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

Tom Rogers, Vice President for Regional Affairs
1111 12th St., Huntsville, Tex. 77340

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COVER: J.J. REILLY'S STEREOSCOPIC VIEW MANUFACTORY, YOSEMITE VALLEY: "J.J. Reilly, Marysville, Cal./Views of American Scenery." (margins of recto, orange and lavender card); collection of the Holt-Atherton Pacific Center, University of the Pacific.

By July 1, 1870, Reilly had engaged a carpenter to construct his balloon-frame and canvas picture gallery in Yosemite Valley. By September 9 he was already hard at work sun-printing beneath the Royal Arches. (From the J.J. Reilly feature in this issue by Paul Hickman & Peter Palmquist.)
THREE DIMENSIONAL PEOPLE

For most of us, an NSA convention is an event at which we spend more than we can afford to get about a tenth of what we’d really like to have. Among the thousands of images in every stereo format ever heard of, and the tables full of esoteric equipment (some never heard of) there is nearly always something that fits right into a blank spot in your collection or opens up a whole new sub-category with blank spots of its own. But better than the most hectic view-trading or the most lucky equipment “find” is to spend time meeting both new and old friends among the wild variety of people who make up the NSA.

As collectors, our interests are more eccentric than lucrative and as photographers we must depend largely on each other for equipment sources and basic knowledge of stereographic techniques. People join the NSA because of a genuine interest in some aspect of stereo imaging and somehow, dull people just don’t seem to make the kind of commitment required to pursue this interest. People you meet at NSA gatherings are interesting along with anything else you might learn about them... . You encounter people from a surprising variety of ethnic and professional backgrounds with a wide range of interests besides stereography.

Best of all, you don’t need to go to a national convention. Regional or sub-regional meetings are smaller, but they allow time to simply sit and talk with people—a nearly impossible luxury for more than five minutes at a time at a busy, scheduled-to-the-minute national convention. If regional meetings don’t happen near you, it might be possible to set up a small local meeting in your own living room. Two or three stereo enthusiasts can easily find enough vintage and/or current stereo topics to fill a long afternoon and evening. Just check the “Geographical Directory” section of your NSA Membership Directory.

CORRECTIONS:

Robert Duncan’s magazine has for some time now been THE PHOTOGRAPHIC HISTORIAN, not “Collector” as I said in the Sept./Oct. Editor’s View. His Autumn ’84 issue features a very positive review of this year’s NSA convention with a conclusion that few could dispute: “...we congratulate the NSA, for proving once more their ability to do what no other photographic organization has ever done, and doing it well again and again.”

Not mentioned at all in last issue’s column was IMAGE, the very prestigious photo history publication of the International Museum of Photography at George Eastman House in Rochester, NY. The future and location of the IMP was uncertain at the time, but as of now it appears the magazine and museum will attempt to continue as major and independent photo history entities. (See related story below.)

—John Dennis

REPRIEVE FOR THE INTERNATIONAL MUSEUM OF PHOTOGRAPHY

The proposal to move the entire collection of the International Museum of Photography from George Eastman House in Rochester, NY to the Smithsonian Institution has been officially suspended by the IMP Board of Trustees. The action follows an overwhelmingly negative response to the proposal as expressed in letters to the trustees and New York State officials from people all over the country as well as from the Rochester area.

There will be no more discussions with the Smithsonian while local alternatives are considered. These could include a variety of funding and sponsorship arrangements, possibly including a consortium of academic institutions like the University of Rochester and the Rochester Institute of Technology. The goal will be to establish the International Museum of Photography on a firm basis in an appropriate structure in the Rochester area—not necessarily in the George Eastman House.

The group organized to oppose the move, “Photo Archives Belong In Rochester” (PABIR) will continue to function while the search for workable alternatives goes on. PABIR will continue its campaign to organize expressions of concern and support (including funding) and everyone interested is urged to contact them at PO Box 15387, Rochester, NY 14615. For a $3.00 donation to cover postage, you can be put on the PABIR mailing list and be kept up to date on developments in what could be a long and complex effort to find and fund a permanent home for the IMP. (Donations in excess of $3.00 are of course more than welcome!)

NSA members are said to have been among the first and most concerned of all students of photo history around the country to respond to the IMP funding crisis and the threatened move of the archives.
Comment

THANKS FOR '84

I would like to express my thanks to Paul Wing and the other planners of the NSA Convention. The programming was entertaining, well-organized and well-attended. And the Sheraton-Wayfarer is one of the most attractive and well-managed of any large hotel I've ever stayed in.

Susan Kempler
New York, NY

PSEUDO-DAGS

In Peter Palmquist's interesting story on the Musee Francais de la Photographie (Stereo World Vol. 11 - 4) there is an illustration of a portion of a stereo-daguerreotype display centering on a table top image. When free viewed it turns out to be pseudo, as unfortunately is all too common in these rare early views. The "stereo window" is very good when the picture is inside out, which means that it is entirely wrong when transposed. Collectors thinking of laying out big money for a stereo dag are advised to learn to free view and transpose such a pair. Through the kindness of Jordan Patkin, a collector and expert on image restoration, I now

Paul Wing
Hingham, MA

NEED BROWNIE HELP

I am researching "Kodak Brownie" cameras and wondered if any members could help me with information on the "No. 2 Stereo Brownie".

I require the following:
1.) The numbers produced and serial #s.
2.) Who designed it? Was it Frank Brownell?
3.) Any original packaging.
4.) Original advertising or photocopies of it.
5.) Original instruction booklet or a photocopy of it.
6.) Photocopies of any article related to this camera.

I also require a Brownie stereo printing frame and a copy of the instruction booklet/sheet for it. If any members have any information on non-stereo "Brownies" I would be most grateful for this too. (I already have the Feinberg and McKeowns listings.)

Terry Parker
71 Benhurst GDNS.
Selsdon, S. Croydon
Surrey, England CR2 8NY

3-D THESIS

I am working on my Master's Degree Thesis entitled, "Contemporary Applications of Stereoscopic Photography". The different ways stereo photography is being used today will be covered in my project.

I am interested in hearing from anyone using stereo photography either as a hobby or in their job. Descriptions of your stereo work would be greatly appreciated.

Beverly Tuttle
Rt. 12, Box 880-B
Houston, TX 77040

MOUNTING PRAISE

I wanted to thank you especially for your wonderfully informative article on trimming and mounting stereo prints. This has proved to be most helpful—and how nicely you simplified the process. The use of a stick with flange (step 6.) was especially revealing and proved to be most useful—eliminating all the fuss with a full scale mounting jig. I have experimented with several products and personally prefer the Falcon PermaMount that you mention. The use of spray mount is for me awkward and very tricky. Kodak dry-mount tissue is OK but it is a bit troublesome for me, too.

Since subscribing 2 years ago to STEREO WORLD I have taken a new interest, and this has been further stimulated by what I consider the best instructions on trimming and mounting: i.e. your article!

Gilbert Wright
Silver Spring, MD

THE RODNEY DANGERFIELD OF STEREO

I recently came across the interesting statistic that nine out of ten new American magazines do not survive to reach their third birthday. That makes Stereo World at 10+ something of a grizzled veteran. I wonder if any of us who eagerly awaited those first eight to twelve page issues could have imagined that spectacular 68-page Tenth Anniversary Issue.

Back in those days it was still possible to find an occasional 10c Langenheim in an out-of-the way antique shop and like many collectors I was determined to acquire only good early material and not to soil my hands looking through Keystone gray mounts. Eventually I discovered that stereo did in fact transcend the First World War, but even then View-Master, well, that was just a kid's toy. Now thanks to John Dennis' excellent article, even the Rodney Dangerfield of stereo has finally gained my respect.

One of the secrets of Stereo World's amazing vitality is really no secret at all: it is the singleminded dedication and obsession with quality of people like John Waldsmith, and it was intriguing to read his reminiscences of the traumatic early days of the NSA.

Authors have their moments as well. I can still remember with what trepidation I approached my first article for SW. But even after writing a fair number of articles, I am still awed by the quality of the research in pieces like Bill Brey's studies of the Langenhems and James Carbutt, quality that is becoming more and more the rule rather than the excep-

(continued on page 37)
J.J. Reilly, Photographer

and Manufacturer of all Kinds of Stereoscopic Views

by Paul Hickman and Peter Palmquist
With this issue, we begin a four-part article on the life and work of stereographer John James Reilly. Part 1 covers his years at Niagara, his move west and the establishment of his business in the heart of the Yosemite Valley. Part 2 will go into more detail about his seven years at Yosemite, his writings and his photography. Part 3 will deal with his time in San Francisco and Marysville, California and his work as a studio photographer until his suicide. Part 4 will discuss in more detail the many people who published, in one way or another, his work—and the many variants to be found of his published views.

Much of the story of his life is told in this article through the use of a biographical chronology—a different technique than usual in STEREO WORLD articles. Considerable background information is also presented in the captions with the views and photos.

—Ed.
In the winter of 1865, Sir William Howard Russell, the distinguished war correspondent of the London Times, paid a visit to Niagara Falls. On his westbound train through upstate New York, he had observed "many soldiers or volunteers going back to their people." On the American side of the falls, evidence of the war was everywhere. The walls of public buildings were covered with placards, offering large bounties and liberal inducements to recruits for the local regiment of volunteers. Already a great many men had gone for the war, "after the [tourist] season had concluded," confided a local resident. Later, after stepping for a local photographer to take his picture at the Cave of the Winds, the journalist was moved to comment: "Poor man! In summer he has a harvest, perhaps; [but] in winter he glean his corn with toil and sorrow, making scenes for stereoscopes."

During these particular months, Russell might have encountered another British subject, John James Reilly, in one of several guises:
1) as a former corporal in the Union Army, discharged from his regiment of the New York Volunteers, and returning to his wife and home in upstate Niagara County; 2) as a returned veteran engaged in a difficult process, trying to reestablish himself as a photographer during the lean months of the off season. In summer and in winter, for the next five years Reilly supported himself and his family by taking and manufacturing "stereoscope views" at Niagara Falls. By 1865 no less than ten other photographers were also active in the immediate vicinity, and "making scenes for stereoscopes" had become a competitive, year-round business.

In winter, when Lord Russell arrived at the Falls, the largest hotel on the Canadian side was "deserted—the windows closed, the doors fastened," but photography concessions and bazaars that sold views were "open and anxious for business." In autumn, by way of contrast, Sir William Butler arrived when "the Niagara season was at its height; the monster hotels were ringing with song, music, and dance; tourists were doing the falls, and the touts were doing the tourists." Butler observed a comical pageant of

STUDIO PORTRAIT OF A YOUNG MAN, c. 1865: "J. J. REILLY, Photographer/Manufacturer of all kinds of Stereoscope Views, Wholesale and Retail, Suspension Bridge, N.Y." (logo on verso of tan carte de visite); collection of Peter Palmquist. All subsequent uncredited illustrations are reproduced from the Palmquist collection.

No. 15—SUSP, BRIDGE. J.J. REILLY, PHOTOGRAPHER/And Manufacturer of Stereoscope Views, Glass & Paper, Wholesale & Retail, Suspension Bridge, N.Y. (logo on verso of yellow card). Another early card with identical views is inscribed "No. 17." Roebling's magnificent suspension bridge ranked for a time as the largest in the world. It carried trains, carriages, and pedestrians past Reilly's place of business on the American side of the Gorge.
No. 341—THE NEW SURP. (sic) BRIDGE, NIAGARA. (Orange and lavender card). The third suspension bridge to span the Gorge was begun by J.F. Bush in 1867. It was opened to foot and carriage traffic on January 1, 1869. Later the same year, it was described by a British archaeologist as "a very ugly object" and "a test of the sublime magnificence of the Falls."

Nos. 7 & 29—CLIFTON HOUSE/CANADA SIDE./SUNDAY JUNE 23D 1867. SCENERY OF/Niagara Falls & Suspension Bridge./By J.J. REILLY,/PHOTOGRAPHER/And Manufacturer of/Stereoscope Views,/Glass & Paper, Wholesale & Retail/SUSPENSION BRIDGE, N.Y. (logo on verso of yellow card).

