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.

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STereo World

VOL. 11, NO. 6 JAN./FEB. 1985

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INTERNATIONAL STEREOSCOPIC UNION

COVER:
A section of test footage made near Lake Superior for the 70mm 3-D film "Wilderness". One of several serious efforts at high quality 3-D film innovations in Canada, this one was made for the new science museum in Sudbury, Ontario and is the subject of an article by Don Marren in this issue. Photo—Versafilm Ltd.
PLAY IT SAFE —

If you're reading this, it means you survived the long awaited year of 1984. The achievement may be more literary than literal, but just making it through any year of the past several has been enough to elicit general relief—if not utter amazement.

So if you've made it into 1985 with your mind more or less intact, you must be doing a few things right. Assuming that reading STEREO WORLD is one of those things, why take chances? Renew your NSA membership with that form that got lost under the stack of mail just before Christmas. (If you didn't get one, quickly send a card expressing your dismay and panic to Box 14801, Columbus, OH 43214.)

Note that membership rates have NOT gone up this year! This is not due to a sudden attack of timidity among those who write the renewal letters. Credit goes to the many members who last year made additional donations to the NSA—enough to cover rising publication costs, office expenses, regional activities, and operation of the Holmes Library. The total was over $3500. HOWEVER, keeping up with inflation (and the new postal rates) will require that more members make contributions if membership rates are to remain at or near the present reasonable level.

Those who fail to renew their membership will be missing some truly exceptional features in coming issues of STEREO WORLD. For instance, even many dedicated collectors are probably unaware of the extent of coverage given (in various ways) to dinosaurs over the years by stereograph publishers. A fascinating and well researched article on that subject will appear soon, as well as an insider's look back at the Realist camera and factory and a follow-up to the article on stereo print mounting, (July/Aug.) discussing and illustrating the work of current stereographers who print both images side-by-side with personal logos on a single piece of photographic paper for elegant "monolithic" prints.

Features on stereo drawing, eye testing & training views & viewers, industrial computer stereo, and medical computer tomography stereo are all in the works. This of course is in addition to the work of our regular contributors and to the surprise material that arrives throughout the year from literally all over the world.

3-D IN THE NEWS

View-Master enthusiasts will enjoy reading Bob Greene's "American Beat" column in the Sept. 1984 issue of ESQUIRE. It's a good brief account of the past and present of the View-Master and of his own special delight in collecting and viewing View-Master reels. He admits to being as "hooked on View-Masters" as other people are on music videos and other forms of more sophisticated electronic media.

From the A.P. comes a story indicating that free viewing may be a real safety hazard—especially if you don't know you're doing it. A researcher at U.C. Berkeley says that up to 60,000 escalator falls a year result when people accidently fuse the grooves on the steps and the stereo image makes the step look about 5 inches higher or lower than it really is. After reading about this, I tried free viewing the tread of an escalator but I couldn't get it to work at all. There are, however, certain wallpaper patterns that should probably be forever banned . . . Readers are invited to send in stories of unlikely things they've fused (accidently or on purpose) by means of convergence, parallel viewing, or a blow to the head. The prize for the account judged most bizarre will be an official NSA Freeviewer Badge.

Happy New Year,
John Dennis
Comment

HISTORIC P.O.

I have just received the latest issue of STEREO WORLD and have noticed quite an error in the NORTH AMERICA'S HISTORIC BUILDINGS section. Mr. Bullington's description of the N.Y.C. post office building is accurate and excellent—HOWEVER—The building pictured is NOT the one referred to. It is the OLD Post Office located at the corners of Park Row and Spruce Street, just across from our City Hall. It is about 4 miles south and east of the real G.P.O. building.

I'm not meaning to criticize Mr. Bullington's work, excellent in other respects, I just wish to correct an error in an otherwise fine issue.

Eric Stott
Albany, N.Y.

I am employed by the U.S. Postal Service and work at the General Post Office at 8th Avenue and 33rd St. I was immediately intrigued when I saw the title of the view in the NORTH AMERICA'S HISTORIC BUILDINGS column.

I kept looking at the P. F. Weil view and wondered where the view of the G.P.O. was. I soon realized that the Weil view was incorrectly identified. I must say that my first reaction was "My God, they must have remodeled the building at some time." That is often the case in N.Y.C. And not to mention that the building pictured was the OLD Post Office located at the corners of Park Row and Spruce Street, just across from our City Hall. It is about 4 miles south and east of the REAL G.P.O. building.

Ronald Judd Moore
Brooklyn, New York

According to "Old New York In Early Photographs" by Mary Black, the building in the Weil view was constructed in 1875 and demolished in 1938-39.

—Ed.

A CHEAP STEREO STORAGE VAULT

I have been reading the Preservation articles in STEREO WORLD and find them interesting, useful and necessary over the long run.

There is one ready-made storage cabinet often overlooked and thrown out. It is insulated against extremes in temperature, humidity, air pollution, animals, insects, dust, careless fingers, light et al. It often can be obtained for the carrying away, has shelves and compartments and is fire retardant. Have you guessed? It's the discarded or inoperative refrigerator. With a little work, a hasp and padlock can be put on for security. —Seems a natural.

Frederick Butterfield
Williamstown, N.J.

Just the thing for a stereo fanatic who's also into midnight snacks! The hardest part (after removing the odor and the motor and compressor) would be finding a room that the rest of the family would allow you to keep it in.

—Ed.

SLIDE SETS

Some time ago you announced in Newviews the availability of slide sets of some national park, I think it was. Having done a lot of work recently about Montreal for a book, I have ended up with a lot of good stereo slides, and have therefore decided to offer slide sets in the same way to those interested. I shall offer two sets of ten slides, except that these will be 7-P, so that buyers will actually be getting about 40% more for their money! I will refund anyone's money if not thoroughly satisfied.

Daniel Fodor
3447 AV.
Montreal, Quebec
H2X 3C7 Canada

The sets referred to are the Bryce Canyon views by Ron Gustafson that were mentioned in the May/June issue, page 15. Write to Daniel Fodor for more details and specific prices.

—Ed.

COLLECTOR UN-FAZED

Enclosed is a photo of a stereo card back I found recently at an antique shop. From the description on the back of the card, Mr. Faze seems to have been a traveling itinerate stereo photographer based in Pittsburgh. From the picture, of what appears to be a church social, it looks like the late 1800's. Would any member have any information about this W.A. Faze?

Kent Bedford
1025 49th St. NW
Canton, OH 44709

W.A. Faze?

DURING THESE IMMORTAL JOURNEYS MR. FAZE WILL OCCASIONALLY STOP OFF WHERE HE CAN BE EMPLOYED TO PHOTOGRAPH FAMILY GROUPS, RESIDENTS, SCHOOLHouses, etc.

JOURNEY NUMBER ONE

A steam boat from Pittsburgh down the Ohio River to the mouth of the river, to the head of Navigations and thence across the country to the Pennsylvania, and down that to Ohio again and back to Pittsburgh.
The Canadian Wilderness

in 70mm 3-D

by Don Marren
Sudbury, a nickel and copper mining community in Northern Ontario, Canada, has become the home of a new state-of-the-art 70mm dual projector 3-D film, "Wilderness". It's the only one of its kind in Canada at present, although production is currently underway in this country for two 3-D films to be presented at Vancouver's Expo 86.

"Wilderness" was produced for Sudbury's new $22 million Science North, a spectacular world-class science centre which opened its doors last summer and was officially opened by Queen Elizabeth II on Oct. 5th.

The 15-minute film was produced by Academy Award documentary winner Christopher Chapman C.S.C. ("A Place to Stand") and his brother, Francis. The budget was a modest $700,000 (Canadian dollars) compared to the $7 million tab for a film of about the same length at Disney's Epcot Centre.

A stereo pair from some test footage made with the camera rig at Georgian Bay. This is the actual size of the final print—note that one strip must be flopped to compensate for the mirror image. Data recorded for this shot; 50mm lenses, 2.5" interaxial, 28 ft. convergence, 14 ft. focus, f/9 aperture—the near rocks were about 10 feet from the camera. Photo, Versafilm Ltd.
"This presentation may be the ultimate 3-D experience," says the film's consultant and technical coordinator, Brian Holmes C.S.C. "The unique auditorium contributes to the overall audience involvement. It's really a cavern blasted from solid rock over 2 billion years old. The audience is surrounded by rock and is totally unaware of being in a 3-D theatre since the screen is stored face down on the ceiling."

Upon entering the theatre, the audience hears sound suggesting an underground ambience, all computer generated by the Fairlight Computer Musical Instrument. As darkness descends, the screen is lowered to a point just above a natural water pool in the floor. Then the full-width black masking covering the screen opens from the centre and a total 3-D experience begins. As part of the 7 track 8 channel surround sound system, speakers are even placed below the level of the cavern floor for a more realistic stereo sound effect. The film, which captures the beauty and magnificent scenery of Northern Ontario, was completely designed for this space.

Holmes has been associated with the Chapmans on many projects over the years including a 70mm multi-image film shown at Expo 70 in Osaka. He is currently producing and directing for his own company, Versafilm, and is Art Director at Colorization which is successfully modernizing old black and white television programming and movies. Four years ago, Holmes and the Chapmans sensed a resurgence of interest in 3-D and encouraged Science North to adopt this format which they thought was a natural for a science centre.

"We wanted to make a simple, straightforward film about the landscape of Northern Ontario. To achieve the director's goal, we depended a great deal on taste, sensibility and gentle but realistic 3-D effects," says Holmes. "We also wanted to get a big enough image and then get the audience close to it and become totally involved."

The producers and the centre have succeeded in doing just that. The size of the cavern-auditorium plays a key part in this involvement. The theatre seats only 300 and each row is only 50' wide. The closest seat is 24' from the screen while the furthest is no more than 60'. There is a 62' projection throw to the 43.25' wide image on the 50 foot screen structure. And the image is extremely bright—over 20 foot lamberts of screen brightness. [The "industry standard" is about 15. Most 35mm 3-D films run at 10 or less.]

