A SECOND CATALOG OF 19th-CENTURY PHOTO BOOKS

Fred & Elizabeth Pajerski announce the publication of their Literature on 19th-Century Photography, Catalogue No. 2. This catalogue contains over 700 titles, and includes in-print and out-of-print monographs, treatises, histories, and exhibition catalogues. Catalogue No. 2 continues to provide for the extensive distribution of materials on all aspects of 19th-century photography.

Monographs on individual photographers remain a primary focus of this list. New titles include monographs on Delacroix and Zola as photographers; a sumptuous volume on the Robert Lebeck collection; an exceptional presentation on the work of the Cronise Studio, which operated in Salem, Oregon, from 1880 to 1927; and a series on the carte-de-visite collection amassed by Elisabeth, Empress of Austria.

A wide variety of regional histories continue to appear. Noteworthy for its stunning 370 photographic illustrations, many taken from stereograph views, is Michel Cabaud's Paris et les parisiens sous le second empire.

Books devoted to photographic processes include many antiquarian titles, such as Lea's Manual of Photography and W. Jerome Harrison's Chemistry of Photography (1892). More recent publications are Fritz Kempe's Daguerreotype in Deutschland, a survey of the German daguerreotype; and Eugene Ostroff's Conserving and Restoring Photographic Collections, practical advice for the care and maintenance of collections.

Additional antiquarian titles are the excerpt from the Congressional Record wherein Rand and Ordway offer to sell their Brady Collection to the U.S. Government; a copy of the important Epstein Collection catalogue, with supplements; and Oliver Wendell Holmes's Soundings from the Pacific, which includes three essays on photography.

As the most extensive list of literature on 19th-century photography, Catalogue No. 2 presents a treasure-trove to the scholar, the photo-historian, and the interested connoisseur.

For further information, contact Fred & Elizabeth Pajerski, 225 West 25th Street, 4k, New York, NY 10001; tel. (212) 255-6501.

NORTH AMERICA'S HISTORIC BUILDINGS

By Neal Bullington

The City Hall, Baltimore, Maryland

This W.M. Chase view shows the city hall designed by George A. Frederick and built during the years of 1867-1875. Located at 100 N. Holliday St., the hall is an early example of the French Renaissance Revival in this country. The imposing structure consists of a center section 2½ stories high, surmounted by a dome and flanked by 3-story wings. The walls are bluestone faced with cut marble. The basement is raised and uses heavily rusticated stone. The mansard roof is slate with marble dormers. Ownership is municipal.

(See "The Stereo Negatives of W.M. Chase" STEREO WORLD, May/June '83, page 12.)
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COVER:
"The Y.M.C.A. At Chateau-Thierry, France" Keystone No. 19157. From Norman B. Patterson's column in this issue, "Profiles from Oblivion"—a look at the long forgotten function of the YMCA during World War I as recorded by the Keystone View Co.
HOW TO VIEW THE WORLD

The first issue of a new volume seems an appropriate place to mention, for the sake of new members, what sorts of viewing devices can be used to view the stereo pairs reproduced in STEREO WORLD and where they can be obtained. "Free viewing" is of course a handy skill that most people (but nowhere near everyone) can learn, and we will print an article with practice images in a coming issue.

Even if you can free view with the best of them, some sort of viewing device will be needed if you ever show your issues of STEREO WORLD to friends and family. (And we certainly hope you do!) Collectors with a number of Holmes stereoscopes in various states of repair sometimes remove the tongue (that stick in front) and create a scope for easy use with views printed in books and magazines. A less drastic move is to buy a stereoscope with a tongue that can be removed and replaced anytime. The Bioptror Stereoscope meets that requirement, as well as having no hood to obstruct eyeglasses. It appears in the catalog of Reel 3-D Enterprises, Box 35, Duarte, CA 91010.

Various folding cardboard print viewers can be used directly on magazine pages, but they are designed for stereo pairs having images no wider than 2 1/2" each. While some of the pairs in STEREO WORLD fit that size, the true 100% reproductions of vintage stereographs with their 3" wide images are simply too big for the 5" or so focal length of the folding viewers. The same holds true for the small plastic versions of aerial mapping stereoscopes. (The larger size mapping viewers work fine but are fairly expensive.)

HOWEVER, one inexpensive viewer is available in the form of the 10 1/2" focal length version of the plastic lorgnette print viewer from American Optical Company. (Illustrated here.) While hardly a fine optical instrument, this classic "Realist Manual type" viewer works quite well for most people (after a bit of fussing) for all the sizes of views printed in STEREO WORLD. Best of all, it can be mailed with a copy to someone or tucked in a pocket when taking STEREO WORLD along on a trip, to work, or to a party in need of an in-depth conversation topic. Even if you have a better viewer for your own use, a few of these on hand could serve to provide a number of people with their first look at what STEREO WORLD is really about. American Optical has made both a 5 1/2" and 10 1/2" focal length version of the viewer with no indication of which is which stamped anywhere into the plastic of either version! Be sure to specify when ordering that you need the 10 1/2" viewer (or the longer focal length). There are currently two mail order sources for the viewers: Mr. Poster, Box 1883, S. Hack NJ 07606 and Reel 3-D Enterprises, Box 35, Duarte, CA 91010.

CARBUTT: PHOTO HISTORY DEEPER THAN EASTMAN

The two reviews printed in the Nov./Dec. '85 issue said it all better than I can, but William Brey's new book John Carbutt: On the Frontiers of Photography is the kind of effort that deserves the attention, praise and encouragement of anyone interested in photography's complex and, in some ways, unexplored history. This book is exactly the kind of historical research that needs to be done on a number of the people and processes important to the development of both photography in general and stereography in particular. George Eastman wasn't necessarily first with everything that popular histories would have you believe - the sections on the perfection of the first dry plates and the first flexible film in this book may surprise you.

NSA member Bill Brey has contributed several fine articles to STEREO WORLD and was helped with information and views from several NSA members. There is simply no way that research of this quality and extent could be printed in any historical magazine or published as a separate effort by photo-historical organizations like the NSA. Books like this happen because individuals like Bill Brey spend their time and money on something that - somehow - simply needs to be done. On top of it all, $1.00 is being contributed to the NSA for every book sold to STEREO WORLD readers. ("Mention you saw it here first.") The book is $19.95 ($1.00 shipping) from Willowdale Press, Box 3655, Cherry Hill, NJ 08034.

John Elmer Underwood

A direct and personal connection with stereography's past was lost late last year with the death of John E. Underwood, student of stereo history, collector of stereo views, NSA member and son of Underwood & Underwood View Company founder Elmer Underwood. John Underwood was born July 10, 1905 in Switzerland and died September 14, 1985 in Norman, Oklahoma. His family connection with stereo photography also involved his uncle, John R. Boardman, who was a photographer for Underwood & Underwood and manager of the company's Western Division in Kansas in the early 1900's.

—John Dennis
**Comment**

**A REEL REQUEST**

I am a Peace Corps Volunteer living and working in the Solomon Islands. Recently, during a short vacation trip home, I purchased some Viewmaster products to bring back to the Solomon Islands. My intention was to use the Viewmaster to show a bit of the States to the local people. (Many of the native people here have never left their home island or even seen their own capital city.) Now we sit back and watch with pleasure as our Solomon Island friends look in the Viewmaster with squeals of delight and surprise. A complete success!

However now my wife and I are wanting to leave our Viewmaster here and are regretting that we were unable to find more. I am writing to ask if your members would be interested in making a tax-deductible contribution of any old or defective Viewmaster reels, as a gesture of friendship from the people of the United States to the people of the Solomon Islands.

As Volunteers working in the field of Community Education we would use such reels in our adult and child education programs. We are interested in reels on the United States, other countries, special subjects, and other such "real" views. Cartoons and television reels would not be appropriate.

I would be most grateful if your members might be willing to make such a generous donation. It would be a unique and educational way to participate in the spirit of Peace Corps. Thank You.

Michael Lafreniere  
Peace Corps Volunteer  
Lata, Santa Cruz  
Solomon Islands  
SOUTH PACIFIC

**NIMSLO LOW**

During the last two to three years I have had occasion to talk with a Mr. Robert R. Zeidler and with a Mr. Robert Browne, who replaced Mr. Zeidler as vice president of operations, at NIMSLO Labs.

What Mr. Browne told me delighted me... for a time. He said that NIMSLO was not dead; that they were coming out with a new model of camera "starting distribution in another part of the country." Also that they were making portraits for studios, and interestingly that dual (shifted) exposures of Realist format cameras were being printed into NIMSLO prints by NIMSLO Labs.

I asked him for some brochures, as I wanted to write to NSA. He told me he would send some if I made a request to him in writing, which I did that same day. I never heard from anyone at NIMSLO.

Another thing that I have noticed is that the quality of NIMSLO prints, even at the very high price of $2.32 each (plus postage) is deteriorating. Dust spots and scratches are frequent!

Alexander Kruedener-Struve  
New York, N.Y.

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**Events**

**May 3 (NSA Event)**

NSA SOUTHCENTRAL REGION SPRING 1986 MEETING, 9:30 to 4:40, First United Methodist Church Social Hall, 1016 Sam Houston Ave., Huntsville, TX. Contact Tom Rogers, 1111 12th St., Huntsville, TX 77340. Call 409-291-0110.

**May 4**

Ocean County Camera Club Photographic Flea Market, Lakewood, New Jersey. Contact Steve Yahr, 57 Merlin Dr., Lakewood, NJ 08701. Call 201-363-8205.

**May 16 (NSA Event)**

NSA SOUTHWEST REGION MEETING, Saga Motel, 1633 E. Colorado Blvd., Pasadena, CA, 7:00 PM. Contact Bill Shepard, 17350 E. Temple Ave., #399, La Puente, CA 91744. Call 818-810-1203.

**May 17-18**

Western Photographic Collectors Association, 17th Annual Spring Trade Show. Pasadena City College, Pasadena, CA. Contact WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

**May 31-June 1**

Ohio Camera Collectors Society Annual Camera Show. Sinclair Plaza, I-71 at Morse Rd., Columbus, OH. Contact OCCS, Box 282, Columbus, OH 43216.

**June 14-15**

Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

**June 27-28-29 (NSA Event)**

1986 NSA Convention and Trade Fair, University of California at Riverside, CA. (SEE YOU THERE!)

**July 12-13**

Detroit Area Summer Photorama, USA. Southfield Civic Center, 26000 Evergreen Rd., Southfield, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**July 13**

Barone Camera Swap Meet, Holiday Inn, Crystal City, Arlington, VA. Write to: Camera Swap Meet c/o Barone & Co., Box 18043, Oxon Hill, MD 20745. Call 703-768-2231.

**July 26-27**

Photographic Society of the Western Reserve 15th Annual Photographic Trade Fair, Somerset Inn, Shaker Heights, (Cleveland) OH. Contact Al Banones, 196 W. Glendale, Bedford, OH 44146. Call 216-232-1827.

**Aug. 9-10**

Fort Worth Camera & Computer Show. Contact Bob Norman, Box 9604, Ft. Worth, TX 76107.

**Sept. 13-14**

Detroit Area Photorama USA, Dearborn Civic Center, 15801 Michigan Ave., Dearborn, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**Sept. 27-28**

Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.
By Bruce Hooper

Documenting Arizona's Natural Wonders, Towns, Etc. Before Arizona Highways
Part I: The Early Years, 1864-1874

Arizona's territorial stereographers were commercial photographers who, in spite of the harshness of the climate, ventured throughout the region, taking excellent stereographs of towns, missions, forts, Indians, cacti and desert life, Aztec ruins mines and miners, natural wonders, and from the 1880s onward, railroads and railroad construction. Some sites more frequently stereographed were Montezuma's Well and Castle, San Xavier del Bac mission near Tucson, the Casa Grande ruins, Hole in the Rock near Phoenix, Stoneman's Lake, the Grand Canyon, the Tonto natural bridge, Oak Creek Canyon, the Verde Valley, the Verde River, Canyon Diablo bridge near Winslow, Canyon de Chelly, and the Moqui (Hopi) Buttes. Stereography caught on in Arizona during the early 1870s, dipped during the late 1880s and was revived during the early 1900s by the Kolb Bros., Underwood & Underwood, and H. C. White. Commercial stereography in Arizona has similarities to that in California, Colorado, and New Mexico, except the number of views is smaller. A good reflection of the scarcity of nineteenth century Arizona stereographs can be found in the holdings of the Sharlot Hall Museum in Prescott: six views by Flanders & Penelon, nine views by D.P. Flanders, thirty-two by J.C. Burge, thirty-three by Erwin Baer, forty-eight by Willisraft, and two hundred and eighty-nine by D.F. Mitchell.

