line still runs up the mountain carrying thousands of passengers a year on the 3 hour round trip. Many of the buildings seen in vintage views of the mountain's summit were destroyed by fire in 1908. The "old" Summit Building of 1915 was torn down in 1980 and replaced with the present structure. It contains a glass-enclosed viewing area, weather observatory and the Mt. Washington Summit Museum, with its exhibits on the weather, geology and plant and animal life unique to Mt. Washington.

Another favorite subject of stereographers was the Flume, a natural gorge extending nearly 800 feet along the flank of Mt. Liberty at the southern end of Franconia Notch. Just as in so many vintage views, a boardwalk leads through the mountain's summit were destroyed by fire in 1908.

Train Descending 'Jacob's Ladder' on the Mt. Washington R'y, White Mts., N.H., U.S.A. No. 12906 by H. C. White. Still a popular subject after the turn of the century, the line's cogs and actual grade can be seen here. Donato Bracco Collection.
chasm over the stream and boulders. To describe the rock wedged between the walls in the view reproduced here, the London Stereoscopic Company felt inspired to quote a bit of poetry on the back of the card:

. . . And in its depth there is a mighty rock,
Which has, from unimaginable years,
Sustained itself with terror and with toil
Over a gulf, and with the agony
With which it clings, seems slowly coming down.

Shelley’s “Cenci”

The 1984 NSA Convention’s “Old Man of the Mountain” Logo is based on the familiar stereograph subject also known as The Profile. Located on a mountainside 1,200 feet above Profile Lake (known as “The Old Man’s Wash Bowl” in the days when the original views were made) the 40-foot-high head is formed by five separate ledges.


Far from all the 19th century stereographs produced in “Stereo Country” were of popular tourist attractions. While they weren’t produced in such great quantities, views of local subjects and events account for a considerable proportion of the view lists of New England stereo publishers. The commercial potential of subjects like “Cole Pond” might seem hard to understand today, but the attention paid to local detail by stereographers of the past has left us with a valuable and sometimes rich historical record—not to men-

Boiling Sap No. 53 by Kilburn Brothers of Littleton, New Hampshire. Laurance Wolfe Collection.

...some interesting and almost surreal images typified by the man and boy fishing from the log in Cole Pond.

Back lists on views by many New England publishers often reveal a dedication to coverage of local detail that can make today's collectors both laugh and swoon. Among his views of Concord, W. G. C. Kimball lists one each for most buildings but four of the State Prison and seven of the "New Hampshire Asylum for Insane". John Bachelder of An-

dover, NH listed six views of an Ice Works among the scenes of falls and towns in his Kearsarge Mountain series. Some of the subjects were of more than usual interest to him no doubt: “Bachelder’s Falls, Wilmot” and “Spout at Bachelder’s Mills” are near the top of the list.

The significance of stereography to the town of Littleton, NH is recognized widely enough that the Kilburns and their factory are mentioned in some New England guidebooks, although H. C. White seems to get little mention in the references to Bennington, VT. New Hampshire’s late governor Hugh Gallen was a native of Littleton, and in 1982 issued a formal invitation to the NSA to meet there in conjunction with the town’s bicentennial celebration in 1984. The conclusion of his letter could well serve as an invitation to both stereo photographers and collectors far beyond the few days of the NSA Convention: “New Hampshire and the White Mountains have a long history of service to the tourist and traveler. I urge you to try our hospitality and to revisit the scenes and sites made famous by such distinguished Littleton citizens and stereographers as: B. W. Kilburn, F. G. Weller, W. H. Aldrich and others.”

M. S. Lamprey’s Stereoview Tricycle in Fisherville, New Hampshire. No information is available as to whether the vehicle contained camera and plates, views for sale or both. The Fisherville area has for some time now been known as Penacook. Laurance Wolfe Collection.
A Primary Stereo Resource

by Laurance Wolfe

Stereo photographers have been clicking their shutters at the White Mountains, Lake Winnipesaukee, the Cog Railway, Dixville Notch and other New Hampshire wonders for more than 135 years. They still are.

Now, enter a new resource for those interested in three-dimensional photography: New Hampshire’s ‘first-in-the-nation’ Presidential Primary. Few scheduled public events offer as many dramatic picture opportunities.

Having covered, in stereo, both the ’84 and ’80 New Hampshire primaries, I can vouch that it is an amazing, if ephemeral, phenomenon—an exercise in ingenuity for the amateur stereographer.

At the start, the candidates roam the highways and byways of the state, without an entourage, without the press that gathers later on, without the Secret Service, and sometimes without enough money to maintain mobility.

After the official filing of Declaration of Candidacy, the followings of the candidates gradually build up. By the week before voting, 1984’s eight contenders in the Democratic Primary were being pursued by David Broder, Jack Germond, Britt Hume, Bill Moyers, a Time photographer named Bentley (who was enamoured with my Stereo Realist results) and more than 600 other national and local media types, to say nothing of the ever-changing crowd of spectators. Reporters, pundits, radio commentators, TV crews and still photographers were joined on Primary Day, February 28, by Tom Brokaw, Dan Rather, Bryant Gumbel, Peter Jennings, and other well-known anchormen. Skilled New Hampshire news photographers Ken Williams and Bob LaPree, and Granite State TV newsmen Jim Bartlett and Dale Vincent yielded some of their own turf to those whose patch went beyond state borders. Still, with all the media people who appeared at various times, to the best of available knowledge I was the only stereo photographer hard at it from October to January.

THE STATE CONVENTION

Armed with two Stereo Realists (one loaded with Kodachrome 25, the other with Pan X 125), my activities began at the Democratic State Convention on October 29. This one-day affair is a showcase where the party faithful...
get a chance to look over each hopeful. I was helped by two fortunate circumstances:

(1) Status as an alternate delegate (one of hundreds).
(2) A temporary press card from the Newport Argus Champion, one of America's leading weekly newspapers published in a town that is a neighbor to my own. Two stereo views became stereo halves and appeared in the "Argus". One, of Gary Hart, was taken in a coffee shop at 6 A.M. when there were no other cameras—except for a crew of two TV men from France—and damn few people—around. The other stereo was of William Kreml being interviewed by Terry Rayno, Argus editor. If you can't "household word" Kreml, let it be known that he is an articulate South Carolinian who ventured $20,000 of his own to air his views in the Primary forum. (It should be noted that the New Hampshire press is very generous to all candidates whether they be first declarer David Kelley from Pigeon Forge, Tennessee, or the last, Claude R. Kirk, Jr., Palm Beach, Florida, one-time governor of the Sunshine State.)

The State Convention was a field day for any type photographer. Reubin Askew, Alan Cranston, John Glenn, Gary Hart, Fritz Hollings, George McGovern and Walter Mondale, all were present. A rumor that Jesse Jackson would be there proved to be a rumor. Jackson had not yet really established himself as a candidate.

The Convention over, the scene moves to "Filing Days"—that period between December 15 and January 3 when each candidate, or his representative, visits the office of Secretary of State William Gardner, tenders the "job application" and pays the $1,000 filing fee. This ritual provides excellent photo opportunities since the press serves as sole witness, except for the Secretary and a scattering of curious State House employees. During the filing period, the local media are a courteous and cooperative group, as are most national news folks when they're on the scene. More than once, TV and press photographers moved aside to help "the guy with the antique camera" get a better vantage point.

Absent a real top name, national media avoided the filing routine. Usually, the senior fourth estater would be Don Tibbetts, State House Bureau Chief of the Manchester Union-Leader. He significantly positioned himself to the right of each candidate as the latter sat down to sign the Statement of Candidacy and, usually, conduct a brief press conference.

During the filing period, stereo views were produced of Ernest Hollings, Jesse Jackson, Reubin Askew, George McGovern and Gary Hart. Walter Mondale sent surrogates, while the filing dates of John Glenn and Alan
Cranston were announced too late for me to act. Harold Stassen, so often a bidder for the Republican nomination that he has gained name recognition from that fact alone, was captured several times at the filing in stereo. From then on, however, he seemed to do a disappearing act! Gary Hart, alert to the presence of TV, presented the Secretary of State with his $1,000 fee in small bills in a transparent plastic bag.

No sooner had each candidate filed than he was off on a whirlwind tour of the hustings—a grueling and determined effort to shake hands with every man, woman, and child in the State. Even non-voting types received a "Hello, how are you?" treatment.

INVASION OF THE HUSTINGS

The third and final phase of the New Hampshire campaign has begun. Newspapers now receive advance schedules from candidates who are organized. I soon discovered that better access to the candidates went to the early bird—the photographer who was willing to gird up his camera bag while the "power press" slept. "6 A.M., Factory gate, Hosie Shoe Company", was a rallying call for me when I spotted it on a candidate's schedule. Or it might be "Student Convention, Ranter School". For some reason, even the mid-morning events did not get much media attention. And when the national press stays away, the amateur shutterbug may play!

I watched the Presidential preference polls. By selecting candidates who were low in these polls, I could be pretty sure I'd have better access for stereo-taking. Gary Hart was "duck soup" when he had only a handful of college students pushing his candidacy. Alan Cranston, Reubin Askew, and Ernest Hollings never seemed to attract great numbers. A wide-angle lens aimed at any of the low-in-the-polls folks would hardly ever catch another individual. Mondale, Glenn, and Jackson, however, seemed to draw crowds continually—crowds that would fill a view-finder at forty paces. Hart's supporters slowly grew in number until, during the last few days before the ballot, he was almost hidden from view. The following, of course, included an ever increasing cast of media people.