From 1833 till 1898, Clifton House was a favorite resort of English visitors to the Falls. "Itinerant philosophers" and honeymooners behaving in a "demonstrative manner characteristic of such people in the New World," and he witnessed the mercenary behavior of "camera-obscura men" and guides who deserved to be sent over the Falls. By 1869 the touts and the tourists had transformed a natural wonder into "a place to be instinctively shunned."

The golden land of El Dorado had once lured Reilly from his boyhood home of Glasgow, Scotland. Fourteen years later it was beckoning again, but to a man of greatly changed circumstances. Now he was a disabled veteran, a naturalized citizen, a husband and a father of three. Yet, he responded to the perils of an artistic stagnation in his home environment in the same manner as a later American photographer, Edward Weston. Like Weston, he sought
and found both personal and artistic freedom by embracing a new opportunity in a faraway place. Seven years after U. S. Army doctors awarded him a “two-thirds” disability for an injury he had received in Virginia, he was climbing the mountains of California in the company of a free-spirited Scottish countryman, John Muir. And, of course, he was “making scenes for stereoscopes.”

The first installment of the chronology runs from the fall of 1838 to the spring of 1870. These were the early, formative years in the life of an as yet unheralded “John of the Mountains,” J.J. Reilly.


3 Dow, Anthology and Bibliography of Niagara Falls, vol. 1, pp. 322, 325.

Chronology

PART I: NIAGARA FALLS

1838  Between October 18 and December 10: Born in Glasgow, Scotland. [Military records of the 2nd New York Mounted Rifles, Sc-410-495-E, National Archives.]

1856  Arrived in California. [History of Yuba County, California (Oakland: Thompson & West, 1879), p. 142, citation courtesy of James Abajian.]

1860  February 25: Married to Susan S. McCollough, in Niagara County, New York. The couple had two sons and a daughter. The photographer may not have ever obtained a divorce from this first wife, who never remarried, and who claimed his military pension upon his death in 1894.

1863  Working as a photographer. [Sc-410-495-E, National Archives.]

   December 10: Enlisted in the cavalry of the Union Army in Wilson, Niagara County, New York; mustered as a private in Company E, Second Regiment of the New York Mounted Rifles. Recruited to serve for three years, the volunteer was described as having blue eyes, auburn hair, a fair complexion, and medium height (5'6'). [John J. Reilly, "Volunteer Enlistment," Sc-410-495-E, National Archives.]

No. 238—1ST. BRIDGE THEE [sic] SISTERS' NIAGARA. (Orange and lavender card).

No. 71—LOOKING OFF TABLE ROCK, NIAGARA. (Orange and lavender card.)
1864 January 29: Promoted to the rank of corporal.

“On the night of the twenty-fifth or twenty-sixth of May A.D. 1864 and just after crossing the North Anna River [north of Richmond] in the State of Virginia, and while ascending the bank of said river I was run against by men in my rear (24th N.Y. Cavalry dismounted) thrown down by them & run over by four or five or more of them causing a rupture in the right groin and badly bruising the stomach and liver.” [John J. Reilly, “Claim of Officer or Soldier for Invalid Pension,” Sc-410-495-E, National Archives.]

October 10: Declared unfit for military duty by the staff of the Delany General Hospital, Davids Island, Westchester County, New York.

No. 367—BRIDAL CHAMBER, NIAGARA FALLS, NEW YORK. “J.J. Reilly, Marysville, Cal/Views of American Scenery.” (margins of recto, orange and lavender card); collection of Gordon L. Bennett.

Reilly assigned new numbers to his views after moving to Marysville.
No. 354—CRYSTAL GROTTO, UNDER THE NIAGARA FALLS, NEW YORK (Orange and lavender card), collection of Gordon L. Bennett.

October 17: In New York City, he was discharged from the Union Army with a two-thirds disability. ["Certificate of Disability for Discharge," Sc-410-495-E, National Archives.]

1865 February 23: In Niagara County, he filed an unsuccessful application for a military pension.

April 1: John Towler, editor of Humphrey's Journal of Photography, advised Reilly on the construction of the operating room in his portrait studio: "Give an inclination of 45 degrees to your skylight; have a window on either side for side-lights, furnished with shutters, curtains, and screens. The skylight must also be provided with curtains. By means of these arrangements the light can be modified to effect any purpose you desire." ["To Correspondents," Humphrey's Journal, vol. 16, p. 368.]

No. 352—MOONLIGHT VIEW ON NIAGARA RIVER, NEW YORK. Orange and lavender card.

Reilly excelled in producing spectacular cloud effects through a variety of techniques. Here, he has simulated the effect of moonlight by making an intentional underexposure of a back-lit, daytime scene.
No. 191—BATTERY KNOX, "SCENERY OF WEST POINT & HUDSON RIVER. / Made Wholesale and Retail. / By J.J. REILLY. / At Suspension Bridge, N.Y." (logo on verso of yellow card). Reilly traveled all the way down to the mouth of the Hudson, to Manhattan Island, where he photographed Central Park.

1866 Working as a photographer on Lewiston Avenue, at the intersection with the railroad suspension bridge over the Niagara River Gorge. [Boyd’s Lockport City Directory, with a Business Directory of Niagara County, p. 154, citation courtesy of James Abajian.] Roebling’s two-level bridge carried not only trains, but also carriage and foot traffic, past Reilly’s place of business. He published a copy of his own drawing of the bridge, "NO. 7 SUSPENSION BRIDGE NIAGARA J. R. / J. J. REILLY, / PHOTOGRAPHER. / And Manufacturer of all kinds of STEREOSCOPE VIEWS, / WHOLESALE AND RETAIL, / LEWISTON AVENUE, SUSPENSION BRIDGE, N.Y." [Recto and verso, collection of Peter Palmquist. The town of Suspension Bridge was later incorporated into the city of Niagara Falls.]

No. 391—SALT LAKE CITY, UTAH. "Photographic Views. / By J.J. REILLY and J.P. SPOONER. / Kidd’s Block, Stockton, CALIFORNIA." (margins of recto, orange and lavender card).

En route from New York to California, Reilly left the Union Pacific Railroad at Ogden, Utah, and made a photographic excursion to Salt Lake City. Spooner advertised his partner’s views of Niagara Falls, Salt Lake City, and Yosemite Valley in an 1871 county directory.
NO. 510—YOSEMITE FALLS, FROMS HUTCHING'S BRIDGE, YOSEMITE VALLEY, CAL. (Orange and lavender card), collection of Louis H. Smaus.

"J.J. Reilly's Stereoscopic Vien Manufactory" was located on the north side of the upper end of the Valley. The cross vectors of the views reproduced here and on the front cover—one looking northwest, the other northeast—provide a means to plot its site.

nn—YOSEMITE VALLEY, CAL. Collection of the California State Library.

Sometime after June 18, 1874, when the first stage road reached the floor of the Valley, Reilly photographed a prototype of the modern recreational vehicle.

October 1: Naturalized in the Niagara County Courthouse [Yuba County Great Register for 1884.]

1867
June 23: Exposed a stereo negative (#s 7 and 29) of Clifton House, on the Canadian side of the falls: "SCENERY OF Niagara Falls & Suspension Bridge, By J. J. Reilly, PHOTOGRAPHER, Made Wholesale and Retail, SUSPENSION BRIDGE, N.Y." [Verso, collection of Peter Palmquist.] He also issued another early imprint with square-framed stereo views mounted on a yellow card: "SCENERY OF WEST POINT & HUDSON RIVER, Made Wholesale and Retail, By J. J. Reilly, At Suspension Bridge, N.Y." [Verso, card no. 191, collection of Peter Palmquist.] Reilly traveled down the Hudson River to Manhattan, where he photographed Central Park. [Landscape architect Frederick Law Olmsted had designed the park ten years earlier. A view of it was published many years later in Reilly's renumbered "new series", card no. 370, collection of Gordon L. Bennett.]

1868
By September he had published a view (card no. 287) of the Cave of the Winds, at Niagara Falls: "J. J. Reilly, Manufacturer of all kinds of STEREOSCOPE VIEWS, WHOLESALE AND RETAIL, SUSPENSION BRIDGE, N.Y." [Margins of recto, collection of Peter Palmquist.] On his way to California in the spring of 1870, he photographed the scenery around Salt Lake City, Utah. [Verso, carte-de-visite, collection of Yosemite National Park, acc. no. 8305, information courtesy of Bill & Mary Hood.]

1869
January 1, through the spring of 1870: Working at Niagara Falls as a photographer and publisher of stereo views. Sometime after New Year's Day, 1869, he exposed several negatives (#s 5 and 341) of the new suspension bridge: "PHOTOGRAPHIC VIEWS, By J. J. Reilly, SUSPENSION BRIDGE, NEW YORK." [Margins of recto, collection of Peter Palmquist.] En route to California in the spring of 1870, he photographed the scenery around Salt Lake City, Utah. [Verso, carte-de-visite, collection of Yosemite National Park, acc. no. 8305, information courtesy of Bill & Mary Hood.]

A CHECKLIST OF STEREO VIEWS BY J.J. REILLY

Part I: Old Series

During his years of residence at Niagara Falls and in Yosemite Valley and Stockton, California, J.J. Reilly assigned the following "old series" numbers and titles to his views. The "old series" numbers and title are followed (whenever possible) by a "new series" number that Reilly later reassigned to the same negative. The terms "old" and "new series" are coined to designate two distinct and unrelated numbering systems. These were devised by the photographer at early and late stages of his professional life. It was decided to make no attempt at listing his additional, unnumbered stereo cards. These were published during his final summer
No. 556—BARNUM'S PARTY AND YOSEMITE FALLS. "C.W. WOODWARD./ROCHESTER, N.Y./GRANDEUR OF THE YOSEMITE." (margins of recto, orange and lavender card) collection of the Amon Carter Museum.

In 1870, during the first week of June, Phineas T. Barnum and his excursion party toured the Yosemite Valley, where Reilly photographed the great American showman and his entourage. He exposed several variant negatives, keeping one for himself and selling the other to an Eastern publisher. In each version, the Barnum party is flanked on each side by a rustic figure: presumably a guide, and perhaps the Yosemite Indian boy who joined Barnum's circus nine months later.

in the Yosemite Valley, his years of part and full-time residence in San Francisco, and his initial years in Marysville, California. Many of the unnumbered cards are simply later printings of the earlier, numbered cards.

All known examples of manuscript numbers (and titles) are followed by the abbreviation "MS"; four are cross-listed to another handwritten, "old series" number which also designates a view from the same negative. Several unrelated titles are known to be assigned the same number only once in the case of the Eastern views; two or more variant negatives are known to be designated by the same number.

Reilly's stereograph of nineteen figures beneath a cloud-shrouded canyon wall is notable for a variety of reasons: as an instantaneous exposure on a wet-plate negative, for the singular wording of the typography, and for the unusual shape of the pictures. (Reilly had already purchased a Bergner cutter, yet he has stamped these prints with a rectangular die.) and title a total of six times.

In the case of the Western views, every time a numbered card published under the imprint of Reilly & Spooner, of Stockton, can be compared to a card of the same number published under any other "old series" imprint, the Reilly & Spooner stereograph has invariably proven to be one of two things: 1) a similar view of the same subject, but printed from a variant negative (ten cards); 2) a different view of an unrelated subject (another ten cards). These twenty sets of comparisons are a sufficient sample for us to reasonably suppose that Reilly printed from one set of negatives in the Yosemite Valley (and elsewhere), while Spooner printed from a second set in Stockton. All known "Reilly & Spooner" imprints, variant negatives, and alternate titles are indicated within brackets after the first title. In cases where the only known example of a number and title is a Reilly & Spooner imprint, it may be reasonably assumed that somewhere, there may still exist a stereograph that Reilly has imprinted with the same "old series" number, but printed from another negative. The view could be of an altogether different subject, or a similar picture of the same subject.

Reilly made part of his living in Yosemite by taking group portraits of ordinary people on vacation, and in San Francisco, he accepted assignments for all sorts of routine photographic work. Of the many views that resulted from these kinds of work, few were ever assigned numbers. Otherwise, (at least in theory), the remainder of the un-numbered cards should be duplicated by the later, numbered cards published under the imprints of Reilly and his successor in Marysville.