Before 1870, there were few photographers in Arizona Territory. The majority were itinerants from California. One of these was Rudolph D'Heureuse who took a small number of wet-plate photographs of Fort Mohave. From 1867 to 1868, Alexander Gardner photographed Northern Arizona as part of the Union Pacific Railway's Eastern Division Survey of the 35th Parallel. He photographed Fort Mohave, the Mogollon Rim area, and in the vicinity of Prescott. Gardner's Arizona Territory photographs were published in 1869 as part of his "Across the Continent on the Kansas Pacific Railroad (Route of the 35th Parallel)" series. Neither of these photographers took stereographs of Arizona Territory. A very early center of commercial photography was Prescott.

On September 21, 1864, the Weekly Arizona Miner (p. 3, col. 1) Prescott's newspaper, contained the following item: "PHOTOGRAPHIST.—Why don't some taker of sun pictures come to Prescott? Our citizens want this beautiful part of the country illustrated for the benefit of the world, and not a few of them would like their own faces taken for the gratification of the loved ones whom they have left behind. A good artist would do a good business." Late in 1864, an obscure photographer named F. A. Cook established a photograph gallery in Prescott. During 1866, Cook was elected as a Justice of the Peace. Cook never advertised, so it is impossible to tell if he was taking stereographs or not. He had a number of assistants. His gallery probably was located on Court Street. On November 14, 1868, Gentile of Gold Run, California, established a temporary gallery at the old Weekly Arizona Miner office on Montezuma Street. He left at the end of December, but not after complaints from customers that his prices were too high. Some time during 1869, D.P. Flanders of California stereographed Wickenburg. He would later be better known in Prescott.

In June and July 1869, Cook added improvements to his gallery and on August 14, 1869, the following item appeared in the Miner: "For Sale. One-half Interest in Cook & Co.'s Photograph Gallery, Prescott. This interest will be sold on easy terms, as the owner wishes to go East. Apply to Cook & Co., Prescott, Arizona." He returned sometime in 1870. In May, a Mr. Rodrigo of Los Angeles visited Prescott but did not establish a studio. During March 1872, Gentile returned to Prescott after a tour through Arizona Territory in which he photographed Indians, prominent towns, landmarks, military posts, old mission churches, and Aztec ruins. He probably photographed Yuma, Phoenix, Prescott, Camp Bowie, and Tucson. Stereographs probably were taken on this tour. During May, Cook dissolved his partnership with N.P. Pierce and established another partnership with Hargraves. The following month, they photographed Prescott and planned to visit Wickenburg.

With this issue, we begin a four part series on the stereo photographers and publishers active in Arizona in its territorial years by Bruce Hooper of Flagstaff, AZ. Part 2 will cover the rise of stereography in Arizona from 1865 to 1880. Part 3 will cover stereography of Arizona railroads from 1875 to 1880. Part 4 will cover the work of the larger publishers from 1890 to 1906. These later installments will also include checklists and a chronology.

—Ed.
Phoenix and other towns in Arizona Territory. He probably took some stereographs. On October 2, 1872, Cook, Judge John Howard, and Justo Flores left for southern Arizona on the stage. This is the last that was every heard of F. A. Cook.

During June 1873, W. H. Williscraft purchased John Laughlin’s boot and shoe factory on Montezuma Street. In the December 5, 1873 Weekly Arizona Miner (p. 4, col. 3) D. P. Flanders & H. Penelon of Los Angeles announced they would be in Prescott at the end of the year. A new era was to begin for commerical photography and stereography in Arizona Territory.

Reverse of previous stereograph, 1869, 1873-1874 (Photos courtesy Arizona Historical Society, Tucson).

Both D. P. Flanders and H. Penelon were Europeans. H. Penelon was about fifty years old, a native of Lyons, France, and had a wife and two children. In 1872, D. P. Flanders was in partnership with the well-known Los Angeles photographer William M. Godfrey. Flanders & Penelon left Los Angeles on November 14, 1873 for a tour of Arizona Territory. Their first destination was Fort Mohave. They arrived in Fort Mohave early in December and left on the eighth bound for Prescott. They reached Prescott on the Sunday evening of December 21, 1873. On their way to Prescott, Flanders took stereographs of the Colorado River at and near Fort Mohave and Beale Springs. Flanders & Penelon established themselves at F. A. Cook’s old gallery. On January 20, 1874, they planned to visit the Verde Valley, Wickenberg, and other important points in the territory. Tragedy struck at five o’clock on the morning of February 5, 1874, when H. Penelon died of an internal hemorrhage.
Penelon was buried the next day, but this did not stop Flanders, who stayed in Prescott. In March, Flanders stereographed the Verde Valley, Camp Verde, and Montezuma’s Well and Castle on Beaver Creek, and in April, he stereographed Wickenberg and Phoenix. On April 6, 1874, Flanders had taken a total of sixty stereographs composed of this trip from Los Angeles to Prescott and vicinity, and the Verde Valley. About April 15, he left for Phoenix. He returned to Prescott later in the month. On the evening of April 22nd, he had a stereopticon lecture, with some help from an obscure photographer named Scott, in which foreign and Arizona Territory views were shown. These lectures lasted until April 26th. Flanders left for Tucson on May 4th.

He arrived in Tucson at the beginning of June and opened a gallery in the Weilsch Building on Hayden’s block. On the evening of June 12, 1874, he had a stereopticon lecture at Levin’s Garden. Before leaving Tucson in mid-July for an

Students and faculty of “Papago School, San Xavier”, 1874, gold mount (Photos courtesy Arizona Historical Society, Tucson).
eighteen day tour of Camps Bowie and Grant, he stéréographed the ruins of San Xavier del Bac. On July 22nd, Adolfo Rodrigo established Tucson’s first permanent photograph gallery at the corner of Court-house and Maiden Lane Streets. When Flanders returned to Tucson, he moved his gallery to Rodrigo’s, reopening it on August 8th. On Tuesday, September 8th, they left Tucson for a five-week tour of San Carlos and Camp Apache. Henry Buehman was left in charge of the gallery. On October 29th, Flanders left Tucson for Los Angeles. I do not know his whereabouts after this date. I have no idea how long he stayed in Los Angeles and if he went east or returned to Europe.

(continued on page 39)

*Old Camp Bowie, Apache Pass, 1874, gold mount (Photos courtesy Arizona Historical Society, Tucson)*.

*Helen’s Dome, Apache Pass, 1874, gold mount (Photos courtesy Arizona Historical Society, Tucson)*.
NOT QUITE
ON THE LEVEL
STEREO

The Mt. Washington
Cog Railway
Mt. Washington's famous Cog Railway is without doubt one of the most well stereographed lengths of track in the world. Most major publishers in New England, as well as many from around the country, eventually photographed, purchased, or pirated stereo images of the little trains on their steep track. Foremost among them was B. W. Kilburn, who recorded in stereo the progress of the railway—detailing its construction and later improvements, and (as often as not) TILTING the camera to make the train’s climb look even more steep and exciting. The practice no doubt helped promote the railway as well as sell views, since Kilburn indulged in it during many of his frequent trips to Mt. Washington—tilting the images of various sections of track and of various engines and cars through the years. The percentage of people fooled by the views may never be known, but Kilburn's No. 104 "Rail Road on to Mt. Washington" includes as a dead giveaway a whole stand of "tilted" trees in the background. Perhaps he figured this was enough to atone for all the more deceptive views, and that anyone who believed trees actually grew that way in New Hampshire deserved to be fooled!

The degree of tilt varies with subjects and sometimes between different negatives of similar scenes— as if he were experimenting with just what he could get away with. Some of the best are those with little or no background, taken at right angles to the track.

—Ed.

FIRST PRIZE
for the greatest degree of tilt should probably go to this version of Kilburn No. 135 "Jacob's Ladder, Mt. Washington R.R." based on comparative angle measurements between this and other tilted views. Since most of these views weren't taken at right angles to the track, the exact degree of grade exaggeration is hard to calculate, but note that the track in this one is nearly sliding off the mountain after it rounds the roller-coaster style bend! Laurance Wolfe Collection.

By Freeman Hepburn

**THE RAILWAY AND ITS HISTORY**

Work commenced on the carriage road in 1855. The site being 8 miles from the nearest railhead, the task was enormous. In July 1856 the first two miles were completed when the Mt. Washington Road Company, under the leadership of General David Macomber, ran out of money. For three years the road to the summit lay half completed. (The Halfway House had been built in 1856.) However, one of the builders of the first four miles, John P. Rich, and Joseph Hall (who built the original Summit House) had faith enough to continue the enterprise.

On June 27, 1859 a new corporation was formed to be called the Mt. Washington Summit Road Co., and August 8, 1861 was the official opening day of the finished road. The drive in a mountain wagon pulled by six sturdy horses usually took a full day and was a regular summer vacation feature. The scenery included high granite walls that ended in deep gorges with the woods of the tree line growing smaller as the ride progressed. At this time the Tip Top House was well established as an eating place and lookout point.

Railroading in the U.S. was still in its infancy in June, 1855 when Sylvester Marsh petitioned the New Hampshire legislature for a charter to run a rail line to the top of Mt. Washington. He had retired that year as a successful business man of 52. After a strenuous hike up to the summit one day (and the need to spend the night on the road) he came to the conclusion that there must be an easier way to get up the mountain. About this time, Mr. Marsh met
Herrick Aiken, a successful manufacturer who had conceived the idea of a cog railway as early as 1850.

Marsh obtained a charter for the railway in June of '58, but it wasn't until Sept. of '61 that he was granted a patent for making the locomotives safe during their journeys up and down. With Marsh as president, the railway company was organized in 1865. The route was made easy by following a path created by E.A. Crawford and Horace Fabyan. The hardest part was clearing a space for the base camp, as materials were packed from the nearest rail station at Littleton, 25 miles away.

Second Place for tilt could go to this later variant of Kilburn No. 135 on a flesh colored mount. The increased stereo impact of this closer view makes the tilt even more effective. Laurance Wolfe Collection.

Jacob's Ladder under construction in 1868. This is the first of at least 5 variations of Kilburn No. 135 showing Jacob's Ladder in different years with different trains. This one, at least, shows the actual grade of the track here (37.41%) using a level camera. This is also one of the few images of "Peppersass" at work—several other views show a later, similar work engine. Freeman Hepburn Collection.

The first locomotive was shipped in sections from Boston and had to be assembled in a makeshift blacksmith shop. It was christened "Hero" but soon became known as "Peppersass" from the look of its upright boiler. On August 28, 1866 it made its first run tugging a platform car holding 40 intrepid souls. The section of track called Jacob's Ladder was finished in 1868. This trestle, with its 37.41% grade, is the steepest part of the climb (and of course was the most
appeared at the Iron Horse Fair at Halethorpe, Maryland. After a careful inspection found it to be in sound condition, it was refurbished with paint and decoration. On June 26, 1929 Peppersass was returned to the Base Station. The idea of a “last run” received so much publicity that it was decided to use it on a final trip up the mountain. There was a party of six including two photographers making the climb. About a \( \frac{1}{2} \) mile from the summit, engineer “Jack” E.C. Frost decided to stop and return to the Base. Part way down, a tooth broke out of one of the gear wheels. The engine bucked up, and in coming down did not match with the cog rail. Right away it became a headlong runaway and nothing could stop its wild dash down the mountain. Applying the handbrake was useless, so the engineer yelled, “Jump!” Most of them did jump, but one photographer trying to get that

photographed part of the entire route. In August of that year with the track nearly completed, a new locomotive (the George Stephenson) and a new passenger car were introduced. With completion of the track, the first train reached the summit on July 3, 1869. In the summer of 1875, the Portland and Ogdenberg Railroad was completed with tracks running through the Notch to Fabyan (near the Cog Railway base station). In 1873-74 the Mt. Washington Summit House was completed, being the largest in the country on any high mountain. It required 250 trips (one car to a train) to transport material for the Summit House on the Mt. Washington Railway.

