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COVER: A leopard leaps from the page to introduce the "Jungle Drum", story in Harvey Comics' Adventures in 3-D, first issue, dated November, 1953. Our feature on 3-D comics in this issue is from the soon to be published book, Amazing 3-D, by Hal Morgan and Daniel L. Symmes.
A SAN JOSE SURVIVOR SPEAKS

Getting down to the nuts and bolts of editing a magazine after the sensory overload that was San Jose can at best be called an anticlimax. As in years past, the NSA national convention will be given as a reason for the even later than usual arrival of the following issue of STEREO WORLD. Not because this year’s convention interfered so much with writing or production, but because we’ve attempted to put more information about the convention (including photos) into the issue following it.

Those who organized and helped run the convention in San Jose can hardly be congratulated enough for the many impressive jobs they did. The program of seminars, the exhibits, and the sales were all interesting, and each in its own way was far more informative than I had ever hoped such efforts could be. Once your mind stopped spinning, you could learn something new about stereo in nearly any direction you looked in each section of the event. I only wish that a fourth day could be reserved at these affairs with absolutely nothing scheduled so that people could finish all those conversations cut short by the start of the next stereo projection program—or so that you could find more of the people you’ve been wanting to meet for years—or to give you time to figure out that strange device you saw on the second table from the corner... or was it on the second table from the middle?

A RED & CYAN GOLDEN AGE

Among the many examples of “collectable” stereographica, 3-D comic books are unique in their wide distribution compared to the brief time span of their publication. The books were only printed from the spring of 1953 to the spring of 1954, but they sold in the millions and could be found in nearly every newsstand, drugstore, and supermarket in the country. The increased interest in comic book collecting of the past dozen or so years has helped preserve many of the 3-D comics that escaped being thrown out when the viewing glasses fell apart or were lost in the first two weeks.

3-D comics now bring higher prices than most flat, color comics of the same dates, and Mighty Mouse (the first 3-D comic) went for over $50.00 in the Spotlight Auction at this year’s NSA convention in San Jose.

Hal Morgan has done an impressive work of research into the technical and publishing history of these unique pieces of stereo Americana, and STEREO WORLD is fortunate to be able to present some of that history in both words and stereo images in this issue. (For those purists who wish to retain the “feel” of the original anaglyphic comics, I suggest using red & blue glasses in addition to free viewing these re-separated pairs—almost brings back the good old days...)

IN$TANT RARE COLLECTOR’S ITEMS

Like other high-class publications, copies of STEREO WORLD will, of course, become collector’s items worth many times their original price once the back issues of that number are sold out (Notice how skillfully we avoid the mention of any $ figures here).

So—to turn your shelf of STEREO WORLDS into the ultimate hedge against inflation—you simply need to help us sell off more back issues! Besides, they’re not doing anybody any good locked away in the archival vaults of the sprawling NSA Headquarters Complex in Columbus...

Even if you don’t need any back issues for your own library, please remember that an issue featuring a subject of photographic or historical interest to someone you know makes a thoughtful, unique gift that nobody else can duplicate. Or, if you know someone who is (or ought to be) interested in some aspect of stereo images, a couple of selected back issues can be far more seductive than sending a membership form alone. By an amazing coincidence, this issue contains a handy order form for back issues of STEREO WORLD.

CROSS EYED COVER

All “wrap around” 3-D covers will be printed, like this one, for convergence (cross eyed) free viewing. DEADLINE FOR NEXT ISSUE IS OCTOBER 5th. ADS, OCTOBER 10th.

John Dennis
LAST WORDS ON 3-D COVER

That's a great issue you put out for May/June! Peter's article on Britt is extremely well done.

The idea of printing a big stereo on front and back covers is interesting. Without reading your notes, I automatically assumed that you would print it pseudo so that it could be viewed crosseyed! I think that very few people will be able to bug their eyes enough to view it from a comfortable distance the way it is. By the way there never seems to have been a universally accepted term for free viewing when your eyes have to toe out!

Paul Wing,
Hingham, MA
As far as I know, it's just called "divergence" free viewing.

Ed.

With much interest I am reading every issue of STEREO WORLD and now I would like to react on the "wrap-around" cover. The idea is very good, I think, but only when the two photos are mounted for cross-eyed viewing! It is the same problem we had when making the design for the cover of our book The world of 3-D.

Harry zur Kleinsmiede
Borger, The Netherlands
(Nederlandse Vereniging Voor Stereofotografie)
A new book covering virtually every aspect of stereo photography. The World of 3-D will be available through Reel 3-D Enterprises and will be reviewed in the Nov./Dec. STEREO WORLD.

Ed.

First let me say you have a wonderful magazine. I have received it from almost the first issue. I might add, it is getting better with each issue. Most of my personal efforts now are taking stereo slides. Makes for a great hobby. Keep up the great work.

Just wanted to make one comment on the May/June issue. The idea for a wrap around cover was wonderful; however, the one shown on that issue was reversed...I took my issue apart and reversed them. "Voila!" A beautiful stereo!

Lester G. Raney
Sahuarita, Ariz.

SEMply wonderful

For years, I've loved scanning electron microphotographs, and I've been dying to see them in 3-D. Thanks for making a dream come true! Norman Patterson's 3-D SEM photos in the July/August issue are superb, wonderful, surreal, and fascinating! More, please!

Thomas R. McDonough
Pasadena, CA

3-D TV

The STEREO WORLD issues keep getting better. Thanks for printing Bill Patterson's fantastic SEM "BEM" views. Two evenings ago we, in this part of Minnesota, were treated to a 3-D televised version of Gorilla At Large. It was re-processed to anaglyph stereo via the (3D Video Corp.) system described in Vol. 9 #3's timely articles. It was a disaster! Three out of three ex-TV servicemen in our shop failed to adjust their sets for anything more than fleeting glimpses of bad stereo. Too bad: 1,000,000 pairs of glasses sold out—1,000,000 people turned off.

Craig F. Daniels
NSA Upper Midwest Regional Director, Red Wing, MN

I've enclosed an ad for the local TV showing in 3-D of Revenge of the Creature. It seems as though Revenge of the Creature is really "making the rounds" lately. One thing about 3-D, it never gets boring. I've shot stereoscopic photos for quite a few years and it still is as much fun as when I started.

Dave Chandler,
Mgr. Lawndale Camera Shop
Evansville, IN

PS—What's the latest on the Leep system?

LEEP CONCLUSIONS

I saw it! Finally after the articles and ads, write-ups and reports—I saw it! The LEEP viewer prototype found me in New Hampshire and I quickly asked for a preview. Two units were shown by Ulrich Figge (Leep consultant). The viewers sport large, coated optics, impressive, albiet plastic! They are reported to correct the aberrations in the taking lenses.

I saw a super wide angle view...The problem I have is the same one I always have with panoramic slides—a huge field, nice 3-D image—but only in the very CENTER. It seemed the 3-D effect was not apparent beyond the center of view. Possibly shifting the head or constantly re-focusing on each little area I wanted to view, was responsible.

I've read lots of praise—but I've got the same questions I always had. Can a distorted slide be un-distorted in the viewer? Is the entire image visible, or only the central area? Will the price of $795.00 be a value—when slides cannot be projected?

The camera looks well designed—the viewers (except final design) look rudimentary. I must admit Mr. Figge assures me the finished viewer will re-correct the super wide angle distorted images taken with the camera. Several years time/testing has gone into this project—so I'm sure a nice quality package will be sold. It will be a super-presentation for 3-D slides; most will no doubt enjoy the revolutionary image!

Mr. Poster
SO. Hack, NJ
The Very Brief
Golden Age of 3-D Comic Books
When hand-drawn 3-D comic books hit the newsstands in early July 1953, the world saw something new. *Mighty Mouse* was the first to appear, in an action-packed comic full of meteors and nasty cats from outer space. The added dimension opened a world of new directions in which the little mouse could fling his enemies. Published by St. John Publishing Company, by special arrangement with Terrytoons, the 3-D Mighty Mouse provided the first public demonstration of a process invented by Joe Kubert and Norman Maurer.

In 1950 Kubert joined the army, and while stationed in Germany the next year, he came across a German movie magazine with red and blue anaglyphic photographs and glasses. He was immediately struck by the possibilities for using the effect in comic books. After his discharge from the army in 1952, Kubert approached Archer St. John—an innovative young publisher—with ideas for some new comic books, including one based on the character Tor, which Kubert had developed while in the service. St. John was interested, and the two entered into a co-publishing arrangement.

With high hopes for the success of his new character, and with the knowledge that he was now in a position to test 3-D comics, Kubert asked Norman Maurer to join the venture. In the early spring of 1953 the two began to draw for St. John. They started with a book featuring Tor and a cartoon version of the Three Stooges and then began to experiment in earnest with 3-D. Their challenge was to draw and manufacture a high-quality 3-D comic book at a price competitive with the full-color ten-cent comics that were then the standard. With the help of Norman’s brother Lenny, who had an interest in science and mechanics, they attacked the problem.

They determined where to have the glasses made and how to insert them in the books. They choose printing inks to work with the colored filters of the glasses and developed a simple and efficient method of making drawings. It was in this crucial step of preparing the drawings that they brought real innovation to the field of comic books (though their claim to the invention would later be challenged in a patent dispute).