Filming required two standard rented Panavision 65mm cameras mounted on a base plate and half-silvered mirror (basically the same equipment used by the National Film Board of Canada over 10 years ago for experimental purposes). The right hand camera shot through the mirror while the left shot off the mirror. The cumbersome cameras weighed in excess of 100 lbs. and at least two 24 volt batteries were needed to operate the equipment.

The standard camera lenses were 50mm in focal length. Others used were 40mm, 75mm and 100mm. Because of the large size screen scale to the audience, the window effect was never a problem. "One is never aware in the slightest degree where the plane of the screen is," says Holmes. "The impression is there is no screen and that's very important. The effect we were striving for was simply a sense of deep space."

Holmes believes that there was not a bad 3-D scene in anything that was shot. "Throughout the whole film we were hoping to achieve images in the centre and in the corners of the screen that the audience could explore without any eyestrain or restrictions. Control of 3-D depth and depth of field was equally important in all shots. Fast lenses were useless—thank heavens for the fast, new Eastman stocks."

Careful planning and experimentation took place before any film was shot. For Science North, both convergent and divergent points were used to give the film depth. Calculators were used to calculate and predict certain shots. Depth range tables were printed on 11" X 14" sheets for every lens and covered interaxials from ½" to 4" and beyond, and from 12" to infinity for exact predictions of allowable divergence.

"The main feature of these depth range tables, which were prepared specifically for the Science North theatre, was the ability to exactly predict closeness of theatre space effects," says Holmes. "Whatever set of tables were used, the relative position in space from one scene to the next could be predicted with accuracy." Holmes admits that with the simple home-made camera equipment design no provision could be made for changes in the interaxial or convergence during a take. Every change of setting was normally followed by a target alignment at a specific distance. He points out that this procedure is certainly not the way one would wish to shoot a feature length 3-D film. "It's not really desirable, but these restrictions worked for us," he says.

Holmes and the Chapmans approached this film with the theory that two images are only part of the clue to 3-D. They believe that size of known objects, perspective, motion, atmospheric effects and so on all contribute to a sense of space in large screen 3-D.

Magnification distortion didn't pose a problem. 'If your subjects and the treatment of your subjects are relatively
conservative, and your interaxial settings are within a normal range for the specific situation, you don’t have to worry about a thing,” says Holmes. He points out, as an example, one subject in the film is contained in a field only 11” wide, yet on the screen, because of the lenses used, the convergence and interaxial settings were all appropriate to capture this subject and make it perfectly comfortable and realistic to the audience.

What about future 3-D? Holmes believes that the “controlled conditions” found at places like Science North and Epcot with quality prints and state-of-the-art projection equipment will play an important part in the success of any future 3-D project. “You aren’t likely to get a good 3-D experience with a 1000 print release of a theatrical feature film which has been shot in 35mm over-and-under format and then shown in standard theatres,” he says.

Two 3-D films destined to be shown in controlled conditions at Expo 86 in Vancouver are already in production out of Toronto. One, a dual 70mm film produced by David Mackay Productions, will use optical matte effects and be shown at the Ontario pavilion. The other is a 3-D IMAX film (see STEREO WORLD, Sept./Oct. ’84).

A stickler for details, Holmes feels that the next improvement for enjoyable 3-D viewing is the need for oversize glasses with a minimum 2 1/4” lens. “Large screen 3-D isn’t the only reason,” says Holmes. “Producers tend to overlook the simple fact that 30% to 37% of the people today wear glasses.” He’s confident that with the increase of more 70mm 3-D in other cities, Science North will eventually be able to participate in the development and mass production of these glasses.

We have hardly touched upon the design of the custom projection system, the S.M.P.T.E. time code multi-track sound source and the unique screen—but that’s a story for a future issue.

HOW TO GET TO SCIENCE NORTH
Sudbury is only a 4 hour drive from Toronto. 3-D enthusiasts wanting additional information on the centre, its exhibits and location should write to SCIENCE NORTH, 100 Ramsey Lake Road, Sudbury, Ontario P3E 4S8 (705) 522-3700.

NSA SCHOLARSHIP FUND ESTABLISHED

A fund to support research and scholarship related to stereoscopy has been established by the officers of NSA, according to Tex Treadwell, NSA President. This fund is intended to encourage study, research, experimentation, and writing in connection with all branches of stereo, both vintage and current. Emphasis will be given to supporting work which will lead to the publication of articles in STEREO WORLD.

"Like most technical magazines, we cannot afford to pay our authors commercial rates for their writing," Treadwell said, "But through grants, we can at least pick up some of the incidental costs of preparing STEREO WORLD articles. This might include typing, copying, photography, postage, etc. It’s not much, compared to the commercial writing market, but is in line with the goal of the National Stereoscopic Association to be something more than just another collector’s club."

The NSA Scholarship Fund has been established with a most generous contribution from NSA member Mr. William “Russ” Young. Mr. Young has for the past two years been honored at the NSA annual meetings as “Benefactor” of the NSA, for his strong financial assistance to the organization. His present contribution is deeply appreciated, and is sure to greatly benefit authors and result in better and more interesting articles for STEREO WORLD. Other NSA members are encouraged to make tax-deductible contributions to this worthy program.

Potential authors desiring assistance from the NSA Scholarship Fund should write to Tex Treadwell, briefly outlining their proposed work and the funds needed. An evaluation committee will be named to review proposals, which will be made without restrictions.
Yosemite Falls; "J. J. REILLY, P.O. Box 1790, San Francisco, Cal." (verso, buff cabinet card).

Reilly sent duplicate negatives of these reflections to Edward L. Wilson, the editor of the Philadelphia Photographer, in the summer of 1876. The following winter, Wilson embellished his journal with prints from the negatives. He praised the photographer's selection of vantage point and choice of lighting. According to a resident of the Valley, the original negative was taken by one of Reilly's assistants, S. C. Walker.

This is the second installment of a four-part article on the life and work of stereographer John James Reilly. Part 1 in the Nov./Dec. 1984 issue covered his years at Niagara, his move west and the establishment of his business in the heart of the Yosemite Valley. Part 2 covers in more detail his seven years at Yosemite, his writings and his photography.

Part 3 will cover his time in San Francisco and Marysville 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. Additional information is presented in the extensive captions provided with the views.

—Ed.

Part II—Yosemite

The Stockton Slough; an anonymous card, attributed to Reilly on the basis of similar views of the Slough which he published under his imprint; collection of Peter Palmquist. All subsequent, uncredited illustrations are reproduced from the Palmquist collection.

Stockton was situated at the head of a deep, navigable slough. Before the building of the Central and Southern Pacific railroads, most early visitors to Yosemite and the Big Trees had traveled up the San Joaquin River as far as Stockton on a steamboat. Reilly worked as a landscape photographer in Stockton for four winters, from 1870-71 through 1873-74.
THE REILLY CHRONOLOGY
PART II: YOSEMITE VALLEY AND STOCKTON

1870

May 21: J. J. Reilly, of Niagara Falls, checked into the Mariposa Hotel. (Mariposa Free Press, May 27, p. 3, col. 1.) He was bound for Yosemite Valley, a day's ride to the north of Mariposa.

Between May 22 and November 5: In the Valley, Reilly took several portraits of Therese Yelverton, the Viscountess of Avonmore. The smaller, carte-de-visite portrait was published under an early Yosemite imprint: "J. J. REILLY, PHOTOGRAFFHER, And Manufacturer of Stereoscopic Views of Yosemite Valley, California: also of Salt Lake City. ALL KINDS OF GROUPS TAKEN WITH ANY POINT OF VIEWS IN THE VALLEY YOU WISH FOR BACKGROUND. My experience in Stereoscopic Views for the past five years at Niagara Falls, N.Y., enables me to furnish you with the finest specimens of the Valley that can be found. Address J. J. Reilly, Photographer YOSEMITE VALLEY, MARIPOSA CO., CAL." (Verso, collection of Yosemite National Park, acc. no. 8305.)

Between June 2 and 8: The photographer exposed several stereo negatives of P. T. Barnum's excursion party; he appropriated Yosemite Falls for a background. (The cards were published by Reilly & Ormsby, of Stockton, California, as no. 450, collection of Peter Palmquist, and by C. W. Woodward, of Rochester, New York, as no. 556, collections of the Amon Carter Museum and the California Historical Society.)

June 17: Reilly took an unnumbered stereograph of a tourist group assembled in front of Yosemite's "upper hotel" (Collection of James P. Crain.)

June 27: In transit between Yosemite Valley and San Francisco, Reilly stopped overnight at the Mariposa Hotel. (Mariposa Free Press, July 1, p. 3, col. 2.)

July 1: "ARTIST GALLERY IN THE YOSEMITE VALLEY.—The artist, J. J. Reily (sic), who has been engaged for the last month in taking pictures and sketches in the Yosemite Valley, has engaged Daniel Folsom to build a picture gallery in the Valley. It is the intention of Mr. Reily to make that place his home during the visiting season each year. He has now gone to San Francisco for the purpose of procuring instruments and materials with which to supply his studio. He will have on hand constantly photographic and other views, as well as paintings of all the points of interest in that locality, for sale." (Mariposa Free Press, p. 3, col. 1.) A year later, Lady Yelverton wrote her "Tale of the Yo-Semite." The principal characters of her novel were based on real-life characters she had met in the Valley. These local residents included Reilly, Folsom, and Muir. Horseshoe-Bill was a trail guide and carpenter who assisted the ill-fated Mr. Egremont, an experienced and skillful artist of the British school. Kennnir was a geologist and botanist who purchased "Egremont's small oil-paintings of the various points of the Valley." (Maria Theresa Longworth, Zanita (New York: Hurd & Houghton, 1872), pp. 200-08, 244.)