Whenever possible, Reilly's numbers and titles are cross-listed to the names of other photographers, firms, and anonymous imprints. The stereograph published under the imprint is identical to the view described by the preceding title. It was printed from a duplicate negative (acquired by means of purchase or trade)—or from a copy negative (a pirated copy of a card). If the maker has designated his view with a new number, it will be found after the name of his imprint. The decision to exclude Reilly's unnumbered views has made it impossible to cross-list many additional examples of other maker's imprints (and numbers). Variant negatives of other makers were also excluded from the cross-listings, since the "variant" may prove in time to be identical to a numbered Reilly variant.

Major contributions to the check list were provided by Bill & Mary V. Hood and by Louis H. Smaus. We wish to acknowledge their assistance, and to thank them once again for all their hospitality and generosity.

The chronology and the check list are works in progress, and each remains regrettably incomplete. Can you, from your collection, provide us with any additional information? Any numbers and titles? Any cross-listings? Please direct information about views of the Yosemite, the Big Trees, the High Sierra, and Mono Lake to Paul Hickman at 951 Buena Vista SE, Apt. K-103, Albuquerque, NM 87106. Information about views of other subjects should be addressed to Peter Palmquist at 1183 Union Street, Arcata, CA 95521.

We thank you, in advance, for your assistance.

nn—TOURIST GROUP IN FRONT OF YOSEMITE FALLS; (orange and lavender card). Zelda Mackay Collection, the Bancroft Library.

John Muir (standing fourth from the left) has joined these distinguished-looking visitors.
EASTERN VIEWS

4 SUSPENSION BRIDGE, NIAGARA.
5 THE NEW SUSPENSION BRIDGE, NIAGARA.
7 SUSPENSION BRIDGE NIAGARA, J.J.R. (Also new view and title: “Clifton House, Canada side, Sunday, June 23rd, 1867”, old series, No. 29).
15 (MS; SUSPENSION BRIDGE; old series, No. 17.)
17 SUSP. BRIDGE. (MS; old series, No. 15.)
20 PROSPECT POINT, NIAGARA.
26 (?!) AMERICAN FALLS FROM CANADA NIAGARA.
29 CLIFTON HOUSE, CANADA SIDE, SUNDAY, JUNE 23rd, 1867. (MS; old series, No. 7.)
37 THE GREAT ICE BRIDGE, NIAGARA.
41 ICE GROTTO, NIAGARA (Reilly & Spooner.)
49 CAVE OF THE WINDS, NIAGARA, C.W. (Reilly & Spooner.)
52 CORAL TREE'S, AT NIAGARA, N.Y. (Reilly & Spooner; New series, No. 356.)
60 TERRAPIN TOWER & HORSE SHOE FALLS, NIAGARA. (Also variant negative.)
62 RAPIDS ABOVE THE FALLS, NIAGARA. (Also variant negative.)
74 TERRAPIN TOWER, NIAGARA, N.Y.
79 PROSPECT POINT, NIAGARA (Also variant negative.)
82 TERRAPIN TOWER FROM CANADA NIAGARA.
121 TABLE ROCK. (MS)
191 BATTERY KNOX. (MS)
222 ICE GROTTO, NIAGARA.
223 TABLE ROCK. (MS)
225 COMING FROM TABLE ROCK, NIAGARA.
227 TABLE ROCK, NIAGARA.

nn—YOSEMITE VALLEY INDIAN CHIEF, CAL. (Yellow and tan card). Special Collections Department, University of Arizona Library.

On another, earlier card published under the same imprint, Reilly has assigned “No. 469” to his environmental portrait of a "Yosemite Digger Indian."

No. 564—SOUTH DOME AND ROLLING CLOUDS, HEIGHT 4,737 FEET, YOSEMITE VALLEY, CAL. / TAKEN AUGUST 1, 1875. “J.J. Reilly, / YOSEMITE VALLEY, CAL. / Photographic Views/OF AMERICAN SCENERY.” (margins of recto, yellow card).

Five years earlier (almost to the day), Reilly photographed three of LeConte’s students on horseback. From the construction site of his “Stereoscopic View Manufactory,” he was already taking group portraits in front of his other natural backdrop, the Domes of the Yosemite.
The Old Indian Chief of Early Days in Yosemite Valley, Cal.

The titles of Reilly's portraits, which shift in tone from pejorative to nostalgic, reflect a changing attitude toward the local Indians. Perhaps it was Hazeltine who was responsible for his partner's newfound openmindedness. In any case, the fact remains that Reilly and Hazeltine were the only photographers of the 1870s who even attempted to portray Yosemite Indians as human beings.
428 EL CAPITAN. HEIGHT 3,300 FEET, YOSEMITE VALLEY, CALIFORNIA. (Also Reilly & Spooner, variant negative; G.H. Aldrich, No. 861.)

429 THE CAP OF LIBERTY, HEIGHT 4,000 FT., YOSEMITE VALLEY, CALIFORNIA. (Miller & Best. Also Reilly & Spooner, variant negative.)

430 THE THREE BROTHERS, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner; C.W. Woodward, No. 557.)

431 BRIDAL VEIL FALL, HEIGHT 900 FT., YOSEMITE VALLEY, CAL. (Also Reilly & Spooner, variant negative; New Series, No. 195.)

432 A CHIP OFF THE OLD BLOCK, DIAMETER 25 FT., CALAVERAS GROVE, CAL. (Also Reilly & Spooner new view and title: "South Canyon, Yosemite, Cal.")

433 THE GRIZZLY GIANT, CALIFORNIA. (Reilly & Spooner.)

434 THE BLOCK HOUSE, CIRCUMFERENCE 92 FT., CALAVERAS GROVE, CAL. (Also Reilly & Spooner, new view and title: "The Grizzly Giant, California.")

437 NEVADA FALL, HEIGHT 700 FT., YOSEMITE VALLEY, CAL. (New Series, No. 276; New Educational Series, No. 273. Also Reilly & Spooner, variant negative.)

439 CATHEDRAL SPIRES, HEIGHT 1,800 FT., YOSEMITE VALLEY, CAL. (Reilly & Spooner; American Scenery/Yosemite Valley, California; M.M. Hazelton; John S. Moulton, No. 39; Yosemite Valley/California.)

441 LAKE TENAYA (sic), SIERRA NEVADA MOUNTAINS, CALIFORNIA. (Reilly & Spooner.)

442 EMPIRE STATE, CIRCUMFERENCE 84 FEET, CAL. (Also Reilly & Spooner, new view and title: "Momo Pass, Sierra Nevada Mountains, California." J.G. Parks: Union View Company, No. 561.)

443 THE GRIZZLY GIANT, CALIFORNIA.

444 MIRROR LAKE CANYON, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner.)

445 CLOUDS REST AND MERCED RIVER, YOSEMITE VALLEY, CALIFORNIA. (Also Reilly & Spooner, variant negative.)


447 THE BIG TREES OF CALIFORNIA, YOSEMITE VALLEY, CAL.

449 IN THE MARIPOS A GROVE, CALIFORNIA.

450 P.T. BARNUM’S PARTY IN YOSEMITE VALLEY, CAL. (Also Reilly & Spooner, new view and title: "Yosemite Falls and Reflecting after a Horseback Ride, Yosemite Valley, Cal.")

451 VERNAL FALLS, YOSEMITE VALLEY, CAL. (Reilly & Spooner; G.H. Aldrich, No. 868.)

452 CATHEDRAL ROCKS, HEIGHT 2,660 FEET, YOSEMITE VALLEY, CAL. (Reilly & Spooner; New series, No. 274; C.W. Woodward, No. 592; Woodward & Albee, No. 592.)

453 LADY YELVERTON’S ROCK, YOSEMITE VALLEY, CAL. (Reilly & Spooner.)

454 THE BIG TREES OF CALIFORNIA. (Reilly & Spooner)

455 BRIDAL VEIL FALL FROM SIERRAOUVILLE TRAIL, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner; C.P. Hibbard, No. 79; Miller & Best; C.W. Woodward, No. 563.)

457 YOSEMITE FALLS, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner.)

458 EAGLE POINT, YOSEMITE VALLEY, CAL. (Reilly & Spooner)

459 LOWER YOSEMITE FALLS, YOSEMITE VALLEY, CAL.

460 INSPIRATION POINT, YOSEMITE VALLEY, CAL. (Reilly & Spooner; G.H. Aldrich, No. 860.)

461 MIRROR LAKE AND ITS REFLECTIONS, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner.)

462 VERNAL FALLS, YOSEMITE VALLEY, CAL.

463 UNION ROCKS, YOSEMITE VALLEY, CALIFORNIA. (Reilly & Spooner.)

464 MIRROR LAKE, YOSEMITE VALLEY, CAL. (Also Reilly & Spooner, new view and title: "Section of the Mammoth Tree, California.")

466 MIRROR LAKE, YOSEMITE VALLEY, CAL.

467 MOUNT STARR KING, 5,600 FEET ABOVE THE YOSEMITE VALLEY, CAL. (Also Reilly & Spooner, new view and title: "Cathedral Rocks, Yosemite Valley, Cal.")

468 MT. STARR KING, YOSEMITE VALLEY, CAL. (G.H. Aldrich, No. 865; also Reilly & Spooner, new view and title: "Agassiz Column, Yosemite, Cal.")

469 YOSEMITE DIGGER INDIAN, YOSEMITE VALLEY, CAL. (Also, Reilly & Spooner, new view and title: "Looking Down the Yosemite Valley, Cal.")

470 THE YOSEMITE DIGGER INDIANS, CAL. (Also Reilly & Spooner, new view and title: "Looking Down the Yosemite Valley, Cal.")

471 THE BIG TREES OF CALIFORNIA, YOSEMITE VALLEY, CAL. (Reilly & Spooner.)

472 YOSEMITE VALLEY FROM 3,000 FT. ABOVE, CAL. (American Views/Standard Series.)

475 CLOUDS REST, YOSEMITE VALLEY, CAL. (Reilly & Spooner.)

477 YOSEMITE VALLEY, FROM 2,500 FT. ABOVE VALLEY, CAL. (J.G. Parks.)

478 SNOW’S HOTEL, YOSEMITE VALLEY, CALIFORNIA.

479 VOLCANIC PEAKS, SIERRA NEVADA MOUNTAINS, CAL.

480 PYRAMID PEAK, YOSEMITE VALLEY, CAL.

481 CATHEDRAL PEAK FROM THE SUMMIT OF MT. HOFFMAN (sic), SIERRAS, CAL. (New series, No. 426; American Scenery.)

486 MIRROR VIEW OF YOSEMITE FALLS, YOSEMITE VALLEY, CAL. (G.H. Aldrich, No. 857; American Scenery/Tourists Series, No. 53; L. Dow; C.P. Hibbard, No. 57; Littleton View Company, No. 857; Pacific Coast West from Omaha, No. 44.)

487 GLACIER POINT AND CLOUDS REST, YOSEMITE VALLEY, CAL. (New series, No. 319; Pittsburgh Daily News, No. 560.)

489 BRIDAL VEIL FALL, HEIGHT 900 FT., YOSEMITE VALLEY, CAL.

500 TOLUOLME RAPIDS. ALTITUDE 10,500 FT. ABOVE THE SEA, SIERRAS, CAL.

501 MIRROR VIEW LOOKING DOWN THE YOSEMITE VALLEY, CAL.

502 NORTH AND SOUTH DOMES AND CLOUD EFFECT, YOSEMITE VALLEY, CAL. (G.H. Aldrich, No. 874; American Scenery; C.P. Hibbard, No. 74; Littleton View Company, No. 874.)

503 CRATER OF THE VOLCANO, SIERRA NEVADA MOUNTAINS, CAL.

507 MIRROR VIEW, YOSEMITE FALLS, YOSEMITE VALLEY, CAL.

508 CATHEDRAL PEAK AND MOUNT DISTANT, SIERRAS, CAL. (New series, No. 419; J.G. Parks.)

509 MIRROR VIEW OF CLOUDS REST, YOSEMITE VALLEY, CAL. (G. Fagersteen; Union View Company, No. 576.)

510 YOSEMITE FALLS, FROM HUTCHING'S BRIDGE, YOSEMITE VALLEY, CAL.

511 MIRROR VIEW OF SOUTH DOME, YOSEMITE VALLEY, CAL.

512 MONO PASS, THROUGH THE BLOODY CANYON, SIERRAS, CAL.

514 THE DEVIL’S GATE, MOUNT HOFFMAN (sic), SIERRAS, CAL. (Miller & Best; Stereoscopic Views.)

515 THE FIRST HOUSE, IN THE YOSEMITE VALLEY, CAL. (Union View Company, No. 570; C.W. Woodward, No. 570. Also variant negative.)