Film animation studios had long worked with acetate cells as a labor saving device. Using the cells, only certain parts of the artwork had to be redrawn for each exposure, and other acetate layers could be easily shifted in measured steps to yield the effect of motion. It required only a small leap of the imagination to create stereo cartoons with the acetate cells, as the various layers could, without too much trouble, be spread apart in space and photographed using normal stereo techniques. Tru-Vue had made 3-D cartoon strips using this method, and several comic book companies, including E.C. Comics, had experimented with the process, but found it un-economical. The obstacle lay mainly in the way comic book publishing was organized; the artwork was prepared at the publisher’s office or in the artist’s studio, and the camerawork was done by the...
printer. Either time-consuming, elaborately lit set-ups had to be made at the printer's, or the publisher had to invest in camera equipment.

Kubert and Maurer neatly bypassed the problem by putting two sets of carefully placed peg holes in the acetate sheets. Using their keying system the printer could photograph all the layers sandwiched together as a flat piece of art, then easily and accurately shift the layers to the left and right in order to photograph the second view of the stereo pair. The artist had only to leave some overlap in the background layers—so that gaps wouldn't appear after the shift—and create an opaque backing for the foreground objects—so that the background wouldn't show through.

Kubert and Maurer named their system the 3-D Illustereo process, hired a lawyer to file a patent for it, and formed a company—the American Stereographic Corporation—to sell licenses. They decided to give St.

Other anaglyphic drawings had appeared in isolated publications over the years, but Mighty Mouse was the star of the FIRST full 3-D comic book, created by Joe Kubert and Norman Maurer in the spring of 1953. ©1981 Viacom International, Inc.

"Picture of Evil", a story from St. John's only 3-D Horror comic, The House of Terror.
John first shot at the process, after which they would make it available to other publishers. They prepared two sets of sample pages—one featuring the new character Tor, and the other the Three Stooges. St. John went wild for the idea, just as Kubert "knew he would." He loved it and wanted to go into production immediately. But rather than using Tor or the Three Stooges, St. John decided to try Mighty Mouse for the first test, as the little mouse had built up a loyal following over the years. St. John presented Kubert and Maurer with a book that had already been drawn and asked the enterprising pair to convert it to 3-D and get it on the newsstands as soon as was humanly possible.

The two artists returned exhilarated to their New Jersey studio. Three days and three nights later, finished art in hand, they flew to Washington, to the plant of a printer outside the circle of New York trade talk. There they set up story boards, supervised the camera work, and followed the book through a rushed production. The first printing of a million and a quarter copies arrived at newsstands on Friday, July 3.

Despite its price of twenty-five cents, on racks full of ten-cent comics, the extra-dimensional Mighty Mouse was an astounding success, a virtual sell-out. Children loved the effect of putting on Mighty Mouse Space Goggles to discover a magical world growing from the book's pages. Spaceships flew through space, explosions scattered flying debris, and asteroids came at the beleaguered hero from all directions.

When the sales results started coming in, St. John saw a bonanza in the making. He wanted to convert everything on his list to 3-D. Kubert and Maurer were assigned to produce 3-D editions of Tor and The Three Stooges, and a staff was hired to redraw existing comics. By the end of August, St. John had produced five more 3-D comic books: the October issues of Tor, The Three Stooges, The House of Terror, Little Eva, and a new satire comic, Whack.

Tor had made his debut in the 2-D September issue. In the 3-D issue he continued his exploits, battling dinosaurs and evil cavemen with his strength and wits. Torchlit caves that fade into a murky distance, rocky outcrops, lunging...
prehistoric beasts, and Tor's active club all provide opportunities for the artists to show off the graphic potential of 3-D drawings. As might be expected, the Three Stooges produce "a sensational TRUE-LIFE depth". Actually, the idea had come to Harvey just two months earlier, after the competition's success with Mighty Mouse, but Harvey had indeed come up with some new tricks.

Sid Jacobson, an editor at Harvey, saw a golden opportunity in a 3-D comic aimed at older children. Jacobson, Leon Harvey, and Warren Kremmer figured out the basics of the process, then went a step further by finding an artist who could make drawings that receded into the distance evenly, without being broken into flat planes. (In fairness to the history of 3-D, it should be stated that this kind of drawing dates back at least as far as Wheatstone in 1838, sophisticated stereo drawings made through the 1840s, and a very simple example of a pole stretching from in front of the page to well behind it in the second 3-D Three Stooges comic.)

A careful look through the pages of Adventures in 3-D reveals some unusual effects: a spaceship that spears back into the page, a leopard that leaps out toward the reader, and on the first page the word "THREE" angling back through the center of a "D. Adventures in 3-D was an exceptional comic. The stories led the reader through some nice twists of the imagination: time travelers fought among [or with] themselves; the reader becomes a monster in one sketch; and every story featured an unexpected ending. The artwork remained consistently strong, and the "True 3-D" touches helped to break up the cardboard cutout look.

Harvey stepped deeper into 3-D with the December issues of True 3-D (a sister to Adventures in 3-D), 3-D Dolly, Harvey 3-D Hits (featuring Sad Sack) and Captain 3-D, a new character drawn by Jack Kirby—one of the kings of comic book art. Kirby had joined with Joe Simon to create Captain America, and he had since come up with a stable of successful characters. Harvey asked him to develop a hero to lead the 3-D boom. Captain 3-D was the result. Passed down through generations in the Book of Howard Nostrand's story "The Hidden Depths" from the first issue of Harvey's Adventures in 3-D.

publisher described the "many years of research and experiment" that had been spent on the process in order to produce "a sensational TRUE-LIFE depth". Actually, the idea had come to Harvey just two months earlier, after the competition's success with Mighty Mouse, but Harvey had indeed come up with some new tricks.

The House of Terror proved to be St. John's only venture into the 3-D horror line, but not because the book lacked grisly effect. Though the cover is less than forbidding, young readers in 1953 must have known they were in for a treat when they donned their glasses and looked into the gleaming eyes of Satan on the first page. Whack, St. John's answer to the just-founded Mad from E.C., contains spoofs of Dick Tracy and Mickey Mouse and a story about Kubert and Maurer titled 'The 3-D-T's'. In this last tale we get a rare glimpse of the two artists drawing 3-D comics, or rather driving their workers to draw them.

By August 1953 St. John was moving heavily into 3-D and had more than 30 people at work redrawing all the artwork on hand onto acetate sheets. Kubert and Maurer had also moved ahead with plans for licensing the Illustereo process to other publishers, though their lawyers were still troubling over the patent application. In a disturbing turn for Kubert and Maurer, other publishers were preparing 3-D comics without consulting them. National Comics was unabashedly proceeding with a large format 3-D edition of Superman.

Superman, In Startling 3-D Life-Like Action came out in September 1953 in an edition of over a million copies and proved a huge success. Though the stereo effect was far from elaborate—four levels of depth is the maximum—the star of the book was Superman, and National had cast him in some classic stories, including that of his origin on Krypton.

Harvey, too, published a 3-D comic in September; the now classic Adventures in 3-D, which featured Harvey's own "True 3-D" process. Inside the front cover, the
Tor, the caveman superhero of a million years ago, was the creation of Joe Kubert.

D, Captain 3-D came to life when viewed through the ancient glasses.

Unfortunately, by the time the captain reached the newsstands, Harvey was discovering the fragility of the 3-D comic book market. St. John, as the first publisher in the field, was also the first to discover how easily success could evaporate. After the incredible 99% sale of Mighty Mouse, St. John had plunged headlong into 3-D, with five October and seven November issues, all of more than a million copies. But sales began to dwindle—the October issues sold only 75% and 50%. The November issues—which appeared with National’s and Harvey’s first efforts—showed sales of 35%, 20%, and even 10%. That drove St. John from the field.

National proceeded with much more caution. Their Superman was successful, but a single December issue—Batman—did not fare as well, so they abandoned the glasses and resumed business as usual with ten-cent color comics. Harvey, too, beat a hasty retreat from 3-D. Their November Adventures in 3-D and December True 3-D issues sold more than 90%, but the company viewed these results warily. In January and February they published only one issue each of Adventures in 3-D and True 3-D, and a pair of ten-cent comics, The Katzenjammer Kids and Jiggs and Maggie, which each included a single 3-D story, but no glasses.

The withdrawal of three publishers from the field did not mean the end of 3-D comics—not quite. In December 1953 a spate of new titles appeared: 3-D Love, Jungle Thrills, Indian Warriors, Jet Pup, Sheena the Jungle Queen, Katy Keene, Felix the Cat, and a number of children’s cartoon books. Sheena the Jungle Queen was a heroine tailored—or untailored—to the interests of adolescent boys. Her full figure and skimpy outfit must have had great appeal. In a reversal of the Tarzan & Jane syndrome, Sheena had her Bob, a handsome klutz who required constant rescuing. Sheena’s jungle reign began in 1937 and lasted until 1953. The December 3-D issue was her last appearance—dodging spears and swinging through trees. Sheena’s disappearance in 1953 coincided...
with a growing movement toward censorship of the comics.