No. 328—BALL-ROOM ON STUMP OF BIG TREE, CALAVERAS GROVE, CAL. [Orange and lavender card. Also published by Richard Behrendt as No. 549.]

The "original Big Tree" was discovered in 1852, and in the following year it was felled in a novel fashion, by boring dozens of holes through it with pump augers. The "Ball-Room" refers to a cotillion party which danced on the stump on July 4, 1854. Four years later, a newspaper was printed for a time in the pavilion. The rustic, redwood tempietto has also housed Sunday worship services. Other visitors to the Grove have worshiped outdoors, beneath the natural canopy of one of "God's first temples."
No. 424—FATHER OF THE FOREST, DIAMETER 40 FT., CALAVERAS GROVE, CAL. [Yellow card. Under the same number and title, Reilly also published several variant negatives he had taken from the same spot.]

Reilly had visited the Calaveras Grove, located 75 miles east of Stockton, by the end of the 1871 season. The editor of a camera magazine thought his Big Tree views were the best that anyone had taken in quite a long time.

The decayed remnants of the Father of the Forest suggest that its original height may have exceeded 400 feet. Reilly has established the monumental scale of the prostrated forest giant by directing figures to sit on its trunk at intervening distances from his camera.

No. 420—TWIN PEAKS, TUOLUMNE CO., CAL. [Orange and lavender card. Also published by J.G. Parks.]

While artists in France were pioneering new styles of avant-garde art, Reilly was also exploring new modes of visual representation in his chosen medium. Here, for example, he repositioned his tripod and camera until he saw on his ground glass an abstract composition of wedge-shaped elements.

A decade before the introduction of orthochromatic emulsions, he was already recording naturalistic cloud effects on his blue-sensitive collodion plates.
July 9: "J. J. Reilly, an accomplished photographer, and his lively assistant, Dan Folsom, occupy the basement of the establishment ("Robbers' Roost," a cave located across the Valley from Yosemite Falls)—but Mr. R., I believe, is about to erect a house and establish himself in the valley for the rest of the season. He has taken all the finest views in and about here, but promises to return them." (Carlos V., letter from Yosemite Valley, Mariposa Free Press and Mariposa Weekly Gazette, July 15, information courtesy of Laurence V. Degnan, transmitted by Bill & Mary V. Hood.)

July 15: J. J. Reilly, of Stockton, arrived at the Mariposa Hotel. He was accompanied by another photographer, A. L. Hawes, of Santa Clara. (Mariposa Free Press, July 22, p. 3, col. 4.) In San Francisco, Reilly had purchased photo requisites for his new gallery in Yosemite. In Stockton, he may have already reached a business agreement with John Pit- 

August 2: In the Valley, Reilly took several stereo negatives of a University of California excursion party. "We here had our party photographed in costume. The photographer is none of the best; but we hope the picture will be a pleasure to our friends in Oakland... As the most venerable of the party, my position was in the middle, and my bald head, glistening in the sunshine, was supposed to give dignity to the group... Far in the background was the granite wall of Yosemite, and the wavy white waters of the falls. The result is seen in the frontispiece." (Joseph

Le Conte, A Journal of Ramblings through the High Sierras of California by the "University Excursion Party" (San Francisco: Francis & Valentine, 1875), pp. 35-36.)

September 9: The photographer had placed a sign across the front of his "stereoscopic view manufactory." (James H. Lawrence, "Yo Semite Sketches," Mariposa Free Press, p. 2, col. 2) He published a view of his new gallery under an early Yosemite imprint: "Photographic Views, / By J. J. REILLY. / Yosemite Valley, CALIFORNIA." (Margins of recto, orange and lavender card, collection of the Holt-Atherton Pacific Center, University of the Pacific.)

On the same day—perhaps as he was leaving the Valley for the season—he stopped near the base of Nevada Fall. (Snow's hotel register, vol. 1, p. 100, collection of Yosemite National Park, all information from Snow's register courtesy of Bill & Mary V. Hood.)

1871

January: "MESSRS. J. J. REILLY & J. A. (sic) SPOONER, STOCKTON, CALIFORNIA, have sent us some admirable views of the wonderful Yosemite Valley; the Big Trees in the Mariposa Grove; Salt Lake City; Union Pacific Railroad; the Sierra Nevadas, etc., all of which are equal to the best we have seen of those regions." (Philadelphia Photographer, vol. 8, p. 32). Reilly was listed as a "landscape photographer" associated with Spooner's "photographic parlors" at 175 Main Street in Stockton. In summer as well as winter, Spooner marketed his partner's "Stereoscopic Views of Yosemite, Salt Lake and Niagara." (San Joaquin County Directory for 1871-72, pp. 35, 232, 263.)

April 14: "Gone to Yo Semite—J. J. Reilly, of Stockton, who is said to be one of the best photographers on this coast, has again located himself in the Yo Semite Valley, proposing to remain during the summer, in the practice of his profession. Mr. Reilly is favorably known to many citizens of Mariposa." (Mariposa Free Press, p. 3, col. 1.)

April 16: "In speaking of Mr. Reilly's (the artist) departure for the Yosemite, one paper states that 'he has many friends here in Mariposa,’ as much as to say he had gone in
A cabinet-sized print of *Day Dawn* was hand-tipped into every copy of LeConte's *Journal of Ramblings* (1875). The conflicting feelings of beauty and gloom it evoked in Charles B. Turrill was described in his *California Notes* (1876). It was also marketed as a stereograph on the 1877 imprints of Hazeltine, the new proprietor of Reilly's business in the Valley, and of Woods, the proprietor at his future business address in Marysville.

by the Mariposa route, whereas he went in from this place and had all his goods packed in from here.” (George W. Coulter, letter from Coulterville, *Mariposa Free Press*, April 28, p. 2, col. 3.)

June 10: Reilly was taking all his group portraits of Yosemite tourists with rapid rectilinear stereo lenses. (Thomas C. Roche, letter from Yosemite Valley, *Anthony's Photographic Bulletin*, vol. 2, August 1871, p. 269.)

No. 573—MIRROR VIEW OF CATHEDRAL ROCKS, YOSEMITE VALLEY, CAL. [Orange and lavender card. Also published by Reilly in his new series as No. 298, by E. Nesemann as NO. 298, and under a wholesale imprint entitled “The Pacific Coast West from Omaha” as No. 29.]

Of all his Yosemite views, Reilly was proudest of his cloud effects and his mirror views. His attitude toward his reflected views was reinforced by the repeated, favorable commentary of several trade journals.
In 1866 the French novelist Émile Zola defined a work of art as "a corner of Creation seen through a temperament." Reilly's "reflections" were his most subjective, interpretive responses to his summer home in the mountains of California.


July 30: En route between Mono Lake and Yosemite Valley, Reilly halted at Snow's Casa Nevada. He was accompanied by John Dennis and John Muir. (Snow's register, vol. 1, p. 144.)

August 11: "A party of three, Messrs. Reilly, Dennis and Muir, have just returned to Yosemite from a three week's trip in the high Sierra east of the valley, and in the region of Mono Lake. Most of the first week was spent on the Hoffmann range, northeast of this valley, which was thoroughly explored and its principal points of interest photographed. The second week was spent about Lake Tenaya, Cathedral Valley and the Upper Tuolumne and some of the rarest points of grandeur and beauty were admirably photographed by Mr. J. J. Reilly. The far-famed Bloody Canyon was next explored, and the broken volcanic cone south of Mono Lake; excellent pictures of which were obtained, when the party returned here by the little Yo Semite, highly pleased with their success. Prints from Mr. Reilly's negatives will soon appear." (Mariposa Weekly Gazette.) Reilly & Spooner published several of these stereographs. (Card nos. 441 and 442, collections of the California State Library, Robert B. Fisher, and Louis H. Smaus.) Muir acquired a total of eleven: six within the next six months (Reilly & Ormsby card nos. 518, 526, 529, 545, 553 and 567); the other five, eight to fifteen years later (Marysville card nos. 178, 259, 335, 422 and 429). (Collection of Holt-Atherton Pacific Center, University of the Pacific, MS 48, 58.1-2.)

August 13: Muir reported that he was kept quite busy "assisting Reilly" during his recent trip through the high Sierra. (Letters to a Friend [Boston & New York: Houghton Mifflin Company, 1915], p. 103.)

December: The editor of Anthony's Photographic Bulletin acknowledged the receipt of a stereograph, a mirror view. It was taken in Yosemite Valley by Reilly, and published in Stockton by Reilly & Ormsby. (Vol. 2, p. 402.) The photographic gallery of E. D. Ormsby was located at 183 Eldorado Street. (San Joaquin County Directory for 1871-72, p. 213.)

1872

Reilly was listed for his stereoscopic views at Ormsby's former address. (McKenney's Gazetteer and Directory of the Central Pacific Railroad and Its Branches: For 1872, p. 192.) He was selling his Yosemite views for $24 per gross. (Reilly, "Outdoor Work on the Pacific Coast," p. 211.)

March: "VIEWS IN THE YOSEMITE VALLEY. —We have received a large number of...Yosemite and other California views, from Mr. J. J. Reilly, Stockton, Cal. They equal, if not excel, anything we have seen from there, and we congratulate Mr. R. on his success under so many difficulties. He has improved his work greatly since he left Niagara." (Philadelphia Photographer, vol. 9, p. 96.)

Reilly's instantaneous, wet-plate exposures of the Valley's waterfalls and atmospheric effects were rivaled in quality by only the best work of Edward J. Muybridge and Thomas C. Roche. A good instantaneous view sold well in the heyday of the first stereo boom. Falling Clouds over Yosemite Falls is a common—an invariably unnumbered—"old series" card; it's shown here as a numbered "new series" stereograph, pasted on top of another, less popular set of views. (At the 1982 N.S.A. convention, Wallace Beardsley estimated that "more than 50%" of Reilly's "New Series" products were "paste-over" stereographs.)