516 YOSEMITE UPPER FALLS, FROM TOP OF LOWER FALLS, YOSEMITE VALLEY, CAL. (New series, No. 318; Ferrier & Soulier, No. 10264; E. Nesemann, No. 318; Walker & Fagersteen. Also variant negative.)

518 BREAKING CAMP ON THE SUMMITS, SIERRAS, MT. GIBBS DISTANT, CAL, (Reilly & Spooner.)

519 VOLCANIC PEAKS, SIERRA NEVADA MOUNTAINS, CAL.

521 THE CONE OF THE CALIFORNIA SUGAR PINE TREE.

522 THE THREE GRACES AND BRIDAL VEIL FALL, YOSEMITE VALLEY, CAL. (American Scenery/California Scenery; G. Fagersteen; Perry Mason; Miller & Best; Myers & Smith.)

523 THE SILVER CASCADES, YOSEMITE VALLEY, CAL. (Diamond H/ American Scenery; J.G. Parks; Walker & Fagersteen.)

526 CATHEDRAL PEAK FRONT VIEW, SIERRAS, CAL.

528 FRONT VIEW OF CATHEDRAL PEAK, ON THE SUMMITS OF THE SIERRAS, CAL.

529 BIRDSEYE VIEW OF VOLCANOS, SIERRAS, CAL. (New series, No. 429.)

532 CATHEDRAL NEEDLES, SIERRAS, CAL. (C.W. Woodward, No. 560.)

533 SOUTH DOME AND BEAUTIFUL CLOUD EFFECTS, YOSEMITE VALLEY, CAL.

534 DISTANT VIEW OF MT. DANA AND CATHEDRAL PEAK, CAL. (New series, No. 425.)

535 MOUNT WATKINS AND MIRROR LAKE CANYON CLOUD EFFECT, YOSEMITE VALLEY, CAL. (New series, No. 271; G.H. Aldrich, No. 862; C.P. Hibbard, No. 62; Littleton View Company, No. 862; C.W. Woodward, No. 572.)

537 MIRROR VIEW, CATHEDRAL ROCKS, HEIGHT 2,660 FT., YOSEMITE VALLEY, CAL.

540 EAGLE CLIFFS, SIERRAS, CAL.

541 YOSEMITE FALLS, HEIGHT 2,634 FEET, YOSEMITE VALLEY, CAL.
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For further information, and to obtain the current and future catalogs, contact Fred & Elizabeth Pajerski, 225 West 25th St., 4K, New York, NY 10001.

A MAJOR STEREO EXHIBIT IN NEW YORK'S CENTRAL PARK

The Central Park Conservancy will present an exhibit “Stereographs: The Victorian World in 3-D” at the Dairy, the Central Park Visitor Information Center, from November 21, 1984 through March 1985.

The main focus of the exhibit will be on what these three-dimensional photographs reveal to us of the Victorians’ sense of humor, their views of women and children, and American and English life. Also included are images which document the intense period of exploration and archaeological study of the second half of the 1800s. The ‘golden age’ of stereographs parallels the years when Central Park was built and the public interest in this new municipal wonder inspired thousands of images of the Park. A special section of the exhibit will have examples of this record of the Park’s development. Visitors will be able to see the 3-D effect of the pictures with modern viewers. Original stereo cameras and viewers will be on exhibit.

All photographs are from the Herbert Mitchell Collection. Mr. Mitchell is Curator of rare books of Avery Library, Columbia University. The co-curators of the show are Marie Ruby and Sara Cedar Miller. Exhibit designers: Stephen Schlott and Sharon Mentyka. Social historian consultant Esther Katz.

Also on view will be a selection of works by contemporary stereo photographers Joe Pierson and Christopher Rauchenberg.

The Dairy is open 11:00 a.m. to 4:00 p.m. Tuesday through Sunday, Friday 1:00 p.m. - 4:00 p.m., closed Monday. Telephone 397-3156.

'32 OLYMPICS IN 3-D

Philip Brigandi’s stereoscopic coverage of the 1932 Los Angeles Olympic Games is the subject of an article in the July/August 1984 issue of THE CALIFORNIANS, a popular history magazine. The article by Gary F. Kurutz is illustrated with one full stereo view (enlarged) and two large blow-ups of stereo halves. The text gives a brief account of Brigandi’s life and career but no information seems available regarding the actual stereo coverage of the games. The images are from a boxed set of 38 views found at the California State Library, where the author is Director for Special Collections.

Other information on Brigandi can be found in Vol. 2 No. 3 of the CMP BULLETIN from the California Museum of Photography, University of California, Riverside.
Among the firsts at this convention was the NSA's first keynote address. Edward W. Earle, curator of the California Museum of Photography, University of California, Riverside, was invited to help observe the NSA's 10th anniversary as the keynote speaker Friday evening.

Daniel Webster standing in front of the New Hampshire State Capitol building. Until now, few had realized that Webster was one of the VERY early Realist owners. Photo, J.D.

Keynote Address:
“Eastern Traditions and Western Expectations”
by Edward W. Earle

I feel particularly honored to be asked by Paul Wing and Larry Wolfe to present this address. As a transplanted Easterner, a former resident of Boston now working at the University of California, I feel like this is a return home, or on a larger level, a return to one's origins. It is something of a pilgrimage for all of us, from any point in the United States, to visit New England, a center for the history of stereography.

As you all know, keynote addresses are intended to be anything but academic. We have not the time, nor the patience for a detailed historical analysis and certainly not for a pedantic theoretical treatise. Like the Democrats in San Francisco, we are here to start off a convention with the rousing spirit that the times demand. A spirit of sharing information, trading stereo views and beating out our best
friends for some hotly contested photographs. Yes, there is an analogy to a Democratic Convention. Mario Cuomo's boisterously elegant speech was a great model. I hope that this presentation will similarly embrace a large and hopeful view of the medium of stereography. The Governor of New York had something for everyone, but tonight, I don't think that I will talk about family; however, I might allude to a sense of Nationality: I doubt if we will be concerned about the economy, but it may be important to consider the politics of East/West relations will not play a role here, but the relationship between the Eastern and the Western United States might be worthy of consideration.

Stereography is indeed a unique medium: it deals with photography, perceptual psychology, and challenges our belief structures. It simultaneously provides an illusion and a reality; our belief in its truth depends on a suspension of belief. Stereography's complex optical and psychological principles exist without calling attention to themselves. Like a grand piece of architecture, stereography allows us to enjoy the subject without experiencing the super-structure itself. Like architecture, it has a scientific and technical basis that holds together an expressive form. As collectors, practitioners, and historians we have invested a lot in this medium and it has richly returned on that investment. From Mrs. Dexter and William Darrah's pioneering efforts to the founding members of the NSA and the International Stereoscopic Union, an appreciation for the history and practice of stereography has been an evolutionary process. It has evolved from a multitude of seemingly unrelated materials buried in local historical societies and antique stores to a medium with a message. Those first studying the history of stereography employed a process of identification and organization—this history has not grown into a process of interpretation. Stereographs have emerged as a major source for the study of local history, as Peter Palmquist has discussed and encouraged by his example. There has also been a clear relationship between the growth of the study of state and local history and the greater appreciation for the work of photographers outside of Beaumont Newhall's pantheon.

The history of photography by Newhall and Gernsheim has been a process of limitation of both methods and subject matter, rather than a more expansive embrace of photography as an art, business and social phenomenon. A glance at the back of Mr. Darrah's book is just one suggestion of how large the field really is. His compendium of working stereographers also suggests certain migratory patterns where some photographers began their career in the New York/New England area then moved on like the great pioneers, to the west.

We are here to celebrate the New England region as that location which has uniquely contributed to the history of photography and stereography. There is a very good and thoroughly obvious reason why this region is called New England—it speaks of origins, harkens back to a prior existence to what was called the ‘old world' and yet, optimistically conjures up thoughts of the future, of newness along with the capacity for renewal. It is the region which sparked two revolutions, both epoch making. The first was an earth-shattering movement for political independence bounded by the years 1776 and 1789; the second has less definable dates but equal importance—it is the industrial revolution. A revolution of both means and ideas, one which ushered in the concept of interchangeable parts and mechanized production. The industrial revolution did for New England in the 18th and 19th centuries what air conditioning has done for the Southwest over the past 30 years.

The New York/New England region provided a climate for growth of the stereograph business which continued to flourish throughout the Union. Mr. Darrah's excellent work has revealed some interesting, however rough statistics: it would seem that the New York/New England region was saturated with photographers making stereographs with almost 300 in Massachusetts, over 300 in New York, even Maine tying Ohio with about 150 stereographers. New England is indeed steeped in the history of stereography from the time of John Soule and Oliver Wendell Holmes through the work of the Kilburn brothers to the north and, later, the H.C. White Company in Vermont up to the curious business of the Keystone View Company of New England on Brighton Street on the Boston/Allston line.

Rather than isolating individual works by exemplary stereographers, I would rather look at it as a business phenomenon, a movement from individual practitioner to entrepreneur, to corporate entity. One profoundly good example is the partnership of Ben and Edward Kilburn of Littleton, NH and the later activity of James M. Davis. (You remember Davis, he's the one who had his name all over the later Kilburn cards). I would like to briefly discuss the work of B.W. Kilburn and James M. Davis as expressive of two very different sides of the American character.

The history of stereography is peppered with individuals who might have walked out of a Horatio Alger story. Benjamin West Kilburn did not have to pull himself up by his
boot straps but he did build a career as eagerly as he enjoyed hunting and hiking in his New Hampshire homeland. The Kilburn Brothers, Benjamin born in 1827 and Edward in 1830, grew up during a period of rapid change in the White Mountain region. The railroad opened up the area to both light industry and to tourism. During the first decade of photography in America, Benjamin apprenticed in an iron foundry and later began a partnership with his father—"Josiah Kilburn & Son, Foundry and Machine Shop." Edward also worked in the foundry but learned photography in 1859 from Littleton's first town photographer, O.C. Bolton. The apprenticeship became a business for the brothers in the 1860's and by 1867 the Kilburn Brothers had done well enough to have a specially designed stereo factory built. They did all of this in a town of about 2,500 people—hardly a center of commerce. They were lucky; the center came to them. The railroads brought the wealthy from New York and Boston to enjoy the combination of opulence and serenity that the grand hotels provided. This same railroad brought the Kilburn's wares to more distant reaches.

B.W. Kilburn made things work in his own backyard. He combined several Eastern traditions in his progress toward artistic and financial success. He did not go far afield from family and home town, and he was able to adapt to the conditions present rather than leaving to seek different circumstances. He eagerly learned about traditions in painting and adapted them to his medium and new audience, and despite his extensive travels both to make his own stereo views and to purchase those of others, he always returned to his origins.

A very different route toward success was followed by those photographers who took to the road. These photographers on the move took more than personal possessions with them; they carried traditions and ideas. Social practices and even aesthetic assumptions, born and bred in the East, became a part of the larger community called these United States. These traditions were altered by one's great expectations—expectations born out of the newness of the western landscape and the need to invent and improvise. The spread of journalism, with the aid of the telegraph, helped to develop greater cultural cohesion. On a non-literary level, photography also played its role in encouraging a national view of the United States. Stereography and the carte-de-visite were major elements in this process. As the oft' quoted Oliver Wendell Holmes put it:

"The stereograph is the card of introduction to make all mankind acquaintances."

He termed the carte-de-visite "...the social currency, the sentimental 'green-backs' of civilization."

Entering into this milieu was a person about to become a part of the second wave of stereo businessmen. James M. Davis was forced to leave the comfort of a home town at an early age, but maintained the most important tie, that of family. Davis was born in 1827 in North Carolina. His close Quaker family suffered a blow when the father died in 1855 when James Davis was just two years old. This sad personal event was followed by a most unnatural disaster: the civil war. This great schism forced many Quakers to leave the south due to their moral opposition to slavery. Adela Davis and her six children ended up in Hesper, Kansas, a Quaker settlement. There James Davis grew up as a farm boy. After a job directing the operation of a gentleman's farm he entered Penn College in Oskaloosa, Iowa, a Quaker school. He worked in the home of the college President and completed about two years of higher education. Apparently he began selling stereoviews to the Kilburns while still in school. He left higher learning to turn his pioneering spirit toward the development of new markets for the Kilburn's productions throughout the mid-west. In the folklore of the Quaker community of Wichita, Davis and his college friend, Elvin Ninde, also a salesman for Kilburn, "sat down one day and divided the world between them. They wrote on one slip of paper 'North America' and on another 'the rest of the world,' put the two slips in a hat, then drew straws to see who should reach in the hat first. The result was that Davis drew North America and Ninde the rest of the world."