Atlas—an imprint covering the work of a number of publishers—tried their hand with a pair of over size, full 3-D comics at the bargain price of only fifteen cents—complete with two pairs of glasses. The two Atlas titles, *3-D Action* and *3-D Tales of the West* offered rough, tough tales of war and adventure in limited—three level—3-D. *3-D Action* presented championship boxing, Russian spies, and combat adventure from Korea. In one story Sergeant Socko Swenski explains how to take a Korean hill, first dug bomb shelters under their lawns from coast to coast, then charging up with bayonets. When the “scummies” run, the bombers are called in to finish the job. As a final touch, “some GI pulls a flag outta his shirt and hangs it on a battered tree!”

These were pre-Vietnam times of American bravado, of patriotism frenzied by fear. The Russians had exploded their first atomic bomb in 1949, and while Americans dug bomb shelters under their lawns from coast to coast, the cold war stakes rose. In October 1953 Senator Joseph McCarthy launched an investigation of the U.S. Army, which he suspected of Communist subversion. And in the national climate of fear and suspicion, the comics too came under attack—not as Communist propaganda, but as corruptors of youth.

The two Atlas comics seemed to be making a conscious effort to remove themselves from the line of the coming attack, and, indeed, they each carry a tiny star on the cover with the legend “conforms to the comics code”, an early indication of self-regulation and self-protection by the comic industry. During the spring of 1954 popular outrage against comic books reached a fever pitch. In April a U.S. Senate subcommittee investigating juvenile delinquency began to focus its attention on comic books. Frederic Wertham’s book, *Seduction of the Innocent*, was published to a great hue and cry.

Wertham’s book is difficult to read seriously today, as its assertions are often wild and unfounded—that Batman and Robin for instance, were homosexuals, and that Wonder Woman was a lesbian sadist—but at the time it was read with great concern by parents across the country. An excerpt in the Ladies Home Journal generated a flurry of letters, and women began to form censorship committees to blacklist comics. In the middle of the dispute sat the publishers. One of the prime targets among them was William Gaines, the originator of horror comics in the 1940s and the last to publish 3-D comics in the spring of 1954.


It is not surprising that Gaines wanted to try 3-D when it came along, nor is it surprising that he pursued a course different from that of his competitors. He had long been interested in 3-D. He was one of the early owners of the Stereo Realist camera, and when 3-D movies started coming out, he went to every one, wearing a pair of specially made prescription 3-D glasses. In 1952 Gaines and Al Feldstein experimented with 3-D comics, using stereo cameras and three-dimensional setups. Both men realized the breakthrough Kubert and Maurer had made when *Mighty Mouse* was released, and E.C. purchased a license for the production of two comic books.

Before long E.C.’s lawyers located a patent granted to Freeman H. Owens in 1936 for a “Method of Drawing and Photographing Stereoscopic Pictures in Relief” (patent #2,057,051) which had anticipated in every detail the Illustreter technique. Though the patent would remain effective only through October 13, 1953, E.C. bought it from Owens and filed suit against every other 3-D publisher for infringement. The suit drew a countersuit from St. John and enmeshed the 3-D comic business in a legal tangle.

Gaines continued with preparations for his two comics. By the time they were published, in the spring of 1954, the luster had decidedly worn off 3-D. Both were printed in small quantities—approximately 300,000—and both sold poorly. The first, *Three Dimensional E.C. Classics*, included stories redrawn from *Mad, Wierd Science, Frontline Combat*, and *Crime SuspenStories*. Classics is an odd assemblage of the whacky and the mysterious, containing both a *Mad* style story by Wallace Wood about a voluptuous vampiress—the only woman in all of 3-D who rated an extra plane for her bust—and an elegantly drawn Krigstein tale “The Monster From the Fourth Dimension”. The second E.C. comic, *Three-Dimensional Tales from the Crypt of Terror*, is more consistently horrible. Stories from *Tales from the Crypt* and *The Vault of Horror* give the reader a chain of grisly 3-D thrills, introduced by the “Crypt Keeper”, E.C.’s famous M.C. of horror.

The E.C. comics provided an appropriate finale to the brief flurry of 3-D comic publishing. In April 1954 the national mood of suspicion about comics provided Gaines with more serious worries than the failure of his forays into 3-D. He was called to testify in a special televised hearing before the Senate subcommittee investigating causes of juvenile delinquency. Gaines’s testimony followed that of Frederic Wertham, and the Senators were clearly eager to get political mileage out of grilling a horror comic publisher. The New York Times described Senator Kefauver asking Gaines if he considered in “good taste” the cover “which depicted an axe-wielding man holding
aloft the severed head of a blonde woman". Gaines came off poorly in both the interrogation and the news accounts. Sales of Gaine’s comics plummeted as newsdealers steered clear of the poisonous publicity. During the spring and summer more groups came out against comic books. Publishers responded by forming the Comics Magazine Association to enforce a “comic code”. As one of its first actions, the group banned crime and horror publications.

William Gaines was forced to divest himself of every title except Mad. He is still saving the artwork for a 3-D science fiction comic completed in 1954 but never published. Someday, when he thinks the world is ready, Gaines will publish the book. With up to seven levels of depth, its art is more sophisticated than that in any 3-D comic book yet to appear.

And so 3-D comics, like 3-D movies vanished as quickly as they had appeared. Unlike the movies, the comics have not made even a sporadic return. A 1966 reprint of Batman and a 1970 underground, Deep 3-D Comix, are all we have to show for almost 30 years of waiting. Most of the 3-D comics published during 1953 and 54 have long since been thrown away, and the few that have survived command prices of $20.00 to $75.00—hundreds of times the original newsstand value.

Fans of 3-D comics shouldn’t give up hope yet—an all new 3-D comic featuring the art of Jack Kirby is being prepared by “3D Cosmic Publications”—a division of 3D Video (TM) Corp. of Hollywood. A character called “Stereon” has replaced Captain 3-D, and the plot, believe it or not, covers the history of stereo drawing, photography, movies, and video! A promotional Stereon poster was sold at the NSA convention in San Jose. Watch the Newviews Column for news of when and how the comic book will be available.

-Ed

Some 3-D comics did even more with cut and shaped panels than this sample of Sheena the Jungle Queen.
Alphabet
Des
Costumes

C: Chinois (Chinese) (All views, Russell Norton Collection.)
R: Russes (Russians)
S: Savoyards (Natives of the Duchy of Savoy, France)

Like a nineteenth century anticipation of Sesame Street, the French firm of Furne & H. Tournier published this set of alphabet views in the 1850's. Each letter is illustrated by people wearing the traditional costume of the country or ethnic group starting with that letter. Far more interesting are what the views reveal about the popular images of various nationalities in mid nineteenth century France. Impressions of national character traits seem to have been as important as the native costumes in some cases (note the hard-drinking, brawling Yankees and the bucolic, pious Russians.)

Despite their having been available through a New York outlet of the firm (Drier) the views are quite rare today and no complete set is known to exist. Russell Norton exhibited eleven of the views at the NSA convention in San Jose under the category "comics and sentimentals." When the voting and judging was over, "Alphabet Des Costumes" had earned a total of five awards and the attention of everyone who viewed the exhibits. It won a ribbon for its category, a plaque for the BEST panel of views over-all, a plaque for BEST OF SHOW, the special President's Award ribbon, and the People's Choice Award ribbon. Now if you can just hang on to that Big Bird coloring book for another hundred years . . .

Y: Yankees (Yankees)
THE PROGRAM OF SEMINARS

The 1982 NSA convention in San Jose included a program of seminars that ran during all three days, August 6, 7, and 8. Titled SYMPOSIUM 1982 “THE WEST,” the program included stereo and flat projections of slides (some with taped music and narration), lectures, and demonstrations of equipment. A near-capacity audience was on hand for most of the presentations and reactions ranged from fascination and delight to open-mouthed amazement.

*The World of 3-D: A 3-D Look at 3-D Equipment* by Susan Pinsky and David Starkman is a mouth-watering stereo look at 3-D equipment from a number of different collections, grouped into categories of antiques, stereo cameras, projectors, custom-made items, 3-D movies, and current developments and images. Being able to see so many rare items in color and 3-D was the next best thing to having them there on the tables.

*Ben Kilburn, Photographer* by Robert Duncan was a fascinating illustrated look at the similarities in approach and often in exact camera positions between various photographers contemporary with Kilburn in the White Mountains and elsewhere. The theory of a kind of “Collective Vision” among scenic view makers was analyzed and the unique qualities of Kilburn’s work were revealed through the many impressive examples projected.

*California Stereoviews by the Kilburn Brothers* by Andrew Griscom revealed through stereo slide copies some of the over 850 views of California published by the Kilburn Brothers. Comparison of other publisher’s California views was shown to demonstrate that while most of the photographers were unknown, Hazeltine and

International discussion. Allan Griffin from Australia (left) and Jene-Pierre Molter from Stereo Club Franaais at the club’s promotional table at the sale.
Soule did many of the Kilburn California views. Sacramento's Mysterious Stereoscopic Photographers? by Lester Silva revealed that most of the stereo record of the early days of Sacramento was the work of out of town or even out of state stereographers. The several examples projected gave a good feeling of what it must have been like in Sacramento in the 1860's and 1870's, despite that city's relative lack of local stereo artists compared to other areas of the state.