No. 272—FALLING CLOUDS, OVER YOSEMITE FALLS, CAL. [Orange and lavender card; collection of Gordon L. Bennett.]

After the 1871 season, Wilson commented that Reilly had "improved his work greatly since he left Niagara." In his stereograph of Vernal Fall, only the prismatic colors of its mists are lacking. The armchair traveler can almost sense the noise and the motion of the Merced as it descends the final step of the giant staircase between the Little Yosemite and Yosemite valleys.

Reilly subscribed to the Philadelphia Photographer, which printed excerpts from Ruskin's Modern Painters on a regular basis, far more often than it quoted from any other critical source. The Stockton photographer may therefore have read and accepted some of Ruskin's positions. The English critic understood water as a process of natural history, as an expression of how far it had come, of how it had flowed before we see it.

No. 451—VERNAL FALLS, YOSEMITE VALLEY, CALIFORNIA. [Orange and lavender card. Also published by G. H. Aldrich & Company as No. 668.]

No. 451.—Vernal Falls, Yosemite Valley, California.
April: The editor of the Philadelphia Photographer acknowledged the receipt of additional stereographs of the Sierra Nevada, ‘the Yosemite Valley, etc. Mr. Reilly has proven himself equal, fully, to the task of grappling with such subjects, so different from that always difficult subject, Niagara.’ (‘Landscape Work,’ vol. 9, p. 128.)

Between May 8 and 11, when Reilly and Muir halted together near the base of Nevada Fall (Snow’s register, vol. 1, p. 163), the photographer and the geologist may have traveled and worked together in Yosemite’s high country.

June: Reilly took an unnumbered stereograph of nine tourists posed in front of Yosemite Falls. The card was published under a new imprint: “J. J. Reilly, STOCKTON, CAL. /Photographic Views /OF AMERICAN SCENERY.” (Margins of recto, orange and lavender card, collection of Peter Palmquist.)

August 9: The photographer stopped at the Casa Nevada for the third time in the same year. (Snow’s register.) (Perhaps he was leaving the Valley for the season.) During the off season he printed and marketed his views in Stockton.

By February, Reilly had published the following numbered stereographs: 337, 414, 461, and 496 (mirror views taken in the Yosemite Valley); 413, 430, 463, and 575 (Big Tree views). The editor of the Philadelphia Photographer considered these Reilly cards to be “the best we have seen of those subjects for a long time. He has some negatives for sale.” (‘Stereoscopic Views of the West,’ vol. 10, p. 64.)


Winter: Reilly was listed for his photographic views in Stockton. He could be addressed care of B. P. Batchelder, successor to E. D. Ormsby as the proprietor of the photographic gallery at 183 El Dorado Street. (Stockton City Directory, For 1873-74, pp. 130, 164.)

1874

June 18: Photographed the celebration in Yosemite for the opening of the Coulterville Road. (The stereo card belonged to Robert W. Wilde, of Los Angeles, in September 1933. A copy print is located in the files of the California State Library.)

July: “OUTDOOR WORK ON THE PACIFIC COAST /BY J. J. REILLY /WITHIN the past few months I have had several inquiries from brother photographers as to what instruments and chemicals I use in my outdoor work; if I made my own collodion, and if so, how iodized, etc. Now it may be of some benefit to the fraternity to know; if so, I am perfectly willing (that) they should, so as to enable them to make all the improvement they can in outdoor photography. Our art is beautiful, but the trouble is, the men who spend both time and money in the way of trying to make fine work are poorly paid for it. I read that this thing was discussed in the convention (of the National Photographic Association) last July in Buffalo. Fine work is not appreciated by the public in stereoscopic views. The man who can furnish the cheapest sells most without regard to quality, and there is where the wrong comes in. I used to get $24 per gross for stereoscopic views some eight years ago in Niagara, and two years ago $24 per gross for views of the Yosemite Valley, and today can get barely half that. It is not because my views are poorer, for they are at least fifty per
cent better, but the men who handle them say, 'I can buy views from Mr. A. at $12 per gross, and why do you ask more?' Why! because my views are better. 'Yes, but the public don't see any difference'; and so the poorest will sell fastest because he can sell them cheapest. Now if I cannot afford, or will not sell my views as cheap as Mr. A., I cannot sell any, and consequently must starve. This I cannot afford to do, so I say to myself, 'Well, there is no use in being so particular to have every print just right, and printed and toned just so; I will let them go; the public will never see the difference.' And so the man who spends both time and money in getting up nice work, cannot get paid more than half for his labor. This is discouraging, to say the least.

Since I left Niagara, I have been over a great portion of this coast; in the Yosemite Valley especially, for the past four summers. I have also made a few trips outside of the valley, crossing the summits of the wild Sierra Nevada Mountains, and also running some risk of being scalped by the Indians; also ascending the tops of the highest mountains, ten thousand feet above the sea, where lay in places from five to ten feet of snow in the month of August, and no water to be found short of one or two miles to wash negatives with. This difficulty was overcome by building a brush fire and heating stone in it; then filling a bucket full of snow and placing the hot stone therein; in a few minutes we had plenty of soft water, and by cutting a top off one of my socks, and tying it around the faucet, I was enabled to get clean water, and so do clean work, and on that trip of four weeks I made some fine cloud effects. But I can get no more for this class of work, from these hard-earned negatives, than if they had cost me nothing, and the pictures were of the poorest kind.

My way of working is as follows:

I am using a pair of 3½ inch focus tubes, known as the imitation Dallmeyer's; also a pair of genuine Dallmeyer's wide angle 2½ inch focus. With these two pairs I do all my work.

My collodion is as follows:

No. 1
Plain Collodion, 1 ounce.
Iodide of Cadmium, 4 grains.
Bromide of Cadmium, 4 grains.

No. 2
Plain Collodion, 1 ounce.
Iodide of Cadmium, 7 grains.
Bromide of Cadmium, 3 grains.

These two can be so mixed as to save the most delicate clouds. If No. 1 works too thin, mix with it a little of No. 2 for cloud effects; if not for clouds, mix in equal proportions.

No. 3
Plain Collodion, 1 ounce.
Iodide of Ammonium, 6 grains.
Bromide of Ammonium, 3 grains.

This will much benefit your collodion by mixing one-third of No. 3, that is, if no clouds are to be taken. In making my collodion, I use equal parts of ether and alcohol, but...
In the first half of the nineteenth century, romantic paintings by Washington Allston and Thomas Cole incorporated the blasted tree into the iconography of American art. In the second half of the century, a few of Yosemite's photographers—Watkins, Reilly, and Fiske—recorded the picturesque aftermath of trees struck by lightning.

Reilly's fleecy, billowing, double-printed clouds were the result of esthetic judgment and technical virtuosity. To a rare degree, he was able to avoid the obvious join-lines that plagued most combination printers. He tended to expose his cloud negatives with an eye for density in the areas he thought he might later want to print in combination with the horizon line of a landscape negative. And he was careful to avoid the pitfalls of sloppy masking and out-of-register printing.

I dissolve my iodides and bromides in the alcohol first, and I use from 3½ to 4 grains of gun-cotton to the ounce.

**DEVELOPER**

Double Sulphate of Iron and Ammonia, 1 ounce.
Water, 20 ounces.
Acetic Acid, 2 ounces.
No Alcohol.

**REDEVELOPER**

Pyrogallic Acid, 3 grains.
Citric Acid, 2 grains.
Water, 1 ounce.

No. 2

Nitrate of Silver, 20 grains.
Water, 1 ounce.

Twenty drops of No. 2 in one-half ounce of the pyro, poured over the negative after fixing and well washing, will bring it up to the required intensity. This solution may be poured off and on the plate till enough intensity is obtain-
ed, but must not be used a second time. But the bottle must be washed clean before developing a second plate. After fixing the negative, and then redeveloping, it don't dry any more intense. Always keep a weak solution of sulphuret of potash on hand, so that should the pyro stain or turn your negative a scarlet colour, by flowing the plate with the sulphuret once or twice, this colour will leave. Wash well, and set up to dry; then it is ready for varnishing.

No. 552—PASSENGER TRAIN, FROM THE CAP OF LIBERTY, YOSEMITE VALLEY, CAL. ["J. J. Reilly, /YOSEMITE VALLEY, CAL./Photographic Views of AMERICAN SCENERY."] (Margins of recto, yellow card.)

When Reilly first photographed the Cap of Liberty in the spring of 1870, Albert and Emily Snow had not yet built their popular resting-place, shown here in the distance between the guide and his entourage.

"one of the most successful photographers in the wild sections" of California. ("American Correspondence," Photographic News, p. 338.)

September 5: "Riley's (sic) Photographic Saloon has done a good business this season." ("Yo Semite Items," Mariposa Gazette, AVp. 2, col 3.)

1875

March: For the next three winters he resided in San Francisco at 729 California Street, and he worked as a photographer. (Langley's San Francisco Directory, 1875, p. 616; 1876, p. 680; 1877, p. 726.)

April 20: Two San Francisco photographers, J. J. Reilly and his assistant, S. C. Walker, arrived in the Valley for the season. (Snow's register, vol. 2, p. 353.)

Between May 22 and June 12: An inlaid stereoscopic stannotype of Yosemite Falls was shown to an itinerant journalist by Yosemite's resident wood-carver. Its only resident photographer may have fabricated the miniature. "The picture gallery is kept by J. J. Rieley (sic). I found an ugly looking lot of samples hanging in frames about the valley, and when I saw his real pictures inquired how it was that such bad samples were put out for an advertisement. He said that the good pictures would all be stolen as fast as he could replace them. I wondered at the cupidity of any one coming here who would steal a picture, let it be ever so tempting, when they could be obtained at the price of twenty-five and fifty cents." (Caroline M. Churchill, Over the Purple Hills [Chicago: Hazlitt & Reed, 1877], pp. 143-44.)