Little is known about how James M. Davis followed his mandate to conquer the whole of the North American stereo trade. But he apparently brought imaginative management to the problem and helped the B.W. Kilburn Company to prosper. The degree of his success is in evidence. Just 25 years after his association with the Kilburn Company, in 1897, he repayed the kindness that the Quaker college communities had bestowed on him. He put up $50,000 to help found Friends University, still operating in Wichita, Kansas.

The life and work of Davis and Kilburn is thoroughly expressive of the American character. The former a wandering mercantile pioneer, born on the East coast, receiving his grounding in the heartland and dying on the West Coast, in Pasadena, California in 1923—a Millionaire and philanthropist. B.W. Kilburn, on the other hand, expresses the quintessence of New England stock: also a self-made man but one who worked in concentric circles around his home turf, eager to learn and maintain certain pictorial and poetic traditions which can be seen in his stereo views and read through his captions. These Eastern traditions helped to form and delimit his expectations for life, business and what we might nebulously call art.

I am not intimately familiar with the business dealings of Kilburn and Davis; I do not even know if they directly met, but I do feel that on a metaphorical level, they completed each other. The one a craftsman, the other a merchantiser—Kilburn representing the great New England tradition, Davis the westerner with great expectations. Together they are expressive of the best of the American character and together they represent an important chapter in the varied history of stereography.

*Edmond Stanley, Anna Y. Hunt "Founder of Friends University" ca. 1937, unpublished, archives of Friends University, Wichita, KA.


Material on James M. Davis was generously provided by Lawrence Holmes, Wichita, Kansas.
The 1984 NSA Convention and Trade Fair was an unforgettable experience for those who attended the August 17, 18, & 19 event at the Sheraton Wayfarer Inn in the Manchester suburb of Bedford, New Hampshire. Planned for two years, the amount of thought and imagination that went into the convention was evident from the smooth flow of scheduled events, both in the program sessions and in the social gatherings.

Since this year's convention opened on a Friday rather than a Saturday, the usual pre-convention room-hopping wheeling and dealing by the more fanatic collectors got started on Thursday, along with the set-up of the Trade Fair and early registration. This enabled at least some of the early arrivals to learn the layout of the sprawling complex of buildings, ponds, and parking lots that comprise the hotel. A covered bridge connects the two main sections of the hotel over the falls at the site of Goffs Mill, a central feature of Bedford history. For those wishing to eat outside the hotel, buy film or just escape the fast pace of the convention for awhile, a small shopping mall was handily located less than 100 feet from the back door of the convention center. For those in more of a hurry, the "F-Stop" snack bar was located in the hall outside the Trade Fair with a variety of both hot and cold items.

PROGRAM 84

The presentations at this year's program began shortly before the Trade Fair closed for the day on Friday afternoon. First to be seen was something all too rare at NSA conventions. AMATEUR STEREO MOVIES was a series of short 3-D films created by amateurs using both the Bolex and Elgeet systems, which result in a vertical format image. While a couple of the films were a bit on the "cute" side, all were well made and revealed more concern for proper stereo technique than many of Hollywood's recent efforts. Program co-chairman Bob Brackett discussed the films and the advantages and disadvantages of various other 3-D film systems available for amateur use. (The Movie Division of the Stereo Club of Southern California promises to have its own 3-D production ready for showing at next year's NSA convention.)

3-D SHORT SUBJECTS by Dave Burder came to us from England with taped narration and music. Mr. Burder is one of England's foremost stereographers, and his views of London night life and street people were an impressive stereo documentary.

FROM PARADISE TO SUICIDE: THE SOJOURN OF JOHN JAMES REILLY by Peter Palmquist was a fascinating account of the life of this stereo photographer - about whom a more detailed series of articles begins in this issue.

ST. LOUIS - 85 by Steve Best was a series of stereo slides of St. Louis and nearby attractions prepared by the chairman of next year's convention in order to convince members that the city has more to offer than a big river and lots of heat!

A PROTOTYPE FOUR LENS STEREO PROJECTOR by Bob Brackett was a demonstration of the "Brackett Dissolver", the projector used for many of the presentations in this year's program and in its own way, the star of the show. Within one compact projector, stereo slides can smoothly dissolve from one to another without the need of separate control boxes or complex slide carriers. Bob is an engineer at Polaroid, and has been refining the projector for several years. This projector, as well as others used this year, was equipped with Polaroid circular polarizers. Glasses of the same material were supplied by the Polaroid Corporation for the NSA program, and most people found it a delightful experience to be able to tilt their head without affecting the projected stereo image. While the new material is said to have a slightly lower percentage of cancellation than linear polarizers, little ghosting was evident except in the most high contrast, wide separation images. (See STEREO WORLD, Sept./Oct. 1983 page 24.)
TRAVELS ON NEXT TO NOTHING by Susan Kempler and Doreen Rappaport was first presented to NSA members at the 1981 convention in Canton, Ohio and covers with stereo projection the travels of the famous Underwood and Underwood photographer James Ricalton. In 1980, the New Jersey Committee for the Humanities awarded the two researchers a grant to produce the stereo presentation, which has evolved into the present highly polished sound/slide production (one version of which includes a live performance in which an actor and actress show the pictures and talk about the show—which uses Ricalton's own often highly opinionated writings as a narration). With the help of a grant from the National Endowment for the Humanities, The New Jersey State Museum will present an exhibit on Ricalton's work in March of 1985 tentatively titled "America Discovers the World: The Camera of James Ricalton." The exhibit will involve far more information and images than Susan and Doreen were able to include in the slide show, and will take up 4,000 sq. feet of exhibit space. Their exhibit is expected to travel to at least four other major museums around the country. More details should be available in the Jan./Feb. STEREO WORLD.

1983 PSA STEREO SEQUENCE AWARDS by Paul Wing was the annual and impressive-as-usual series of sequences with narration and music chosen for inclusion in the 1983 Photographic Society of America competition.

PHOTOGRAPHER ON ICE: THE WINTER EXCURSIONS OF AMOS F. CLOUGH, 1869-1871 by Greg Drake was the only presentation to deal exclusively with a local New Hampshire subject. Illustrated by some truly dramatic images, it told the story of Mr. Clough's experiences on some brutal expeditions up New Hampshire's mountains in winter, including the establishment of the first weather observatory on top of Mt. Washington.

ANAGLYPHIC STEREO USING POLAROID MATERIALS by Bob Brackett was a demonstration and exhibit of the use of Polaroid print material for instant high quality anaglyphs. Several large prints were displayed under bright photo-floods, and the sharp stereo images showed almost no ghosting and had excellent contrast. Using a regular Polaroid camera with a slider bar and filters for a double exposure, Bob produced an instant snapshot size anaglyphic print of some flowers on the table. His demonstration of a customized Polaroid camera with dual filtered lenses and shutters (one image directed to the film through a mirror on the side of the rig and a beam splitter inside) failed to produce a print when one of the synchronized cable releases failed. If anything, this served to increase interest in the camera and the examples of earlier prints made with it. For all its limitations, the anaglyphic process seems to hold considerable interest for people, and Polaroid material is certainly well suited for experiments here.

PSA HALL OF FAME PROGRAM II by Paul Wing was a program of winning slides from past PSA Salons. All were medal winners or had received ten Salon acceptances, and all were astounding in one way or another.

Bob Brackett with his customized Polaroid instant-anaglyph camera. Note that left lens is actually in the side of the camera, with a beam splitter inside and a mirror outside. Photo, Susan Pinsky.
MOMENTOS OF HOME: PHOTOGRAPHIC LEGACY
OF A.F. STYLES by John Waldsmith was a revealing look
at the wide range of work done by a man generally thought
of as mainly a Vermont photographer. The presentation
showed how much can be learned when a collector concen-
trates on a chosen photographer and is willing to spend time
and effort (and a bit of money) on that interest.

A 3-D SELECTION FROM THE KEYSTONE-MAST FILES by David Starkman
and Susan Pinsky was a random
group of views from the California Museum of
Photography assembled to demonstrate the need to present
stereo copies by projection in displaying the collection. The
copy work was among the best ever seen at an NSA
meeting, and the random nature of the selection led to a
game of naming the subject and photographer, which some
people proposed as a regular feature at future conventions.

STEREO RITZ

Convention 84 featured the first NSA formal banquet as
part of the observation of the organization's tenth anniver-
sary. A total of 96 people attended the Saturday evening
event, seated at large round tables with a pre-assigned NSA
"host" at each one. Convention co-chairman Donato Bracco
introduced a series of speakers from the head table and NSA
Board of Directors chairman Lou Smaus expressed the
regrets of NSA President T.K. Treadwell for being unable
to attend the convention due to his wife's recent illness.

EXHIBIT WINNERS

This year, it was decided to drop the categories and
award just two winners among the exhibits of views and
equipment: the "Best of Show" award chosen by a panel of
judges and the "People's Choice" award. Best of Show went
to Edward Cohen for his exhibit of fine C.B. Manville views
titled "Excursion to the Black Hills". The People's Choice
award went to Brandt Rowles for his exhibit "Early Stereo
Views of Children". This year's special invited exhibit was
from Lawrence Rochette and was made up of some of the
finest sail and steam boat views ever made, as well as sec-
tions on lighthouses and moon stereos. The 24 views were
titled "A Tall Ship and A Star To Steer Her By".

1984 NSA AWARDS

This was the second year of the awarding of plaques to
honor those people whose contributions to the NSA - in
whatever form - have done the most for the organization
and who deserve some special recognition.

Chosen the 1984 FELLOW OF THE NSA for distinguish-
ed scholarship and extraordinary knowledge of the field was
Frederick S. Lightfoot.

The MERITORIOUS SERVICE AWARD for contribu-
tions of time and effort to the NSA went to John, Lois, and
Robert Waldsmith.

The EDWARD B. BERKOWITZ AWARD for the best
article in a recent issue of STEREO WORLD went to Alan
Young for his article "James Thurlow - Colorado's
Overlooked Photographer" in the Jan./Feb. 1984 issue.

The award for GENEROUS FINANCIAL SUPPORT
went for the second year to William "Russ" Young.

STEREO WORLD contributor Peter
Palmquist examines a pair of likely
views. Photo, Susan Pinsky.
The famous boulder once wedged between the walls of The Flume now rests some distance downstream, long forgotten but identified to NSA members by native guide Dick Hamilton. It's seen here being held in place by Lou Smaus. Photo, J.D. (See July/August S.W. page 7.)

THE TRADE FAIR

Total convention attendance was 365, counting both members and others. There were 76 Trade Fair tables rented, many of which were nearly overflowing with various types of photographica. A considerable amount of business volume occurred during the "early bird" sale times during set-up on Thursday and Friday.

During regular Trade Fair hours, the aisles were at times packed and at times fairly clear, which at least had the positive effect of making it possible to see more of the thousands of items for sale without sticking one's head through a moving blockade of elbows. Several people mentioned that the air conditioning in the room was less than perfect, and the lighting was largely ornamental, with some very dark areas in the corners.

But the overwhelming conclusion heard at the end of the show was that this had been a truly successful trade fair. To quote Robert Duncan in THE PHOTOGRAPHIC HISTORIAN for Fall, '84 "Every collector and every dealer was pleased, many were delighted..."

SPOTLIGHT AUCTION

Some changes were made in the operation of the annual Spotlight Auction this year. With somewhat fewer items listed, the catalog was distributed to convention registrants and mailed on a "random test basis" to members around the country. Those coming to the convention were invited to bring three choice stereo items with them, so that after the listed auction items were sold they could step up and auction them off with 85% of the sale price going to the seller.

Total sales of catalog items came to $4,870.00 while non-catalog sales were $1,724.50. To raise money to complete its Kilburn collection, the Littleton Public Library put into the auction (at the convention) 408 virtually untouched mint

NSA members walk back to the tour bus after seeing B.W. Kilburn's house in Littleton. The tower in the background is actually on a barn at the rear of the house. Photo, J.D.