The BEST Stereograph in California; Or, Pondering the Imponderable! by Peter Palmquist was an entertaining and informative study of the many California and other views identified only as a series such as “American Scenery.” The talk and slide copies explored the idea that a very large percentage of such anonymous stereos were the product of mass-production by such firms as the E.P. BEST Company; WILLIAM MILLER & Company; or the stereograph conglomerate MILLER & BEST!

Charles Weitfle's Colorado by John Waldsmith and Ted Kiersey is a dramatic 3-D slide show with taped sound effects, music, and narration that takes the viewer on a 25 minute history/travelogue down the route of the narrow guage railroad from Denver through the mountains to the rich mining towns of Colorado. The images are from views by Weitfle and other photos he purchased including views by James Thurlow. The narration is based on Weitfle's own descriptions from the backs of his views. When combined with the authentic sound effects, the projected stereo views are exciting enough to make the audience actually nervous when a fellow standing on a high railroad trestle fails to move out of the way at the sound of an approaching steam engine! The show was the only one repeated on all three days of the program, and has a schedule of paid "bookings" before other groups. For a basic idea of its contents, see the article on Weitfle in the September 1978 STEREO WORLD.

WINNERS OF THE COMPETITIVE EXHIBIT FOR 1982

For a complete listing of the rules and categories for the 1982 competitive exhibit at the NSA convention, see page 24 of the May/June STEREO WORLD.

Category #1—Views of a city, state, or region in the U.S., was won by Jim Crain for “Views of the Columbia River in Oregon.”

Category #4—Ethnic, racial, or religious groups, was won by Russell Norton for “Mormons and the Old West.”

Category #5—Occupational views, was won by Bill Eloe, for “The Building of A State.”

Category #7—Views by a particular photographer or publisher, was won by Alan Young for “Stereo Views in and Around Manitou, Colorado.”

Category #9—Foreign Views, was won by Graham Pilecki for “Mexico—1857 to 1863.”

Category #10—Comics and sentimentals, was won by Russell Norton for “Alphabet Des Costumes.” The exhibit ALSO won for BEST panel of views over-all, BEST of show, the special PRESIDENT'S AWARD, and the PEOPLE'S CHOICE AWARD.

Category #11—Surveys and expeditions, was won by Jim Crain for “The Wheeler Expedition.”

Category #14—Quality of life, was won by Tere' Bodine for “Picnickers at Lake Alexandria, Minnesota.”

Category #16—Open category, was won by Tere' Bodine for “Minnesota Photographer.”

Category #17—The west (This year's theme) was won by Lester Silva for “Sacramento City.”

Category #19—Viewers, was won by Harold Layer for “Bausch & Lomb Stereo Training Instrument, Mark II.”

The Invited Regional Display was by Dr. Robert Fisher, and consisted of several stereo views of the early days of San Jose.

A plaque went to Gordon Hoffman for the first annual invited Display, in honor of his special exhibit of railroad views following a long map of the route west titles “Opening the West/Building of the Transcontinental Railroad.”

Judges for this year's competition were: John Waldsmith, Leonard Walle, and Rick Russack.

The NSA Spotlight Auction lasted long into the night with hardy collectors like John Waldsmith (near) and Gordon Hoffman (center) staying until the last bid.
A Description of Stereogram Collections at Two Major Northern California Research Libraries by Laura K. O'Keefe was a talk from the rarely heard point of view of a photo librarian on how collectors, researchers, and librarians/archivists can help each other. It covered questions of access to images, copy prints, and the extent of holdings at the California Historical Society Library.

Brooklyn Bridge—A Photographer’s Dream by R.M. Vogel traced the history of the construction of the bridge through both flat and stereo photos. Nearly every phase of construction was recorded by photographers, who found the project a golden opportunity for dramatic views, including many from the tops of the towers showing work on the first cables through to the finish.

The 1981 PSA Stereo Sequence Exhibition was presented by Jerry Walter, director of the PSA Stereo Sequence. Each year the Photographic Society of America assembles the winners of their stereo sequence competition into an exhibition available for showing through the United States. The 1981 show was comprised of 15 entries, ranging from a group of astounding underwater views to an amusing sequence following the steps involved in installing a huge pre-fabricated swimming pool via crane in a backyard barely big enough for the hole. Anyone interested in more information about the PSA exhibition may contact Jerry Walter, 1098 Montecito Drive, Los Angeles, CA 90031.

Yosemite Stereo Photographers and Publishers by Lou Smaus traced the attempts to document the grandeur of Yosemite in stereo from the first stereograph by C.L. Weed in 1859 to the color transparencies of today. Names of photographers and publishers and the challenge to untangle the professional alliances between photographers and successors like Reilly, Hazeltine, Spooner, etc. were discussed along with the main periods of stereography, the popularity of various subjects, and museums with sizeable holdings of Yosemite stereos.

Stereo Country Beckons by Laurence Wolfe started out as a delightful series of modern color stereo views of the area in and around Littleton, New Hampshire with several vintage views of the same area by the Kilburns mixed in. The stereo slide and tape presentation then proceeded to mention that 1984 will be Littleton’s bicentennial celebration year, and, as the cradle of American stereograph publishing due to local citizens such as B.W. Kilburn, F.G. Weller, and W.H. Aldrich, Littleton would be an ideal place for the 1984 NSA convention! As if the beautifully illustrated build-up wasn’t already effective enough, a letter from New Hampshire Governor Hugh Gallen was read, formally inviting the NSA to Littleton to be part of the bicentennial celebration. At that point, the audience response was little short of ecstatic over the idea and many seemed prepared to head for Littleton as soon as the San Jose show ended. (The NSA officers later met and decided to tentatively schedule at least part of the 1984 convention in the Littleton area, and to further study the question of transportation in the area.)

Stereoscopic Reflections of the History of Photography by Robert B. Fisher, M.D. was a brief overview of the history of photography as exemplified in the development of stereography. A number of unusual processes in stereo such as daguerrotypes, ambrotypes, etc. were shown to illustrate how nearly all the milestones in the development of the photographic process received stereoscopic expression.

Dating the Stereographs of C.E. Watkins by Peter Palmquist explained the apparent numerical sequence of Watkins’ views beginning with his 1861 Yosemite series and how it is becoming increasingly possible to assign a
network of firm dates through the sequence and thus to interpolate dates for most of the other views.

Examining Stereographs Closely—Reilly’s Paste-over Stereographs and the Watkins Gnat by W.R. Beardsley discussed how careful examination of the views by J.J. Reilly and his successor E. Neseman reveals that more than 50% of the Reilly stereos have been glued over the top of other stereos. Many of the Reilly views are excellent examples of photography of San Francisco and California. What scenes then are portrayed on the underlying stereo pair and remount it on the back of the card. How can this best be done? Steam over-softens the paper in places and the emulsion pulls away from it. Soaking in warm water, though slow, seems more effective. Surprisingly the mounting card bears up well in the soaking process with no disintegration or warping. The red tissue veneer can be easily reglued back on. The freed images are rinsed in clear water and dried between white facial tissue in a blotter press together with the card. White glue spread thinly and evenly is used to remount the images and the card is again pressed between tissues and blotters until set. The author would welcome suggestions of alternative methods. The “gnat” reference is to stereo #1 of C.E. Watkins, which has the image of a gnat imbedded in the emulsion of the left photograph. A victim of a sticky wet-plate emulsion technique, this gnat alone of the billions that have lived over the past 120 years has achieved immortality.

A Review of the Technical History of Occlusion Techniques Used in the Presentation of Stereoscopic Images by Lenny Lipton was an illustrated, detailed look at many of the different techniques tried over the years to present stereo pairs sequentially, using the eclipse or occlusion means to separate the images alternately for the appropriate eyes. Inventions based on such schemes (from the promising to the hopeless) were traced through their applications to slide projection, movies, and television. This was one of the most technical and one of the most entertaining presentations of the program, as evidenced by Mr. Lipton’s conclusion to his survey of television stereo-occlusion ideas in the printed synopsis of the program, “... and, most recently, rapid eye blinking in sequence with television field rate—the latter method having been put forward by the same inventors who proposed food-coloring eye drops using red and green dyes for the presentation of anaglyphs without glasses.” Much of the material in the lecture can be found in Lenny Lipton’s new book on the history of 3-D cinema (See NEWVIEWS Column in this issue).

Anaglyphic 3-D posters have appeared occasionally, but few with the visual impact, precisely controlled stereo effect, and minimal ghosting of this one promoting the new 3-D movie Friday the 13th Part 3. The poster is the work of 3D Cosmic Publications (A division of 3D Video Corporation of Hollywood) and was on display and available at the sale. If Friday the 13th Part 3 is anything like parts 1 and 2, like, “... it was a neat poster, but they ruined it when they made a movie out of it.”
A Program of Stereo Slides Taken With the Macro Stereo Realist Camera by Howard Frazee probably drew more oooos and aahahs from the crowd than any other single presentation. Several stunning, live action stereo close ups were projected to demonstrate the capabilities of the all-too-rare Macro Stereo Realist, originally designed for medical uses and the last model made by the company. The sharp, deep depth-of-field images of insects and flowers proved the worth of this fixed focus, fixed aperture stereo camera.