June 7: Reilly took an unnumbered stereograph of four gents seated in front of Yosemite Falls. It was published under his standard Yosemite imprint: "J. J. Reilly, /YOSEMITE VALLEY, CAL./Photographic Views OF AMERICAN SCENERY." (Margins of recto, orange and lavender card, collection of Yosemite National Park, acc. no. 5317.)

July 4: "The Fourth of July was celebrated by our friends at Bower Cave... There was an immense crowd of men, women and children present on the occasion... An artist, a Mr. Reilley (sic), was present with his machine, and after arranging the persons present in the most favorable positions, took a picture of the whole. Our correspondent describes most amusingly the efforts of the young ladies, as well as young men, to appear to advantage, thinking the picture would reflect the exact lineaments of their faces." ("Waif," abridged letter from Coulterville, Mariposa County Gazette, July 17, p. 2, col. 4.) The unnumbered stereograph was published in the following year under a new Yosemite imprint: "J. J. REILLY & CO./ YO SEMITE VALLEY, CAL./PHOTOGRAPHIC VIEWS OF AMERICAN SCENERY." (Margins of recto, orange and lavender card, collection of Peter Palmquist.)

By July 19 he had sold a set of stereoscopic negatives to the Yosemite region to C. W. Woodward, of Rochester, New York. (Verso, Woodward card no. 552, collection of the Bancroft Library.)

July 24: Reilly took an unnumbered stereograph of a camping party assembled in front of his favorite natural backdrop, the Yosemite Falls. (Collection of the New York Historical Society, information courtesy of Bill Hood.)
August 1: He exposed stereograph no. 564 at the upper end of the Valley. The dated example was published under his most common imprint and mounted on his most common card stock for the first half of the 1870’s. “J. J. Reilly, / YOSEMITE VALLEY, CAL. / Photographic Views / OF AMERICAN SCENERY.” (Margins of recto, yellow card, collection of Peter Palmquist.) N.B.: An “old series” number can only be assumed to correlate with the approximate date when Reilly exposed his first negative of a given subject. He had already exposed a negative designated by a higher number in the summer of 1871, and another designated by his highest known number toward the end of the 1872 season. From 1876 to 1879 he altogether abandoned the practice of numbering his stereographs.

August 17 through October 9: Reilly displayed his stereo views in San Francisco at a popular, annual fair. (Report of the Tenth Industrial Exhibition [San Francisco: Mechanics’ Institute, 1876], pp. 68, 165.) By the end of the year the photographer had mass-produced 1,080 albumen prints from nine collodion negatives he had taken in the Yosemite Valley, the Mariposa Big Tree Grove, the Sierra Nevada mountains, and San Francisco (“old series” no. 556, unnumbered views, and “new series” no. 176). A set of prints was hand-tipped into every copy of LeConte’s Journal of Ramblings; the book was printed for the author in an edition of 120.

1876

A common—and invariably unnumbered—Reilly card was described in a Victorian prose style that had its roots in the thought of Burke and Ruskin: “One of Mr. J. J. Reilly’s

nn—J. J. REILLY’S STEREOSCOPIC VIEW MANUFACTORY, YOSEMITE VALLEY; [orange and lavender card; collection of the Holt-Atherton Pacific Center.]

Horseshoe-Bill was “a carpenter as well as a guide” for Mr. Egremont in Lady Yelverton’s “Tale of the Yo-Semite.” Bill displayed an unexpected talent building and stretching “frames and canvas.” In real life, Horseshoe-Bill was Dan Folsom, a local trail guide who constructed Reilly’s picture galley in the summer of 1870.

nn—SNOW’S HOTEL, YOSEMITE VALLEY, CAL. [‘J. J. Reilly & Co. / YO SEMITE VALLEY, CAL. / PHOTOGRAPHIC VIEWS / OF AMERICAN SCENERY.” (margins of recto, orange and lavender card); collection of Larry Moskowitz.]

Reilly stopped at the Casa Nevada a total of nine times between July 19, 1870 and June 22, 1876. He was accompanied on most of these occasions by one of his photographic assistants; John Muir, S. C. Walker, or Gustavus Fagersteen.
beautiful photographs, bearing the title *Day Dawn in the Yosemite Valley*... is a view on the Merced. The foreground is filled by a large bend in the stream, which issues from behind a clump of trees. Its right hand foreground is flecked with fleecy foam, but near the outer bank a rippling tide reflects the sun’s warm rays with silvery sheen. The North and South Domes form the background. Their steeply sloping cliffs are obscured in deepest shade, while fragmentary clouds, floating overhead, wrap this part of the picture in additional gloom.” (Charles B. Turrill, *California Notes* [San Francisco: Edward Bosqui & Company, 1876], p. 211.)

**February:** “LIST OF PERSONS WHO HAVE APPLIED FOR SPACE IN THE PHOTOGRAPHIC DEPARTMENT OF THE (Philadelphia) CENTENNIAL EXHIBITION... The first exhibit (which has already arrived) for Photographic Hall, is from the Pacific Shore—views by Mr. J. J. Reilly, San Francisco. Well done! Nothing like being in time!” (Philadelphia Photographer, vol. 13, pp. 59, 62.)

**May 10 through September 10:** At the Philadelphia world’s fair the English-American photographer displayed “an elaborate gilt frame, containing a fine series of stereoscopic views of the Yosemite Valley and Sierra Nevada region... Mr. Reilly is at home amid the grand scenery of the Sierras, and these views indicate training in both art and photography.” (“Photography in the Great Exhibition,” Philadelphia Photographer, vol. 13 [July], p. 200.) His display at the fair was mentioned favorably in a variety of publications. (San Francisco Chronicle, June 28, p. 1, col. 5; Philadelphia Photographer, vol. 13 [August], p. 236; Photographic News, vol. 20 [August 25], p. 399; British Journal of Photography, vol. 23 [September 1], p. 418; Scientific American Supplement, vol. 2 [September 30], p. 625.)

**June 1:** Reilly had sold Woodward fifty-three stereo negatives of the Yosemite Valley, the Calaveras Big Tree Grove, the Sierra Nevada mountains, and Mono Lake. Woodward was selling the views to the public for $2 a doz. and to the trade by thousand-card lots “at a very low price.” (Stereoscopic Views, pp. 28-29, 39.) Reilly had published following numbered views on his own cards: 402, 430, 431, 434, 442, 452, 456, 497, 509, 532, and 535.
A British artist who visited the Valley in June acquired a set of Yosemite views from a new publishing firm, "J. J. Reilly and M. H. (sic) Hazeltine." (Frank Bowden, "The Yosemite Valley, California," Graphic, vol. 15, p. 282.) "J. J. REILLY & CO. / FOR SEVEN SUMMERS. / YOSEMITE VALLEY PHOTOGRAPHER. / Parties visiting the Valley, on first arriving, should visit Reilly & Co.'s Photograph Gallery, and . . . have their photographs taken in costume, or otherwise, showing the great Yo Semite Falls in the background, and as a proof of their visiting the greatest valley in the world, as well as having a picture that will ornament their parlor or drawing-room, and something for their children to look at hereafter, when they are gone. Reilly & Co.'s large views are beautiful for framing, and they sell them for 50 cents each. Their Stereoscopic Views of the Valley are said, by all publications on photography, to be the best. Their Mirror Views and Cloud Effect(s) are wonderful. This is their seventh summer in the Valley and tourists can depend on their honest dealing. / Place of


The Parisian firm of Ferrier & Soulier printed all its Reilly negatives backwards, as mirror images of the physical world. The photographer's idiosyncratic spelling for Lake Tenaya was also retained by his Canadian publisher, J. G. Parks.

The Lake was visited by four physical scientists of the California Geological Survey between 1863 and 1867. Their field observations were summarized by the State Geologist in the Yosemite Guide-Book: "At the head of the Lake is a very conspicuous conical knob of smooth granite, about 800 feet high, entirely bare of vegetation, and beautifully scored and polished by former glaciers. The traces of the existence of an immense flow of ice down the valley now occupied by Lake Tenaya begin here to be very conspicuous... Glacial markings are seen on the rocks around Lake Tenaya at an elevation fully 500 feet above its level." The Lake itself was formed by a glacial moraine, observed Clarence King in 1864.

John Muir and another geologist, Joseph LeConte, camped beside Lake Tenaya in 1870. Muir described the evening of August 9 to Jeanne Carr, the wife of his former geology professor: "After moonrise LeConte and I walked to the lake-shore and climbed upon a big sofa-shaped rock that stood islet-like a little way out in the shallow water, and here we found another bounteous throne of earthy grace, and I doubt if John in Patmos saw grander visions than we." The following July, Muir guided Reilly to the same "sofa-shaped rock," where he may have shared his vision of Apocalypse and Creation with his Scottish countryman. To disciples of Louis Agassiz like King, Muir, and LeConte, who believed the great Tuolumne glacier had carved the mountain sculpture of the Lake Tenaya region, "the glacier was God's great plow."
No. 508—CATHEDRAL PEAK AND MOUNT DISTANT, SIERRAS, CAL. [Orange and lavender card. Also published by Reilly in his new series as No. 419, and by J. G. Parks.]

Muir had little time to collect butterfly specimens on Mt. Hoffman, he wrote to Mrs. Carr, because he was kept “so busy assisting Reilly.” Cathedral Peak and Volcanic Peaks were taken only yards apart on the shoulder of Mt. Hoffman. The tripod was brought forward several paces for the second exposure. The camera lenses were reoriented toward the southeast and uncapped for a shorter period of time. The result was a more unobstructed vista and a more theatrical cloud effect.

June 22: Reilly was already a summer resident of the Valley. He stopped at Snow’s Hotel with his new photographic assistant, Gustavus Fagersteen, who had just arrived from San Francisco. (Snow’s register, vol. 2.) The Prussian photographer had traveled a circuit of mining towns in Mariposa County the previous winter.