Old Peppersass in 1893 was exhibited at the World’s Fair in Chicago. Then after a “lost” period, the old locomotive appeared at the Iron Horse Fair at Halethorpe, Maryland. After a careful inspection found it to be in sound condition, it was refurbished with paint and decoration. On June 26, 1929 Peppersass was returned to the Base Station. The idea of a “last run” received so much publicity that it was decided to use it on a final trip up the mountain. There was a party of six including two photographers making the climb. About a \( \frac{1}{2} \) mile from the summit, engineer “Jack” E.C. Frost decided to stop and return to the Base. Part way down, a tooth broke out of one of the gear wheels. The engine bucked up, and in coming down did not match with the cog rail. Right away it became a headlong runaway and nothing could stop its wild dash down the mountain. Applying the handbrake was useless, so the engineer yelled, “Jump!” Most of them did jump, but one photographer trying to get that
Kilburn No. 538, "Ascending Mt. Washington." is a fine tilt in the rocks, spoiled only by people who were standing normally. Laurance Wolfe Collection.

Kilburn No. 652, "Coasting, Mt. Washington R.R." shows the use of small wheeled boards with brakes, popular with the daring in the early years of the line for coasting down the center rail. Of course, if the track had actually been THIS steep, the practice would have been banned sooner than it was! Laurance Wolfe Collection.

The last minute shot was severely smashed up after finally jumping. The P.R. man on board didn't jump until after they passed Jacob's Ladder where he was instantly killed on jumping into jagged rocks. Eventually all parts were salvaged and the locomotive was reassembled to be exhibited at the Base Station, where it can be seen today.

For those of you who enjoy statistics, the lower terminus

This S.F. Adams view of around 1873 shows how stereographs of the railway need not be tilted to be dramatic. The rocky landscape and frequent fog near the summit have been pictorially tempting from the 1860's to the present. Freeman Hepburn Collection.
Obviously tilted people and trees give away the trick completely (perhaps on purpose) in Kilburn No. 104 "Rail Road on to Mt. Washington." Locomotive #2, the George Stephenson, is at left with open passenger coach while locomotive #3 is at right with closed coach on the incline next to the base station - about 1870. Freeman Hepburn Collection.

of the road is 2685 feet above sea level. This leaves a grade of 3600 feet to be surmounted, as the height of the mountain is 6285 feet above sea level. The track is a little more than two and three-quarter miles in length, and takes a generally straight course. The heaviest grade is 1836 feet to a mile, or a little more than one foot in three, and the lightest is 440 feet to the mile, or one foot in twelve. The road is built in the most substantial manner, of timber interlaced and bolted, resting on the solid rock of the mountainside. Besides the usual rails there is a center rail of peculiar construction to receive the motive power. It consists of two bars of iron with connecting cross-pieces. The center wheel is toothed, and plays into this rail, providing a sure and steady mode of ascent. On a busy day, six coal-burning locomotives alternate on 18 trips, carrying an average of 50 persons per trip. The railroad's season begins on Memorial Day and ends on October 12th.

I would like to extend credit and thanks to Dartmouth Publications of Hanover, New Hampshire whose book, The Story of Mount Washington is the basis for most of the information in this article.

Peppersass on display at the base station, 1985. Photo by Freeman Hepburn.

TENTH ANNUAL SPOTLIGHT AUCTION
June 28, 1986
MOVIES AT RIVERSIDE... AND MORE!

I’d like, this time, to take advantage of this space to promote the 1986 NSA Convention at Riverside, California, June 27-29. This won’t, however, necessitate an abandonment of my usual theme because 3-D movies will be very much in evidence at the event.

A showing of amateur stereo movies has been added to the program on Saturday, June 28, at 4:00 p.m. Included will be the Stereo Club of Southern California’s “III-D Olympiad” which I described in a recent column. The 16mm sound featurette was shot in the Elgeet format.

Also scheduled is an 8mm documentary short subject made by Owen “Wes” Western, an enterprising San Diego 3-D enthusiast. Wes has demonstrated how to make beautiful and effective stereo films with the Elmo attachment. His film includes 3-D titles and professional quality music and narration. I’ve seen the film several times and am always inspired to work harder at my own filmmaking.

Out-of-town members will likely want to take the opportunity to visit Disneyland during their stay. “Captain Eo”, the Disney-Michael Jackson-George Lucas-Francis Ford Coppola space opera, will, by then, be showing at the newly constructed 3-D theatre in Tomorrowland. All indications are that “Captain Eo” will be a spectacular 3-D experience.

NSA ’86 will, of course, have much more to offer than movies. Many exciting shows are lined up—vintage stereographica, contemporary 3-D slide presentations, anaglyphic art forms, and much more.

The many dealers of stereo views and equipment at the two-day trade fair will make you feel like the proverbial “kid in a candy store”. Other events, activities and opportunities—the Keystone-Mast collection, the Spotlight Auction, competitive displays, champagne breakfast/awards ceremony, the California Museum of Photography exhibits—make up the ingredients for one of the best NSA get-togethers yet.

ANOTHER 3-D LASER DISC

Back in the May-June 1985 issue I enthusiastically described a new 3-D video product, “Mars and Beyond”, a laser video disc with anaglyph sequences. I suggested that the superior picture quality of the laser disc format should be used to present other stereoscopic material, especially movies.

Although no American film studios seem to be rushing to fulfill my desire, a new anaglyph disc has been made available to the Japanese market. It is “Eye of the Dragon”, a Chinese martial arts film dubbed into Japanese. Like most kung-fu movies, the dialogue is superfluous, so the language barrier is not a major viewing problem. The story involves little more than a series of dumb, seemingly endless fight scenes, with sound effects loudly out of proportion to the actual blows sustained.

The 3-D is amazingly effective as anaglyphic video goes. Several levels of depth are clearly seen, and even some of the through-the-window effects work. This was especially true in the fight scenes where the combatants jabbed their wooden poles at each other and the camera.

The video disc begins with a long set of instructions for adjusting the TV’s color tint. These are in Japanese, but the technique is the same as for other 3-D video. Although two pairs of glasses are packed with the disc, I obtained better results by experimenting with other tint combinations. Also, the effect was greatly enhanced by increasing the amount of filtering, by combining 3 pairs of glasses.

“Eye of the Dragon” is imported by Instant Replay of Waltham, MA. They can be reached at their toll free number 1-800-847-3472.
I am the fortunate owner of a 21 slide, lever operated tabletop stereo viewer for 5 and 7 sprocket 35mm slides built for museum use by the renowned Hugo de Wijs in Holland. It is one of several equally impressive models Hugo has developed over the years. It is remarkably easy for the average person to use. Time and again I hear someone exclaim, "Wow! I never saw stereo like that before!" Another interesting unsolicited observation is that the pictures look big—in fact, bigger than they do in hand viewers of higher magnifying power.

What is Hugo's secret? What should be the design objective in producing a first class viewer for mass audiences? It is unfortunate in the history of 3-D that viewers have too often been treated as an afterthought. A few very good ones were made for the rich over 100 years ago, but the great majority are simply junk. It has always been frustrating to try to convince the public that they should spend good money for a viewer. But, for now, let's put money aside and look at the problem.

The most important single item is lens design. The lenses must be achromats of sufficient diameter to give an essentially flat field without adjustment for lens separation. Adjustable lens spacing is really only useful as a crutch for viewing badly mounted slides or because the viewing lenses are of bad design. The smaller the image, the tougher the design problem. The original Realist viewer (red button model) has 44mm focal length lenses 20mm in diameter. One could argue that they should have been 35mm focal length to match the camera, but this only compounds an already difficult problem. It is similar to the problem of designing high speed lenses for cameras—the larger the lens diameter for a given focal length, the more complex the lens design. Considering the original $20 retail price, the Realist viewer was an excellent compromise.

The shorter the focal length of a viewing lens, the harder it is for the average person to cope. It is exasperating to watch someone fiddle with the focus or conversely refuse to touch it, even though you are sure some adjustment is needed. Why do you need focus adjustment? In truth, you don't! I know that opens plenty of room for argument, but Hugo's nonfocusing viewer supports my contention very strongly indeed. The answer is to carefully set the lenses at infinity focus. It is assumed of course that the lenses give a suitably flat field when used off axis—as is necessary to take care of the variation in interpupillary spacing. This is taken care of in the de Wijs design by using 60mm lenses 36mm in diameter—high quality coated achromats. If you wear glasses for distance viewing, keep them on.

One interesting class of people are the vain who go through life with fuzzy vision rather than use eyeglasses or contacts. Then there are those who keep their glasses in their pocket and are seldom motivated to get them out. A focus adjustment might help such folks, but it is a weak argument indeed for supporting the added design complication. In a museum setting, one can crank a focusing viewer to one extreme and several people will come along and not even bother to change it. Focus and interocular adjustment are for the custom viewer used for looking at a wide variety of stereo pairs.

Adequate illumination from a grainless source is important. This is difficult to achieve in a hand held viewer using a single miniature bulb. In this table model, a fluorescent lamp illuminates a fine white surface several inches behind the slide. Uneven illumination is a subtle disruptive factor that I feel often adds to the problem. As a corollary to this, there is the question of stray light in front of the slide. Virtually all of the closed viewers 100 years ago had side loading slots for the views. A top loading slot, like the one common to most modern viewers, often lets in objectionable stray light. It would be much better if the surround between lenses and slide was invisible, as it is in the de Wijs viewer.

As a final comment, note that the viewing system is set at an angle to reasonably accommodate tall and short people.
Hugo de Wijs, the renowned Dutch stereoscopist, has designed a number of viewers for museum use. The title cards that appear with each slide have room for several lines of type (or a descriptive paragraph if reduced slightly on a copy machine).

With only a small box to stand on at the base, it can be used by both children and adults. Much of the design could also be incorporated in a hand held viewer. The key would be the choice of proper viewing lenses. The principles apply to all formats. Most collectors are content with an old Holmes scope with a couple pieces of glass for lenses. The views themselves often deserve much closer inspection. A Gaumont viewer made around the turn of the century (for full size transparencies on glass) meets many of the requirements. It has focus and interpupillary adjustments which could be locked in place if all the views were properly mounted. The large diameter achromats make viewing 125 year old transparencies an exciting experience.

This 9 × 18cm Gaumont viewer (circa 1910) gives a spectacular view of the old glass views through proper attention to the optical design.
THE 'Y' and the Great War
By Norman B. Patterson

Veterans of World War II, the Korean 'Police Action', or of Vietnam might raise an eyebrow if asked about the role of the Y.M.C.A. in their respective conflicts. But, it would seem, the few living veterans of the Great War of 1914-1918 might evoke a more knowing response after searching their distant memories. Several Keystone View Company stereo issues have preserved the flavor of the Young Men's Christian Association's heavy involvement with the Allied cause in World War I and especially their contributions toward maintaining good morale, no easy task as that ugly war dragged on.

KEYSTONE #19157 The Y.M.C.A. at Chateau-Thierry

This outstanding view has the flavor of a 1930's movie. The Hollywood set-makers couldn't have done it better, and if Gary Cooper and Helen Hayes stepped out of that taxi and did a scene from A FAREWELL TO ARMS it would seem entirely in place. It also has changed the mental picture which is brought to my mind by the word 'hut'. The reverse of the card states the following:

Here we see the familiar red triangle. At Chateau-Thierry, as at a great many other places, the Y.M.C.A. 'hut' is a very handsome building. In the latter part of May, 1918, when the Germans were steadily advancing toward Paris, they were stopped in their onward drive at Chateau-Thierry, and then were pushed steadily back. According to Mr. Potter, the official recorder of the overseas work of the Y.M.C.A., "the work was carried up to the very front trenches, and it was a matter of pride that it was the only organization that held on to the last with the troops after the advance of the Germans over the Chemin des Dames, the directors leaving their huts only after they were under machine-gun fire, and following up their poilus on the offensive of July 18, remaining with them through the battle till it ended at the Aisne."

The Y.M.C.A. was working in France before America entered the war. The French had huts at the front where the soldier could read or write or rest. The Y.M.C.A. financed these huts. Their work was successful and in 1917 the French asked the Y.M.C.A. to build more than 1,450 such huts. When America entered the war the Y.M.C.A. naturally undertook to look after the American soldier. At the request of the government it conducted canteens. It built 1,500 huts, costing from $2,500 to $20,000 each. These were equipped with canteen and recreational facilities, and provided over 3,000 movie and theatrical entertainments a week free. Athletic directors conducted the sports in 836 athletic fields. Twenty-eight leave areas were operated at 60 hotels maintained for the soldiers in Paris, port towns, and several centers in the war zone.

KEYSTONE #19158 American Soldiers "Doing" Paris in a Y.M.C.A. Sight-Seeing Automobile.

"How're you gonna keep them down on the farm after they've seen Paree?", was a question asked in a popular war ballad. Well, if a doughboy did get to Paris he may only have gotten to see it from one of these autobuses... not really enough to shut down the farm for. The reverse of the viewcard says:

Here is a group of American soldiers being shown
the sights of Paris in a Y.M.C.A. automobile. On the front seat is the “Y” worker explaining the points of interest of the great capital city of the French. There is much in Paris that is of interest to the sightseer, beautiful streets and buildings, wonderful churches and cathedrals, fine bridges and boulevards, and the priceless art collections of the Louvre.