Computer Generated Stereo by Mathew J. Rebholtz presented a rich series of state-of-the-art computer graphics via projected stereo slides. The images were far more complex than seen in most articles on the subject, and used several colors with multiple objects and graphs as utilized in industrial and scientific applications. The software and the mathematical logic used to create the images were described. Best of all, a sample of computer drawn, full tone-shading-and-shadow images (as seen in the movie TRON) was shown, in stereo! An article based on the presentation will appear in STEREO WORLD in the coming months.

Aerial Stereo Hypers by Paul Wing was a set of 42 slides projected in stereo depicting the wonders of aerial hyper stereo with a taped narration. A wealth of hints on how to (and not to) shoot hypers from a variety of aircraft was included with the needless-to-say impressive images.

Yosemite in the Show, by Lou Smaus was a welcome break from the dramatic and technical presentations of hypers and hypsos. Beautiful scenes of snow-covered trees and streams in "normal" but excellent stereo gave everyone a chance to relax both eyes and spirits. A good reminder of how much can be done with the skillful use of the most basic stereo equipment.

Stereoscopy and the Scanning Electron Microscope by Norman B. Patterson involved much of the same information and imagery that appeared in the July/August STEREO WORLD, but the same stereographs of SEM images were far more impressive when projected on the large screen. No 3" X 3" pair can quite compare to the sight of a 5" high spider moving off the screen toward you!

Low Cost Twin SLR Stereo With the Konica FS-1 by Allan Griffin was a lecture/demonstration of the use, selection, and shutter matching of pairs of Konica FS-1 cameras. Mr. Griffin uses the paired SLRs with various mounting bars and lenses for shooting much of his internationally exhibited stereo work in Australia. He explained in detail how to determine if the electronic shutters of any two Konicas fire absolutely simultaneously and discussed the ideal types of subjects for wide-based action stereo. A comprehensive article on the use of paired SLRs is in the works for a future issue of STEREO WORLD.

Aredis 2: The Super 7 "Pro" Lens by Mr. Louis Peretz from Societe International de Diavision en Relief Analogique in Paris, France demonstrated the "Super 7" twin lens unit for stereo photography with a Zenza-Bronica EC or Mamiya 645 camera. The larger-than-usual-format system was shown in stereo projection of examples of industrial and educational slides using a 21/4" X 21/4" size slide pro-
jector fitted with a twin lens unit similar to that used on the cameras. A more detailed and illustrated article on this system will appear in *STEREO WORLD* as soon as the information is assembled.

The success of the stereo symposium at the NSA convention was due to the careful organizing and plain hard work of the Program Committee; Wallace Beardsley, Paul Wing, Lou Smaus - ex officio, and Peter Palmquist - chairman. And all the volunteers who helped with details and last-minute complications.

**THANKS!**

The unending gratitude and thanks from everyone in the NSA to those who made the 1982 Convention in San Jose such an interesting, informative, and fun success!

Director—Lou Smaus. Deputy director in charge of physical arrangements—Howard Frazee.

Program: Peter Palmquist, Doreen Rappaport, Paul Wing.

Exhibits: Gordon Hoffman.

Spotlight Auction: Andrew Griscom.

Dealer relationships: Matthew Rebholz.

Publicity: Mark Peters.

And all who helped—THANKS!

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**Among the viewers and cameras on one sale table were these wind-up toys, each with their own tiny stereo camera. But where do you buy 1mm film?**

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**Greg Taylor,** of Stereo Photography Unlimited, brought several new Nimslo cameras from Florida to sell at his table. Word spread quickly, and most were gone by the second day. The new stereo camera owners instantly met and organized a “Nimslo Club,” demanding their own folios in the Stereographic Society circuits. The group agreed to pose for *STEREO WORLD*S photographer, but refused to give their names—pending the arrival of their first set of Nimslo prints to show skeptics the wisdom of their investments—not to mention themselves. Membership of the club can be determined by counting the lenses and dividing by four—not counting the TDC double-agent in the center.

**NEXT YEAR...**

The officers of the NSA met at the San Jose convention and decided to hold next year’s convention in the Washington, D.C. area. Several people in that area will be contacted about serving on committees and a director will be selected for the convention. More details will appear in future issues.
"NEWVIEWS" brings you current information on what is happening in the stereo world TODAY: new equipment, developments, magazine or newspaper articles, 3-D events—anything new in the world of stereoscopy. This column depends on its readers to supply information and news clippings. Don't assume we've heard of everything. Send all information or inquiries to: David Starkman, P.O. Box 35, Durate, CA 91010 U.S.A.

STEREO NIKON—A DREAM COME TRUE?
Yes, it looks like a dream come true, but this slick looking stereo SLR is an expensive custom made modification of two Nikon FM bodies with new baseplate, back, and transport. It looks compellingly like it just rolled out of the Nikon factory, but this custom conversion yields 16 full-frame 24x36mm stereo pairs from the normal 36 shot roll. No mechanical details are given, but it appears that the shutters are synchronized to a single button, auto-exposure features are retained while focus is still independent. All Nikon lenses may be used.

The conversion is done by the London based firm of R.I. Harding (61 Neal Street, WC2). Cost is a hefty $1,800 for the body alone. Recommended is the fitting of a matched pair of Nikon Perspective Control (PC) lenses. In this configuration (are you ready for this?) the interaxial distance can be controlled. Let's see, the PC lenses are about another $400 each...

GUIDE TO 3-D EQUIPMENT IN THE WORKS
PHOTORELIEF, 3157 Lacombe, Montreal, Quebec, Canada H3T 1L6, is compiling an annotated list of currently available equipment. Included will be technical specifications, analysis of advantages and disadvantages, experimental prototypes, patents, custom designs, etc. Contributions of information are being eagerly sought. If you have any information, please send it to the above address. Marketing plans for the guide are not decided at this time.

A NEW BOOK ON 3-D CINEMA
"Foundations of the Stereoscopic Cinema—A Study in Depth" by Lenny Lipton is a monumental and significant contribution to the field of 3-D filmmaking. For the first time a coherent system of stereoscopic cinematography is explored. The history of this medium is presented, physical and psychological considerations are discussed, classical and modern developments are examined. Much detail is given to technical and mathematical considerations along with Lipton's concepts of "symmetries" essential to the final stereoscopically correct and pleasing result.

In the past, each stereo cinematographer had to start nearly from scratch—now a new starting point has been established which should be the harbinger of a new improved 3-D cinema for the future. Numerous patent illustrations and a timely section on 3-D television make for interesting reading, even for the less technically inclined. An extensive bibliography adds the final touch to a major work.

Price is $21.95. Published by Van Nostrand Reinhold Company Inc., 135 W. 50th Street, New York, NY 10020.
One of the many patent drawings illustrated in the book, this 1916 idea for a single-strip stereo movie camera would avoid the need for the complex optics used in current single strip systems. Right and left frames would alternate as in many systems, but actual pairs would be several frames apart! Special projectors would be required, but worst of all, imagine trying to edit or splice breaks in this film...

Long before usable sheet polarizers were perfected, stereo projection was suggested using “nicol” prisms, or sandwich glass plates. The book traces the development and application of polarized light from 3-D movies to vectographs to 3-D television systems. (No mention is made of how much the viewing glasses for the system in this drawing would weigh!)

After patenting systems for stereo projection and vectographs, Dr. Edwin Land tried to help theaters with this idea for polarized viewing glasses incorporated into the roll of admission tickets. Besides the need to convince ushers not to tear them in half when people entered, the viewers lacked temples. But they’re the essence of practicality, compared to some of the other patents shown and discussed in the book.
Adventures in Depth
INSIDE AND OUT
by John Dennis

Adventures in 3-D (Harvey Publications) is generally regarded as one of the most well written, skillfully drawn, and carefully produced of all the 3-D comic books of the early fifties. The inside of the back cover even included this mini-history of 3-D which, despite its faults, probably led at least a few kids to a closer look at both antique and modern stereography. (I know at least one who was turned on to 3-D for life, at that point.) For those readers, at least, Harvey’s confident conclusion that “3-D is here to stay!” was accurate. For Harvey Comics, 3-D stayed only a few more months.

The cover of the November 1953 Adventures in 3-D shows a white male hunter defending a terrified woman and African natives from a leaping, snarling leopard. But inside, the story that the picture is meant to plug departs somewhat from the typical fifties adventure plot. It’s the woman who shoots the leopard, saving the man from being instant lunch. Not an acceptable image, apparently, for a 1953 comic book cover.

Did you know that the principle behind 3-D was known in 300 B.C.? Did you know that Leonardo Da Vinci, in 1504, made diagrams that helped lead to the development of this great medium?

Yes, the thinking behind 3-D is an old, old story. But today, it is progressing by leaps and bounds.

But how does 3-D work? The principle can be explained very simply. First, understand that it works much the same way as our eyes. Our eyes are separated by a distance of about two and a half inches, and inasmuch as they are in different positions, we see the objects sighted from two different points of view at the same time.