Geography also has something to do with amateur success. A Democrat campaigning in a Republican town or village is as lonely as the long distance runner. And vice versa. This points to candidate accessibility and opportunities for more imaginative stereo views. Pin-pointing situations like these enables a stereographer to upgrade the whole body of one's work.

Concord, the state capital, proved to be a good place to be up until the last few days. Then, from "outer space", the

(continued on page 39)
Huey Long

America over the years has had its share of demagogues, those curious individuals who seem scrupulously to avoid the slow, deep, and safe waters of the political mainstream but choose instead to probe the shoals and eddies of radicalism and reaction. Some prove to be visionaries, accurately charting the main channels of the future, while others merely represent what T.R. so aptly termed the "lunatic fringe" of society. If hard times tend to produce a bumper crop of such individuals, the 1930's was no exception. Probably the most colorful, controversial, and influential of these was Huey P. Long, the Louisiana "Kingfish."

Huey's background was anything but inspiring. Born in the northern Louisiana piney woods in 1893, Long dropped out of high school to become for a time a most persuasive arm-twisting traveling salesman, peddling a lard substitute and no-drip kerosene tins. But he was also intelligent and ambitious and, although he never finished law school, he did push himself far enough to pass the bar exam. As a fledgling lawyer, Long gained notoriety by taking on a case no one else wanted, that of a widow suing a powerful local bank; Huey converted the case into a highly visible and successful moral crusade. Henceforth, he would repeatedly cast himself in the role of David taking on the corporate Goliath of the "vested interests."

By 1918, this had led him to a seat on the state Railroad Commission, which was also charged with overseeing pipelines and public utilities. He was soon flailing away at giant Standard Oil on behalf of "the people." In 1924, he failed in a bid for the governorship, but his unorthodox disregard of the local bosses and impressive showing at the polls augured well for the future. Four years later, he would win the State House on his second try.

As Governor, Huey Long was ruthless and dictatorial, ramming his measures through a muzzled legislature by heavy-handed wielding of the patronage club. What Huey had promised in his campaign, he delivered: low-cost natural gas for New Orleans, free textbooks for schoolchildren, and a road construction bond issue. But when he tried to establish a tax on refined oil, his enemies pounced on the measure and subsequently impeached the Governor on a variety of somewhat ludicrous charges. Huey pulled out all the stops, called in some outstanding political favors, and was acquitted.

Huey continued to run Louisiana with an iron hand, building bridges, schools, and a new State Capitol. He was particularly fond of the State University, frequently appearing with its marching band, and repeatedly subjecting the football team to impromptu coaching. By now he had acquired something of a national following and in 1930 he announced for the Senate seat of Joseph Ransdell, a nonentity whose sole claim to fame was a proposed constitutional amendment to prohibit divorced persons from remarrying. He won easily.

In Washington, Huey's outlandish dress and uninhibited back-slapping style appalled his Senate cohorts. But beneath the facade lurked a skillful politician. His radical speeches and mastery of the filibuster marked him as a man worth watching. At the Democratic Convention of 1932, Long played a key role in securing Franklin Roosevelt's nomination.

His alliance with Roosevelt's "New Deal" proved fleeting however and Long was soon espousing a Share Our Wealth program featuring massive redistribution of wealth through

(continued on page 37)
A presentation set of fifty stereo views taken during 1st Lieutenant George Montague Wheeler's surveys of the Southwestern United States was among the effects of Marie Peary, the daughter of Admiral Peary, sold at auction in 1978. Evidently poorly stored (a few of the views are wrinkled or stained) the set nevertheless provides an opportunity to study closely the work of Timothy O'Sullivan and Philadelphia photographer William Bell. (See complete listing of these fifty views at end of article.) Justly famous.

Types of Mojave Indians. This tribe inhabits the region of the lower Colorado, or western Arizona. Physically they are the finest specimens in all the west, many of the males attaining to the height of 6 feet. No. 5.

for his landscape photography on these expeditions, O'Sullivan also posed the native Americans illustrated here for his stereoscopic camera.

Wheeler selected Timothy O'Sullivan as the
photographer for the first survey west of the 100th meridian in 1871. O'Sullivan had previously worked with Brady and Alexander Gardner in documenting many of the battlefields of the Civil War. Wheeler used O'Sullivan again in his surveys of 1873 and 1874. Since O'Sullivan was occupied with the Clarence King Survey in 1872, Wheeler's choice for O'Sullivan's replacement was Philadelphia photographer William Bell who had served as the chief photographer to the Army Medical Museum after the Civil War. (Bell later was appointed chief photographer for the U.S. Engineering Corps Expedition to Santa Cruz, Argentina, to photograph the Transit of Venus across the face of the sun in 1882.)

The stereo views and the large plate photographs produced by the pair helped document Wheeler's attempt to make astronomical, geographic and topographic observations of those portions of the U.S. Territory lying south of the Cen-
tral Pacific Railroad. His main objective was to obtain “Correct topographical knowledge of the region traversed...and to prepare accurate maps of that section.”

An 1858 report to Congress had noted that the Arizona region “is altogether valueless...After entering it there is nothing to do but leave.” Wheeler was also to ascertain everything relating to the physical features of the country, and the numbers, habits and disposition of the Indians living in the area. Having led army reconnaissance parties in southeastern Nevada and western Utah in 1869, Wheeler had suggested these new surveys to his army superiors who were eager to recover a share of the appropriations for surveying activity that had been the army’s responsibility before the Civil War. Wheeler’s surveys, continuing from

Aboriginal life among the Navajo Indians, Canon de Chelle, New Mexico. Squaw weaving blankets. The native loom. The blankets made are of the best quality, and impervious to water. No. 26.

Navajo Indian Squaw, and Child, at their home, in Canon de Chelle.
Navajo Boys and Squaw, in front of quarters at old Fort Defiance, N. M., now occupied by troops. The agency for the Navajos is located here. No. 28.

1871 to 1879, involved fourteen trips of from three to eight months each, covered parts of California, Nevada, Idaho, Arizona, Utah and New Mexico.

The Indians observed by Wheeler during his expeditions differed widely in appearance and temperament. The Mohave Indians encountered during the 1871 Survey were among the most striking. The women of the Mohave tribe were the most beautiful of all the Indian women on the Colorado River and the men were strong, athletic and handsome. War was a way of life and the young men achieved prestige and honor on the field of battle.

Navajo Brave and his Mother. The Navajos were formerly a warlike tribe until subdued by U. S. Troops, in 1859-60. Many of them now have fine flocks, and herds of horses, sheep and goats. No. 29.
Apache Indians, as they appear ready for the war-path. No. 33.

In contrast, the Zuni Indians photographed during the 1873 Survey were progressive, quiet and industrious, but their good nature vanished and they became daring and unrelenting fighters when attacked.

The Navajos and Apaches belong to the same family as the Zuni; however, their behavior was not the same. Banditry was the original basis of the Navajo economy and they were wild, dangerous and unpredictable. The Apaches, whose name is derived from the Zuni word “Apache”, meaning enemy, were known as incomparable and incorrigible raiders, cunning and daring fighters.

Five years after O'Sullivan posed the Ute warriors for his stereoscopic camera they went on the warpath because a government Indian agent had attempted to force them into farming. As a punishment for killing the agent during

Ute Braves, of the Kah-poh-teh band, Northern New Mexico, in 'full dress'. No. 40.
Shee-zah-nan-tan, Jicarilla Apache Brave in characteristic costume, Northern New Mexico. No. 42.

The back of each view bears this imprint and its title. All illustrations from the author's collection.

WAR DEPARTMENT, CORPS OF ENGINEERS, U. S. A.

Geographical

EXPLORATIONS and SURVEYS WEST of the 100th MERIDIAN.

Shee-zah-nan-tan, Jicarilla Apache Brave in characteristic costume, Northern New Mexico.
their short-lived uprising, the tribe was forced to sign away all rights to their Colorado river land.

An album of fifty of the photographs produced by O'Sullivan and Bell was used by Wheeler to supplement his seven volume report of the Surveys. The report itself contained only lithographs based on the photographs. (This rare volume of photographs has been reproduced by Dover Press and is presently available from the N. S. A. Book Service.)

The hardships endured by Wheeler during these surveys over a ten year period affected his health and forced him into semi-retirement at the age of 41. He continued to write scientific reports based on his work and finally left military service with the rank of Major. The organization of which he was chief was merged into the newly-created Geological Survey in 1879.