The Y.M.C.A. did a fine work in looking out for our soldier boys while they were in Paris, as well as when they were in the cantonments, billeting places, or in the front line trenches. No one ought to regret the money contributed to the “Y” for its work among our soldiers. In the main, even under the greatest difficulties, the work of the “Y” was excellently done and the money given to its support exceedingly well spent.

This automobile load of doughboys is near the famous Place de l’Etoile (Square of the Star), from the center of which twelve avenues radiate in all directions. The chief of these avenues is the fashionable Champs Elysees, which connects the Place de l’Etoile with the Place de la Concorde. In the center of the Place de l’Etoile is the famous Arc de Triomphe de l’Etoile, the largest triumphal arch in the world. It is 162 feet high and 127 feet wide and was erected to commemorate the victories of the Revolutionary and Napoleonic armies.

KEYSTONE #19200 Doughnuts for Doughboys—Montabaur on the Rhine

Apparently this activity was still remembered as World War II began as a song in Irving Berlin’s THIS IS THE AR-

(continued on page 39)
Have you ever felt the spray from your Niagara Falls views? Does Yosemite take your breath away or Yellowstone steam you up? If not, you may be suffering from the dreaded "Weak Viewer" often accompanied by "Stereo Strain"! The Adjustable Achromatic Stereo Viewer may be the cure you've been watching for, and you can easily build your own.

Looking through the average Stereoscope, an acute observer will notice several aberrations that ultimately give a less-than-perfect 3-dimensional image. Red and blue color fringes are usually present beside most black/white lines in the photographs. This is attributed to the split and transposed simple lenses that both magnify and serve as prisms for widening normal vision to observer will notice several aberrations that ultimately give the "Presence" of the original scene. Viewer focal length should be near that of the camera lens to correctly review a scene.

Finally, lenses are fixed into the Stereoscope making it difficult for many eyes to accommodate stereos having poor window alignment. Horizontal lens spacing adjustment as well as tilt control would do much to eliminate the headache of "Stereo Strain".

The Achromatic Viewer is designed for correct viewing of mid-to-late 19th Century as well as contemporary flat cards having 2½" to 3" centers. Curved Underwood and Keystone views will have some distortion top and bottom (foreground curves down), but detail and "Presence" of a scene is enhanced. Less than 2" format will again give extended artificial depth, and a different viewer having shorter focal length should be used.

Before taking apart a perfectly good binocular and building a complete viewer, some experimenting may be necessary. The achromatic 120mm lenses in metal cells are removed (unscrewed with spanner wrench) from the front (objectives) of a 7x35 Wide Angle prism binocular. Looking at a typical view on the edge of a table and moving the lenses horizontally, you should easily converge and diverge the images until the 3 inch centers are accommodated fusing the 3-D scene. Your lenses should be closer to the stereo card with a much wider scene than that of a Holmes viewer. Color fringes should be eliminated. If viewing is unsatisfactory, the lenses can be easily returned to the binocular.

My lenses came from a junk binocular found at a flea market. Dirt, oil, and fingerprints can be removed using soap and water with a fine watercolor brush. Lenses having scratched surfaces are undesirable. Several new 7x35 Wide Angle binoculars are available at $20, so I wouldn't recommend raiding lenses from a more expensive set. Make sure they are hinged, as the eyepiece hinge section will be modified to take the front objectives. Holes can be drilled and new lens retaining rings wired to the hinge arms, unless small screws and thread taps are available.

The sliding cross-bar view carrier can be modified to fit different card format sizes as needed.

Best viewing is attained with both eyes relaxed and the viewer lenses properly spaced. To properly adjust the spacing, spread the lenses until the focused stereo image is roughly fused. Tilt the images using the lens hinge and adjust spacing until an object in the left scene is directly above the same object in the right scene, then return the lens hinge to level with respect to the view. Minor tilt corrections can be easily made to views poorly squared on a card. With everything adjusted, you should now be ready for a pain free 100 card travel series.

(Note: Keep the Wide Angle Eyepieces for a souped-up View Master to be given in a future article.)

### PARTS AND ASSEMBLY DRAWING

<table>
<thead>
<tr>
<th>Part No.</th>
<th>Description</th>
<th>Qty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Viewer Support Tongue—3/4&quot;x 1/8&quot; x 10&quot; Aluminum with rounded ends. 1/8&quot; dia. holes for lens hinge and 1/4&quot; dia. hole for handle bolt.</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Focusing cross-bar—3/4&quot; x 1/8&quot; x 7&quot; Aluminum with bevel ends. 1/8&quot; dia. holes tapered for screws (4). 4 small holes for wire frames (5)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Focusing bar handle—3/4&quot; x 1/2&quot; x 2&quot; hardwood same as main handle. Drill for screw threads and cut to fit tongue.</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Flare head screws—1/8&quot; dia. x 3/8&quot; long.</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Frame—.06&quot; dia. x 6&quot; brass welding rod. Bend as shown and slide through holes 1/2&quot; and bend up around edges of Focus Bar (2).</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Hardwood Handle—3&quot; x 1&quot; dia. cut from unfinished chair leg. 1/4&quot; dia. hole.</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Handle Bolt—1/4&quot; dia. x 1/4&quot; dia. x stove bolt. Glue into hard plate (6).</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Disc Nut—1/4&quot; thread to handle (6).</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Washer—flat and plated.</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Hinge—from binocuars, rings off and drill holes to lens 11 retaining rings used. Glue to stiffen joints</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Rings—lens retaining large slip snug around lens cells</td>
<td>2</td>
</tr>
<tr>
<td>12</td>
<td>Screw—1/8&quot; dia. x 1 1/4&quot; bolt mounting.</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Washers—1/8&quot; dia. flat and plated.</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>Thumb Nuts—1/8&quot; dia.</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Achromatic Lens—120mm in metal cells from 7x35 Wide Angle binoculars</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Rubber Lens Protectors—3/16&quot; dia. air release hose slip over inside edge of lens</td>
<td>2</td>
</tr>
</tbody>
</table>
ADJUSTABLE ACHROMATIC STEREO VIEWER

ADJUSTMENTS

3" VIEW CENTERS (HOLMES)

2½" VIEW CENTERS

2" OR LESS CENTERS

EYE CENTERS

EYE CENTERS

EYE CENTERS

'86 L.A. MARTZ
From caddy to the top rung of the champions’ ladder is the capsule biography of Gene Sarazen, one of golf’s all-time greats and one star of a Keystone series of stereo views. The views are among the 350,000 original prints and negatives of the Keystone-Mast Collection at the California Museum of Photography (CMP) at the University of California, Riverside.

According to NSA member Charlie Ilgenfritz, an advanced Keystone scholar and collector, a number of Keystone collectors own the boxed set of 50 views, published circa 1930.

Sarazen took up golf in his early teens at Brooklawn Country Club in Bridgeport, Connecticut. When other boys were discarding short pants and preparing for their life careers, Sarazen was donning knickers and seeking advanced education in his chosen field by entering important golf tourneys. Knickers, even now, are his trade-mark.

He won his first major tournament - the U.S. Open - when he was 20, at Skokie Country Club in Illinois. (He would win it again in 1932, with the legendary Bobby Jones behind by one stroke).

The Keystone series, labelled simply “GOLF”, was aimed at providing pointers from champions for those Saturday/Sunday golfers who hoped to fine-tune their games. It was expected that the techniques espoused by the views would brush off on the average player, thus providing him with a bit of expertise to improve his game. Study of the stereo lessons, whose text on the back of the views was edited by famed sportswriter Grantland Rice, would, it was hoped, clip strokes off even already good golfers’ scores. The stereo faculty included ten others, with Jones and Sarazen the most recognizable names today.

Curator Edward W. Earle says that CMP files include more than a hundred golf images in addition to the 50-view series. He names Philip Brigandi, who served Keystone for more than 40 years, as the stereographer who shot the golf views. Winged Foot Country Club, Mamaroneck, New York, was the setting.

The date of entry of the series on a company ledger now in CMP archives is June 29, 1929. The records also show that unpublished views of golfers not in the series were taken at the Gary Country Club in the mid-west about the same time.

“There are no definite copyright dates on the views,” points out Keystone scholar Charlie Ilgenfritz. “However, three separate golfers are mentioned in backside text as having won different 1929 championships so it is safe to assume...
that the views—taken in 1929—were released in 1930.”

The quality of the golf set met Brigandi’s high standards—clear, sharp, story-telling prints; by lined back-of-the-view copy which even the perfectionist Brigandi could not fault.

(Viewing almost any of Brigandi’s work, one can understand why the “true stereo believer”, as Andrew Eskind of Eastman House has characterized him, agonized at length over a search and destroy mission given him by Keystone President B. L. Singley. Brigandi was charged with selecting for oblivion Keystone and Keystone-acquired glass file negatives to make room for great expectations—storage to meet growth needs. Many of the discarded negatives were equal in quality and imagination to his own. Most of them would be more than a century old today. Ironically, the time was the late 1920’s. The Great Depression negated almost everyone’s great expectations. Growth did not appear to be in the stars).

Sarazen, shown on the accompanying Keystone views, was particularly qualified to offer tips on stroke-cutting. His lifetime scorecard shows he severed two strokes from the British Open record, came up with a “double eagle” in the Masters (a feat that propelled him into a play-off with Craig Wood and eventual victory)—a shot of skill that would remain forever synonymous with “Sarazen” among golf’s cognoscenti. He assailed course records and made new ones in his rise to golf’s inner circle of champions.

Gene Sarazen’s world-class wins represent solid credentials certifying his ability to teach via the course mass-merchandised by Keystone:

1922 - U.S. Open, P.G.A. 1932 - U.S. Open, British Open

Today, 64 years after Skokie and his wunderkind triumph there, Gene Sarazen plays golf regularly and, as the accompanying stereoview attests, is still stereogenic.

Gene Sarazen, in stereo view taken Aug. 85 at Lake Sunapee Country Club, NH. remains one of only four golfers (Ben Hogan, Gary Player, Jack Nicklaus are the others) who won all four of golf’s major championships—the Masters, U.S. Open, British Open, and the P.G.A. One writer said Sarazen “functioned like a man touched by destiny” because of his lightning-like finishes, overtaking the leaders to forge his wins. Stereo by Laurance Wolfe.
The energetic octogenarian sees golf as somewhat different now than when he first teed up in the early years of the century.

"Golf has changed with the times," he says. "Today there are better clubs, better golf balls, and a whole different pattern to the golf economy."

"We played for pennies," he says good-naturedly. "Now it's for millions of dollars. If you don't become a millionaire in the first fifty years, you can start in the Seniors and make a million."

Sarazen has not only seen a lot of changes in the game of golf, he has contributed some important ones himself:

1. The sand iron (he invented it) has assisted all golfers play a less iffy trap game
2. The interlocking grip (he has actively promoted it so it is in almost universal use now)
3. Golf matches for charity (he has been in the forefront in awakening golf's social conscience and sponsors or participates in numerous charity golf events).

### A STEREOGOLF CHECKLIST

Charles F. Ilgenfritz is one of the leading NSA Keystone View Company stereo view collectors. He supplied a chart listing the 50 views which comprise the "GOLF" set, with their Keystone numbers, identity of golfer, caption.