To give you a good example of this, try this simple trick. Hold your finger upwards about a foot away from the bridge of your nose and in line with a window. Stare past the finger and at the window. You will see a double image of the window. However, when you focus your eyes on the window, you should see a double image of the finger. This is the basic idea behind 3-D.

Harvey’s “Adventures in 3-D” makes use of a two-color printing process and two-colored viewers. Much the same picture is printed first with red ink and then with a greenish-blue ink. Your left eye, looking through the red viewer that filters out the red lines, will only see the greenish-blue lines on the page. Your right eye, looking through the greenish-blue viewer that filters out the greenish blue lines, will only see the red lines on the page. Then your eyes bring these two images together, and you see true depth and real life...as the picture was meant to be! This is technically called an ANAGLYPH.

Some 3-D movies follow a similar process. The photographers use a camera with two lenses, each lens taking the picture from a different position—just like our eyes. When the picture is projected on a screen, it is blurred—much like our 3-D pages—but the glasses you wear bring the images together as one, and give you the picture in three dimensions.

Now, understanding the basic principles of 3-D and knowing that men have been aware of it for centuries, one wonders why advancement had previously been so slow. Well, it had been popular in the 1850’s, but was forgotten when moving pictures and “snapshots” were developed in the early 1900’s.

But today, with the many successful movies, the use of 3-D in science and industry, the entrance of 3-D into the advertising field, and now with the new Harvey 3-D comic technique, we can safely say...3-D is here to stay!
AN UNUSUAL STEREO ALBUM
VIEWER FROM 1959
by Paul Wing

The combined stereoscope and viewer shown in the illustration was invented and produced in Brazil by ISU Member Bohumil Vanco. The 10" by 12" pictures in this album are arranged one over the other and brought into coincidence by a prism interposed in the line of sight of the right eye. Presto! — A very impressive wide angle orthoscopic image. The big format makes wide angle viewing much easier. Through the kindness of Mr. Vanco, I have one of these viewers, and it is very comfortable to use.

The goal, unfortunately not realized, was mass production of similar big viewers in plastic for low cost. Printed albums or “magazines” of high grade color pictures would then be practical. The large size would eliminate the problem of loss of definition through screening and, on a proper grade of paper, the color print would be stable and suitable for archival purposes.

Mr. Vanco has done some other unusual work in stereo, both 3-D cinema and in the 35 mm format. He was a practicing psychologist in Europe, with photography as a hobby. For some time he lived in Brazil where photography took a much larger share of his time. He then came to the United States where he worked as a tool and die maker. He is now retired and living in Chicago.

YES, IT'S REAL!
Paul Wing brought the album viewer to display at the NSA convention in San Jose and this marvelous oddity works as well or better than claimed! No distortion was evident even at the corners of the photos and no one there seemed to have the slightest problem fusing the pairs.
Viewing, and Projecting Stereo Prints

by Steve Schwartzman

Unlike most contemporary stereo photographers, I display my pictures as prints, not slides, mounting them the old-fashioned way on 3½” x 7” cards. In order to exhibit my prints in galleries I overmat them to a standard 8” x 10”. I cut a window in each mat and attach the cards from behind. The matted prints are then hung on the gallery walls behind glass. Hanging from a cord between each pair of prints is the eyepiece part of a plastic Keystone viewer.

Now, since I’m not famous enough for galleries to come to me, I have to go to them. I could send my original cards through the mail to them and include a dismantled Keystone Viewer so the people at the other end could see the pictures in 3-D, but there are problems with that. For one thing, the post office hasn’t always been kind to my parcels. For another, gallery directors have a penchant for hanging onto people’s pictures for months on end and thereby tying them up unduly. As a result, I began copying my stereo cards onto full-frame 35mm slides. Many galleries request slides anyway, so that fit right in. When I sent some slides I would enclose a letter explaining that the originals were in stereo and telling the director he’d just have to imagine the 3-D effect.

In the spring of 1981 Robert Truax, a Ph.D. candidate at the University of Texas in Austin, pointed out something I hadn’t realized. He showed me the compact Pentax stereo slide viewer, intended for use with slides made with a beam-splitter type Pentax attachment and said that I could use it for my stereo slide copies as well. I popped one of my slides into the viewer, which weighs just 3½ ounces, and it worked very well. Using this simple system I could now send a gallery a large sample of stereo slides and one of the 4” x 2” x 2” viewers together in a small box. Gallery directors could see the pictures in 3-D and I could keep my originals safe at home until they’d actually been accepted for an exhibition somewhere.

By the beginning of 1982 I’d gone a step further. If light could pass through a slide and reach my eyes, it could just as well go the other way and throw an image onto a screen. Using a device manufactured by Stitz I successfully projected my stereo slide copies onto a lenticular screen. The Stitz apparatus measures 5½” x 3” x 3¼” and weighs 15 ounces. It sits in front of any slide projector lens and is fitted with two filters whose planes of polarization are perpendicular to each other. Internal mirrors are adjusted until the two projected images overlap on the screen. Everyone in the audience must wear polarized glasses, of course.

Although these methods of viewing and projecting stereo are simple, there are some costs, both in time and money. I spend hours carefully masking off the stereo images on the full-frame slides because the two systems don’t share the same proportions. The Pentax slide viewer can be ordered from any camera store and costs about $50. The card viewers come from Mast/Keystone, 2212 E. Twelfth St., Davenport, Iowa 52803, and cost about $30 apiece, all three parts included. The Stitz system is imported by Miko Photo and Sound Co., 1259 Santa Monica Mall, Santa Monica, CA 90401. The beam splitter device and a stand to hold it cost about $200.

The separation between prints allows the type of viewer mentioned in the article to "see" the entire image. Those interested in using this method for vintage stereo views will notice a fuzzy edge where the two prints meet in the center, and where this kind of viewer divides the image. One solution is to shoot and cut separate copies, masking the extended separation/splice with the silver slide masking tape used here.
Idaho Next Stop for 
"Magic Things" Exhibit

"Magic Things," an exhibition of stereo infrared photographs by Steven Schwartzman, will appear at The Mind's Eye Gallery of Idaho State University, Pocatello, from September 13 through September 24. All of these black and white stereo infrared prints depict objects in such a way as to try and make them seem possessed of a life of their own. That effect is enhanced by the soft radiance that infrared light imparts to things. The stereo cards, which measure the standard 3 1/2 by 7 inches, are overmatted to 8 by 10 inches, in which format they are mounted to the gallery walls and covered with glass. Hanging on the wall with each small group of pictures is the eyepiece part of a plastic Keystone stereo viewer. The nylon line that attaches each viewer to the wall is long enough to allow it to be used on several pictures in each direction. Eighteen of the pictures from this show appeared at the Canon House Gallery in San Francisco during the month of July. Steven Schwartzman plans to put together a stereo infrared book of Magic Things sometime in the future.

STEREO WORLD readers are urged to let us know about any exhibits or publications of stereo photos or drawings as soon as they learn details of the presentation—be it historical, contemporary, or in between.
"THE 3-D MOVIE"
FILM HISTORY ON FILM

One of the exhibitors at this year’s NSA show in San Jose was Lee Parker, representing Filmlink Corporation, producers of an upcoming feature stereo film, tentatively titled “The 3-D Movie.”

The film will draw from 3-D material over the last 125 years, including: 3-D experiments of French film producer Louis Lumiere; highlights of Hollywood 3-D feature films of the 1950’s; a historical overview of stereo applications; glimpses of the hidden worlds of nature through 3-D macro, stroboscopic, and x-ray photography; and 3-D footage from the Apollo moon and Viking Mars missions.

Filmlink is looking for additional material for the movie, as described below. They indicate that royalties will be paid upon acceptance of the materials. If you have any information about the following, please contact Lee Parker, 1119 N. McCadden Place #306, Los Angeles, CA 90038, or phone 213/461-3472:

FILMS IN 3D

1. Any information about, or films by JOHN A. NORLING
2. Films by RAYMOND or NIGEL SPOTTISWOODE of Stereo Technique, Ltd., England
3. 3D experimental ANIMATION by OSKAR FISCHINGER
5. LAS VEGAS ATOM BOMB TEST aka ASSIGNMENT A BOMB, DOOMTOWN
6. Any 3D COMPUTER ANIMATION
7. Any film of ROCKET LAUNCHES (APOLLO, etc.)
8. Any film of 3D SPECIAL EFFECTS
9. Films by MARCEL DUCHAMP & MAN RAY
10. 3D films by HARRY SMITH
11. TELEVIEW CORP. - M.A.R.S. (1922), drawing of whiskey jug, films of Navajo-Hopi Indians
12. PATHE short films LUNACY, OUCH, A RUNAWAY TAXI, Zowie
13. PATHE 3D newsreels
14. Fairall 3D system - POWER OF LOVE
15. RKO - LOUISIANA TERRITORY, UNDERWATER (partially filmed)
16. COLUMBIA - THE NEBRASKAN, JESSE JAMES VS THE DALTONS
17. PARAMOUNT - WHITE CHRISTMAS 3D tests
18. UNITED ARTISTS - TOP BANANA, SOUTHWEST PASSAGE
19. 1936 OLYMPICS (Germany)
20. THE DIAMOND, COLLEGE CAPERS, BANDIT ISLAND (England)
21. 3D FOLLIES (1954, Stereocine)
22. Prints or negatives of any 3D cartoons, especially TELL-TALE HEART, OWL & THE PUSSYCAT, ACE OF SPACE (Popeye)
23. THIS IS TRIORAMA (1954)

STEREO PHOTOGRAPHS

1. Any FAMOUS PEOPLE. We urgently need photos of MARCEL DUCHAMP, SALVADOR DALI, RENE MAGRITTE, LOUIS LUMIERE
2. MOVIE STARS...especially MARILYN MONROE
3. FAMOUS ATHLETES, POLITICIANS, SCIENTISTS & ASTRONAUTS

(continued on page 29)

An early record of stereo projection. An 1890 French audience watches an anaglyphic 3-D lantern slide show, wearing red and green goggles.
Nelson A. Miles

by Richard C. Ryder

The end came on a barren, snow-swept plain in northern Montana. All summer long, a determined band of some 800 Indians—over half of them women and children—had marched across 1700 miles of rugged terrain, outwitted everything the United States Army could throw at them, and repeatedly eluded pursuit. Now their odyssey was over. Only forty miles from the freedom of the Canadian border, they had been run to earth by the soldiers of the one warrior they couldn’t outwit, the aggressive colonel they called “Bearcoat.” From this October day of 1877, Chief Joseph and the Nez Perce would “fight no more forever.”