A brief stop at the roadside viewpoint for the Old Man of the Mountains revealed that the attraction requires a much longer lens than anyone had along. Susan Pinsky solved the problem with this double exposure that compares the image on the sign with the real thing above it.
condition Kilburn views which were duplicates from the Kilburn-Remich collection at the library. This sale totaled $2,874. Another 85 views were made available for a special mini-auction Sunday night in Littleton where the total came to $649.00. As with all auction consignments, 85% of the sale price went to the Library and 15% to the NSA.

THE WHITE MOUNTAINS TOUR

The long awaited post-convention tour of New Hampshire's White Mountains and the town of Littleton departed Sunday morning after a group photo of all members who hadn't yet left the hotel was taken in the parking lot with a special panoramic camera. A total of 28 people went on the two day tour which included such living examples of stereo history as The Flume, the Mt. Washington Cog Railway, the Old Man of the Mountain, the former Kilburn view factory and B.W. Kilburn's house.

Those who referred to the trip as a pilgrimage romanticized it only slightly. This was a chance to walk with fellow stereo collector/photographers on the same trails and climb the same rocks as stereographers of the 19th century had struggled over with their far heavier and bulkier equipment. It was a chance to capture, in various formats of color slides and prints, current views of the classic scenes from so many thousands of vintage stereographs—and enough were taken at every stop and from every angle to supply THEN & NOW sets for several years...

At some stops, the group acted like the Hollywood stereotype of Japanese tourists; pouring off the bus with cameras ready, shooting the scenery, shooting each other, shooting each other shooting each other—and then lining up for a group shot by several of the most enthusiastic members. The difference, of course, was that this group car-

The Kilburn view factory (on Kilburn Street of course) is now an apartment house.

A second floor hall in the Kilburn house. Photo, Lou Smaus.

Cast iron historical marker in front of the former factory building. Photo, David Starkman.

KILBURN BROTHERS STEREOSCOPIC VIEW FACTORY

Here, from 1867 to 1909, the world famous Kilburn brothers, Benjamin and Edward, produced and distributed thousands of stereoscopic views. Their collection, largest in the world and collector's items today, provided popular parlor entertainment for generations.
At a Littleton Historical Society reception, editor John Dennis talks about STEREOL WORLD with Betsy Phipard, Edward Kilburn’s great-great granddaughter, who was present for the house tour and later for the dinner in Littleton. Photo, Lou Smaus.

Dressed in period costume for the celebration of Littleton’s 200th anniversary, Mrs. Colby, president of the Littleton Historical Society, accepts the NSA scroll for the town of Littleton from Donato Bracco, convention co-chairman. Photo, J.D.

Presented at the banquet in Littleton, the scroll was signed by every member attending the convention and reads: The National Stereoscopic Association in convention at Manchester, New Hampshire, in August of 1984 does hereby accord the highest recognition to the town of Littleton, New Hampshire for its pre-eminent role in the history of stereoscopy. NSA salutes the Kilburn Brothers, F.G. Weller, G.H. Aldrich, The Littleton View Company and J.A. Sherwood, all of Littleton, as well as the many other stereographers whose work in the White Mountains added to Littleton’s fame as “The Stereoscopic capital of the world”. Photo, Susan Pinsky.

ried cameras ranging from 1950s Realists to paired/synchronized SLRs. At points, conversation was difficult over the clatter of up to two dozen (X 2) shutters going off in spasms of stereoscopic passion.

Tour chairman Dick Hamilton served as a narrator on the bus and a guide at each stop, keeping everything and everyone on the schedule (more or less) as outlined in the insert in March/April STEREOL WORLD. His profession involves this sort of promotion of the White Mountains, and he was able to make a number of special arrangements for a truly instructive, smooth and full tour.

Littleton itself was the central point of the tour and B.W. Kilburn’s house was the first major stop there. The NSA group was the first ever to tour the house, and every room was open to inspection and ample recording in stereo. Perhaps most fascinating of all was a small unfinished room at the rear of the second floor where B.W. Kilburn was said to have spent much time—using it as a study and perhaps planning some of his photographic travels there.

Later, a reception at one of the three Bed & Breakfast inns where the group was to spend the night was co-hosted by the Littleton Area Historical Society. That was followed by a lavish banquet at a local hotel where the LAHS had set up a display of Kilburn material and where the mini auction of duplicate Kilburn views from the Littleton Public Library was held. The banquet also featured a stereo projection (with the Brackett Dissolver) of copies of Kilburn and other classic views as well as selected PSA competition slides. About 50 members of the Littleton Historical Society were present, and all seemed as impressed with the NSA’s efforts as the NSA representatives were with Littleton, its people and their concern for stereography’s part in local history.
Tour chairman Dick Hamilton arranged a rare split trip, so the group could go down Mt. Washington in vans on the auto road. That side of the mountain was clear, allowing stops for shooting the vistas and each other. Here, the old "Halfway House" from carriage-road days gets stereoed again — probably more completely than when it was open (note chains to hold building down in famous Mt. Washington wind). Photo, J.D.

One of the treasures on display at the Littleton banquet was an early Kilburn sample book with handwritten captions (possibly by B.W. Kilburn). Dick Hamilton here admires the print quality of the half-views. Photo, J.D.

Engine and car of the Mt. Washington Cog Railway resting at the top after climbing through heavy fog with a full load of excited stereography enthusiasts. Photo, J.D.
THANKS TO—

The entire New England Region of the NSA deserves credit and thanks for a tremendous (2 years worth!) amount of work and imagination donated to making Convention 84 a fitting celebration of the NSA's 10th anniversary. Every piece of pre-convention promotional material was delightfully tied into one or another historic regional theme, and the convention packets and programs will themselves become items for collecting. Some of the detailed planning rivaled that of a major political convention - with extras like souvenir coins, stickers, and even a flyer relating the collected reactions of various New Hampshire state officials to the NSA's use of the Old Man of the Mountain symbol (all positive, some delighted).

No list of names could hope to include everyone who helped with such a complex undertaking, so we will simply say thank you to ALL those who volunteered their time and efforts before, during or after the convention.

Those in charge, of course, are treated to all the stress along with the credit. Making sure the things promised in those special issues of "Burt's Among the Clouds" really happened were convention co-chairmen Donato Bracco and Laurance Wolfe. Program co-chairmen were Robert Brackett and Paul Wing. Auction Chairman was Richard Russack. Communications Chairman and Tour Chairman was Richard Hamilton. Arrangements Chairman was Robert F. Kroeger. Finance Chairwoman was Robin Wheeler. Exhibits Coordinator was James Kirwin. Volunteers Coordinator was Lawrence Rochette. Liaison was David Berenson. Auctioneer was Robert Duncan.

NEXT YEAR—

Just one of the special "extras" provided by the New England Region was this button—ready for next year's convention! It was designed by 1985 convention chairman Steve Best, who has been doing stereo drawing and painting for some years as well as stereo photography.
Second Guesses

Is it said that L. Frank Baum, the author of the OZ stories, repeatedly resisted the pleas of his publisher for more stories in that series. I read where he grudgingly agreed to one OZ story per year (for which he was handsomely rewarded financially). It seems that Baum had an ambition to become the author of THE great twentieth century children’s classic. Not only was he tired of OZ but he did not hold it in high regard and it diverted him from his great project. Well, he wrote his more favored stories and they were greeted with almost zero interest. The delightful OZ stories, on the other hand, are still selling and entrancing children of all ages in print and film versions. Baum, it seems, was a poor judge of the value of his own creations. And his dream of writing the great children’s classic went unfulfilled... or did it?

It is interesting to note the same type of defect in the judgment of photographers and in particular the less populated ranks of stereo photographers. So often we pass over the subjects that will be of increasing interest as time marches on. Years ago, Stereoscopic Society members all worked in the print format and in black and white. They were as concerned with equipment and darkroom work as they were with exposing film, often more so. The stereo effect was a source of great fascination, an engine powering their interest, as it still has continued to be to this day. Pictures of weed patches were honored, along with lonesome country roads, and vases of flowers and other still-lifes. Grand scenery did not frighten them, though black & white seldom did it justice (well, after all, Ansel Adams was never in the Society). Most of the views they made did not reflect the time in which they lived. People pictures were, for the most part, somewhat looked down upon.

Second Chances

Some of that continues today. Weed patches and flowers are still frequently seen in the folios. After all, they can be startlingly good in stereo effect. And now they are shown in dazzling color. Grand scenery is a true joy to behold when presented in stereo with the skill of master photographers such as Paul Wing and Louis Smaus. Spectacular close-ups of flower blossoms and birds are frequently seen in today’s folios. There is also much more treatment now of genre subjects...slices of life and current events. But we do have blind spots.

It has been said that America has an ongoing love affair with the automobile. I think that is hogwash. To me it is a necessity, no more, no less. But the motor car certainly occupies a place of prominence in our daily affairs and our budgets. We see many pictures in the folios of classic cars, mostly taken at auto shows....highly-polished, attractively-painted, brilliantly-chromed gems of yesteryear.

I have never seen, so far as my memory serves me, a picture in the folios taken by a member to show off his or her new auto. And, nearly everyone would agree that such a view would increase in interest with passing time. If we take such views we do not regard them highly enough to show them around.
This 1941 test shot showed a small light spot indicating a reflection inside the camera E. K. Emslie was building. It also gives us a nice look at an Oldsmobile of that time.

So What Else Is New?

The late Emmett K. Emslie was a Society member for many years, during which time he made hundreds of stereo views. He also fashioned handmade precision cameras, including the stereo variety. In response to a plea in this column in the July-August 1983 issue of Stereo World, a considerable number of Emslie's viewcards were located and donated to the Society. For this our gratitude and thanks are owed to Jean Nelson of Flint, Michigan.

It is noteworthy that while most of Emslie's views reflect his special interests, there are some exceptions. It seems that when he had to test a camera he was constructing, he zeroed in on whatever was handy. And wouldn't you know?...sometimes that was an automobile. I find such views very interesting today....much more so, I suppose, than when they were taken. (Now, I wish I had stereoed my former cars when they were new). Like today's members, Emslie did not send his auto shots around the circuit. They would not have been well-received (criticizing autos was a hobby for some, judging by comments on surviving folio envelopes). It is notable that Emslie worked for the Buick division of General Motors. Some of his test views are illustrated.

Society Membership Persons interested in joining the Society should write to the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.
We (the editorial "we"...there's only one of me) greatly enjoyed attending the convention in Manchester and meeting all the fine people who up until then had been signatures on correspondence or disembodied voices at the other end of the telephone line. Now there are faces to go with many of the names and that is much more interesting. We also appreciate the words of encouragement many of you were kind enough to give.

Wes Cowan handed us a view he thought might shed light on the unknown at the bottom of page 25 in the JUL/AUG '82 issue. You may recall that was apparently a photo studio on a green card by H.P. Macintosh of Newburyport, Mass. Wes's view is on a yellow card by S.C. Reed of 4 Pleasant St., Newburyport, Mass. It is of the same building, from the same angle, but there are many more people around it.
Perhaps one of these men succeeded the other, and both used the same studio.

Thanks to Kris Beaulieu for confirming the identity of the Keystone Japanese shoe store view shown in the MAY/JUN '84 issue.

One of the unknowns for this issue came from Tex Treadwell, who said it was driving him up the wall. It is a tabletop view by R. Newell & Son of the model of a large cathedral or church. He says it resembles St. Peter's in Rome except for the forest of small spires in front of the main dome. It must have been a real or planned structure. Any ideas?

Bill Lee owns the interesting view of a small town with railroad train and cast iron fountain. We wonder why there is a turnstile at the fountain's entrance. On the building in the left background are what appear to be circus posters, advertising "The Lazalle Brothers and Geo. W. DeHaven's Great Combination" something or other.

The orange card view of a man standing across the street from a meatmarket comes from Larry Rakow. At the right is a banner with the last three letters "...NEY".

Our fourth unknown was submitted by David Browder and shows a top-hatted gentleman standing with a proprietorial air in front of what might be a university building.