<table>
<thead>
<tr>
<th>Set</th>
<th>Keystone</th>
<th>Golfer and Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>32376</td>
<td>Bobby Jones, Winner of 1929 Nat. Open, Addressing Ball</td>
</tr>
<tr>
<td>2</td>
<td>32419</td>
<td>at the top of the swing with a wood club</td>
</tr>
<tr>
<td>3</td>
<td>32400</td>
<td>at Finish of Swing—wood club</td>
</tr>
<tr>
<td>4</td>
<td>32421</td>
<td>addressing the Ball for a Mashie Pitch</td>
</tr>
<tr>
<td>5</td>
<td>32432</td>
<td>at Top of Back Swing—Mashie Pitch</td>
</tr>
<tr>
<td>6</td>
<td>32423</td>
<td>at the Finish of the Swing—Mashie Pitch</td>
</tr>
<tr>
<td>7</td>
<td>32424</td>
<td>addressing the Ball in a Sandtrap</td>
</tr>
<tr>
<td>8</td>
<td>18293</td>
<td>playing Out of Sand Trap to Green (ball in air)</td>
</tr>
<tr>
<td>9</td>
<td>32425</td>
<td>addressing the Ball for a Putt</td>
</tr>
<tr>
<td>10</td>
<td>18299</td>
<td>sinking Putt with famous Putter &quot;Calamity Jane&quot;</td>
</tr>
<tr>
<td>11</td>
<td>32426</td>
<td>Horton Smith addressing the Ball with a Wood Club</td>
</tr>
<tr>
<td>12</td>
<td>32375</td>
<td>at Finish of Brassie Shot</td>
</tr>
<tr>
<td>13</td>
<td>18295</td>
<td>at Finish of Stroke, Wood Club—rear view</td>
</tr>
<tr>
<td>14</td>
<td>32427</td>
<td>Willie McFarlane addressing the Ball with a Midiron at Top of Swing with Midiron</td>
</tr>
<tr>
<td>15</td>
<td>32428</td>
<td>addressing the ball with a Mashie</td>
</tr>
<tr>
<td>16</td>
<td>32429</td>
<td>at Top of Swing with Mashie</td>
</tr>
<tr>
<td>17</td>
<td>32430</td>
<td>with Midiron Coming Down Fast</td>
</tr>
<tr>
<td>18</td>
<td>32431</td>
<td>with Mashie Coming Down Fast</td>
</tr>
<tr>
<td>19</td>
<td>32432</td>
<td>Gene Sarazen addressing the Ball with a Wood Club</td>
</tr>
<tr>
<td>20</td>
<td>32433</td>
<td>Tru-Vue caught up with Keystone in the golf instruction market when they issued a five filmstrip set (in the early '30s) called &quot;Seeing Thru Golf&quot; posed for them by Bobby Jones—who had also posed for the first ten views of the Keystone set.</td>
</tr>
</tbody>
</table>

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**One-time caddy relaxes in the vehicle which replaced the caddy—Lake Sunapee Country Club, NH, Aug. '85. Stereo by Laurance Wolfe.**
Always a caring person and ever ready to contribute his talents for good causes, Sarazen’s golf skills have been devoted more and more to charity events over the last few years. He has organized tournaments, played in them, and publicized golf benefit competitions.

The not-for-profit side of golf for him includes the annual Gene Sarazen tournament for New London Hospital in New London, New Hampshire; the Marco Island, Florida, Hospital’s Gene Sarazen Tournament, the Sienna College (Albany, New York) Tour; another Albany tournament on behalf of the American Cancer Society, and a number of other charitable causes. Sienna College conferred an honorary degree and set up a scholarship fund in the name of Mr. and Mrs. Gene Sarazen. Marco Island Hospital opened its doors on Sarazen’s birthday, February 28, in 1985.

Mere passage of time has not eroded the value of Keystone’s golf lessons and stereo as a teaching tool. However, the impact of stereo’s visual texts has been diluted by the expansion of newer communications media (television, sound recorders, film strips, color slides) for teaching purposes. Today, home learning methods are being taken over by proliferating videotape instruction. And, almost as often as one VCR system is replaced by another, golf lessons of yesterday’s champion bow to those of the latest tournament winner.

Unlike the stereo GOLF set in which he shares the secrets of success with those who aspire to better performance on the golf course, Gene Sarazen has not become just a “collector’s item.” He is, in 1986, an active, serious golfer, still playing carefully-crafted rounds of first-rate golf, giving in-the-flesh demonstrations of how to play the game, continuing to use his talents to benefit his fellow man.

AUTHOR’S NOTE: Darrah, in THE WORLD OF STEREOGRAPHS, lists two series on golf. The Bay State Publishing Company and The Stereo-Travel Company each produced sets of 100 or more golf views around 1910. Interestingly enough, Gene Sarazen mentions Harry Vardon (who appeared in one of the sets) along with Walter Hagen and Francis Ouimet as golfers he watched carefully when he could, and who motivated him.

NEW STEREO WORLD AD RATES

Increased circulation and production costs mean that the NSA must reluctantly increase our advertising rates for the first time since November, 1982. Effective with this issue, full page ads in STEREO WORLD are $75, while ½ page, ¼ page, and business card size ads are $40, $25, and $15, respectively. Full-page preprinted inserts are now $50.00, while unprinted fliers are $57.00 for one-side printing and $95.00 for two-side printing. These rates apply to camera-ready ad copy; all other costs we incur for photos, paste-up, etc., will be billed. Our classified ad rates and policies remain unchanged. Please send for our new rate sheet explaining in detail our new ad rates and policies.
Nothing new to report on past unknowns this time. Our first submission this issue is from Robert Tucker. His yellow card view is of a large brick house with shingled rear addition; men, women, and children posing in the yard and doorways. Was this some “just plain folks” having their home recorded for posterity? Any ideas?

We also have another house, this one a bit fancier with wooden gingerbread around the eaves and porches. The card has a lavender front and orange reverse, but no identification.
Rusty Norton sends us the third unknown. It is of a western town and has the manuscript title, "Sherman St." Any of you westerners recognize this one?

Finally, another of Rusty's views, this one showing a woman photographer. Rusty thinks the mount looks like H.H. Bennett but says the studio doesn't recognize the view.

We haven't received many views for use lately, and would like to hear from anyone who hasn't yet submitted some. Send views or information on past unknowns to Neal Bullington, 137 Carman St., Patchogue, NY, 11772.
A NEW VIEW-MASTER!

View-Master International Group Inc. has announced that an entirely new View-Master viewer will join their product line in June of 1986. Obvious in the photo is the lack of any lever to advance the reel. Instead, a push-button mounted on the structure at the right of the viewer changes the pictures with considerably less finger movement required.

This represents one of the most basic changes in the design of the standard View-Master since its introduction in 1938 and the eventual sale of over 135 million viewers of various styles, models and colors. A View-Master International executive would discuss the reasons behind the new model only in general terms, but it does incorporate ideas that have been in planning for some time. Some have speculated that the push button mechanism is intended to end the damage caused to plastic parts when the lever-style advances were allowed to snap back into position. (Pick up nearly any View-Master newer than a model F in a thrift store, and you'll notice that the mechanism returns to a position beyond the proper stop for correct horizontal alignment.)

The new viewer will be known (informally) as Model M, and will incorporate other changes in design besides the push button. Instead of a diffuser mounted on the back, in line with the lenses, the entire back side of the viewer will be molded of translucent plastic. This will certainly make assembly easier and will end once and for all any chance of diffusers being pushed in or popped out. Company promotional material mentions that this feature will allow children not holding the viewer to watch the reels go around behind the diffuser as their friends push the button. (A thrill that should hold any healthy kid's attention for a good 1½ seconds!) The same sources also mention that the new viewer "shows larger, supersized images" but no data is available about any possible change in the focal length of the viewer's lenses. We'll just have to wait until June to see the larger images and find out if the new diffuser has avoided the grain effect seen in highlight areas in the Model L.

The push button Model M will not replace the current Model L, but will be available "alongside it" on most store racks, at least for the time being. Any decision about making the M the standard model to be used in gift packs, etc. will depend on public reaction and its sales performance over the next few months. For now, the only certainty is that the new viewer will win no design awards for beauty—especially when compared to the classic Model B or the European Deluxe Model II (see STEREO WORLD, Mar./Apr. '84 page 16).

-J.D.

CONVERT YOUR VIEWER TO A.C.

By Mel Gerson

It's very simple to convert a viewer such as the Brumberger (or STAR-D) to the use of house current. The only parts needed (besides the A.C. adaptor from a radio or tape recorder) are a miniature jack of the (mono) radio earphone type, and a #46 screw-base 6 volt bulb. These can be found at Radio Shack. The bulbs (as of 1985) are 2 for 79c and the jacks (open circuit type) are 3 for $1.19.

Simply drill a ¹/₄" hole for the jack at any convenient place in the body of the viewer (where it won't interfere with the battery brackets). Then run one wire to each of the front two terminals. Any type of thin wire, such as speaker wire, will be fine. It can be soldered in place or simply twisted around the terminal.
By using any universal type A.C. adaptor (which will usually provide 3, 4.5, 6, and 9 volts) along with the 6 volt #46 bulb, you will have a variable voltage A.C. viewer. The batteries, of course, can be used at any time.

Additional Tips by David Starkman:
The above layout will work for the currently available “Life-Like” as well as for any of the old Stereo Realist-type viewers. If you don’t want to drill a hole in the viewer you can simply put two alligator clips on the end of the two wires from the A/C adapter, clip these to the indicated battery terminals, and carve a small notch at the rear of the viewer where the top half of the viewer joins the bottom half to slip the wire through. The older viewers already had such a notch for this purpose. If you want a brighter light, use a #31 bulb instead of the #46.

OVER A NOTE FROM THE UNDER GROUND
(From a letter to the Video Technical Committee of the Society of Motion Picture and Television Engineers.)

Research performed by myself, conversations with other workers in the field, and an examination of the literature, has led me to the conclusion that a horizontally split, over and under format has become a working standard for the presentation of stereographic television.

In order to further development of hardware, and the distribution of the existing three dimensional motion pictures, as well as (to facilitate the production of new stereographic video programs, I call on the SMPTE to form a STEREOGRAPHIC VIDEO sub group of the TV Technical Committee.

The purpose of the committee shall be to establish standards for production and distribution of 3D programs, most urgently in the specification of center to center spacing, designation of the left eye view as the upper sub-field (preserving the existing convention for 35mm theatrical distribution), and the specification of a sub-field sync mark which is compatible with existing NTSC video recording, transmission, and display infrastructure, said marker being required for optimum vertical stability of next generation stereo television monitors.

Interested parties are urged to contact me as soon as possible by telephone or mail.

John Brumage
185 N. Clinton Avenue
Lindenhurst, NY 11757

WIDE ANGLE 3-D IN NEW NASA “TELEPORTING” HELMET

Imagine a viewer that combines the liquid crystal display of a Tomy or Radio Shack 3-D game with the ultra wide angle optics of the LEEP system viewer. Next imagine that the computer generating the stereo images for the LCDs is connected to the helmet on which the viewer is mounted, and changes the image according to the angle and position of your head. Then imagine you’re wearing a special sensor glove that causes any part of the image you point at or “grab” to be brought up for a closer view!

A prototype exists now, developed at NASA’s Ames Research Center to enable astronauts or workers on the ground to “visit” (via stored computer images) remote or dangerous areas by viewing user-controlled stereo images filling the entire visual field. The helmet is called the Virtual Visual Environment Display System, or VIVED. The prototype was built for under $2,000 using “off-the-shelf” liquid crystal display screens for the Citizen Watch Company, usually used in pocket LCD TV sets. To get accurate wide angle images through the special optics, the computer pre-distorts the raster images transmitted to the LCD panels (much the same way a LEEP camera distorts its fish-eye images, to be sorted out later by the viewer’s optics).

The helmet user can look a full 360 degrees around and up to 90 degrees up and down. The movement instructs the computer to change the image to correspond to those that would be seen from the new point of view. The sensor glove for image control is still in the experimental stage, and the present LCD screens offer only 100 x 100 pixels of image information but Citizen is expected soon to deliver 512 x 512 pixel displays for better images. This will allow live camera images with good detail, and when perfected —in about two years—the VIVED system will allow an operator to experience the same visual images that would be seen at the location of the cameras.

The VIVED has been nicknamed the “Jedi” helmet, but in a real effort to make terminology match technology, NASA designer Jim Humphries refers to using the helmet’s 3-D imaging of remote environments as “teleporting”.

Diagram of LED, LCD and optics subsystems of 3-D stereo binocular helmet display.

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Diagram of LED, LCD and optics subsystems of 3-D stereo binocular helmet display.
By Susan Pinsky

"3-D POTPOURRI"
(AN AUDIENCE PARTICIPATION PROGRAM)

NSA Convention attendees are invited to participate in the 3-D programs by bringing and sharing 1 to 6 3-D slides on any subject. Slides of past conventions, historical images, creative techniques, anything of interest is acceptable. Just bring your mounted slides to the Program Room before the show to experience a most spontaneous and unique 3-D presentation. (1 5/8" by 4" mounts only, please.)

"THE FRAZEE 3-D SURPRISE"
by Howard Frazee

This show promises to be an unusual variety of interesting slides. Mr. Frazee is well known for his exquisite macro shots of all kinds of subjects, hyperstereos of Northern California, Alaska and beautiful parts of the world. This selective hodge-podge of modern stereo will inspire the 3-D photographer in us all.