For a career soldier and eventual general-in-chief of the Army, Nelson A. “Bearcoat” Miles came from inauspicious beginnings. No West-Pointer, his entire military training consisted of rudimentary tutoring by a former French army officer, while clerking in a Boston crockery shop. The Civil War found Miles, like so many prospective officers, recruiting a company of volunteers. He was soon collecting battle wounds and official commendations (which would eventually include the Medal of Honor) with equal alacrity. By war’s end, he had fought with the Army of the Potomac in every major battle except Gettysburg and had risen to brevet major general of volunteers.

But it was as an Indian fighter that Miles found his forte. Relegated to his official rank of colonel in the Regular Army in the shrunken post-war establishment, Miles participated in more successful Indian campaigns than almost any other officer. It was largely Miles who cleared the Kiowa, Cheyenne, and Comanche from the Staked Plains of Texas and shattered the Sioux after the Custer debacle of 1876. The next year brought the Nez Perce War and Miles was just about the only white participant to emerge with an untarnished reputation; the fact that he at one point had seized Joseph in violation of his own flag of truce (as he would later also do with Geronimo) was conveniently overlooked. Marriage in 1868 to the niece of General Sherman also could not have hurt the eager colonel’s prospects. In overall command of the forces engaged in quelling the Ghost Dance rising of 1890, Miles was not present at the final tragic encounter at Wounded Knee, for which he roundly blamed his subordinate field commander.

After suppressing the Pullman strikers, Miles, now general-in-chief of the Army, represented the United States at Queen Victoria’s Diamond Jubilee celebrations, then returned home to direct the organization and training of both regular and volunteer forces on the outbreak of war with Spain the following year. He then took personal command of the Puerto Rican campaign, sweeping aside the feeble Spanish resistance and occupying the island in short order.

Throughout his career, Miles was frequently the center of controversy, often of his own making. A bold, intelligent, and imaginative officer, blessed with a boundless energy and unshakable resolve, Miles also suffered from several less attractive qualities: overly sensitive about his non-military background and like Custer the slave to an all-consuming ambition, he was loath to share laurels and often belittled the achievements of brother officers. As early as 1866, he had come under bitter criticism (at least some of it undeserved) for his treatment of Jefferson Davis while acting as the latter’s jailor at Fort Monroe. He had backed Libby Custer’s attempts to resurrect her late husband’s reputation at the expense of Major Reno. His unwarranted involvement in the Dewey-Schley controversy earned him an official presidential reprimand in 1901. And his report on alleged abuses in the Philippine Insurrection aroused a virtual hornet’s-nest.

(continued on page 29)
Look Out!

From the "Police Manual, City of Santa Ana, California 1930." — "It is the duty of members of the force to arrest all persons found committing any of the following offenses: Selling or offering to sell, giving away, or offering to give away, any obscene and indecent book, pamphlet, paper, drawing, lithograph, STEREOSCOPIC PICTURE..."

Kilburn Brother's Enthusiast's


The thesis deals primarily with the first fifteen years of The Kilburn Company from 1865-1881. One chapter, however, covers the final years up until 1910 and the publication of stereograph #17,342. There is a catalogue of the first 282 numbers issued by The Kilburns and almost 100 stereos pictured. (most from T.K. Treadwell collection). The Bibliography is very extensive and will be beneficial for any serious researcher. The thesis is 189 pages long and was a gift to the library by the author. Mr. Southall has performed an excellent service for us all.

Memorable Words

A hand-written letter

Mr. E. Anthony Boston Aug 31
501 Broadway (No year indicated)
New York

"My Dear Sir,

I have received and examined the beautiful specimens of your art, you have had the kindness to send me. They are very fine...these crowds caught in the very attitudes which lasted but for the space of a heart-beat, are really wonderful...No instantaneous views that I have seen appear to me at all equal to some of yours..."

O.W. Holmes

Holmes Memorabilia

The Oliver Wendell Holmes Stereoscopic Research Library is a repository of all items, articles, books and literature relating to the history and development of the art of stereophotography. It also has some features of a museum, though the holdings are so few.

It was named after Holmes, who gave such a strong impetus to the new art through his now famous article on "Sun-sculpture" in the Atlantic Monthly. It seems appropriate for the Library to include Holmes memorabilia that anyone may wish to donate. This could include pictures of him, his family, his home as well as copies of his writings. Keep your eyes open for such items, please.

The Delaware Valley Region of the N.S.A. held its third meeting on Sunday, June 27 at Eastern College in St. Davids, Penna. The 22 persons in attendance enjoyed a slide presentation on "The History of Stereography" by Richard Ryder and were introduced to the Oliver Wendell Holmes Stereoscopic Research Library by Dr. Bill Zulker, Curator and Regional Director.
Up-Coming Competitive International Stereo Exhibitions

WHERE TO WRITE

SOUTHERN CROSS
Charles Jones
18 Amaroo Ave.
Wahroongo, NSW 2076
Australia

S4C
Hal Weinman
5304 Emerald St.
Torrance, CA 90503

OAKLAND INT'L STEREO EXH
Dede Niemand
4263 Wilshire Blvd.
Oakland, CA 94602

HOLLYWOOD STEREO EXH.
Russell Terrill, APSA
2121 Hill Dr.
Los Angeles, CA 90041

SIEP
Ina Plumridge
PO Box A144 Sydney South
2000 Australia or Europe
H.H. Hakker
Alting Straat 201
2593 S S Den Haag, Holland

CORDOVA
Ben Shook
8815 Fallbrook Way
Sacramento, CA 95826

CORNHUSKER
James Longman
540 Jeffery Dr.
Lincoln, NE 68505

WICHITA
Mary Ann Rhoda
2511 East Funston
Wichita, KS 67211

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APRIL 5, 1983  $3.50  APRIL 19-May 17

Our thanks to Phyllis Rander of PSA Stereo Division for compiling this list.

3-D MOVIE (continued from page 26)

4. Any FAMOUS EVENTS of contemporary interest: ATOM BOMB BLASTS, etc.

5. Exciting AERIAL OBLIQUES or HYPERS of anything

6. 3D COMPUTER DRAWN STILLS

7. Work by famous PHOTOGRAPHERS: EDWARD STEICHEN, EDWARD WESTON, ANSEL ADAMS, etc.

8. Any MACRO, STROBOSCOPIC, X-RAY, or INFRARED 3D

9. Color stereographs of TRAVEL VIEWS for an AROUND-THE-WORLD TOUR segment

10. SEQUENTIAL STEREOGRAPHS which could be pixillated to suggest real motion

STEREO ART

1. Anaglyphic paintings by ANDY WARHOL
2. Surrealist 3D paintings by JEAN ARP
3. Location of stereo paintings by SALVADOR DALI

PERSONALITIES IN PERSPECTIVE (continued from page 27)

Mandatory retirement from active service came in 1903. But for the next twenty years, Miles would continue to serve on the staffs of numerous patriotic organizations. He would die in May of 1925 at the age of eighty-five while watching a circus performance in Washington, survived—out of all the 583 Union generals of the Civil War—by only two lowly brigadiers.
Our treasurer, Paul Fisher, has announced that he no longer will be able to serve in that office after October of this year. He reports that his wife is retiring at approximately that time. Paul is twice retired, having spent twenty years in the U.S. Army and another fourteen years as a civil servant. Now, their plans are to do some traveling. They are also considering selling the Cardiff, NJ, home and relocating, possibly in Arizona. Paul has been in photography in one form or another for thirty-five years. He has headed two camera clubs and served as area representative for the Photographic Society of America. He is skilled in overhauling cameras as well as designing and building them. One of his favorite diversions is restaging in modern terms some of the classic comic viewcards of yesteryear. These new versions have been presented in viewcard format in both color and black & white to the delight of the print folio members. Like most of us, Paul also is a collector and, among other things, has what must be the best group of varieties of the comic gem “How Biddy Served The Tomatoes Undressed.” We are greatly indebted to Paul for the services he has rendered to the Society as Treasurer. The bright note is that he will continue as a Society member and we look forward to seeing his high quality views for a long time to come.