**SOURCES**


**WAR DEPARTMENT, CORPS OF ENGINEERS, U.S.A. GEOGRAPHICAL EXPLORATIONS & SURVEYS WEST OF THE 100th MERIDIAN**

1st Lieut. Geo. M. Wheeler Commanding

<table>
<thead>
<tr>
<th>Stereo View No.</th>
<th>Subject</th>
<th>Negative Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expedition of 1871 photographed by T. H. O’Sullivan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The Start from Camp Mojave, Arizona</td>
<td>111</td>
</tr>
<tr>
<td>2</td>
<td>View across Black Canyon</td>
<td>123</td>
</tr>
<tr>
<td>3</td>
<td>View down Black Canyon from Mirror Bar</td>
<td>126</td>
</tr>
<tr>
<td>4</td>
<td>Grotto Spring, Grand Canyon</td>
<td>136</td>
</tr>
<tr>
<td>5</td>
<td>Types of Mojave Indians</td>
<td>143</td>
</tr>
<tr>
<td>6</td>
<td>View of Grand Canyon Walls</td>
<td>148</td>
</tr>
<tr>
<td>7</td>
<td>Pack Mule, Pack &amp; Packers</td>
<td>148</td>
</tr>
<tr>
<td>Expedition of 1872 photographed by Wm. Bell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The Canyon of Kanab Creek</td>
<td>54</td>
</tr>
<tr>
<td>9</td>
<td>“The Bath”</td>
<td>55</td>
</tr>
<tr>
<td>10</td>
<td>Mouth of Kanab Creek</td>
<td>56</td>
</tr>
<tr>
<td>11</td>
<td>Mouth of Paria, Colorado River</td>
<td>58</td>
</tr>
<tr>
<td>12</td>
<td>View in the Grand Canyon of the Colorado River</td>
<td>61</td>
</tr>
<tr>
<td>13</td>
<td>Marble Canyon</td>
<td>62</td>
</tr>
<tr>
<td>14</td>
<td>Northern Wall of the Grand Canyon of the Colorado</td>
<td>105</td>
</tr>
<tr>
<td>15</td>
<td>“The Vermillion Cliff”—Arizona</td>
<td>113</td>
</tr>
</tbody>
</table>

**Expedition of 1873 photographed by T. H. O’Sullivan**

16    Indian Pueblo of Zuni, New Mexico  | 30 |
17    Zuni Indian Girl | 52 |
18    Gardens surrounding the Indian Pueblo of Zuni | 41 |
19    Group of Zuni Indian Braves | 53 |
20    War Chief of Zuni Indians | 44 |
21    Ruins in Canon de Chelle, N.M. | 87 |
22    Circle Wall, Canyon de Chelle | 34 |
23    Explorers Column, Canyon de Chelle, Arizona | 14 |
24    Central portion of Canyon de Chelle, New Mexico | 12 |
25    Camp Beauty, Canyon de Chelle | 13 |
26    Navajo Indians | 68 |
27    Navajo Indians Squaw and Child | 73 |
28    Navajo Boys & Squaw at Ft. Defiance, N.M. | 76 |
29    Navajo Brave & Mother | 72 |
30    Apache Lake, Summit of Sierra Blanca Mountains | 4 |
31    Coyote Apache Scouts at Apache Lake | 3 |
32    Cooley’s Ranch, 10 miles east of Camp Apache, Arizona | 9 |
33    Apache Indians ready for the war-path | 64 |

**Expedition of 1874 photographed by T. H. O’Sullivan**

34    Roman Catholic Church, Plaza of Guadalupe | 35 |
35    Beaver Lake, Conejos Canyon, Colorado | 36 |
36    Canyon, Valley of the Conejos River | 37 |
37    Lost Lakes, head of Conejos Canyon | 38 |
38    Pagosa Hot Springs | 39 |
39    Fah-ge. a Ute Squaw | 40 |
40    Ute Braves in full dress | 41 |
41    Jicarilla Apache Brave & Squaw | 42 |
42    Shee-zah-nan-tan, Jicarilla Apache Brave | 43 |
43    Two men with camera at Pueblo San Juan, N.M. | 44 |
44    Horse Lakes, New Mexico | 45 |
45    Alpine Lake in the Cerro Blanco Mountains, Colorado | 46 |
46    Baldy Peak, Cerro Blanco Mountains, Colorado | 47 |
47    Alpine Lakes, Cerro Blanco Mountains, Colorado | 48 |
48    Shoshone Falls, Snake River, Idaho (From top of Falls) | 49 |
49    Shoshone Falls, Snake River, Idaho (Main Falls) | 50 |
50    Shoshone Falls, Gorge & Natural Bridge in foreground |

*—Illustrated
+
These stereo views were taken from the same location and presumably at the same time as the following Plates in Dover’s book: View #13—Plate 23; View #21—Plate 41; View #25—Plate 46; View #26—Plate 38; View #30—Plate 32; View #32—Plate 36.

21
This is as much in the nature of a lament for stereographs which were not taken as in praise of those which were, especially in regard to stereo portraiture.

A study over the years of Stereoscopic Society folio entries reveals that very few portraits are taken and even fewer views of any sort are seen of people who would be considered well-known for some reason or other. This is a reflection of the larger void in our photographic record that more or less began before 1880 when Gurney curtailed his stereo work with celebrities, great and small.

Darrah, in The World of Stereographs, says that portraiture in stereographs is fairly limited. He also says, perhaps in way of explanation, that the stereo portrait offered little advantage over the CDV or Cabinet photographs with which it competed in the 19th century. There is little to argue with in the first statement. Stereo portraits as a class are not common in any sense when compared to other classes of stereographs. As to the second statement, well, they never worked well in albums nor were they designed to sit up nicely like a cabinet card, and they do require a device for viewing. But I never saw a good flat picture that could compare to a stereo view of the same subject in similar quality. And that certainly goes for portraits that are properly done. A good stereo portrait of a person has an intimacy about it that spans the time between taking and viewing.

Commercial stereo portraits of public figures were produced in a systematic manner for a relatively brief period of time. Hit and miss and happenstance account for much of the rest. Most were show business figures and, among those, ladies were favored heavily over men. One can assume this reflects the commercial prospects of selling the views. Some celebrated series such as Anthony's, Luckhardt's Heads, and some English and French issues often leave something (and often a lot) to be desired in stereo quality, at least among those I have examined. Even when print quality is excellent, shortcomings in stereo quality are often evident. In this respect Gurney stands alone. His stereo is nearly always natural and undistorted. The ratio of subject distance to interlens separation is almost always correct to produce entirely realistic viewing of the subject. This alone would set Gurney apart. Some of Sarony's were comparable and occasional views by other contemporaries are impressive but Gurney was the master. His one shortcoming was a complete disregard for the stereo window. For a time around 1870 his cameras captured under studio conditions some of the more interesting people of that time, something that apparently hasn't been done since, even on a smaller scale.

ROSE MASSEY (c.1870) Beautiful English showgirl-actress, a popular New York stage performer during the 1870's.
To illustrate the loss I will mention a very incomplete list
of 'neo-Gurneys' which I would like to have copies of but
which, I would doubt, were ever taken: Charles Lindbergh
in 1927, Hedy Lamarr, Will Rogers, Miss America any
year, General Patton, Theda Bara, the Mercury Astro-
naughts, ... well, I'm sure the idea gets across. It is hard to
believe that this void not only exists but continues in the
stereo record.

Stereo workers today, inside the Society and without,
are unlikely to help much. They seldom get the opportuni-
ty at such subjects (David Starkman did recently make a
super view of Elvira—Mistress of the Dark). And, most
non-professionals are uncomfortable with portraiture.
Gurney was the ultimate pro and that is what it calls for.

To better appreciate what has not been preserved, now

Mlle. JEANETTE Aerialist for the Bailey's Great Menagerie and
Circus as seen by Gurney's stereo camera in 1874.

these many decades, allow me to go back to three of
Gurney's ladies, preserved and frozen in time by him in
stereo. Not just to look at their pictures but to know them
a bit and gaze into their faces as Gurney did well over a cen-
tury ago. Each has a story. Every Gurney portrait has a
story, however rarely it may be told.

ROSE MASSEY During the late 1860's there was great
demand in the United States for British theatrical per-
formers and especially for blonde showgirls. Gurney's
_cameras had a veritable feast in recording the influx, and

ADELAIDE NEILSON internationally acclaimed Shakespearian
actress, here costumed as Juliet (c. 1875)
as often as not in stereo. Considered among the most attractive of these was a striking blonde named Rose Massey. No more than 18 years old, she made her New York debut early in 1869 in the sort of musical comedy which was then called burlesque. She was well received, especially for her exceptional physical appeal. But she was a clever actress as well, it has been recorded, and she moved on to purely dramatic roles in succeeding years with continuing success.

In Gurney's stereographs we can still see her as she was at that time, a truly beautiful young lady as yet unmarked by time or by personal misfortune. The images now represent Gurney's art and a thing onto themselves, freed from the human frailty to which she and all of us are prone. Unlike Dorian Gray of Oscar Wilde's story, Rose Massey did not fare so well as her pictures.

Her fortunes prospered for about five years as she had good parts and favorable reviews. Trouble seems to date from the arrival in America of actor H.J. Montague in 1875. He became a leading man in the Wallach company. The facts are scarce but telling. Not only was Rose reduced to the public humiliation of suing Mr. Montague for 'breach of promise' (a strange legal relic of those times) but he did her the final injustice of dying before the case came to trial. Rose must have lost heart as she stopped acting. She returned to England in 1878 or 1879 but didn't stay long, slipping back to New York but telling few of her friends. Her health failed and in 1880 she contracted consumption. After a three-year losing battle she died in July of 1883. She was 32 years old. Her funeral was attended only by her doctor, theatrical producer Tony Pastor and his wife, and the two women who had nursed her for three years. Perhaps that is the way she wanted it, as few of her friends or the public even knew she was in the country.

We can still look at Rose Massey as she may have wanted us to see her in Gurney's stereos. But, where was the

The many unidentified stereo portraits by Fritz Luckhardt of Vienna provide intimately CLOSE views of 19th Century faces and hairstyles. Many are stained (by their own glue?) like this example.
It's All Done With Mirrors

by John Dennis

The Versatile nu3-Dvu Viewer

What the "nu3-Dvu" really does is free view for you—without the weeks of practice or the eyestrain. Since it uses only mirrors (no lenses or filters) the device will fuse any size of side-by-side stereo images at nearly any distance from the pictures. Unlike any other viewer, it will fuse pairs mounted for either parallel or cross-eyed viewing.

A number of people saw the prototype version of the nu3-Dvu at the 1982 NSA Convention in San Jose and were impressed with its ease of use and flexibility. The improved production model has been available for several months now, and probably deserves more attention for its smooth functioning and efficient design. The wide hood fits over any glasses and the snap-on headband allows use with both hands free. The knob on top adjusts the two front mirrors so that any images mounted, hung, or projected side-by-side (with any spacing) can be "moved" into, past, or through each other.