"BICAMERAL ART: THE EVOLUTION OF 3-D COMICS"
By Ray Zone & Tony Alderson

This stereo slide show will trace the history of 3-D drawing and 3-D art conversion from its beginnings to the present day. The emphasis will be upon line art, such as seen in cartoons and comic books, with a few examples of stereo photography as seen in the comics medium.

The slide show is a chronological survey beginning with the geometric stereo drawings of Charles Wheatstone, and will touch upon 3-D activity in the 1920's and 1930's; in particular the 1936 patent of Freeman Owens. An in-depth survey of the invention of 3-D comic books by Joe Kubert and Norman Maurer in the early 1950's, will be examined along with examples of the various stereo conversion techniques used at the time. Many stereo images previously seen only in the anaglyph process will be presented for the first time in polarized stereo projection. All notable examples of popular genres presented in 3-D comics will be surveyed.

Isolated examples of 3-D images from the interim period of the 1960's and 1970's will be examined along with activities on the international scene. The renaissance of 3-D comics in the 1980's will be surveyed in detail, along with a discussion of new state-of-the-art 3-D conversion techniques that include color anaglyph. The show will conclude with a look at stereo imaging by computer, and thoughts on the prospects of the future of 3-D comics.

Just a few of the recent 3-D comics to hit the stands. Most are published by small publishers, distributed through specialty comic and book stores, printed in Canada, processed into 3-D by Ray Zone, and sold out soon after release. Many of the current releases are reprints of horror and mystery comics first printed flat in the late 1940's and early 1950's. One is a collection of material stopped short of publication by the controversy leading to the "Comics Code" of 1954—hence the new title, THREE DIMENSIONAL SEDUCTION OF THE INNOCENT!

"HIGH SIERRA SYMPHONY"
by Rick Finney & Jerry Walter

A series of 5 vignettes that are not to be missed. Finney and Walter have created this 3-D slide presentation as a...
personal statement on California’s Sierra Nevada Mountains, displaying the varied moods of this rugged, but gentle, landscape. Most of these slides were made in the 1970’s, and are the result of extensive backpacking and cross-country skiing, in the area from Mineral King on the south to Yosemite on the north. The majority of the slides were made off the proverbial “beaten path” on trailless routes not normally frequented by other hikers. This stereo slide “symphony” is divided into five movements: Music in Form, Sierra Champagne, Sierra Gardens, Winter Interlude and The Range of Light.

The highly varied slides are set to the towering music of Mahler and others; the script is adapted from the writings of early conservationist John Muir. The program is intended to uplift your spirits, and deeply touch you. After viewing this show, you will know what John Muir meant when he said “Of all the upness accessible to mortals, there is no upness comparable to the mountains.” This show is an artistic blend of music, narration and spectacular 3-D images which should not be missed.

“ANATOMY OF AN EXHIBITION”
by Peter Palmquist

This presentation will give a behind the scenes explanation of what was involved to achieve the extensive exhibit on California Photographers currently on display at the California Museum of Photography in Riverside, California. A sampling of images will accent this talk.

“TRAVELS ON NEXT TO NOTHING: A 3-D TRAVELOGUE STARRING UNDERWOOD & UNDERWOOD’S JAMES RICALTON”
by Susan Kempler & Doreen Rappaport

This 3-D slide show is a re-creation of one of the many lantern slide travelogues given by James Ricalton, a prolific Underwood & Underwood 3-D photographer from 1880-1925. In 1980, the New Jersey Committee for the Humanities awarded these two researchers a grant to produce this stereo presentation, which has evolved into the present highly polished sound/slide production.

This show takes you back to the era when stereoviews were state-of-the-art media communication. It transports the viewer back in time to Egypt’s pyramids, the Spanish-American War in the Philippines, the Boxer Rebellion, the glory and pageantry of India’s royalty and much, much more. Ricalton was talented not only as a photographer, but also as an educator, explorer, writer, lecturer and museum curator. Experience his intensely curious and adventurous nature as he expanded his portfolio beyond the usual tourist attractions by traveling “off the beaten track” to document daily life in exotic parts of the world. Brought back by popular demand for a third showing at a N.S.A. Convention—don’t miss this program!

“STEREOGRAPHY: A FRESHER PORTRAYAL”
by The Stereo Club of Southern California

A compilation program of 3-D slides from more than 50 members of the Stereo Club of So. California presented in 18 mini sequences. Representing a diverse variety of techniques and possibilities the presentation gently travels through the realm of creativity and imagination. Experience everything from the vivid reality of macro and close-up 3-D photography to the surreal aspects of beautiful hyperstereos. The wide range of individual techniques and ideas are blended with a sensitive and provocative script and background music. Script by Tim Cardinal, music by Jerry Walter, slide compilation by Susan Pinsky.

“AMATEUR 3-D MOVIE EXTRAVAGANZA”

Real amateur stereo movies using the Bolex 16mm, Elgeet 16mm, Elmo Super 8 3-D system, and the custom-made Powell Super 8 3-D system. This informal gathering of amateur filmmakers will offer the opportunity to see films and filmmaking equipment that bring depth to the art of home movies. The Stereo Club of So. Calif. 3-D Movie Division 6 minute film project “The 3-D Olympics” (a parody of the 1984 Los Angeles Olympics) will be shown along with “Week-end Panorama” by Wes Western, “Nature Trail” by Bill Shepard and “How to Walk” by Alan Williams.

EASTMAN HOUSE OPEN FOR RESEARCH

The International Museum of Photography at George Eastman House has announced that its vast collections have been reopened to researchers. The Museum’s collections include over 500,000 photographic prints, 6,000 film titles, about 3 million motion picture publicity and promotion still photographs, 14,000 pieces of photographic or cinematographic equipment and 24,000 volumes of books and periodicals on photography and film.

“We are beginning the plans to build a new facility to house and make our vast collections available to a greater number of people,” said Robert A. Mayer, the Museum’s Director. “We believe that opening the archives to serious researchers now, even on a limited basis, will give us the working experience to help us to organize better staff and physical resources in the new facility.” In all instances, appointments must be made either in writing or by telephone. The Museum’s address is 900 East Avenue, Rochester, New York 14607 and its telephone number is (716) 271-3361. Interested researchers can write to the Museum for a brochure which provides general guidelines on access to each of the collections or call the Museum’s general number and ask for the appropriate department.
Death on the East River

The system was tailor-made for corruption. In 1904, the U.S. Steamboat Inspection Service was riddled with supervising inspectors who failed to supervise, district inspectors who were little more than political hacks, and local inspectors who were paid a flat fee per inspection, regardless of how thorough that inspection might be. They had little authority in any case and the steamboat companies were only too willing to provide a little extra inducement to smooth things along. Aboard the excursion steamer General Slocum at her berth on Manhattan’s west side, assistant inspector Henry Lundberg took another poke at the life jackets secured behind a wire mesh overhead. Each jacket was required by law to contain six pounds of solid cork and there had to be 2500 of them on board—one for each of the passengers Slocum was rated to carry. He noted the presence of the fire hoses neatly coiled above the standpipes—no need to take them down and test them—and the six lifeboats “slung under davits.” If Lundberg had noticed the rain of cork dust when he prodded the life preservers or that the boats were painted fast to the davits, he didn’t mention it. Lundberg was still on probation and not about to make waves. It was how the system worked.
New Yorkers are inured to horrors—as anyone who has ever tried to drive in Manhattan can attest. Nevertheless, the burning of the General Slocum on the East River on June 15, 1904, touched a chord so deep that the disaster is still commemorated annually at the Lutheran Cemetery in Queens where many of the more than one thousand victims, mostly women and children, are buried. This, the worst disaster in New York's history, was played out amid scenes of incredible ineptitude, horror, and courage all within the space of a few short minutes on that late spring morning.

Deckhand John Coakley watched the big steamer nose her way gently into the Third Street Pier, just above the new Williamsburg Bridge. Like so many of Slocum's lubberly crew, he had been aboard only a short time—eighteen days to be precise. Already he was thinking of the free beer that would be waiting for him as soon as he finished counting the passengers.

For the Reverend George F. Haas and his parishioners of St. Mark's Evangelical Lutheran Church, it promised to be a day of grand adventure—the long cruise up the East River and out into the Sound, with the delightful sea air sweeping along the freshly-painted decks and cheerfully snapping the bunting overhead, while the strains of "Unser Kaiser Friedrich Marsch" and other favorites drifted forward from Professor George Maurer's band on the fantail, and sunlight splintered on the waves alongside; then a long leisurely picnic lunch amid the trees of Locust Grove and perhaps a ball game before the return trip in the late afternoon. For the children, there was plenty of ice cream and soda pop; for the adults, a more heady refreshment—after all, it was a German outing. Even the weather was perfect for St. Mark's "Siebtehnte Wasserfahrt"—Seventeenth Annual Boat Trip.

True, the General Slocum was no longer quite the queen of the excursion trade, as she had been thirteen years before when she entered service with the Knickerbocker Steamboat Company. Then her sleek white hull, varnished wood trim, and red velvet appointments had set the standard of luxury in the trade. Still, she was impressive. Her tall yellow side-by-side funnels, huge gilded paddle boxes, and three open decks stretching the entire length of her 262-foot hull marked her as one of the largest of the pleasure steamers. No one seemed to notice that those open decks and endlessly repainted filigree had made her a potential tinderbox.

Her regular run was two trips daily to the Rockaway Beaches on the south shore of Long Island, but she had also been in great demand as an observation boat during the summer yacht races and as an independent charter. In her heyday, she had often exceeded her rated capacity of 2500 and on occasion had carried well over 4000 people. She was nowhere near as crowded as that today—perhaps a little
On top deck of Gen'l Slocum—the third of the unidentified Slocum views.

over thirteen hundred: the exact total will never be known for Coakley clicked his counter once for every adult and once for every two children under fourteen.

Finally, at 9:40 A.M., the Slocum cast off and headed up the East River past Blackwell's (now Roosevelt's) Island, nimbly dodging the barge and ferry traffic around her. The more adventurous among her passengers crowded her railings watching the shoreline slip by, young men in their tight trousers and straw skimmers, girls in their starched shirt-waists and oxford ties. Above all the laughter and gaiety, pilots Van Wart and Weaver watched the river ahead. She was approaching the eddies and tide rips of Hell Gate now and by prearrangement Weaver summoned Captain Van Schaick to the pilothouse.

At 66, William Van Schaick had spent most of his adult life around steamboats, and as master of the General Slocum since her commissioning had seen the vessel through several scrapes and minor collisions. Like most captains, he preferred to con his ship through the treacherous waters of Hell Gate personally.

To Superintendent Grafling of the Astoria Gas and Light Works at Lawrence Point, there was something odd about the big steamer just emerging from the narrows. Yes, there was definitely smoke coming from low on the forward part of the ship. Carried aft by the breeze, the smoke was not visible to those in the pilothouse. A dredge operator gave four blasts on his steam whistle to signify danger as a gout of flame rippled from the sidewheeler. Abruptly, the band stopped playing. It was 10:05 A.M.

Seven minutes earlier, John Coakley had been relaxing at the bar with his favorite libation when a youngster approached him with the news that smoke was coming up one of the stairways. A few thin tendrils of smoke were indeed drifting up the companionway from the fore cabin, a cluttered storage area on the waterline. Instead of notifying the pilothouse immediately—there was a voicepipe close at hand.—Coakley decided to investigate personally. He descended the stairs and threw open the door to the storeroom.

Instantly the fire, which had been smoldering in a straw-filled barrel, exploded upward in the fresh draft. Groping around for something with which to smother the now-flaming barrel, Coakley settled on the only thing he could find, two large sacks of charcoal. Convinced that would hold it for a moment, he hastily shut the door and set off in search of First Mate Ed Flanagan. Within a minute or two

“A Holiday in New York—Excursion Steamers going up the Harbor,” by H. C. White Co., 1903. Such outings were extremely popular in the era before widespread private automobiles, motion pictures, and air conditioning. A Presidential inquiry found that the majority of excursion boats suffered from the same defects as the General Slocum.
"The Slocum Disaster, New York Harbor, June 15, 1904—Gen'l Slocum the morning after the disaster, bodies on the beach showing in the background." No. 8298 by H. C. White Co., 1904. At left, the barge used by diver Charles Everett; on the right, the Slocum's starboard paddle box protrudes above the surface. [Note that minor variations may occur in the captions; the form used in the text is that of the White catalog.]

If possible, Flanagan was even less adept mentally than Coakley. Three years in Slocum had not prepared him for this situation. He took one look at the smoke now billowing heavily up the passageway and ran for the chief engineer.