How about some unknowns from those of you who tell me you are thinking about sending something in for the first time but haven't quite gotten around to it? Views and information should be addressed to Neal Bullington, 137 Carman St., Patchogue, NY, 11772. Include return postage.
Hermann Goering

THE SOMME, FRANCE: APRIL 21, 1918—Germany's legendary "Red Baron" is dead, his crimson Fokker triplane shot down over enemy lines. Command of Von Richthofen's elite "Flying Circus" will soon pass to a relatively unknown lieutenant, Hermann Wilhelm Goering.

Born at Marienbad in 1893 and raised amid the castles of Bavaria, Hermann Goering is something of an elitist himself, thanks largely to the wealth and influence of his half-Jewish godfather. It is this influence that has secured his transfer from the quagmire of the Western Front to the glory and comparative comfort of the fledgling Air Service. But it is ability, daring, and inventiveness that has kept him there. First as observer, then as pilot, and finally as squadron commander, Goering has compiled an impressive record; an ace with an eventual tally of 22 kills, he holds the coveted Pour le Merite, Germany's highest honor. But all this will turn to dust and disillusionment amid Germany's ruin on November 11, 1918.

MUNICH: NOVEMBER 9, 1923—Adolf Hitler's attempt to seize control of the government of Bavaria ends in failure on a bloodsoaked street. The authorities have reacted with uncustomed swiftness. Hitler will be unceremoniously arrested, his followers dispersed. Goering, gravely wounded, will be forced to flee the country.

The economic chaos, social unrest, and political anarchy that was postwar Germany ill-suited Goering. For a while he had successfully barnstormed in western Europe before returning to Munich where, in 1922, he fell under the spell of Hitler and the National Socialists. Like them, Goering had been humiliated by the terms of the Versailles Treaty and embittered by Germany's imagined betrayal by various elements at home—chiefly Marxists and Jews. Hitler had used Goering to whip his sizable private army, the SA or "Brownshirts," into a highly disciplined and spirited organization. But all had come to nought. Following the abortive "Beer Hall Putsch," many believe that Hitler, Goering, and the Nazis are finished. They are wrong.

BERLIN: JANUARY 30, 1933—Adolf Hitler becomes Chancellor of Germany.

After Goering had recovered from his wounds and the morphine addiction they led to, a general amnesty in 1927 brought him back to the Fatherland; within a year, he had won election to the Reichstag, Germany's parliament. In the midst of worldwide depression and bloody street clashes between the Communists and the SA, Nazi fortunes were on the rise. In 1932, Goering became President of the Reichstag and used his position to orchestrate Hitler's rise to the premiership.

WARSAW: SEPTEMBER 1, 1939—While panzers and stukas rip apart Polish troop concentrations on the frontier, the Luftwaffe rains death on the capital. In the months to
come, Goering’s planes will ravage the skies of Europe, from Norway to the Ukraine. The Second World War has begun.

Despite his now chronic obesity, penchant for flashy uniforms, and passionate devotion to fine art, Goering has proven an active and able administrator. As the Number Two man in the Third Reich, he had helped purge the Party of its dissident elements and had largely masterminded the takeover of Austria in 1938. In his role of Air Minister, he had—surreptitiously at first—rebuilt the outlawed German Air Force, turning it into a potent and feared fighting machine. Goering’s surface amiability masked an utter ruthlessness; it was he who founded the Gestapo and established the first concentration camps, though these were tame compared to what they would become under Himmler.

CAP GRIZ NEZ, FRANCE: SEPTEMBER 7, 1940—Reichsmarschall Goering watches his bomber fleets sweep across the Channel. Convinced the Royal Air Force is finished and stung by a nuisance raid on Berlin, Hitler has made the fateful decision to switch targets. London will burn but England will survive.

The Luftwaffe is not the invincible weapon Goering has led Hitler to believe. Though wielded with deadly efficiency, it has not prevented the Dunkirk evacuation. Nor will it win the Battle of Britain. And, after its failure to succor the beleaguered German army at Stalingrad in the autumn of 1942, Goering will lose the Fuehrer’s confidence. By then it won’t matter.

NUREMBERG: OCTOBER 1, 1946—Found guilty of crimes against humanity, Hermann Goering is sentenced to death by the Allied tribunal. But for Goering, there remains one last, petty triumph: on October 15, hours before he is scheduled to die, he will use the cyanide he has hidden in his cell to rob the hangman of his prey.

THE JAMES YOUNG STEREOSCOPE COLLECTION

by John Weiler

Travelers through the western part of Ohio will welcome the break from the monotony of freeway driving provided by a visit to the Garst Museum in Greenville, Ohio. Of particular interest to stereophiles is the stereoscope collection of James R. Young, now on display in a wing recently added to the museum. Over eighty stereoscopes are housed in several display cases, encompassing the wide range of viewers produced over the years. Holmes stereoscopes predominate, although several unusual examples catch the visitor’s immediate interest. In addition, a number of very nice Brewster and Beckers models are shown, along with stereographoscopes right up to View-Masters and other modern viewers.

Mr. Young, a native of Union City, Indiana, was very active in the 1960’s and early 1970’s both as a collector of stereoscopes and views, and as a stereographer who submitted his slides in competition. The approximately 5,000 stereographs which he also bequeathed to the museum are mostly curved mount views, and have not been catalogued at the present time.

In addition to this obvious attraction, the Garst Museum houses fine collections of Annie Oakley and Lowell Thomas memorabilia, and fascinating regional exhibits. Operated by the Darke County Historical Society, the museum, at 205 North Broadway, is only a 20 mile drive from I-70 or I-75. It is open every day except Monday from 1 to 4:30 P.M., and admission is free.

COMMENT (continued from page 3)

Two recent features deserve to be singled out for their utility to collectors in general: Tex Treadwell’s “Hints to Collectors” and Christine Young’s “Basics of Preservation.”

Back in the early days of Stereo World, it was a fortunate author whose article appeared with typos you could count on one hand, and on at least one occasion an entire paragraph mysteriously vanished. This is no longer so. Typos are now almost an endangered species. Almost but not quite. They still surface with just enough frequency to remind us we are all still human. My personality profile of Gideon Welles is a case in point. It was obvious the Confederates converted the Merrimac into the Virginia, but who renamed it the Victoria? Oh well, at least it gives us something to shoot for in the next ten years. I can hardly wait for the Twentieth Anniversary Issue!

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

A NEW 3-D GAME

Radio Shack has introduced a new liquid-crystal image, 3-D hand-held game called "3-D SKY DUEL". While the concept is similar to Tomy's "Tomytronic 3-D" games (STEREO WORLD Mar./Apr. 1983 page 25) the complexity of the game and the quality of the images (in color) are far beyond any previous 3-D toy. Speakers beside each eyepiece provide stereo sound effects for the game and a neck strap is provided as a safety feature for kids prone to dropping things. The game uses three AA batteries and if left on after use, it will sound a warning tone every minute until turned off. Truly worth a look, whether you have any thought of buying one or not.

"NIMSLIDES" MADE PRACTICAL

For the first time since the introduction of the Nimslo 3-D print camera, a slide mask has been made available which makes easy mounting for 3-D viewing or projection possible without letting the red dot show above the left image. The new "Signia" slide mask for Nimslo format has the same outside dimensions and center-to-center aperture spacing as the common "Stereo Realist" format slides, making it compatible with all viewers and projectors for this format.

In use, two of the four film frames that are taken for each image are used in the mask. The film is held firmly in place by horizontal channels, which allow for horizontal adjustment of the film pairs for best composition and alignment. The mask may then be slipped into a metal frame, a cardboard foldover jacket, or bound in glass for a finished mount.

The new masks are available for $6.75 per package of 50 (plus $.50 shipping and $.44 Tax for California residents), from REEL 3-D ENTERPRISES, P.O. Box 35, Duarte, CA 91010.
MORE NIMNEWS

This is part of an ad that appeared in the Nov. '84 POPULAR SCIENCE from the C.O.M.B. Company, offering Nimslo cameras by mail for $68.00. That doesn't sound as good as some other recent offers until you read the fine print and discover that the offer includes the flash attachment, a roll of film and two prepaid processing mailers. If other liquidation companies get hold of Nimslo stocks, we might see even further price cuts in the months to come. The C.O.M.B. Company is at 14615 - 28th Ave. North, Minneapolis, MN 55441. There is a $4.25 shipping charge for each camera ordered.

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AT BELOW DEALER COST!
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3-D CAMERA
FACTORY NEW! FIRST QUALITY!

It's unique! Fascinating!
The impressive realism
of 3-dimensional color
print photography!
Even if you own a
Nikon, Olympus AND
Pentax, NONE of
those can do
what THIS
one does!

Review

VIEWING THE ORIENT

Another excellent all-stereo issue of the CMP BULLETIN has appeared - this one is titled "The Orient Viewed". The issue contains several astounding views by stereographers like Kilburn, Ricalton, Ponting, and Cochrane from China and Japan ca. 1900 to 1905. Ricalton, Cochrane and Ponting are seen in views with the people they were photographing, also. The images range from severed heads to happy geisha girls and the text covers the travels of various stereographers and the differing ways China and Japan were often treated by writers and photographers from the west. The CMP BULLETIN is published by the California Museum of Photography at the University of California, Riverside, CA 92521. Back issues are $5.00 or you can subscribe for $25.00 a year (5 issues).

"The Orient Viewed" will also be a traveling exhibition offered by the CMP at a later date. Watch for announcements of places and dates.
ELMO AND BEYOND

Amateur stereo movie makers are a resourceful lot. Unlike their 2-D counterparts, they cannot simply shop around and select the state-of-the-art equipment they require. Rather, they must research the various alternative systems that have been presented at one time or another, scrounge around for scarce used equipment, and/or construct their own gear. Although the final results often more than justify the effort, the road to home 3-D movies can be filled with hazards, detours, and dead ends.

In this column, I'll discuss one particular amateur 3-D format, and describe some examples of success in using it. The format is awkwardly called the opposite-sense rotational beam splitter. Variations of it are credited to Mainardi and Sherbinin, in Dewhurst's 1954 text, Introduction to 3-D.

The system utilizes a before-the-lens attachment that involves a configuration of mirrors or prisms, as shown in the illustration. Simpler beam splitting systems, such as the well known Bolex 16mm stereo accessory, divide the left and right images vertically on the film plane. When the two images are projected overlapped, the result is a higher-than-wide screen picture. The great advantage of rotational beam splitter is that the left and right images are rotated one quarter turn and exposed on the film frame sideways, head-to-head, foot-to-foot, or head-to-foot, depending on the specific mirror arrangement used. As the enlarged film sample shows (opposite sense, foot-to-foot), this results in an image ratio that is approximately the same as a normal horizontal movie frame. A disadvantage, at least in theory, of the opposite sense format is that the differential "jitter" of the two images is maximized since they move exactly opposite to each other. This could, of course, produce eyestrain.

Elmo marketed such a system, the ESM-1 at one time, but it was never officially exported to the United States. Until recently, however it was possible to obtain the accessory directly from the Elmo factory in Japan. The ESM-1 is both a camera and projector attachment, designed to fit certain Elmo Super 8 models. The cameras for which it was made are now discontinued models, but projectors are still sold that accept the unit.

I have experimented with the ESM-1 for several years and have produced reasonably good stereo moving images. It is not, however, a high precision unit, and most ESM-1 owners I've talked to have experienced problems. Most frustrating is the difficulty in obtaining matching vertical left and right images.

One 3-D movie maker who's put the Elmo unit to good use is NSA member Owen Western of San Diego. At a recent meeting of the Stereo Club of Southern California, he screened a very impressive documentary, complete with 3-D titles, music and narration. Most significantly, his vertical registration and convergence appeared to be right on.

Owen has, in effect, rebuilt the ESM-1 by taking it apart and reassembling the mirrors. With patience and careful testing he has demonstrated that the unit can be used to produce very effective Super 8 3-D movies.

Another alternative is to construct one's own stereo attachment, based on the rotational beam splitting principle. To this end, John Hart, David Starkman and I recently contracted with Marc Powell, a San Jose NSA member, to design and build three units. Marc's talents were first
described in the October 1980 "Reel 3-D News", in David Starkman's article on making 3-D home movies.