It's this total control over the angle of convergence that allows the viewer to fuse virtually any pair—including those mounted for cross-eyed free viewing like some of STEREO WORLD'S front & back 3-D covers. The device will also "correct" views mounted pseudoscopically or printed from untransposed negatives. (For collectors who don't free view, this could provide the first look at some of those images in their collections in proper stereo!)

In actual use, the nu3-Dvu requires only that you adjust the knob to fuse the pair directly in front of you. This adjustment will vary with distance from the pictures, separation of the prints, actual size of the prints and the individual user. Some people are frustrated when their first attempt to fuse a pair results in a pseudoscopic image. The solution, of course, is simply to turn the knob the other way. After the images pass "through" each other, they will again fuse—this time in true stereo. When viewing standard size views or smaller, there will be a point at which the mirrors show both eyes the entire card, but just a bit more adjustment will fuse even the smallest and most closely mounted view.

The nu3-Dvu can be used to view the reproductions in STEREO WORLD without magnifying the half-tone dots and for viewing two or three stereographs on a page at one time. For first-time readers, perfect horizontal alignment and centering are less vital than with any lens-type viewer. To sort or review a box of views in stereo, just use the headband and set the mirrors to fuse a view at your average working distance. Even stereo slides can be sorted in 3-D on a light box, and magnifying reading glasses can be worn in the viewer to help.

The wide (5 inch) separation of the unit's front mirrors can result in some keystoning distortion at some settings, but it's generally no worse than that in a Holmes type viewer and sometimes it's less of a problem—when the device is used at a reasonable distance from a normally mounted view. One feature not mentioned in the nu3-Dvu instruction sheet is the hyperview effect provided by the device when simply worn around the house with the mirrors set for convergence at about 5 feet. The furniture and rooms in your house become instantly miniaturized and people turn into half-size animated dolls! Just don't answer the door wearing the thing, or it may be some time before you see that visitor again . . .

For all its precision and size, the nu3-Dvu weighs only 5 ozs. The high quality front surface mirrors provide a clear, if somewhat narrow, vertical field of view. The unit is handmade and currently priced at $54.40. Details and ordering information are available from nu3-Dvu Company, 71 E. 28th Ave., Eugene, OR 97405.
Making your own stereo prints seems to be one of those things that a lot of people have been "meaning to try someday" but haven't quite known where to start. Unlike slide mounting, there are no handy paper or metal mounts all cut and ready to hold your stereographs—and certainly no mail-order Kodak mounting service to do it all for you. The amateur stereo print maker is alone and dependent on whatever hints appear in print. Some are helpful (like Bill Patterson's article in Mar./Apr. 1979 STEREO WORLD) and others simply discourage people with warnings of technical pitfalls and examples of poor stereo technique.

That's unfortunate because there are all sorts of things that can be done—or problems corrected—with stereo prints that would be impossible or very expensive with any format of stereo slides. Special enlargement and cropping, odd shapes, and correction of tilted horizons are only a few examples. Many stereo slide makers have images they've wanted to see as prints for years, and many collectors who take few if any stereo photos have one or two images in mind they would like to be able to view along with their collections of vintage cards (family views or stereos of classic stereoscopes or cameras, for instance).

And then there are those who want to concentrate much of their stereo image production on prints but have trouble getting many of their efforts to work out just right. And then when they join the Stereoscopic Society Print Folios or show their views to other enthusiasts, they're told that they didn't do the window right or that the horizontal alignment is off. It can all be very depressing when suddenly the views that looked so great to you strike other people as primitive at best. The problem usually lies in only a millimeter (or two or three) of adjustment in the trimming and/or mounting of the prints.

Fig. 1.
Trimming and mounting stereo prints isn't hard and doesn't require any special skill or exotic equipment. It does take time, but if you're willing to spend some on an impressive result the chances are good that your first effort will be a technically better stereograph than 75% of the vintage views people pay five to thirty dollars for (well, maybe your second try).

**Step 1.**

Using the measurements or the pattern in Fig. 1, cut a mask from light or medium weight cardboard. Your cutting job doesn't need to be smooth or perfect—as long as the lines are kept square and the measurements match those shown. ALSO make a backing piece from the same stock that matches the outer measurements of the mask (71/4" x 41/4").

**Step 2.**

Good stereo prints can be made from nearly any pair—commercially processed 31/2 x 5" prints from your SLR, specially printed pairs from Kodacolor out of your Realist, or B&W or color prints made in home darkrooms with varying degrees of expertise.

WITH ANY SIZE OR SHAPE OF PRINTS, THE MOST IMPORTANT CUT IS THE FIRST ONE. This establishes the base line at the bottom edge of the prints, and once you've got this one right you can adjust and fix nearly any other problem that might appear. YOU'LL NEED a T-square or a small carpenter's square and a paper cutter or print trimmer of any style. (For the latter, it's possible to substitute a cutting board with one good straight edge and use a razor in conjunction with a metal square in place of the trimmer blade.)

First, grab one of the prints (left vs. right doesn't matter yet) and line up the desired horizon or vertical aspect of the image with the cutting edge of the trimmer. This cut will be the bottom edge of the image, so measure up from this point to determine where the top edge will come—a "standard" stereograph print is about 31/4" high but if the image requires, you can go up to 4" and use "cabinet" size cards. Don't be afraid to consider images that demand a horizontal format—some only 2" or so high are quite effective.

When the print is aligned the way you want it, hold it down flat with one hand and tape down the top edge (sides too, if you wish) with the other hand (Fig. 2).

**Step 3.**

Place the other print near the first and line it up "by eye" as well as you can (Fig. 2). Then place the square across both prints and hold it firmly square against the edge of the trimmer or cutting board (Fig. 3). Select a point or small object near the right side of the image in the print that is taped down and move the square so that its edge touches or crosses that point. Move the loose print (under the square) so that the same small object or point is touched or crossed in the same way by the edge of the square (which of course must not move in the meantime). In Fig. 3, the last knob on the end of the guitar neck was used as this right-side reference point. Use only small and easily identified points to match up, and avoid using any diagonal lines or even slightly fuzzy objects like the bricks in the background or the arm of the chair in the sample.

Then choose a point near the left side of the image and repeat the process of moving the loose print so that the square crosses both points. You can tape down one corner of the loose print after the first set of points are established, but it is almost always necessary to go back and make a small adjustment to the right side points after doing the left side. Some images are just plain contrary and require going back and forth several times before both right and left sides match each other between the two prints. Have several pieces of tape handy for holding the loose print between moves and for the final tape-down when everything looks right. A small magnifier helps to get the points within a millimeter (or less) of each other—this is where you can get as picky as you want with precision. Arrange lighting to avoid a shadow from the edge of the square.
The points can be near the middle, top or bottom of the image. For the left side of the sample, the top of a book in the background was used to line up to the square.

(Tape only to parts of the prints that will be trimmed off.) When everything is taped in place, hold down the first print near the cutting edge and make the cut. Then hold and cut the second print. This will avoid letting the trimmer blade move the prints and spoil the alignment. If a cutting board is used, just hold the metal square firmly to the straight edge of the board and press down on it across both prints so that a razor can be used to trim the bottom edges at the point you've chosen for the bottom of the final image.

**Step 4**

Remove the tape from the prints and measure the width of the overall area of image from which the final 3 inch wide stereo halves will be cut. If you've started out with large prints and this potential image is wider than 3½ inches, you'll need to choose how you want the scene cropped and do a rough cut before doing the final adjustment of the stereo window. Place the prints flat on a table with their bottom edges flush with the edge of the table. Place the window mask over the prints and move them from side to side under it until both show the approximate image you want in the final stereograph. If you don't free view, you can do a rough check of the stereo window at this point by placing the tongue of your stereoscope past the edge of the table, centering it between the prints. Exchange the prints if the image is pseudoscopic, and try to move them so that you can at least fuse the pair without having the middle or background coming through the window or having large areas with no stereo effect at the sides of the image. This is also the point at which to measure the horizontal distance between a pair of corresponding points in the background to be sure that they are no farther apart than about 87mm. Later, when the prints are mounted, this will mean that the separation will be about 80mm or less, so that reasonable viewing comfort will be maintained for most people.

As you move the prints around under the mask, you can trim off excess border areas that extend beyond the sides of the mask and that overlap the other print in the middle. (Scissors are OK here if you can cut fairly straight and square.)

**Step 5.**

Once your prints are trimmed down to between 3¼ and 3½ inches wide (or if they started out that size) you’re ready to “fine tune” them for the ideal stereo window placement and mark them for final trimming. Tape the outer edges of the mask (with the backing piece) to the wires on the stage of your stereoscope as shown in Fig. 5. Make sure the bottom edge of the mask rests flat on the stage and don’t pull the tape too tight, or the prints won’t be able to move in the mask. If the front of the mask bulges out beyond the front of the stage, hold it back with a tiny piece of tape in the center as in Fig. 4.

Slip both prints into the mask and make sure they are in level contact with the floor of the stage. Look through the scope and exchange prints if the image is pseudoscopic. Moving the prints apart will move the image back from the window, while moving them closer together will make the image appear closer to the window and at some point, parts of the image will extend through the window. (You’ll need to keep the stage of the scope down where you can see both edges of the mask. If that’s too far for you to focus, you can move your head a bit and check one edge of the window at a time.)