Here at least was someone with a head on his shoulders. Instantly he ordered Flanagan to inform the captain and break out the firefighting apparatus. He then reached over and yanked the lever that would fill the standpipes with water for the firehoses.

Up in the pilothouse, Van Schaick began to relax. They were through the "Gate" now and even Sunken Meadow was fast disappearing to port. There had been a bad moment when that damned whippersnapper of a lad had yelled up that the ship was afire. They were always pulling pranks like that and from his vantage point, the captain could see nothing amiss. Suddenly the voice of Ed Flanagan boomed hollowly up the voice tube: the ship was afire, ap-

parently badly so!

One glance outside was enough. Smoke and flame now licked along a portion of the Slocum's port side, driven aft by the wind of her passage. There was no hope of saving the ship; that much was immediately clear. Von Schaick's only concern now must be the safety of his passengers. But where to beach her? For a brief instant, he considered the Bronx shoreline, so temptingly close. But no, a lumberyard next to the gasworks was not the best place to park a blazing steamboat. Better to head for North Brother Island in mid-channel less than a mile away. With this current, they'd make it in less than three minutes, ... if they had three minutes!

Meanwhile, Flanagan had finally gotten the hose down and connected to the standpipe. Thin and worn, the ancient line lay badly kinked on the deck. When the valve was opened, the hose bucked furiously then burst near the base. Water gushed from the standpipe to no avail.

The panicky excursionists jammed the stern of the sidewheeler, pinned tightly against the railings by the advancing flames. When the Slocum made her sudden sharp turn away from the Bronx shoreline, the railing on the middle deck suddenly snapped and perhaps a hundred passengers cascaded into the water. With her whistle held down in a single eerie wail, the flaming juggernaut hurtled down on North Brother Island, trailing behind her a wake of struggling bedraggled humanity.

Help was on the way. From all sides they converged on the stricken vessel: the tug Walter Tracey charging up astern, New York Central's Tug No. 17 dropping a tow to join the chase, Wheeler, Arnot, the Health Department's Franklin Edson out from the 132nd Street Pier, Goldenrod, and half a dozen others. Captain Flannery jammed the Walter Tracey right up alongside Slocum, hustled aboard several dozen terrified children, and only sheered off when his own

"All that was left of the boat that carried over 1000 souls to destruction. General view of Slocum after being raised. Slocum Disaster. New York Harbor," No. 8402 by H. C. White Co., 1904.

pilothouse caught fire. The Edson likewise overhauled Slocum and took on perhaps fifty before she too was forced to haul off with fire damage extending thirty feet from her bow. Others concentrated on plucking victims from the water.

Captain Van Schaick might have done better to heave to and let the rescuers come to him. As it was, the faster the Slocum steamed, the more rapidly the flames spread. They were coming up on the island quickly now and, although he tried to ground her broadside on in shallow water, the best pilot Van Wart could manage was to run her in at an angle; the stern, isolated by the flames, still jutted out into deep water. As the ship grounded, fire-weakened supports gave way and the decks collapsed inward, pinning hundreds in the flaming wreckage.

For the Slocum's passengers, horror mounted on horror. Fifty-seven-year-old Nicholas Balzer was on the upper deck near the bow when the flames first burst into view:

Everyone thought the boat would put into shore at once, but it seemed fully five minutes or more before she swung in. By then, the scene was terrifying. Women threw their children overboard and followed them. They had no other refuge from the flames.

Driven back to the wheelhouse by the fire, Balzer went over the side and swam ashore through water that was only shoulder deep.

Anna Frese, a promising young concert pianist, climbed over the rail and clung to it, waiting for the Slocum to ground.

I held on to the railing with my right hand as long as I could, and as the boat went on the rocks, the whole top of the boat crashed into the hulk. My father told me to jump, but I could not get my hand off—it was baked on the rail with the paint. It would take more than two years for her hand to heal and she would never play professionally again.

For Pastor Haas, the fate overtaking his congregation was a nightmare:

I believe the first that fell to the water were crushed over-
board. When they went, there seemed to be a general inclination to jump. The women and children went over the railings like flies. In the great crush many women fainted and fell to the deck to be trampled upon. Little children were knocked down.

Once in the water, Haas found his life preserver of no avail and only avoided drowning by clutching the blade of the paddle wheel. Badly burned, Haas survived; his wife and daughter didn't.

With few exceptions, the lifebelts were no help at all. Mrs. Annie Weber was among those who tried to pry them loose from the overhead.

Some of them we could not budge, and others pulled to pieces and spilled the crumbs of cork all over our heads. The heat was blistering, and the flames swept along the roof of the deck and scorched our fingers as we tried to snatch down the life preservers. The flames drove [many people] back and over the side of the boat. Nobody could live in such heat as that. My face was scorching, and my hair caught fire. I don't know whether I dropped or whether I was pushed off. I found myself struggling against the water.

For many of the Slocum's passengers, it was a choice of either burning to death or drowning. Few could swim, and the voluminous undergarments Edwardian propriety demanded of women quickly became saturated and dragged their wearers down. In the end, the river claimed far more victims than the flames.

The doctors and nurses at the "contagious diseases" hospital on North Brother Island were galvanized to instant action by the catastrophe on their doorstep. While some quieted their own panicky patients, others began hauling victims ashore and administering first aid. Mary McCann, a fourteen-year-old fever patient, unhesitatingly plunged in to pull nine small children to safety. The island's tiny steamboat, Ward, hastily put out from the pier, nosed directly under the Slocum's stern, and eventually rescued over a hundred survivors, more than any other vessel.

Even the smallest craft were pressed into service. Two convicts from nearby Riker's Island commandeered a rowboat, yelled for their warder to get in, and eventually rescued five before colliding with a late-arriving fireboat. Not all were Samaritans, however. A few ghouls also showed up to loot rings and jewelry from the dead bodies.

Within a half hour, it was over. The blazing wreck, pulled clear of the beach because of the danger to structures ashore, drifted a short distance and sank. Like a grotesque tombstone, her starboard paddle box, miraculously untouched by the flames, protruded above the surface. Of her crew of thirty-five, five were dead. Her passengers had not fared as well. The final official death toll would be 1,021 and that may be a conservative figure.

Diver Charles Everett, who had explored the sunken battleship Maine in 1898, was brought in to examine the wreck:

While groping about in an endeavor to remove an intricate mass of wire rail guards from my path... I noticed a section of the hold, on my right, sag less than a foot. Immediately the ends of dresses, and long, slowly moving, disheveled hair floated about from under the beams. They tell me I was down... about an hour and a half. That must be a mistake. I was down there a year.

For days, bodies washed up on the shoreline, often far from the scene of the disaster. Seven-year-old Maggie Heim was found floating off Clinton Street in lower Manhattan, eight miles from the wreck and just two blocks from her home. Cannon boomed over the water—the shock waves would often bring bodies to the surface; thirty were recovered in this way.

While the hearses rumbled through the black-draped streets of "Little Germany," the inquest began. Here, and during the trials and Presidential inquiry that followed, there were a number of sensations: clumsily faked documents submitted by the Knickerbocker Company, Lundberg's abrupt turnabout after an initial refusal to testify on grounds of self-incrimination, the disclosure that at least (continued on inside back cover)
FOR SALE

KODAK STEREO CAMERA, case, flash, near Mint $130.; Realist mounting jig, Mint $20.; Realist Mounting Kit, Mint $40.; Realist metal masks (150) and slide glass (100) $22. Paul Taplin, (303) 722-5418.

TRU-VUE CARDS, w/envelopes. M-16; Robin Hood: M-2, M-3; R. Crusoee: M-4, M-6; $1.75 ea. (all five $8.00) plus 75¢ P&H per order. Never used. Multiple orders O.K. 20 sets avail. Johaneke, RD2 Box 261-1, New Tripoli, PA. 18066.

HUNDREDS OF VIEW-MASTER REELS in three plastic boxes, projector and several different viewers. $10.00. Bob O'Brien, 5101 Lauderdale, Blaine, WA. 98230.


PHOTOGRAPHIC BROCHURE NO. 4, Spring 1986. Another collection of choice and surprising stereographs, viewers, daguerreotypes, tintypes, CDVs etc. for sale with bidding provision. Careful attention to description, documentation and illustration makes this an attractive valuable source of information as well as material. Next 3 Brochures $10. Samples of 1,2,3, $1. each. Larry Gotthiie, P.O. Box 176, Johnson City, N.Y. 13790. Always seeking terrific material of greatest interest to serious collectors.

HAVE PREPARED a listing of many stereo items I am closing out at reduced prices. Cameras, projectors, viewers, mounts, accessories. A SASE will promptly get you this listing. Bob O'Brien, 5101 Lauderdale, Dayton, OH. 45439.

3-DIMENSIONAL TRADING CARDS. In 1983 to promote the film jaws 3-D, a series of anaglyphic cards were issued and hastily withdrawn when the film flopped making them a very rare and collectible 3-D item. Free viewer in each pack. 3 sets-$1.00/8 packs-$2.00/pd. R. Aldrich, 535 Taylor St. -601, San Francisco, CA. 94102.

VIEW-MASTER PERSONAL OUTFIT: X-sync camera, cutter, focusing viewer, 150 blank reels, Stereomac 500 projector 2¼" lenses, cases and instructions, excellent. $475 U.S. funds. R. Deurbrouck, 186 Fernwood Ave., Winnipeg, Manitoba, Canada R2M 1C3.

THE RED WING VIEWER, a fine stereoscope handcrafted in walnut, leather, brass, and glass. $78. Includes stand and US shipping. For ordering or more information: Welch Village Woodworking, Rt. 2, Box 18, Welch, MN. 55089, (612) 388-5304.

TRADE

VIEW-MASTER & Tru-Vue for trade. Send "dupe" list to Roger Nazeley, 4921 Caster Ave., Philadelphia, PA. 19124.

WANTED


FLORIDA STEREO of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrksen, P.O. Box 21153, Kennedy Space Center, FL. 32815.

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

FLORIDA: Any Florida image, stereo, CDV, etc. and date, any condition. Also letters and documents. R. Cauthen, P.O. Box 342, Welch, MN. 55089, (612) 388-5304.

DAKOTA TERRITORY: What do you have for sale or trade? Doing research on Dakota photographers—appreciate any info, xeroxes, etc. Brian Bade, RR#6, Box 432, Sioux Falls, S.D. 57103.


STEREO WORLD, out of print issues, state condition, price desired. Dennis Sherwood, 40622 N. Kenosha Road, Zion, IL. 60099, (312) 872-1759.

GOLD & SILVER MINING: All original photographic images, (stereo views, etc.) up to 1910 (no foreign). Prospectors, mine interiors, towns, mining equipment, mining towns etc. Also, wanted anything Numismatic, views of U.S. Mints & Assay Offices (Philadelphia, New Orleans, San Francisco, Denver, etc.), and mint and coinage operations. Also, views of U.S. Bureau of Engraving & Printing (Washington, DC) and its paper money operations. Plus any similar views of private Banknote engravers. Please send photocopies with price and description, or send for my approval. I will respond quickly.

David Sundman, Littleton Coin Company, 253 Union St., Littleton, N.H. 03561.


CARLO PONTI — Anything related. Stereo cards, cartes-de-visite, cabinet cards, Pontois, Alethoscopes, Megalethoscopes, historical data, letters, papers. Writing article. Also collect old Kaleidoscopes. Sidney Malitz, Box KH, Scarsdale, N.Y. 10583. (914) 636-3367.

CENTRAL PACIFIC RAILROAD views by Hart, Watkins & Houseworth, Reilly, Savage, Mybridge, etc. Also Union Pacific views by Russell, Jackson, J.B. Silvis, etc. B. Swackhammer, 1482 Hamilton Way, San Jose, CA. 95125.

ANYTHING, EVERYTHING ABOUT the Catskill Mountains and Catskill Mountain House. Stereo views (any maker and condition), photographs, engravings, books, magazines, newspapers. All offers appreciated and promptly answered. Thanks. Gossie, Box 5351, Albany, NY 12205.

TO BUY. The large magnifying glass for "Graphoscope" stereo viewer; also interested in purchasing stereo views of sailing ships, whaling activities and harbor scenes. Charles S. Gifford, 1923 Bayview Blvd., Norfolk, VA. 23503.

SHAKER people stereo views, real photos, snapshots, etc. Please send photocopy with price to Richard Broker, 450 East 84th Street, New York, N.Y. 10028.

GREAT EASTERN—Views of ship, Brunel, Harrison, Harry Potter, 3524 University Bl., Dallas, TX. 75205.