(continued on page 39)

No. 519—VOLCANIC PEAKS, SIERRA NEVADA MOUNTAINS, CAL. [Orange and lavender card.]

These last five illustrations were the result of a collaboration. For a total of four weeks in 1871 and 1872, Muir and Reilly traveled together through the high Sierra. There they examined the traces of ancient glaciers and extinct volcanos—the one through the trained eyes of a geologist, the other through the lenses of a binocular camera. “On that trip of four weeks,” recalled Reilly, “I made some fine cloud effects.”
NSA GETS LARGEST FORMAT STEREO PROJECTOR
by Bill Zulker

The Barber-Greene Company of Aurora, Illinois has donated to the Oliver Wendell Holmes Stereoscopic Library the projection equipment and slides used for a 1948 stereo production, *Highway USA*.

Initially produced for the 1948 Construction Equipment Exposition and Road Show at Soldier Field, Chicago, *Highway USA* went on the road and was shown at more than a hundred locations throughout the US and Canada. The individual who produced *Highway USA* and shot most of the 3-D slides is Mr. J. D. "Jack" Turner, at that time Advertising Manager for Barber-Greene and later Vice President for Publicity and Promotion. It is most interesting to note that Paul Harvey narrated the production for a charge of just $150 (1947 folks!). The slides were shot on 5" x 7" Kodachrome film using a specially equipped stereo camera similar to the one shown on pages 143 and 144 in *Stereoscopic Photography* by Arthur W. Judge, London: Clapman Hall Ltd., 1935.

The 3-D projector now in the Library was one of only three built. It seems as though it is the only one now in existence.

*Highway USA* is not about Barber-Greene products; rather it is a tribute to the road builders of America. It shows some of the most beautiful scenic spots in the United States. Barber-Greene's stereo photographers traveled over 20,000 miles to obtain the choice highway scenes in the U.S. One hundred five pictures were selected from the hundreds that were photographed and are seen through polarized glasses. The program is 31 minutes long.

We are indeed grateful to Mr. C. E. Parkin, Advertising and Production Manager of the Barber-Greene Company and to Mr. Jack Turner, now retired, for making this significant donation to the Library. A Special Note: Mr. Turner

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Mr. Jack Turner with two stereo cameras shooting "Highway USA".

Large lenses and controls at the front of the projector being explained by Mr. Turner.
is planning to personally be present at the next Delaware Valley Regional Meeting of the N.S.A. to show Highway USA and relate its history. The meeting will be held at Eastern College, St. Davids, PA on Friday evening, April 26, 1985 at 8:00 p.m. The Oliver Wendell Holmes Library will also be open to the public before and after the meeting.

"HIGHWAY U. S. A." MADE IN THREE DIMENSIONS

ON 5" x 7" KODACHROME

Barber-Greene's stereo photographers traveled over 20,000 miles to obtain the most choice highway scenes in the United States. From the hundreds of pictures taken, one hundred and five were selected for the film, which has been hailed as a collection of masterpieces. Contrasting desert roads with Broadway, and Indian trails with super-highways, the film includes superb shots of Niagara Falls, Yosemite Valley, Bryce Canyon, Mount Vernon, Yellowstone National Park, Zion National Park, and Grand Canyon.

The "Highway USA" projector with top removed. The long focal length lenses for the huge pairs are shown at full extension on their bellows.

The size of the slides can be seen in this photo taken in an NBC recording studio. Left to right are an unidentified NBC person, Jack Turner and narrator Paul Harvey.
The parking lot got nearly equal attention with Yosemite Valley in this slide from the show, called "A Tribute to the Road Builders of America".

Title slide for the show, billed as a "half hour holiday" on the program distributed to audiences.

One of the less busy roads selected for inclusion in the show, along with "super-highways, desert roads, Broadway, and Indian trails".

Vintage (and apparently overheated) 1940's cars line this mountain road.
MARK THE OFFICIAL
THREE-DIMENSIONAL
MOVIE MAKER
by
Bill Shepard

DOWN BUT NOT OUT

Mark Twain's observation that the reports of his death were "greatly exaggerated" could be applied to the current state of commercial stereoscopic motion pictures. The major studios have abandoned the process (again), but 3-D movies continue to surface in various forms and locations.

Recently released from Almi Pictures was "Silent Madness," opening regionally in New York, Los Angeles, Philadelphia, Atlanta, Flint, Chicago, Washington D.C., and Baltimore. (Flint?) I'd like to report that "Silent Madness" lives up to its press release hype as "one of the better made in the (horror) genre". I'd like to report that, but nothing could be further from the truth. It's a sick exercise in exploitation, with the tired theme of young females being terminated in disgusting ways by a mistakenly released homicidal maniac.

At the cinema I attended, the vertical discrepancy between the two images was a foot and a half on the screen. The projectionist eventually responded to my request to render the movie watchable, but the bugaboo returned later in the film. Published reviews from other critics indicated that the problem was not confined to my theatre.

A brief trailer now being shown in theatres announces the summer 1985 opening of "Star Chaser," a feature length animated 3-D film. A 20-minute segment has been presented to the American Film Market and at Cannes, with excellent response reported.

Following the lead of Epcot's "Magic Journeys," the Six Flags theme parks organization is currently producing a 3-D short subject for exhibition at one or more of their locations. NSA member Stu Weisbuch was a member of the Los Angeles location shooting crew and reports that the film offers a colorful fantasy in the same spirit as "Magic Journeys". The Six Flags film, however, is being shot in the Arrivision process ("Jaws 3-D, "Amityville 3-D"), while the Disney spectacular was filmed in an astoundingly effective twin 70mm system.

Variety recently reported that Earl Owensby and Goldfarb Distribution have entered into a 3-D co-production, "The Life and Adventures of Santa Claus," to be released Christmas 1985. The screenplay will be based on Frank L. Baum's 1902 novel of the same name. It will be filmed in 35mm and 70mm, in the Stereovision over and under system, according to Owensby.

Earl Owensby operates out of his own studio in Shelby, North Carolina, and has produced and directed several 3-D features, using the Stereovision process. Among the recent Owensby releases are "Tales of the Third Dimension," "Chain Gang," and "Hyperspace." Unfortunately these, as well as his previous 3-D films, had very limited distribution, being shown primarily in the southeast region of the country. I would enthusiastically welcome a guest column by any reader who's had the opportunity to attend some of the Owensby films.

I'm told that India produces more motion pictures than any other country, and they've now added their first 3-D feature to their output, "Kutthichathen." The title means "poltergeist," and the children's fantasy may eventually be shown in other countries. It was filmed with the Stereovision system.
Earl Shettleworth, Jr., Director of the Maine Historic Preservation Commission, has identified the two unknowns on page 29 of the SEP/OCT '84 issue. They depict the shoreline at Wesleyan Grove, a Methodist summer campground located in Northport, Maine. No longer religious in nature, this cottage community is now known as Bayside.

The lighthouse view on page 28 of the same issue is probably not in Maine, according to Mr. Shettleworth.

Several of you identified the photo at the top of page 28 from that same issue as the U.S. Treasury Building in Washington, D.C. The building was begun in 1836 and rebuilt and altered several times up through 1910. The original Robert Mills design in Greek Revival style made use of fireproof construction, continuous masonry barrel vaults in main corridors flanked by groin vaults in each office to
give an unornamented sculptural appearance. A later granite extension used iron decoration. The ornate banking room in the north wing held the inaugural ball for President Grant, and is still used for certain social functions. Thanks to Jim Becker, Harriet Hayes, and Earl Shettleworth, Jr. for the information.

We start our unknowns this issue with an orange card from Jim Becker. It is labelled, "Hanging of Mills, May 6, 1868." Anyone know what Mills' crime was and where he committed it?

A second card from Jim Becker has a purple front and orange back. It is a photo of a log cabin with a man sitting on the ground in front of it. Faintly written in pencil is "in the park". A street light can be seen to the right rear.

Bill Lee's large orange card with a pink reverse shows a patriotic occasion being celebrated by stores in an unidentified town. A portrait of George Washington is centered in a star along with the bunting. Signs that can be read include "Hardware," "...ster Stevens & Co.," "Housem...," "Spring (continued on page 31)"
A NEW 3-D COMIC FROM CANADA

By the time you read this, another 3-D comic book should be out on the stands. Entitled "A-V In 3D" it is a sampling of several of the titles published in Canada by Aardvark-Vanaheim Inc. (or "A-V" for short). Titles included are "Ms. Tree", "Flaming Carroll", "Normalman", "Journey", "Neil the Horse", and "Cerebus".

3-D art conversion was done by Ray Zone, who also worked on "3-D Alien Worlds" and "Battle for a Three-Dimensional World". Any well-stocked comic store should carry the A-V line. Cover price is $2.00, and it should become a collector's item very quickly. By mail, it might be available from Bud Plant Inc., P.O. Box 1886 Grass Valley, CA 95945 for $2.00 plus $1.50 shipping.

A VIEWER FOR CARDS, KIDS, AND STEREO WORLD

The "Bioptor" stereoscope is a modern Holmes style viewer with several unique features that compensate for its less than graceful appearance. To begin with, it costs less than nearly any vintage scope and could be handed around at parties without trepidation. Unlike the modern scope from Mast-Keystone, the Bioptor has no hood to interfere with eyeglasses. The stage has a spring clip that holds and aligns it along the tongue (focusing track) so the view is kept parallel to the glass lenses.

Best of all, perhaps, the tongue can be removed from the eyepiece section with a single thumb screw—allowing the Bioptor to be used for viewing the stereographs printed in STEREO WORLD!

Although an ad appeared in the British THIRD DIMENSION Society magazine in 1983, the Bioptor has mainly
been available as an eye testing and training device for use with standard 3½ " X 7" format stereo pairs. It has recently become available for $27.50 (plus $2.50 shipping) from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010.