Fig. 5

Just where you “place” the subject in relation to the window is both a matter of personal choice and of about a hundred years of stereo theory and practice. In general, only objects or parts of objects that don’t touch the edges of the window should come through the window. To get the effect seen in Fig. 6, the prints were moved apart until the arm of the chair at the right just barely sank behind the window. This left the neck of the guitar to extend cleanly through the window for a dramatic effect. The “rule” of course can sometimes be violated with interesting results and you can cheat to some degree when objects touch only the top or bottom edges of the window. These will look a little strange, but won’t have the “cut off” effect of things floating past the sides of the window.

Don’t go too far the other way and try to place everything a mile behind the window. This will only result in too much separation between background points (more than 87mm in the mask) and in too much dead space at the sides. If one of the prints needs to slide far enough in toward the center...
to cross into the other frame, place it so that it slides *behind*
the other print. When the window placement is right, and
both prints are resting squarely on the floor or the stage,
mark them at each edge using the sides of the mask and a
pencil. Even on glossy resin-coated paper, a sharp pencil will
leave a visible mark with a couple of passes. The four marks
need only be a half inch or so long in a light area of the sides.
Then remove the prints and using the guide lines on your
print trimmer or a square, trim *off* the pencil lines on each
side of each print *square to the already trimmed bottom edge.*
Then trim off the border on top square to the sides at
whatever height you've chosen for the picture. Before
mounting, you can check the window again. Sometimes a
couple of additional 1 or 2 mm trims can improve a view still
further and only take a hair off the standard 3 inch width
of the halves.

**Step 6.**

The sample is mounted on light brown mat board, but
color can be chosen to best show off the print. Measure 3 1/2
inches from the edge of the mount and make a slight dent.
Prints can be mounted touching each other or at equal
distance from the dent, depending on their exact width and
the existing separation of background points in the view.
(Aim for between 70 and 80mm.)

For non-archival mounting, double-stick sheets like
Falcon Perma Mount or Gallerie Mount by Sima can be us-
ed but remember to stick it on the back of the prints *before*
trimming. Spray adhesive or glue-stick type products are
ey easy to use if an even coat is applied. A 7” stick with a flange
 glued evenly to the bottom can be used to guide prints into
an even and level distance from the bottom of the card. Use
the dent as a centering guide and hold the stick tightly
against the bottom of the front of the card so that prints can
rest on the stick while you press them down on the card. For
archival mounting, use acid-free board and the paste
described by Christine Young on page 18 of the May/June
'84 STEREO WORLD.

**Wheatstone & Stereo in SCIENCE 84**

The June issue of SCIENCE 84 Magazine contains an ar-
ticle called “Inventing Charles Wheatstone” by Noel
Vietmeyer. As the article points out, Wheatstone has been
largely neglected in popular scientific publications and texts.
Wheatstone’s work with the first electric telegraph system
is well covered, along with his work in cryptography and
the development of a coding system that was still in use as
late as World War II. In fact, it turns out to have been
Wheatstone’s system that was used in the radio messages
that led to the August 7, 1943 rescue of the crew of John F.
Kennedy’s P.T. Boat in the South Pacific.

Wheatstone’s invention of the stereoscope is given con-
siderable attention, also. A later floor model of his reflec-
ting stereoscope is pictured along with a photo of a Keystone
view and a drawing of a Holmes viewer to illustrate the
eventual development of the phenomenon that Wheatstone
had inspired. In a sort of poetic justice for misplaced scien-
tific credit, the article relates that it was Wheatstone’s
stereoscope that “entranced” Queen Victoria at the 1851
Great Exhibition, resulting in a “national craze” for 3-D
photography. After his attacks on Wheatstone’s credibili-
ty, perhaps it’s only fair that David Brewster and his im-
proved stereoscope aren’t mentioned at all in one of today’s
most popular and respected science magazines. (Also see the
long feature by William Brey, “Professor Wheatstone and
His Inventions” in the May/June 1977 STEREO WORLD.)
Only one bit of information has been received since the last issue. Craig Smith advises that the tabletop log cabin view from the JAN/FEB '84 issue represents "Scrantom’s Cabin," a real cabin which earlier stood on the site of the Powers Block in Rochester, N.Y.

This issue we have a nice mix of subjects, two of which were submitted by Bryan Ginns. The first, on a yellow card, shows the ruins of one or more buildings. An ink date on the reverse is Feb. 21, 1885. No doubt one of our disaster view collectors can I.D. this one for us.

Bryan’s other view is on a red card and might possibly be an A.C. McIntyre view from the thousand island area. It seems to be a hunting and fishing camp in the woods, complete with steam launch.

Gary Peck sent the proof sheet, #X79845, which shows a public event, perhaps in Washington. We fancy that the gent in the plug hat in lower center might be an ever-watchful Secret Service agent. Could that be Teddy Roosevelt just left of center, between two women?

We have a backlog at the moment, so please do not send us any new unknowns until further notice. We’re always glad to receive information on past items, so send it along to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772.
UNDERWOOD STEREOGRAPHIC TOURS—Part II

Here is part two of the list of Underwood Stereoscopic Tours Through the Stereoscope of 1904. We hope that this information will help collectors in determining the exact number of cards in each set. For Part I, see the May-June 1984 issue of Stereo World.

"The Travel or Illuminated Lessons on the Life of Jesus."—Giving 36 standpoints, with a complete handbook, 304 pages in cloth, by William Byron Forbush, Ph.D., three patent maps and case, $8.25

"Travel Lessons on the Old Testament."—Divided into four courses, giving 51 standpoints in all. A complete handbook by Dr. Forbush is now in the hands of the printers as this goes to press. It will be ready for use after August 15th, 1904. The book follows the same methods as the course on the Life of Jesus. It is complete in itself, and is also designed for use with all the leading Bible Study Courses. Dr. Forbush's free descriptive circular on either the Travel Lessons on the Life of Jesus or the Old Testament will be sent on application.

The following "Tours" are not, as yet, provided with special maps and guide books, but the full, descriptive titles given to identify each outlook will be found of great practical assistance in studying the countries in question:

AUSTRIA TOUR.—Giving 84 standpoints, with case...$14.00

BRITISH BOER WAR TOUR.—Giving 72 standpoints, with case... 12.00

CUBA AND PORTO RICO TOUR.—Giving 100 standpoints, with case. . . . . 18.60

ENGLAND TOUR.—Giving 100 standpoints, with case... 16.60

FRANCE TOUR.—Giving 72 standpoints, with case... 12.00

GERMANY TOUR.—Giving 100 standpoints, with case... 16.60

GREAT BRITAIN TOUR.—Giving 100 standpoints, with case... 16.60

GREECE TOUR.—Giving 100 standpoints, with case... 16.60

INDIA AND CEYLON TOUR.—Giving 100 standpoints, with case... 16.60

INDIA AND CEYLON TOUR No. 2.—Giving 200 standpoints, with case... 33.20

IRELAND TOUR.—Giving 100 standpoints, with case... 16.60

JAPAN TOUR.—Giving 100 standpoints, with case... 16.60

JAPAN TOUR No. 2.—Giving 200 standpoints, with case 32.20

MEXICO TOUR.—Giving 100 standpoints, with case... 16.60

PHILIPPINES TOUR.—Giving 100 standpoints, with case... 16.60

PORTUGAL TOUR.—Giving 60 standpoints, with case... 10.00

SCANDINAVIA TOUR.—Giving 100 standpoints, with case... 18.60

SPAIN TOUR.—Giving 100 standpoints, with case... 18.60

PRINCE HENRY TOUR.—Giving 24 standpoints, with case... 4.00

"SPANISH BULL FIGHT."—Giving 12 stereographs... 2.00

Other interesting and instructive tours can be made up from the large collection of original stereographs always in stock, or from new stereographs which are constantly being added.

We advise our customers to purchase complete tours in their countries they may be interested in. One hundred stereographed places of one country will generally give much better satisfaction than the same number scattered over several countries. Many of our patrons are placing all of our educational tours in their homes alongside of the standard works on those countries. Schools and public libraries are turning more and more to the stereoscope to put their students and readers in touch with the actual places of which they are studying. The United States Government considered them so valuable that all educational tours published to date, with the new Underwood Extension Cabinet, were purchased for the United States Military Academy at West Point.

When two or more of the "100" tours are wanted, we recommend the "Underwood Extension Cabinet." It can be "built up" from time to time as desired, holding from 200 to 2,000 stereographed places, or more.

UNDERWOOD & UNDERWOOD,

Fifth Avenue and 19th Street, NEW YORK.
LONDON, ENGLAND,
BOMBAY, INDIA,
TORONTO, CANADA,
OTTAWA, KANSAS,
SAN FRANCISCO, CAL.

ACQUISITIONS

THE WORLD OF 3-D, a practical guide to stereo photography, Jac G. Ferwerda, 1982. Publication of the Netherlands Society for stereo photography, Gift of Reel 3-D Enterprises. 306 pp., 245 illustrations. An extremely comprehensive and scholarly effort. It will prove to be textbook for both the beginner and advanced stereo enthusiast. The sole distributor in the U.S.A. is Reel 3-D Enterprises, P.O. Box 35, Duarte, California. Cost—$30.00 plus $1.00 postage.

GET IT RIGHT, MAN!

"I attended a lecture on the history of photography, at the Polytechnic Institute, last winter, during which the speaker referred to the product of Daguerre's invention (discovery, if you like) as the Daguerreotype, which, each time, he took pains to pronounce very plainly, 'dah-gherr-oh-type,' in four distinct syllables.

"The following day, I consulted all the English dictionaries and other authorities in our Public Library, and found that the lecturer of the previous evening was absolutely correct. And yet I have not met a professional or amateur photographer who departs from that vile corruption—'daguerrotype,' and in five distinct syllables, at that!"