WILL TRADE excellent Mitchell view of Crook City (Black Hills) for similar excellent Mitchell of Hill City, Elizabethtown, Garyville, Spearfish City or comparable subject. Xerox please. Jim Crain, 131 Bennington, San Francisco, CA. 94110. (415) 648-1092.

ARIZONA photographs prior to 1920, stereo, cabinet, and post cards. Will buy or have boxed sets, stereo, and casse images for trade. Send Xerox and price or your trade interests. Jeremy Rowe, 719 N. Robson, Mesa, AZ. 85201 (602) 964-0975.
ARIZONA (continued from page 7)

Stereographs by Flanders & Penelon and D. P. Flanders are elusive and rare. They are on gold and orange/pink mounts that vary in size from three and one quarter by seven inches to three and one half by seven inches. Prints are all square. Captions are hand-written or printed on the front of the mount under the negative. Series are “Arizona Scene” (Flanders & Penelon), “Arizona Scenery” (Flanders), and “Scenes in Arizona” (Flanders) and are usually printed on the front in plain or Gothic lettering, ex: D. P. Flanders, Artist. /Scenes in Arizona. Flanders also identified himself as D. P. FLANDERS, Photographer. A few mounts have the photographer’s name and address imprinted on the back.

Other commercial photographers who established galleries in Arizona Territory during the early to mid-1870s and deserve mention are Parker & Parker (San Diego), who established a gallery on Main Street in Yuma in mid-March 1874; William McKenna of Prescott who opened a studio, probably at the site of Cook’s gallery, in August 1874 until W. H. Williscaft bought him out; George H. Rothrock who toured Arizona Territory as an itinerant from 1876 to 1878; Henry Buehman who bought out Adolfo Rodrigo’s brother Juan on February 20, 1875, establishing himself in Tucson; and D. F. Mitchell who stereographed San Xavier mission about 1874, before he became a well-known stereographer in Prescott.

SOURCES

Arizona Citizen (Tucson), June 6, 13, July 11, 25, August 8, September 5, October 31, 1874, February 20, 1875.

Arizona Sentinel (Yuma), April 4, 1874.


Weekly Arizona Miner. September 21, 1864, November 14, December 12, 26, 1868, July 3, August 14, 1869, May 28, 1870, March 30, May 11, June 29, 1872, June 28, December 3, 19, 26, 1873, January 23, February 6, 13, March 6, April 3, 10, 24, May 1, 1874, January 25, October 8, 1875.

PROFILES from OBLIVION

(continued from page 19)

MY told us of a girl named Eileen at the Canteen who was kept serving doughnuts to a doughboy ‘until she caught on’. Soon GIs renamed everything but the doughnuts (which were machine made by then). The cards says:

Fresh doughnuts hot from the oven! A real treat for our boys. Not even chocolate pleased them more. See the gratified expression on their faces. Some chow! Even the Y girls seem to be enjoying the occasion. And why should they not? Anything and everything for our doughboys, that was their motto.

This was but one of the many activities of the Y in France and Germany. Athletics, theatricals, education, distributing cigarettes and candy, all this entered into their job. No sooner did the Y girl arrive than she began to think of doughnuts, and of hot cocoa and cakes for the boys. And the boys began to lick their lips in anticipation. They fetched and carried wood, the girls got flour and sugar somewhere, somehow, cocoa was cooked in washboilers, cans, anything that was new or clean; pans were scoured, doughnuts cut out and soon sizzling over the fire. In the towns on the Rhine, German women could often be hired to cook the doughnuts, and they fried them by thousands. It was no unusual thing to see Y men lugging a washbasket full of doughnuts from the bakers to the hut, and the savory smell of them made a man’s mouth water.

The girls making doughnuts never had to ask twice for assistants. Our “boys” liked to hang around when the job was going on. Cutting out the doughnuts was fun, splitting wood for the fire a joke, and when the doughnuts came hot and fragrant from the pan—Oh Boy!

One does not recall the Y.M.C.A. being so visible by the time the second World War occurred. Everything was different. Blitzkrieg wars were a far cry from bogged-down trench warfare. Europe was entirely overrun and had to be retaken. The conflict really circled the globe. The USO took on many support and morale functions and service centers and PX’s were government operated.

I did a cursory library check on Y.M.C.A. wartime involvement and found nothing. Even what purported to be a history of the organization made no reference to such things. I decided to pursue it no further as the Keystone viewcards tell the story adequately and have a nice flavor, I feel... a story whose permanent home is now oblivion.
The voting results are in for the Print Circuit and for Beta Transparency Circuit for the 1985 calendar year. Members seem to be quite good of late in keeping the folios moving, the average time for making the circuit having dropped a couple months since this time last year. And more members are scoring a substantial number of points as the number of first class viewmakers continues to grow. It becomes increasingly difficult to pick three pictures out of each folio to honor with one’s vote. All in all it’s a great time to be in the Stereoscopic Society.

**PRINT CIRCUIT 1985 TOTALS**

**REGULAR FOLIOS (60 points or more)**
- Brandt Rowles: 166
- Jim Cheung: 135
- Wil Metcalf: 126
- Bill Walton: 125
- Craig Daniels: 97
- John Dennis: 90
- Jack Cavender: 90
- Terry Wilkerson: 89
- Bill Patterson: 86
- Ray Bohman: 82
- Quentin Burke: 78
- Eric Stott: 69

**SPEEDY FOLIO (25 points or more)**
- Bill Walton: 66
- John Dennis: 54
- Wil Metcalf: 43
- Bill Patterson: 35
- Brandt Rowles: 35
- Ray Bohman: 27

**REGULAR Favorite Views**
1. *Niki-A Montage* - Jack Cavender
2. *Cavern Cascade* - Brandt Rowles
3. *MOG* - John Dennis
4. *Canada Goose* - Jim Cheung

**SPEEDY Favorite Views**
1. *Flensburg Harbor* - Bill Walton
2. *Inside Stereo World* - John Dennis
3. *Aisha and the Cat* - John Dennis
4. *Lawson Army Airfield* - Bill Walton

**BETA TRANSPARENCY CIRCUIT 1985 TOTALS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Points</th>
</tr>
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<tbody>
<tr>
<td>David Hutchison</td>
<td>203</td>
</tr>
<tr>
<td>Russ Young</td>
<td>117</td>
</tr>
<tr>
<td>Gray Currier</td>
<td>111</td>
</tr>
<tr>
<td>Dal Darrow</td>
<td>99</td>
</tr>
<tr>
<td>Warren Callahan</td>
<td>94</td>
</tr>
<tr>
<td>Rick Vallon</td>
<td>79</td>
</tr>
</tbody>
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Top ten in total points

**Favorite Views**
- *Country Window* - Steve Ruffy (48 points)
- *St. John's Cathedral* - David Hutchison (45 points)
- *Autumn Pool* - David Hutchison (41 points)
- *North Rim, Grand Canyon* - Russ Young (39 points)

**R. G. WILSON Stereoviews**
Thanks to the initiative of longtime Society member Paul Wing, Jr., and the generosity of the family of R. G. (Bill) Wilson, a substantial representation of Mr. Wilson’s work has been acquired by the Society. Bill Wilson spent over a half century as an active member of the Stereoscopic Society. He worked in both print and transparency formats (see STEREO WORLD, Nov./Dec. 1978). Though he photographed a variety of subjects he was especially known for stereo views taken near his home area at Lookout Mountain, Tennessee, and for a series of high quality views of Old Mills which he found and photographed in his travels over the years. He was the recipient of a National Stereoscopic Association Life Achievement Award in 1979. His participation and leadership in the Society was instrumental in keeping the organization healthy from the 1920’s into the 1980’s. It is anticipated that after a proper showing of some of the views (details not firm at this writing) they will be placed in the Oliver Wendell Holmes Stereoscopic Research Library.

Illustrated is a 1948 stereo view by Mr. Wilson showing a patient being administered to while confined inside an iron lung. It is easy to put unpleasant things behind us but pictures such as this Wilson view remind us of the terror of polio prior to the Salk and Sabin vaccines. I recall how President Roosevelt initiated the March of Dimes. I was in elementary school and the kids were encouraged to each bring a dime (not everyone could as the Depression was very bad). It was one of the most visible fund drives for many years centering on the President’s birthday. Each summer the horror came and one heard of the latest victims struck down by the dreaded infantile paralysis, often friends or relatives, young and old, rich and poor. In the end the research bought by the March of Dimes overcame the terrible destroyer itself. All of these memories are brought back by a single stereo view circulated in Folio F during 1949 by R.G. Wilson.

The Stereoscopic Society continues today to record the passing scene. Don’t miss out if you make stereo views...share one anothers' work with others like yourself. Contact the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.
"Oxygen Therapy" Taken in December of 1948 at Erlanger Hospital in Chattanooga, Tennessee, by R.G. Wilson, this view shows a polio victim in an iron lung. Oxygen is about to be delivered through a nasal catheter and the operator is administering intravenous fluids. The view traveled the print circuit in 1949.

GENERAL SLOCUM

(continued from page 37)

one lifebelt company added lead weights to its products in order to bring them up to specifications.

Eventually, Van Schaick was made the scapegoat. Seriously injured in escaping from the burning vessel, he was convicted of failing to properly train his crew in firefighting techniques and sentenced to ten years in prison. Lundberg was acquitted but promptly fired from his job as a steamboat inspector. By skillful legal maneuvering, the officials of the Knickerbocker Steamboat Company managed to avoid any retribution at all.

Of the major companies producing stereographs at the time of the disaster, apparently only H. C. White issued any views of the Slocum tragedy—admittedly not the most cheerful topic for parlor viewing. The series consists of eight views on the standard grey curved mounts, as follows:

8298—The General Slocum Disaster, New York Harbor, June 15, 1904—The General Slocum the morning after the disaster, bodies on the beach showing in the background.

8299—General Slocum Disaster, New York Harbor, June 15, 1904—Diver going down for bodies in upper saloon, out of which over 175 were taken.

8400—The mass of burned timbers and ruined metal, showing broken paddle wheel shaft. General Slocum Disaster, New York Harbor, June 15, 1904.

8401—Among the oil barrels, where the fire started, showing defective life-preservation and life-boats. General Slocum Disaster, New York Harbor, June 15, 1904.

8402—All that was left of the boat which carried over 1000 souls to destruction. General view of the Slocum after being raised. Slocum Disaster, New York Harbor, June 15, 1904.

8403—On the deck of the Slocum, showing the effects of the fire on metal work and steel. General Slocum Disaster, New York Harbor, June 15, 1904.

8404—Stern view of the Slocum—what was left of the boat which had on board over 1400 people.

8405—Port view of the General Slocum—the windward side, which was burned least. General Slocum Disaster, New York Harbor, June 15, 1904.

These views fall into two groups, the first pair being taken on June 16, the day after the disaster, and the remaining six images subsequent to the raising of the vessel on June 23. By the time this second group was taken, much of the debris had been cleared away and the views therefore do not give an accurate picture of the Slocum's condition in the immediate aftermath of the tragedy. For one thing, both paddle boxes have been dismantled in order to remove victims who had been swept up by the paddle wheels and pinned inside.

Also of interest are a group of three unpublished amateur views of the Slocum taken sometime during the last three years of the ship's existence; these can be dated with some precision since another view from the same group shows the liner Oceanic, which only entered service in 1901. These views are not actual stereographs but single images mounted in a stereo format. Nevertheless, they are the only known images in the format which show the General Slocum prior to the disaster.

The General Slocum attracted only a tiny fraction of the stereographic attention lavished on contemporary disasters in Galveston, Martinique, San Francisco, and to a lesser extent Baltimore. The reasons for this are not hard to discern. Large urban catastrophes tend to provide a sizable area of reasonably indentifiable ruins, along with patrolling federal troops and refugee camps for the homeless, all of which persist for some time and which add considerable interest to the stereographic coverage of such events. Maritime disasters on the other hand are more finite; there is a limit to what one can do photographically with a single piece of relatively nondescript wreckage. Nevertheless, it is surprising that apparently no attempt was made to stereograph such items of peripheral interest as the site of the disaster on North Brother Island or vessels which had participated in the rescue work.

These views provide but a faint echo of the horror of that long-ago June morning. Few survivors remain. But each year the members of the Queens Historical Society lay a wreath on the grave of the sixty-one unknown victims of the disaster that James Joyce immortalized in a passage in Ulysses. Joyce found in the Slocum a symbol of human frailty—and human greed.
The Hirst and Wood stereoscope of 1860 with a current instrument of comparable quality, the museum viewer by Hugo de Wijs. From Paul Wing's article in this issue, "Some Thoughts on Viewer Quality Past & Present".