We selected identical Chinon sound Super 8 cameras, to which Marc attached his custom units, as shown in the accompanying photograph. The picture does not do justice to the craftsmanship and detail produced by Marc. More important, the unit is accurately registered for convergence and vertical control. I have shot, to date, about a dozen 50-foot rolls and am very pleased with the results. To show my films to their best advantage, I've constructed my own screen, sized to the image ratio produced by the Powell unit. The screen material was obtained from the Protolite Corporation, whose product was described in Stereo World's "Newviews", November/December 1983. A black velvet border around the screen assures crisp framing of the 3-D picture.

If you're motivated to make your own stereo movies, the opposite-sense rotational beam splitting format may be for you. I welcome your correspondence on the subject.
HANEEL VIEWER

A member responds to an earlier article.

"Dear Sir:
A few issues of "Stereo World" ago, I read that you'd acquired a "Haneel" viewer and asked if any reader "out there" could supply information on the Manufacturing Company. I can't tell anything about the company other than it was located in California and the viewer was first manufactured in and after 1935. I'm an avid collector and have a similar viewer as a companion piece to the Haneel Camera. This is the tie-in with the year 1935. The camera was made to use Kodak Bantam Film—#828. Research led me to the introduction of that film to the "Home Photographer" of the time. Standard lengths of 35 mm. film were 36 exposures and Kodak found that most home film making was left in the camera from Spring graduation time thru the Summer activities and finally the last snapshot was taken about the Thanksgiving Holiday or even at Christmas. The #828 Film was a short (8 x 12 shot) paper backed roll to facilitate more rapid usage and seeing the results sooner. I expect, too, that Kodak saw the business advantage. The Haneel Camera was used to take pairs of "stereo pix" on Kodachrome. At this time, the processing was a part of the purchase price. A yellow bag and shipping tag were part of the package. By clipping a corner off the shipping tag—the finished roll of transparencies would be returned un-mounted. The "stereo-photographer" could then snap out his 3-D pairs of transparencies, mate them and slip them into clear (whatever) plastic envelopes for viewing in the special viewer.

The camera and viewer were black Bakelite—an early form of plastic, very vulnerable to heat, cold, dropping and so forth. The shutter was a single speed about 1/30 sec. and there is a 3 aperture "waterhouse" type diaphram. You must realize that at this time the films in use were slow—Kodachrome being ASA 10. The lens opening in prime use was about F8. The one on either side being about F11 and F6.3 (more or less).

The camera has a metal back—with instructions for use. There are several slots with typical red plastic coverings in which the numbers on the paper backing may be seen.

Now comes the hard part. The proper sequence of advancing the film must be done in a manner that would drive a numerologist to drink. The pictures are exposed with no regard to regularity, but by the appearance in slots "A"—"B"—"C" the number next to be used.

I've never used my camera because I can't get #828 film in other than color negative and that has to be a special order for me.

I'm fortunate in that my camera and viewer are in original boxes and I have factory instructions. Also, I have a "guarantee for life" with the items. It doesn't say whose life—but I figure it must have been the life of the Manufacturing Company.

Walt McCabe
Northport, Michigan

MICHAEL JACKSON in 3-D

It seems that Michael Jackson will become a part of 3-D history. He is the most popular View-Master subject in the history of the View-Master Company. Previously, the record holder was E.T. It is reported that the View-Master Company, which started in 1938, has sold more than one billion picture reels and one million viewers since it began.

DES MOINES, IOWA 1870's in THREE DIMENSIONS

Richard Paxson published a very interesting stereoscopic article in the Des Moines Sunday Register Picture Magazine on November 6, 1983. The article donated to the Oliver Wendell Holmes Library by NSA member Bill Angrick contains ten stereophotos of Des Moines in the 1870's. Copies are available for $2.54 by writing: Back Copy, Des Moines Register, 715 Locust, Des Moines, Iowa 50309.

EXCITING NEWS!

Just as this report is going into the mail, we received a very large crate (3'x3'x3') containing stereo-photographic equipment used for the Barber-Greene 1948 stereo production of Highway USA, narrated by Paul Harvey. The donation includes the unique projection equipment, more than one hundred slides and tape narration.

Watch the next issue of Stereo World for a complete report including photographs. We are grateful to Mr. Jack Turner and Mr. C. E. Parkin for arranging this significant donation.

VISITORS WELCOME

The Oliver Wendell Holmes Stereoscopic Research Library is housed in the Special Collections Room of the Warner Library, Eastern College, St. Davids, PA.

We are open by appointment at any time. Call Dr. Zulker, 215-341-5851 or 215-688-5452 after 6:00 p.m.

The College is located four miles south of the Valley Forge interchange of the Pennsylvania Turnpike.
"IMPOSSIBLE" FIGURES IN 3-D

Three dimensional versions of "impossible" drawings seem to be an irresistible challenge to stereo artists. The classic illusion, the "two-three tube" was presented as an anaglyphic 3-D drawing that enhanced the illusion's quality of ambiguity in Chandler and Pope's book "Stereo Views" (Troubador Press, 1978). These even more complex images started as flat illusions on three Swedish postage stamps designed by Oscar Reutersvard.

Arthur Girling, editor of STEREOSCOPY, translated the designs into 3-D and published them in the January 1983 issue of the International Stereoscopic Union publication. As will be seen, the images make no more sense in stereo than they do flat but they're at least twice as much fun to study. The next challenge for some dedicated stereo artist is to start converting an M.C. Escher sketchbook...
Events

Dec. 1-2
Ohio Camera Swap, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blueash, OH 45242. Call 513-891-5266.

Dec. 2

Dec. 9

DEC. 16

Jan. 13
4th Annual Santa Barbara Camera Show, Earl Warren Show Grounds, Santa Barbara, CA. Contact Bill McBride, P.O. Box 6237, Santa Barbara, CA 93160. Call 805-684-7268.

Jan. 27

Feb. 16-17
Florida Photocollectors 9th Annual Camera & Photographic Show, Fort Lauderdale Activity Center, 730 N. Federal Hwy., Fort Lauderdale, FL. Contact FPC, P.O. Box 15224, Plantation, FL 33318. Call 305-473-1596.

Feb. 23-24
5th Annual FWCC Camera Show & Photographica Trade Fair, Minnreg Building, Largo, FL. Contact Roland Reinhalter, 150 11th Ave., SW Largo, FL 33540. Call 813-584-7853.

Feb. 23-24

NORTH AMERICA’S HISTORIC BUILDINGS

#2 The U.S. General Post Office
This P.F. Weil view shows the post office on 8th Ave. between 31st and 33rd streets in New York City. Built between 1910 and 1913, the 4-story rectangular building occupies two city blocks. East and west facades of the structure are divided into three areas: two end pavilions and a central long colonnaded section. North and south sides are divided into seven sections, including two end pavilions, two long features with pilasters, and a 3-part central feature.

The building has a steel frame and the exterior walls are of smooth granite ashlar blocks. On the east front monumental Corinthian columns originally corresponded to the main facade of the old Pennsylvania Station. The latter was also designed by the post office architects, McKim, Mead and White, and they intended the two as companions.

—Neal Bullington

Note:
This is the second view in an informal series of various historic buildings as they appeared in the late 19th or early 20th century. Readers are invited to send in views of special quality or interest depicting in clear detail, exteriors or interiors of any buildings with general historic credentials.
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HAVE SOME PHOTO METALS for sale. If interested send SASE. Jacobson, Box 7101, Sacramento, CA. 95826.


PHOTO LISTS - 3 eight p. lists, stereo cards, real post cards. Please send Xerox copy & price to: Richard Broker, 775 Ave. of the Americas, New York, N.Y. 10001.

DESIRE STEREO VIEWS of Mooers, N.Y. Anyone know if any were taken? Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054.


GREECE. Wanted to buy any stereo views of Greece, Cyprus or Smyrna in Turkey. Please write to S. Lazarides, Apt. #706, 50 Riverside Drive, New York, N.Y. 10027.

INFORMATION, PLEASE! Anyone with information about inexpensive mounting relatively large numbers of Realist-format slides. What brand heat press, mounts work best? Shortcuts, clues, etc. Thanks! Bruce Hansen, 26 Garley Place, Honolulu, HI. 96817.


PHILIPPINE STEREO VIEWS on any subject, daily life, U.S. occupation, etc. Good condition only. Send description or photocopy and price or on approval - new collector. Ronald Judd Moore, 1109 East 39 Street, Brooklyn, N.Y. 11210.

COMPLETE OR ALMOST COMPLETE sets in boxes. Egypt, India, New York City, England, Ireland, Russia, etc. Describe and price. Joanne Kessler, Box 160533, Miami, FL. 33116.

FLAT CARD STEREO VIEWS of Grasses and Cane views in France and Bonfils views of Lebanon. Bernard Clifton, Box 161, Hartford, CT. 06120.

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


J.J. HAWES & Southworth & Hawes stereo views, CDVs & cabinet cards: All related materials. Send Xerxes and trade or cash demands. Ken Appollo, P.O. Box 10506, Portland, OR. 97210-0506.

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) 854-1515.

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.

ANTETAM battlefield views by Gardner; published by Anthony, Taylor and Huntington or others. Send view number, condition only. To: Bob Zeller, 375 Onizba Ave., Long Beach, CA. 90814. I will always respond.


MCCSASSUSSETTS. Stereo views of Gloucester, Annisquam, Essex, Lanesville, Magnolia, Manchester, Pine Cone, Rockport and Cape Ann. Also Hartford area and SE Conn. List or send on approval. Charles Dennis, 165 Woodland Drive, Uncasville, CT. 06382.

KALEIDOSCOPES WANTED. Collector seeking high quality 19th century kaleidoscopes made of wood/brass/leather by makers such as Brewe, Bush, Jewell and others. Also unusual types and kaleidoscope mechanical slides. Martin Roeschen, 26 Barton Hill, East Hampton, CT. 06424, (203) 267-8682.

STEREOGRAPHS showing talking machines (Antique record players) or music boxes; Thomas Edison views; Kansas, esp. Topeka and Kansas City; and Comedy. Bob Potter, 3433 Randolph, Topeka, KS. 66611, (913) 267-3115 or (W/V) (913) 266-4235.


FLORIDA stereo cards and views. Mark V. Barrow, M.D., 1130 N.W. 64th Terrace, Gainesville, FL. 32605.

ADVERTISING VIEWS— In which there is a relation between subject depicted and text on front or back. Top prices paid or top quality views traded (your choice). Jim Quinlan, Box 8, Mammoth Cave, KY. 42259.


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PROSPECT POINT, NIAGARA FALLS

The view by George Stacy was taken from a photographic stand that once overlooked Prospect Point, the main American vantage point for the falls. It was from this location that Platt D. Babbitt made his extraordinary daguerreotypes and glass stereoviews of tourist groups framed by the celebrated falls. Uncounted other photographers have used the point view to record the scene and the people wishing a souvenir to document their presence at it. Perhaps more film has been shot at this location than at any other place in the world.

Although the point view was well captured in stereo during the last century, I have seen far fewer views made in this century, especially in recent times. This is indeed unfortunate, as there is ample reason why the Niagara Falls vicinity was so popular with stereoscopic photographers.

The “now” view shows a somewhat different scene than does the Stacy image. Terrapin Tower has long since disappeared and major rockfalls and erosive alterations of fall contours have made an immediately obvious difference. Of even greater significance is that 185,000 tons of Prospect Point itself fell in 1954. To cite an example of the degree of change, Horseshoe Falls was only somewhat convex in 1794. By 1949, the central parts of the falls had receded a total of about 865 feet, while the sides had not receded nearly as much. Horseshoe Falls more deserves its name now, than it ever did.

So many stereoviews were made from Prospect Point that it seems some historically minded collector could assemble a stereoscopic year-by-year history of the falls from this one location. Sign me up as the first buyer of such a history!

—Brandt Rowles

The “Now” stereo was taken by Brandt Rowles and circulated in the Stereoscopic Society Print Folio last year. Readers are invited to send in “Then & Now” sets of views for possible publication. Send comic, historical or scenic subjects (with a brief description and DATES if possible) to John Dennis, 4329 SE 64th, Portland, OR 97206.
MR. AND MRS. J.J. R. "J.J. Reilly, Marysville, Cal./Views of American Scenery." (margins of recto, orange and lavender card), collection of James P. Crain. John James Reilly and his second wife, Jennie, were married on March 1, 1881, and lived together in Marysville, California, until August 15, 1886. (With this issue, STEREO WORLD begins a major 4-part article on the life & work of J.J. Reilly.)