THE ELUSIVE VECTREX 3-D IMAGER

In a previous issue of STEREO WORLD I reported news of a 3-D viewing hood for the Vectrex home video game system. Based strictly on pictures I guessed that it was a PLZT alternating shutter system. I was wrong, and can finally give a first hand report.

First, I should start by saying that the Vectrex system has been discontinued, although they seem to be still available at heavily discounted prices at many “Toys R Us” stores. It was unique in that it was the only home system which came with its own 6" x 8" TV screen, and used Vector, rather than Raster, graphics. Vector graphics are made up of lines instead of dots, and form sharper outline images, with smoother zoom effects.

The 3-D Imager came out just as the system was discontinued for economic reasons. Relatively few were made, and they sold out very quickly. The 3-D Imager consists of a viewing hood worn by the player which has a rotating shutter wheel driven by a motor. So it uses the mechanical alternating shutter method like the “Teleview” movie system of the 1920’s.

The shutter system is refined in some ways that are quite clever. First, there seems to be some control interaction between the game and the Imager, which is plugged into the second player game control port. Second, the shutter wheel has colored sections which actually make the black and white screen appear to be in color! Don’t ask me to explain how this works, but I can assure you it does.

The 3-D Imager requires special 3-D game cartridges. Only 3 were made: “3-D Minestorm”, “3-D Narrow Escape”, and “3-D Crazy Coaster”. “3-D Narrow Escape” is by far the one with the best 3-D effect. It has two basic screen configurations. First is a Star Wars style trench, down which you aim your ship and fire at the ships coming at you. Once you pass this round the trench opens up and you come to a series of walls with small rectangular openings in them. The object is to get through the openings without touching the walls. The pattern then repeats with greater difficulty.

How well does it all work? Well, first I must say that there is a definite 3-D effect, especially in the ‘Narrow Escape’ game. The parallax is much greater than it needs to be making the game a bit too much of an eye exercise. This is reduced (and the depth effect increased) by sitting as far from the screen as the wires will go.

There is also a bit of a ghost-image, caused either by the speed limitation of the mechanical shutter, the retained phosphor image on the screen, or both. It doesn’t destroy the effect, but it is a bit annoying.

In the end, one has to admit that quite a bit of thought and engineering went into making this unique system, and it will probably remain alone in the 3-D home video market for some time.

One final note. You may still be able to get a 3-D Imager! A company which specializes in selling closed-out electronic equipment has turned up a very limited number of 3-D Imagers and 3-D cartridges, which it is selling as a package for $69.95 & $3.50 shipping. (This package consists of the 3-D Imager and the 3 games mentioned earlier. The main unit still has to be purchased separately.)

To check on availability, or to order, call this toll-free telephone number: (800) 227-6900. To order by mail write to: Electonics Direct, Order Center, P.O. Box 8123, San Francisco, CA 94128.

A 3-D BEATLES ALBUM

“The British are Coming” is a new limited edition record album with a 3-D front and back cover and Beatles 3-D glasses which has just been released. This is not a music album, but consists of previously unreleased interviews with the Beatles done between 1964 and 1967.

The 3-D cover design was done by Steve Aubrey of Aubrey Productions in New York City. Steve is well-known in Photographic Society of America competitions as a master of his own brand of 3-D surrealism.

If you can’t find it in your local record store, write to the publisher; Silhouette Music, P.O. Box 96, Fort Hamilton Station, Brooklyn, NY 11209.

THE UNKNOWNS (continued from page 29)

& Co.,” and the decoration at the top of the center building says something like “Topping”.

Lastly, we have a gold card by “Jacob Whitter, United States, Landscape Photographer, Freeport, Ill.” The very ornate building must be a county courthouse at least, and that looks like a Civil War monument on the corner.

Send information or views (don’t forget return postage) to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772.
Showboat! The very name conjures up visions of audiences hissing a silk-hatted villain in a “meller-drama”; of black-faced minstrels telling rusty jokes and singing deep-dish ballades, and of graceful floating theaters and their tow boats plying the waters of America’s Middle Western rivers. The first deliberately planned showboat was CHAP- MAN’S FLOATING THEATER, launched in 1831 to play frontier river communities where churches and schools had not yet gone and where permanent theaters would, for generations, be impossible. Even before the Civil War, “floating theaters” and “floating operas” were offering everything from minstrels, melodrama and musical theater,
The showboat DIXIE QUEEN and her tow boat are captured for posterity by a TRU-VUE photographer about 1940. Like most (if not all) true "showboats", it was actually a barge with a wheelhouse and had to be pushed by a steam boat as seen here.

to complete circus performances.

The hey-day of the showboat lasted from about 1900 to 1915. Bearing such names as COTTON BLOSSOM, DIXIANA, MAJESTIC, AMERICA, and WONDERLAND, they were welcome cultural institutions in many isolated river communities.

By World War I, however, the showboat's halcyon days were numbered. To the showboat's traditional threats—fires, floods, storm, and ice—had been added motion pictures, radio, and increasingly sophisticated audiences unwilling to accept the showboat's old-fashioned presentations.

Showboat owners also had to face rising docking fees, ordinances against wooden theaters, and rapidly escalating operating expenses.

By 1928, the number of showboats had fallen from a high of 26 in 1910 to 14. Within 10 years, this number dwindled to 4.

In 1939, lightning cartoonist Al Cooper and his wife Flo built the DIXIE QUEEN to serve the Kansas City territory. Departing from the older tradition of serving just the small landings, the Coopers booked the DIXIE QUEEN into major river cities for lengthy engagements. Modern audiences, however, were attracted more by a sense of nostalgia for a vanished past than to be enthralled by the goings-on on stage. In 1940, the DIXIE QUEEN journeyed down the Mississippi River to New Orleans for the Mardi Gras season. Her trouping career ended in 1943 when she was tied up at McGregor, Iowa while Cooper commanded a Coast Guard river patrol boat. Later that year, she was sold and converted into an excursion boat.

The DIXIE QUEEN might have remained just a footnote to history had not a stereo cameraman come on board to photograph material for what was later released as TRU-VUE Subject #1309 "Mississippi River Showboat". (During her touring days, the DIXIE QUEEN undoubtedly played Rock Island, Illinois, home of the TRU-VUE factory.) Surviving prints of this subject document a genuine American folk institution which, with the exception of an occasional university student troupe plying the river on a summer vacation cruise, has disappeared completely from the American scene.

A group of locals are on hand to watch the arrival of the showboat. For river people, this time-honored tradition was the equivalent of going to the railroad yards to watch the circus train arrive.

Because of cramped living accommodations, showboat troupes were usually small, with everyone “doubling in brass.” It was not uncommon for a showboat actor to play two or more roles in the play, help take tickets, serve as an usher, do a vaudeville specialty, sell candy during the intermission, sing sentimental ballads between acts, fill in playing the piano or calliope, and even help run the tow boat. By the time a cruise was well underway, the average showboat troupe more closely resembled a congenial middle-class family.

A lovely from the showboat troupe takes time out to pose for a TRU VUE promotional photo which actually appeared in subject #1309. The TRU VUE hand viewer helps to date the approximate year when this photo was taken.
Invented in 1856, the calliope (pronounced calle-ope by show people) appeared on showboats as early as 1858. Even before a boat would tie up, its calliope would be heard for miles in every direction "just to let them know we're here." As the starting time for the evening performance drew near, the calliope let loose with a barrage of patriotic aires and marches—irresistible lures to the locals. As one old-time calliope player put it: "I simply stood up there like a big magnet and drew 'em down to the boat."

A typical DIXIE QUEEN program included a mixture of music, specialty acts (i.e. sleight-of-hand, minstrelsy, humorous readings, acrobatics) and short plays. In 1940, while appearing in New Orleans during the Mardi Gras season, her bill included "Putting on Airs," a three-act comedy with vaudeville numbers between the acts.

Showboats were especially popular in regions where opportunities to enjoy non-physical forms of entertainment—drama, concerts, and movies—were limited. Genuine showboat audiences cheerfully accepted the small casts, cramped stages and meager properties and scenery, and allowed themselves to become emotionally caught up in the action unfolding on stage. To encourage this audience involvement, one showboat owner posted a sign reading: "Hiss the villain all you please—we want you to enjoy yourselves."

The performance over and the crowds gone, the DIXIE QUEEN steams down river to disappear around the bend and into history. In 1943, she was sold and ultimately converted into an excursion boat.
Perhaps we should inaugurate 1985 with a resume of what The Stereoscopic Society is and does. We haven't done so in these pages for quite some time now and many new names have appeared in the NSA Directory during that period. Among those new names, I suspect, are a number of potential Society members.

In the past few years the swell of interest in collectable photography has risen steadily as has the prices of scarce and desirable items. Due to their mostly commercial origin and durable mounting, stereographs are among the most attractive of the photographic images to collectors. For many of us, the collecting and handling of these old stereo views inevitably led to a desire to make new ones featuring our own subject matter.

Action followed impulse at an irregular pace until some of us came to realize that we were now legitimate members of that small group of active stereo photographers, carrying on a tradition that goes back to near the beginning of photography itself. Since I know of no one actually making a living solely from creating and selling new stereographs (Viewmaster kiddie stereo excepted), the purity of motive of our little fraternity is not in jeopardy. We enjoy making stereographs and we enjoy seeing the stereographs that others have made. Hence, the reason for existence of The Stereoscopic Society.

When the Society began some ninety-odd years ago it was, of course, entirely concerned with viewcards in standard print format. It was international in scope, although English language oriented. Some of its members had prior experience in older postal stereo circuits.