Alfred T. Wise
September 1919

Photo-Era, The American Journal of Photography
Comment
(continued from page 3)

volume. Do this before you lay your stack on the counter. When you put that stack of cards on the counter you are telegraphing the dealer that you want those cards at any price, so he doesn't have to discount to make a sale.

(4.) Don't ask for a discount on one 25 cent card. His profit is so small there, that you insult him by asking.

(5.) Don't argue with the dealer about how much cheaper you can get the card elsewhere. He'll become irritated and tell you to go elsewhere. If you say, "Will you take less if I buy 10 cards?" he is not offended. If you say, "I'll give you $2.00 for this" (a $5.00 view) he will be offended and you'll never get the discount.

(6.) Most antique dealers are ignorant about stereo items. Keep them that way and prices will stay lower.

(7.) If his prices are outrageous, just pass him by. Even if he gave a discount, it wouldn't be enough to bring the price down to where it should be.

I hope these tips benefit you, and if you ever come into my shop, identify yourself as an NSA member and I'll tell you the membership discount before you even look at a view.

Carroll W. Bell
CLOCKS & COLLECTABLES
College Station, TX

30¢ TOO STEEP?

1861—PHOTOGRAPHIC HISTORY.—1865

This series of pictures are ORIGINAL PHOTOGRAPHS taken during the war of the Rebellion. More than a quarter of a century has passed away since the sun painted these real scenes of that great war, and the "negatives" (made by the old "wet plate" process) have undergone chemical changes which renders it slow and difficult to get "prints" from them. Of course no more "negatives" can be made, as the scenes represented by this series of war views have passed away forever. The great value of these pictures is apparent. Some "negatives" are entirely past printing from, and all of them are very slow printers.

A WORD AS TO PRICES.
A gentleman living near Watkin's Glen, New York, wrote us that he thought 30 cents each, too high a price for the stereoscopic war views, as he could buy views of Watkin's Glen for $1.50 per dozen. We wrote him to this effect:

"If there was but one negative of Watkin's Glen in existence, and if Watkin's Glen itself were entirely wiped off the face of the earth, and if this one negative was old and 'dense' and very slow to 'print,' and if all the people of this country were as much interested in a view of Watkin's Glen as they are in seeing the real scenes of our great war, so faithfully reproduced, then, and only under such circumstances, should Watkin's Glen Pictures be compared to photographs taken 'at the front' during the days of 1861 to 1865."

The gentleman "acknowledged the corn," took the war views he wished for, and paid the reasonable price asked for them, and was satisfied.

The above is the only answer we shall ever make to the question of PRICES. We deem it necessary to say this much, as many persons write and ask us for cheap war views; when we change the price of these war views, it will be to double it; they will never be any cheaper than now. They can be obtained only of the undersigned or our duly authorized agents.

If you wish for a catalogue of the war views, send a stamp and your address to
Yours in F. C. and L.,
TAYLOR & HUNTINGTON,
Sole Owners of the Original War Views. No. 2 State St., HARTFORD, CONN.

The reverse of #1879 by Taylor & Huntington. General Nelson A. Miles. (Richard C. Ryder Collection)
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.

Video Source

StereoDimensional™ Twin Cameras

Twin-Camera Base

Camera Controller

Standard Video Tape Recorder

Display Controller

Electro-optical Shuttering Glasses

StereoDimensional™ NTSC Video Display Controller

Monitor

StereoDimensional™ NTSC Color Video Monitor

Display Controller

Electro-optical Shuttering Glasses

StereoDimensional™ High-Res Display Controller

Monitor

StereoDimensional™ High-Res Computer Graphics Monitor

HIGH QUALITY STEREOSCOPIC VIDEO DEMONSTRATED

At the recent “Computer Graphics '84” exhibition in Anaheim, California, your Newviews Editor was pleased to see a demonstration of the “StereoDimensional” (TM) stereoscopic video display system.

Developed by Stereographics Corporation, P.O. Box 2309, San Rafael, CA 94912, a company founded by 3-D author and filmmaker Lenny Lipton, this system truly brings 3-D TV imaging up to the current state-of-the-art.

The concept used for this system is not new, incorporating the “alternating shutter” technique. A complete left-eye view is shown on the screen, followed by a complete right-eye view. These are alternated on the screen at a rapid rate, while the viewer looks through a shutter system which alternately covers the right and left eyes at the same rate.

In the 1920’s at least one cinema showed a movie projected this way, using a completely mechanical shutter system, and in the 1940’s a still projector called the “Dep-thro” used the same principle.

The “StereoDimensional” (TM) utilizes non-mechanical electro-optical shutters connected to a special Video Display Controller. The display controller converts the normal 60
fields per second to 120 fields per second—60 left and 60 right, alternating in a left-right-left-right sequence. Because the final rate for each eye is the same as for a normal video image, *absolutely no flicker is visible! Previous electro-optical systems simply cut the normal 60 fields per second in half to 30, creating a visible and annoying flicker. To accomplish this also requires a slightly modified video monitor.

The results are absolutely excellent! I saw demonstrations of both videotape and computer generated 3-D. On tape were converted samples from "House of Wax", footage taken in an underwater tank, and examples of macro 3-D video photography. All were in full color, showing excellent 3-D without flicker or ghosting. Head tilting does not cause ghosting, as with standard polarized projection. The only negative is a slight darkening of the image, as looking through the electro-optical goggles is like looking through grey neutral density filters. This is very minor, and the eyes adjust very quickly.

An IBM PC computer was hooked up to a second display to show true stereoscopic geometric figures, which were generated to be compatible with the display system by the computer program! This offers exciting possibilities in this field, also.

Before you get too excited about the possibility of finally having perfected 3-D TV at home, on video tape, or even for your home computer, let me point out that Stereographics Corporation has developed the system, but is leaving it up to other companies to purchase their technology for development in those areas.

Stereographics main interest, for the moment, seems to be in the commercial and industrial markets, where high cost (Lenny hinted that "basic" systems would start at about $15,000.00) or unmodified broadcast compatibility are not factors. The field is wide open for Computer Aided Design (CAD), remote handling of materials or machines, 3-D video microscopy, medicine, or any applications where true stereoscopic information is desirable.

---

**3-D Hotcakes**

The latest new 3-D Comic book to be published sold out its first printing in a matter of days. The July 1984 issue of ALIEN WORLDS was printed as a special anaglyphic 3-D issue by Pacific Comics of San Diego, CA. Like much of the regular "Alien Worlds" series, the stories are comprised of somewhat cute science fiction with ironic twists and lots of mildly adult, delightful humor.

Stereo Club of Southern California member Ray Zone initiated the project with Pacific and did the 3-D art conversion for four of the stories and several ads. SCSC President Tony Alderson did the art conversion for a fifth story. Most of the panels use several planes of very effectively separated depth. The whole work shows signs of having been done by people who know both the potential and the limitations of the anaglyphic process. More green is being used in recent anaglyphic publications than ever before—so that the "blue" is really a sort of very light aqua. The effect is to make ghosting literally hard to find in even the heavy headlines in the ads.

If a second printing results in the availability of more copies, this issue of ALIEN WORLDS might be possible to obtain from Reel 3-D Enterprises, Box 35, Duarte, CA 91010. The price would be $2.00 plus 50¢ for postage (California residents add 6.5% sales tax).

Plans are already underway for another 3-D comic from Pacific and more could follow if the sell-out success continues. Maybe the presence of a 3-D comic in the movie "Gremlins" is a hint of things to come...

---

**3-D Film At Disneyland**

The 70mm dual strip 3-D film "Magic Journeys", long one of the major attractions at Epcot Center in Florida, will be presented at Disneyland in Anaheim, CA until Sept. 8, 1984. Written and directed by Academy Award winner Murray Lerner, "Magic Journeys" will be presented nightly on the Tommorrowland Space Stage. (See Mar./Apr. '83 STEREO WORLD, page 30.)
Events

Aug. 11-12  
Fort Worth Camera Show, Amon G. Carter Exhibit Hall, Ft. Worth, TX. Contact Bob Norman, PO Box 9604, Ft. Worth, TX 76107. Call 817-732-1194.

Aug. 12  
Twin Cities Tri-State Show. Minneapolis Sheraton Airport Inn. Contact Bob Barlow, PO Box 76, Livingston, NJ. Call 201-994-0294.

Aug. 17-18-19  
FREE VIEW OR DIE—NSA CONVENTION & TRADE FAIR, Sheraton-Wayfarer Inn, Bedford-Manchester NH. Laurance Wolfe, Box 62, North Sutton, NH 03260.

Aug. 18-19  
Indianapolis 2nd Camera Show and Sale, Olympic Ice Stadium in Carmel, North side Indianapolis. Contact Jim Reynolds, Box 509141, Indianapolis, IN 46250, Call 317-841-7684.

Aug. 25-26  
Ohio Camera Swap, Cincinnati, OH. Joint show with Ohio Computer Swap. Contact Bill Bond, 8910 Cherry, Blueash, OH 45242. Call 513-891-5266.

Sept. 8-9  
Photographic Collectors of Houston, Camera & Image Show. Radisson Inn, 7000 SW Freeway, Houston, TX. Contact Leonard Hart, PO Box 70226, Houston, TX 77270. Call 713-868-9606.

Sept. 9  
Photo Expo-1, Knights of Columbus Ballroom, Milford, Conn. Contact Fotoshows, 9 River St., Milford, Conn. 06460. Call 203-878-0156.

Sept. 9  
South Bend, Ind. Photo Swap Meet, Century Center, South Bend. Contact Heirloom Images, PO Box 6486, South Bend, IN 46660. Call 219-259-2968.