Today, about twice as many American members are active in transparency and projection-capable formats as are active in making print format stereos. Overseas printmakers seem to be much scarcer than in the United States or at least they are not in organized groups in the same numbers. Here, the growing activity in collecting of old views may have had more effect in rekindling interest in making stereo prints. I do believe that STEREO WORLD has done much to encourage and bring this about.

TRANSPARENCY CIRCUITS Our American Branch of the Society has two transparency circuits under the direction of Louis Smaus of Los Altos, CA, and Robert O'Brien of Dayton, Ohio. Most views are made on 35mm color film and mounted in Realist format. The stereo cameras being used are, in the main, not new. Production of such models ceased a number of years ago for economic reasons and has not resumed. Now we must compete with the growing group of camera collectors for the surviving units. A thirty year old working model may still be worth several hundred dollars. Excellent stereo can be produced with a standard 35mm camera on a slide bar. However, due to time lapse between making the stereo halves, subject matter is limited to still life subjects. None of this, though, stems the stream of stereo views turned out by the slide makers.

Slides are circulated around a route list with the aid of the Postal Service or United Parcel Service. When a folio arrives one gets to read the comments of the other members regarding his or her returning view and, in turn, comment on all other member's views which are in the folio. Before sending the folio on, one replaces the old entry with a new one. Each folio takes about a year to complete the circuit but there are enough in transit so that one arrives about once a month, on the average. A folio notebook is included for extended discussion and communication among the members. I doubt that there is anywhere else where one can see such a wide range of subject matter in modern high quality stereo views. Aerial hypers of the Grand Canyon, excursions into living volcanoes, macros of bees in flight, occasional sensuous nudes, and fine people pictures are just a few of the subjects that have passed through my viewer in the past year or so. There is no better photography than first class stereo in my opinion. Once or twice a year an international folio arrives and one has the opportunity of seeing the work of British, Australian, and New Zealand Branches.

Further individual contacts between members are welcomed and have led to firm friendships, friendly visits, and creative expeditions over the years.

(continued on page 39)
Events

Feb. 2 (NSA Event)
Southwest Regional NSA Meeting, 7:30 p.m. at Gateway Hall, Santa Clara Fairgrounds, San Jose, CA. Held in conjunction with the 9th Annual San Jose Photo Fair (Feb. 2-3). Contact Bill Eloe, 415-682-4236.

Feb. 6-9 (Wide Event)
The Association of Panoramic Photographers 2nd annual conference, Las Palms Inn, Orlando, FL. Members of this group collect and/or use all types of panoramic cameras. As so many people say when first learning of the NSA, "Wow, there's a group for everything, isn't there?" For more information contact Richard Fowler, 305-293-8003.

Feb. 16-17
Florida's 9th Annual Camera & Photographic Trade Show, Ft. Lauderdale Activity Center, 730 N. Federal Hwy. Rte. 1. Contact FPC, P.O. Box 15224, Plantation, FL 33318. Call 305-473-1596.

Feb. 23-24
2nd Annual Tampa Bay Camera & Photo Show, Barclay Best Western, Tampa, FL. Contact Steve Yager, 3941 W. Kennedy Blvd., Tampa, FL 33609. Call 813-870-3657.

Feb. 23-24
5th Annual FWCCC Camera Show & Photographical Trade Fair, Minnreg Bldg., Largo, FL. Contact Roland Reithaler, 150 - 11th Ave. SW, Largo, FL 33750. Call 813-584-7853.

Feb. 23-24

Feb. 24
Atlantic Photo Shows, Plainview Plaza, Plainview, NY. Call 516-665-4982 or 516-586-5694.

Mar. 10

Mar. 24

Mar. 29-30-31
Shutterbut Ads 2nd Annual International Photographic Trade Show & Symposium, Holiday Inn (Center Strip) Las Vegas, NV. Contact Linda Rew, Shutterbug Ads, P.O. Box F, Titusville, FL 32781. Call 305-269-3211.
FOR SALE

REALIST 3.5 with case, Flash & Filter set. All in like new condition. $185 ppd. Ken Bates, Rt. 3 Box 110R, Eureka Springs, AR. 72632, Ph. (501)253-6763.

FIRST LIST—Available January 15 — Hundreds of items—all 3-D. Nude slides, View Master reels, views, other images, books, cameras, viewers, projectors, mounting supplies, plus all kinds of usable and collectible accessories from lens attachments to 3-D viewers and glasses. SASE to D. Benenson, 32 Colwell Ave., Brighton, Mass. 02135; (617)254-1565.

VM BLANK REELS—$4/6 pack. VM 3-D Trivia sets — $15 each. Nimslo aluminum masks for (Realist format viewing!) — $5.50/50. Nimslo mailers — 19/36 — $14 each. Gem 2—35mm or Realist viewers — $3 each. Repro Holmes stereoscope plus pedestal—$30. (Compare the price!) Buy-sell-trade 1930-date 3-D. Large SASE for 3-D list. Mr. Poster, (210) 794-9606, Box 1883, So. Hack., N.J. 07606.


WILLIAMANTIC, WINDHAM, Conn. and other small cities and towns in Eastern Conn. Also Pool tables and anything pertaining to the game. Rob Roy, 293 Beaver Hill Rd., Williamantic, Conn. 06226.

ROGERS GROUP of "Neighboring Pews", any issue or mount. Gary Ever, 19011 48th Ave S. #8, Seattle, WA. 98168.

PRIVATE USE ONLY—3-D movies, Super 8 or VHS format (video) of any subject matter. Trade or buy. Send info to J. Rando, Rt. 8 Box 486-1, Gonzales, LA. 70737.

MEDICAL VIEWS. Wartime or civilian, physicians, nurses, hospitals, etc. Send listing to: S. Cook, 2000 Ben Franklin Pkwy., Phila., PA. 19130.


GRAFXEL WANTED. Need 2 1/4 x 3 1/4 R.B. series B. Late model preferred. (The one with black crackle finish on hardware). Lens not important, State price & condition first letter. Steve Chamberlain, 2831 Smith, Rolling Meadows, IL. 60008.

LONG ISLAND STEREO VIEWS, portraits of literary celebrities, American Indians, Rogers Groups. Arthur Farrell, 172 East 10th Street, Huntington Station, N.Y. 11746.

SHAKER people stereo views, cabinet cards, real post cards. Send Xerox & price to: Richard Brooker, 450 East 84th St. 1F, New York, N.Y. 10028.

VIEW MASTER COLLECTORS: 2nd Annual V-M mailphone bid auction. Many 3-reel packets, single reels, viewers, projectors, etc. Send 226 in stamps to receive auction list which closes in March. John Waldsmith, P.O. Box 29508, Columbus, OH. 43229.

VIEW MASTER PERSONAL STEREO camera, case, flash, film cutter, all Excellent. $225. Richard N. Pitman, 3516 Savana Lane, Alameda, CA. 94501


TRADE

VIEW MASTER REELS: Tru-Vue filmstrips: Will trade equally in each group for those I don't have. Send SASE with your list and I'll send you mine. Bob Lang, 4 Woodford LA., Englishtown, N.J. 07726.

A.F. STYLES Green Mountain Scenery—20 views—most excellent condition—for American Flyer S gauge toy trains. John Steffen, C/O Eastview Pharmacy, 573 King St. E., Oswaha, Ontario, Canada L1H 1G3.

WANTED

COLLECT, TRADE, BUY & SELL: 19th Century images (Cased, stereo, CDV, Cabinet & large paper). Bill Lee, 4989 Banquet Ave., South Lake Tahoe, CA. 95729.

FOR SALE

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The negatives were credited to "one of the best landscape collotype from one of the negatives was later said to be a embellished every issue of the Philadelphia Photographer.

just enough of it to come through to give breadth and number of our magazine." (Philadelphia Photographer, vol. 13, p. 57.)

The beauty of the picture would have been much impaired. Consideration in photographing a view like this is to choose the best position, and the next to select the time of day when the light will be most favorable. A study of Our Picture will show that both of these have been well attended to. One important point especially we would call attention to, and that is, that the section of rock containing the fall is kept in shadow, which gives much greater relief and prominence to that main feature. Had the face of this rock been in full light, the beauty of the picture would have been much impaired. Again, the intense light on the rock in the middle distance is covered by the foliage of the tree in front, which permits just enough of it to come through to give breadth and character to the picture." (vol. 14, frontispiece, p. 57.) A colotype from one of the negatives was later said to be a "photo. by S. C. Walker." (J. M. Hutchings, in the Heart of

THE PRINT CIRCUIT

The needs of printmakers are served by a circuit under the direction of Bill C. Walton of Columbus, GA. It operates in very much the same manner as the transparency circuits. Although printmaking activity had almost died out, it has returned with vigor during the last several years. The current circuit is quite stable and as versatile as the transparency makers in subject matter. I do believe that the two formats have different roots and serve different needs for their advocates. The Society embraces both. Photography is a gem of many facets and offers something special to everyone. Stereo lovers, it seems to me, receive more than most. It is a fine activity and a lifetime avocation.

JOIN THE SOCIETY

Do not hesitate to consider joining the Society if you are active in making stereo views. You will find contact with people of similar interests to be rewarding.

Our Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, East Point, GA, 30344, is the person to contact on all matter concerning membership. He will answer your questions and fill in details I have glossed over here. We are affiliated with the National Stereoscopic Association and NSA membership is a precondition for potential new members.

The Society works because of the contributions in time and effort of the members ... in spite of our geographical dispersion. David Huddle, our treasurer, is in Columbus, Ohio and our Viewletter editor is Craig Daniels of Red Wing, Minnesota. With the help of such fine officers, my job as General Secretary becomes almost redundant. But, we do need you, if you make stereo views. Join the Society.
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“NO. 453—LADY YELVERTON ROCK, YOSEMITE VALLEY, CAL.” by J. J. Reilly. One of several exceptional views of Yosemite included in the second installment of our 4-part feature on the life and work of J. J. Reilly by Paul Hickman and Peter Palmquist.