Sept. 16  

Sept. 16  
Wethersfield-Rocky Hill Conn. 2nd Annual Photo Trade Show. Steak Club, Ramada Inn, Exit 24, I-91, Hartford, Conn. Contact Rotary, PO Box 116, Wethersfield, Conn. 06109. Call 203-563-4143 eves/wknds.

Sept. 15-16  

Oct. 6-7  
3rd Annual Columbus Photographic Jamboree by Columbus Camera group. Call 614-267-0686.

Oct. 7  
Midwest Photographic Historical Society Collectors Show, Ramada Westport, St. Louis, MO. Contact Jerry Smith, 19 Hazelnut Ct., Florissant, MO 63033. Call 314-921-3076.

Oct. 8  

Oct. 20-21  

Oct. 20-21  

Japanese Camera History to Tour U.S.  
A major exhibit on “The Evolution of the Japanese Camera” will run until Sept. 4 at the International Museum of Photography at George Eastman House in Rochester, N.Y. The exhibition of over 400 cameras and graphic materials traces the history of the Japanese photo industry from 1903 to the present. A number of specialized cameras are included among them several stereo cameras. The show will next open at the Maryland Academy of Science in Baltimore, Oct. 26, 1984 to Jan. 6, 1985; the Fort Worth TX Museum of Science & History, March 1 to May 31, 1985; and the California Museum of Photography, Riverside, CA, Sept. 1 to Dec. 1, 1985. A 100-page illustrated catalog is available for $10 plus $1.50 postage from George Eastman House, 900 East Ave., Rochester, N.Y. 14607.
NEW NSA PUBLICATION REVEALS
STEREO'S BACK SIDE

STEREO VIEW BACK-LISTS
Compiled by T. K. Treadwell & Jack Wilburn

Few Stereo photographers issued formal catalogs of their output, and even fewer have survived, but many did publish listings of their views on the backs of stereo views. Contributions from hundreds of NSA members have now been compiled into one comprehensive compendium. 200 pages, looseleaf and punched for easy mounting in your three-ring binder, so that supplements can be added later. 485 identified photographers, plus many additional unidentified publishers. $15.00 postpaid from NSA Book Service, 4201 Nagle, Bryan, Texas, 77801.

1,100 different lists—like having a thousand stereo view catalogs! 50,000 different stereo views listed!!!

PERSONALITIES IN PERSPECTIVE
(continued from page 13)

heavy taxation, minimum wages, maximum incomes, free homes, free college educations, and free surplus food. With the motto "Every Man a King," Huey's movement soon claimed more than seven million supporters.

Long was clearly eyeing the Presidency when he returned to Baton Rouge in September of 1935 for a special session of his rubber-stamp legislature. Here, despite his ever-present bodyguards, the "Kingfish" was shot by an assassin. Emergency surgery was botched and he died two days later.

Although his political mantle fell to his son Russell, Huey Long remains an enigma. Whether he was the home-grown fascist his enemies feared or the social prophet he appeared to others, we may never know.

SOCIETY NOTEBOOK
(continued from page 24)
basketweaver waited until London Bridge had been crossed before slipping off the cart and disappearing into the city. No trace of her could be found and to those who knew her, Lizzie Jones was gone forever. Five long years later she was recognized as a young actress called Adelaide Neilson who was then just learning to play Juliet. Little of the missing years has been revealed except that she worked as a factory girl. During that hazy period in her young life, this poorly educated girl somehow acquired a love of reading in general and Shakespeare in particular. From the time of her Drury Lane Theater debut in 1870, Miss Neilson soared to international fame and earned the highest acclaim in the theater. So great was her beauty and her art that more than a half century after her last performance the stage historian Odell recalled, "Forever and ever, as long as history endures, Miss Neilson will be the Juliet most enthralling to lovers of the stage... She was like a dream of love and beauty, the exact repetition of which will never come again." It is said that she played many parts beside Juliet with equal skill.

She had talent and beauty, wealth and fame, but once she confided that she would give it all for health and that she was even apprehensive for her life. It was no idle fear. In 1880, at the age of 34, eighteen days after leaving New York, she was suddenly taken ill in Paris. A violent and painful abdominal attack was followed by a lapse into unconsciousness. Within the hour both the barefoot girl from Yorkshire and the great actress were memories.

Thanks to Gurney, and to Sarony, we can see Miss Neilson in stereographs which have captured the image of her as we would have liked to have seen her in life. One can recall that what the photograph creates is an illusion. But it can be a very good illusion and an excellent record. Not, however, if the photograph were never taken.

Who has seen a comparable stereo portrait of Jean Harlow? She was more famous than Miss Neilson and although her talents were of a different sort, she also died young. A mountain of flat pictures survive, but so what? There was no Gurney in the 1950's and we have no stereos. Wouldn't it be great if there were a way to obtain and preserve proper stereo views of those things and people that should be preserved?

STEREOSCOPIC SOCIETY MEMBERSHIP

Contemporary stereo photographers in any format are likely to find kindred souls in the Stereoscopic Society. For further information write to the Corresponding Secretary, William Shepard, 425 North Morada Ave., West Covina, CA 91790.
FOR SALE

PHOTO LISTS—3 eight p.$3, stereos. CDVS, tins, cabinets, etc. Wide geographical, topical range. Or write wants. Raymond, Box 509, Richfield Springs, NY 13439.

GORGEOUS BLONDE 19 year old, Barbie, in ten sensuous poses (color), from the private collection of Ron Gustafson, 909 S. Oriole Circle, Trade Fair. valuation and Trade Fair Buttons—We’ve had a great variety of subjects and value. Something for everyone! $1 for illustrated catalog should be out late this summer. Don Ulrich, 1625 South 23, Lincoln, NE 68502.


NUDES, RISQUE & SOFT PORN—Covering 100 years, 1859 to 1960. Superb stereo pairs mounted on archive quality 3½" x 7" boards. 2 sets only. 100 card set at $255. 50 card set at $150. Anthony J. DiDonato, 3009 S. 72nd Street, Philadelphia, PA 19153.

VERASCOPE F40 with case, filter holders. Very Good Condition. Has working hot shoe, PC outlet, both X-synched at all speeds. US $325, postpaid (Postal money order). Francois Beaulieu, 3157 Lacombe, Montreal, Quebec, H3T 1L6, Canada, (514) 737-2345.


“OLD MAN OF THE MOUNTAIN” NSCA Convention and Trade Fair Buttons—We’ve ordered another run. Only $2 each. Special mailing sack FREE at NSCA Convention and Trade Fair.

VIEW-MASTER ITEMS—Hundreds of reels, VM and Mark II cameras, cutters, close-ups, viewers, projectors, plus Tru-Vue and Novel View, Realist plus Verascope format items. SASE for next list. Mr. Poster, Box 1883, So. Hack., NJ 07606.

STEREO MAIL AUCTIONS since 1967. Six lists $3.00. Earl Moore, 152 Walnut St., Wood Dale, IL 60191.


LISTS—$3. brings next 38pp. lists, stereos, tins, other photos. Or write wants. AI & Cathy Raymond, Box 509, Richfield Springs, N.Y. 13439.

NEW STEREOSCOPES of walnut, leather, and brass. Round cornered 0.48" x 3.5/8" x 7" flat cards in black or grey. Mounting jig for standard format print views. Send SASE to: Red Wing View Co., 1234 Phelps, Red Wing, MN. 55066.

ANTIQUE PHOTOGRAPHY MAIL AUCTION. Hundreds of lots. Daguerreotypes, Ambrotypes, Tintypes, CDV’s, Cabinets, Stereo views, Misc. photos, Ephemera. Great variety of subjects and value. Something for everyone! $1 for illustrated catalog should be out late this summer. Don Ulrich, 1625 South 23, Lincoln, NE 68502.

STEREO VIEW CATALOG. Military, Western, Occupational, City Views, etc. Send $1.00 for catalog of stereo views plus early newspapers, books, documents, images. Gordon Totty, 576 Massachusetts Ave., Luneburg, MA 01462.

TRADE

ONE, OR MORE $12.50 Registrations at 1984 NSCA Convention and Trade Fair, for one, or more views from Table Top Photography ("Whaling Voyage"). (Note: as last resort, will also buy!) Larry Rochette, 1625 South 23, Lincoln, NE 68502.

ONE $12.50 REGISTRATION at 1984 NSCA Manchester gala, for stereo views of Italy. What do you have? Am also interested in selected Keystone World War I views. Donato Bracco, 348 Mill Road, Concord, MA. 01752. See you there!

ONE $12.50 REGISTRATION at 1984 NSCA Manchester gala, for stereo views of Italy. What do you have? Am also interested in selected Keystone World War I views. Donato Bracco, 348 Mill Road, Concord, MA. 01752.

TWO WHITE MTS. TOUR ADMISSIONS—NSCA Convention and Trade Fair—Value $220—for scarce viewers I do not now have. Paul Wing, Floret Circle, Hingham, MA.

WANTED


COMPLETE SETS, with boxes wanted. Wayne A. Boynton, 11333 Acme road, W. Galesburg, IL 61401.

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

GEORGETOWN LOOP railroad stereo, cabinet views. Trains on Devil’s Gate trestle of the Georgetown Loop, Colorado. Large framed photographs as well as glass negatives of this railroad known as the Colorado Central. David S. Digerness, 4853 Perry St., Denver, CO. 80212.

CARIBBEAN, GUIANAS. Always interested in acquiring early albums, stereos, CDV’s. Michael Ayre, 217 West 13th St., New York, NY 10011.

EARLY CLEVELAND views needed. Also nudes and Victorian architecture. Also seeking Darrah’s Stereo Views: A History of Stereographs in America in VG condition. Charles Petry, 3424 West 94 Street, Cleveland, OH. 44102.


KEYSTONE TEACHER GUIDE. To the 600 or 1200 set and other guide books. Also views and books related to stereographs as a teaching aid. Will buy or trade. Please write first. Mr. Theophil Schweicher, Saarstrasse 129, D-5500 Trier, West Germany.


NEBRASKA AND KANSAS early stereo views wanted. Also early CDV & postcard views and viewbooks. Don Ulrich, 1625 South 23, Lincoln, NE 68502.

MORE 3-D MOVIES, anaglyphic on video cassette VHS. Now I have only 2 movies. Norman Jacobs, 228 30th St., New Orleans, LA. 70124, (504) 486-5225.

“TERRA, LAND IN SPACE”, etc. 3-D Storiviews; “Expo ’67” & “Animal World” packets, View-Master; 3-D “Ed-U-Card” sets; “Tru-Life Thrills”, etc. 8mm 3-D Movies; VHS Videos, etc. Mr. Poster, Box 12345, Centerline, MI. 48015.

REALIST FORMAT SLIDES of Mexico City, Teothuacan Pyramids and surrounding area. Also scenes of Hawaiian Islands. Charles X. Grano, 903 Elm St., Crossett, AR 71635.

VENEZUELA VIEWS. Please send me view number, description, condition and price. R. Lossoada, 1163 NW 26th Ave. Road, Miami, FL. 33125.

INTERESTED INDIVIDUALS to inspect stereo projector I invented. Will be on display at NSCA Convention and Trade Fair, as part of their membership, members are offered Free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional ads or words may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Rate sheet for display ads available upon request. Send ads to the National Stereoscopic Association, Box 14801, Columbus, OH 43214 or call (614) 895-1774.
August 17, 18, 19. I will explain specs and operation. Robert Brackett. Parkview Con-
dominiums, 200 Swanton Street #724, Win-
chester, MA. 01890.

ANTIETAM battlefield views by Gardner; published by Anthony, Taylor and Hun-
tington or others. Send view number, con-
dition and price to: Bob Zeller, 375 Orizaba Ave., Long Beach, CA. 90814. I will always respond.

THERE ARE HUNDREDS of White Moun-

VIDEO CASSETTES (Beta preferred) of 3-D Video movies. Also looking for other 3-D items such as posters, lobbies, etc. Steve Phillips, 3447 50th Street, Moline, IL. 61265. Correspondence welcomed.

VIEWS OF MANCHESTER, N.H., where the 1984 NSA Convention and Trade Fair will be held, I'll be there. Hope you will, too. Jim Kir-
win, 106 West River Drive, Manchester, NH. 03102.

STEREO SLIDE PROJECTOR for 1½" x 4 slides; projector, kits, plans to build, or in-
formation sources to find a projector. Tom Moench, 615 Bellevue Ave. E./206D, Seattle, WA. 98102.

VIEWS OF NEW ZEALAND, Australia, Pacific Islands by Walter Burke, stereographer, Auckland, N.Z. and Sydney, Australia. Please Xerox if not for sale. Q. Burke, Box 118, Holtville, CA. 92250. (619) 356-4102.

STEREO VIEWS of Martha's Vineyard, Mass. and Round Lake, N.Y. Arken Westbrook, RD 1, Box 95, Voorheesville, NY 12186.

STEREO VIEWS, CDVs, and Cabinet photos of British markets (small town markets, or London Markets such as Covent Garden, Smithfield, Billingsgate). Also want photographic medals and tokens. Tom Rogers, 1111 12th Street, Huntsville, TX. 77340.

OTTAWA, KANSAS—Stereo views, photographs, post cards, advertising, etc. wanted from Ottawa, Kansas. Also desire anything pertaining to W. H. Martin, Ottawa photographer from 1890 to 1912. Morgan Williams, Box 2558, Washington, D.C. 20013.

CENTRAL PARK (NYC): All photographic images (stereo views, etc.) up to 1930. Herbert Mitchell, Avery Library, Columbia University, N.Y., N.Y. 10027. Late evenings: (212) 864-8163.

HOUSEWORTH, WATKINS, Nevada, Calif., industry, towns, mining wanted. Send Xerox & price. Larry Moskovitz, P.O. Box 13151, Oakland, CA. 94661 (415) 482-0408.

RIP VAN WINKLE HOUSE, Catskill Moun-
tain House, and all scenic views. Anything—everything Catskill Mountains wanted! Cash, or trade what you collect for them. All offers answered. Gosse, Box 5351, Albany, N.Y. 12205.

TOP CASH for 3-D cameras, viewers, projec-
tors and books! Please call or write for my best offer—Mr. Poster, Box 1863, So. Hack, N.J. 07606. (201) 794-9606.

PHILIPPINES STEREO VIEWS on any sub-
ject, daily life, military, U.S. occupation etc. Good condition only. Send description or photocopy and price or on approval—new collector. Ronald J. Moore, 1109 East 39 Street, Brooklyn, N.Y. 11210.

NEW HAMPSHIRE
(continued from page 12)

large talents of news broadcasters and print media jour-
nalists descended on the City of Manchester. New Hamp-
shire's major city is the origin of newscasts by journalists who tell the world what is going to happen and what hap-
pened in the Primary. A name-dropping stereographer can have a field day with all the biggies on hand. Unwilling to stray from my chosen land of central New Hampshire, I am content to report that the Sheraton Wayfarer Inn (N.S.A. 1984 Convention hostelry) was the emanation point for CBS News nightly broadcasts as February 28, Primary Day, approached. The Pavillion Room, where N.S.A.'s Trade Fair will be held, supplied the physical background for the Dan Rather telecasts. Mondale, Hart, Jackson and Hollings, among others, were Sheraton guests at various times during the Primary campaign as were news representa-
tives—print and electronic—from all over the world.

There are really few obstacles to obtaining good views other than the difficulty of being close to the candidate when the media or spectators crowd around. Secret Ser-
vice? Yes, they'll grab a too-aggressive individual by the coat tails and remove him from the path of a candidate. They might even ask, as they did me, that a stereo shooter press off one exposure to prove that an unfamiliar camera is not really a lethal weapon. (Rather than waste an exposure, I persuaded the Secret Service man to take my picture).

In all, I produced slides and/or prints of 11 of the 23 certi-
tified individuals who filed for Presidential consideration in the Primary. I'm satisfied with that. But I do have one regret: I wish I had stereo views of three candidates whose filing papers were duly accompanied by $1,000 checks—$1,000 checks that bounced!
VIEWS WANTED
BY THESE PHOTOGRAPHERS:

GLASS AND TISSUE VIEWS WANTED, ESPECIALLY EUROPEAN MAKERS AND SUBJECTS.
FLAT-MOUNT VIEWS WANTED IN THE FOLLOWING CATEGORIES:
Industry, farming, occupations, disasters, maritime, people, plants and animals, exhibitions, comic and genre.
Will purchase or trade.
T.K. Treadwell
4201 Nagle Rd. Bryan, TX 77801.

VINTAGE AMERICANA
Handcrafted wood & brass replica of original, invented 1859 by Oliver Wendell Holmes. Turn of the century design on velvet trimmed brass hood. Includes historical booklet & FREE set 3D stereo graphic views. ONLY $49.95. Pedestal base, $12.95 (add $3.00 shpg. & hdlg.). Addl. View Sets Avail. including Victorian Risque, Old West, San Francisco Earthquake and many more.
To order call toll free (800) 223-6694
T.M. VISUAL INDUSTRIES INC. 212 W.35th St.,N.Y.,N.Y.10001

PHOTOGRAPHICA
BUY, SELL, TRADE
Stereoviews
Photo Postcards
19th & 20th Century PHOTOGRAPHS
5900 Kennett Pike
Centreville, DE 19807
(302) 655-3055

RoBerta B. Etter
‘Fine Antique Photographica’
Est. 1972
Quality Antique Cameras, Fine Daguerreotypes, Unique Stereo Viewers & Views, Tops in Photo Ephemera!
CATALOG:
3 issues $8
Overseas $12
P.O. Box 22
Oradell, N.J. 07649

FREE!!
Send Your Want List to receive a copy of our quarterly supplemental Stereo List with over 300 lots per issue!!

VIEWS WANTED
BY THESE PHOTOGRAPHERS:

GLASS AND TISSUE VIEWS WANTED, ESPECIALLY EUROPEAN MAKERS AND SUBJECTS.
FLAT-MOUNT VIEWS WANTED IN THE FOLLOWING CATEGORIES:
Industry, farming, occupations, disasters, maritime, people, plants and animals, exhibitions, comic and genre.
Will purchase or trade.
T.K. Treadwell
4201 Nagle Rd. Bryan, TX 77801.
The Pool is a deep basin on the Pemigewasset River, located in New Hampshire's Franconia Notch State Park. It was here that John Merrill, believer in the hollow-earth theory, greeted visitors during the summer from the mid-1850's until the mid-1880's. (See 'John Merrill, The Philosopher of the Pool', by Andy Griscom in the SEP/OCT '81 issue of Stereo World.)

In the Kilburn view #149, owned by Griscom, Merrill can be seen posing in his boat, with his paintings of the hollow earth on the rocks behind. Compare the view taken in 1983 by Neal Bullington. After more than 100 years, one of the paintings is still clearly visible. Unfortunately it is no longer possible to reach the water. The state park limits visitors to this view from the trail and overlook above.

Then and Now

by Neal Bullington