David Huddle. I can announce at this time that J. David Huddle of Columbus, Ohio has agreed to serve as Treasurer, replacing Paul Fisher by the end of October. More detailed information on Dave and his stereo activities will appear in this column in the next issue of Stereo World.

R.W. Caldwell revisited. There has been some interesting response to the inquiries we made about Society member #246, R.W. Caldwell. Two of his pictures were shown in the May-June 1982 issue of Stereo World and the question was raised as to his relationship to the Keystone View Company.

Ronald Blum of Oaklands Park, South Australia, reports that the Society viewcard “Easter Morning” by Caldwell, one of the pictures illustrated, was published by Keystone View Company as P2 in one of their primary sets and bears their statement of copyright. It carries Keystone number 34295 and the title “In The Spring.” He reports also that a few other views in the set seem to have these two children, referred to as Bob and Betty, either singly or together. The so-called ‘Primary Sets’ were sold to schools for educational purposes. Many pictures, highly cherished by collectors, were only released in such sets. One should expect to find, however, that the legend on the reverse of such cards is written for very youthful readers.

A privately commissioned Keystone view from the 1930’s. It bears the Caldwell number 11203 and is now owned by Wallace Beardsley of Newark, CA.
John Waldsmith adds much more specific information regarding Caldwell: "Here is what I know about R.W. Caldwell. His name is Robert W. Caldwell. He came to Cleveland about 1932 to set up a branch sales office for Keystone View Company. In the first couple years of the depression, the Keystone sales began to sag and it was decided to divide the U.S. into sales regions. In 1930, Caldwell had been a sales manager in Meadville, directing sales in the Southwest areas and Texas. At least three 'special' Keystone Company officers were opened about 1930. The Keystone View Co. New England, I believe was operated by L.L. Cupp, the K.V.C. of Detroit operated by R. Chickering, and K.V.C. of Cleveland by R.W. Caldwell. The views all appear to have been printed and mounted in Meadville on the special mounts.

Caldwell managed the K.V.C Cleveland office from 1932 to about 1937. In 1932 he was living at 1924 E. 85th, Apt. 8 in Cleveland but in 1935 he was commuting between Meadville and Cleveland. I have 14 of his views in my collection. He made a whole series of school class rooms in Columbus and Cleveland Heights. During my visits to the Keystone-Mast collection, I found some of the negatives and file prints. I suspect with more time I would have found more. I know that some of Caldwell's views were published on regular Keystone mounts. His number 105 of the Arlington Kindergarten, Columbus, became KU101511 which became #34404 in the regular Keystone numbers. I suspect it was used in a later Primary set. I have a wide variety of subject matter represented. Here is a list:

Caldwell #

105 Arlington Kindergarten, Columbus, Ohio
8588 Untitled view of children in Pre-School
— Community Pre-School, Columbus
— Group of school boys posed outside, untitled
M908 Untitled view of a boy posed with large toy sailboat
L7034 Untitled view of boy posed with drum set
— Untitled view of children in classroom, 1st grade level
5231 Children in classroom, about sixth grade, one girl holds a stereoscope.
5279 Wm. Holliday with his wife and daughter on horseback, he was president of Standard Oil of Ohio

6286 Untitled action view of a football game.
11239 and
11245 Two unitled views of a family posed at home
52 The Executive Mansion (Governor's), Columbus, Ohio
--- An unitled hyperstereo of Cleveland

I wish I had more but hopefully this will answer some of your questions."

In the May-June Society Notebook column I mentioned that several of the Caldwell views in the C.W. Culmer collection were exquisitely hand-tinted. In reference to that, Paul Wing of Hingham, MA adds: 'First of all, as I assume you know, Keystone continued to make stereograms from a series of branch offices. Well-to-do families commissioned them to make the photos and were often tempted to buy book sets like the world tours with the telebinocular. I think that one of the bigger offices was Keystone of New England. I see their cards fairly frequently. They used Graphics or Graphlexes and I assume that the prints were made up and mounted at Meadville. Doing family groups meant that Mr. Caldwell had to be good at it. Those in Stereo World are fine indeed.

The fine hand coloring brings back an old thought. One of the early members of the Stereoscopic Society was a Mr. Brost. I'm not sure of his first name. I think it may have been Robert. He lived in Chicago at the time, 1940's, and I think he was President of the 3-D Corporation if I have the name right. More importantly he had formerly been connected with Keystone. He used to insert handcolored cards in some of the folios that Clare and I still remember. In flower gardens, every petal was delicately hand tinted. They were quite marvelous. I think that he was personally involved in getting the coloring done. Here again, they were made for private families. They must have been quite expensive. I never did get him to trade one with me.

Mr. Brost went on to become the President of Sawyers in Portland, Oregon. I know he left there quite a while ago but I feel sure he could be traced if he is still living."

I would certainly be interested in knowing more about Mr. Brost as I have no other record of his involvement in the Stereoscopic Society.

(continued on page 36)
We haven't had any identification on the bearded churchman shown in the MAY/JUN issue, but Bob Rebholz pointed out that it is a pseudo-stereo view. That is, the frames have been reversed from their proper order. If you haven’t seen a pseudo before, check it out.

As of this writing no one has yet identified the location of the statue shown at the bottom of page 24 in the JUL/AUG issue. However, Tex Treadwell believes that the statue portrays the characters Huldebrand and Undine from a novel by Fouque.

Vern Conover has identified the bridge view from the same issue. The original was a Whitney & Zimmerman view and the title for it is: “Bridge over the Mississippi at St. Paul. Whole length 1790 feet, main span 940 feet long and 90 feet above low water.” He goes on to say that Anthony view #334 is very similar and probably dates from 1859 or 1860.
Marc Lorrin provides us this time with two river views. The yellow cards are dated 22 FEB 1868 on the reverse; otherwise unidentified. Marc wonders if it could be Cincinnati or Charleston. Note the bridge under construction. The buildings have signs reading "Johnson Taylor & Co., Commission & Forwarding Merchants," "Sherman House," "Mannen Armstrong & Co., Commission Merchants," "Thomas Emery & Sons, Oil & Candle Works," and another provides some service to "New York, Philadelphia, & Washington."

Our third unknown is an intriguing scene on a yellow card. In the background is a long brick wall with buildings beyond. The foreground scene appears to be the storage yard of a stone cutter. We're a little puzzled as to why the horse and buggy were given such a prominent place. Could that cloth-draped box at the right be an item of photo equipment?

We seem to be on a bridge kick lately, so we'll conclude with what is certainly the most complex covered bridge we've seen, although obviously well past its useful life when this view was taken. The owner has another view from the same vantage point taken after the siding had been removed from the bridge.

Send any information about these or past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.
FOR SALE


KEYSTONE STORAGE CABINET for 600 set study course. Solid oak, metal Keys. label, 12 view drawers, 3 viewer drawers, behind 2 locking doors (w/key). For info and photos send SASE. Bob Potter, 3433 Randolph St., Topeka KS 66615. (913) 267-3115.

MY FIRST ANTIQUE PHOTOGRAPHY Mail Auction. Hundreds of lots of great images, including hundreds of stereoviews. Send $1.50 for illustrated catalog. Don Ulrich, 1625 South 23, Lincoln, NE 68502.


PHOTOGRAPHY LISTS. $1.00 brings our next three lists of stereos, cdvs, cabinets, cased images, photographic ephemera, etc. Raymond’s Antiques, Box 509, Richfield Springs, NY 13439.

VIEWMASTER PERSONAL Camera F/3.5 (works well), flash, case, film cutter—$200; Coronet 3-D 127 stereo camera—$38; Pentax stereo adapter set for 35mm SLR—$40. (US Funds). John Steffen, c/o Eastview Pharmacy, 573 King St. E., Oshawa, Ontario, Canada, L1H 1G3.

MEDICAL STEREOVIEWS: Keystone Dental Dissections, Sec. 1 & II; Imperial Head & Neck, Sec. VI & VII; Edinburg Head & Neck, Sec. II; Rainforth Skin Disorders, 76 Color Lithos. A. F. Scheer, 303 Ardmore Ave., Trenton, NJ 08629.

ROYAL WEDDING—Purple VM Viewer, 3 reels, in presentation case. New—each $27 ppd. See Mar/Apr Stereo World! Mr. Poster is #1 in 3D. Box 1883, So. Hack, NJ 07606.


1890 ORIGINAL CATALOG Magic Lanterns, Dissolving Lanterns and Stereopticons, Thomas Hall, Optical, Electrical & Philosophical Instrument Maker, 19 Bromfield St., Boston. Also contains lists of magic lantern and stereopticon slides avail. and many illus. 128 pages, good cond. $30 ppd. Ray A. Walker, Rt. 153, E. Madison, NH 03849.

40 HEINRICH HOFFMAN 6 x 13 cm stereoviews of 1936 Nazi party rally incl. views of Hitler, Goebbels, Hess, others. $75. O’Donnell, 196 Weld St., Roslindale, MA 02131.


IMAGES FOR SALE Send $2 for catalogue of Victorian era cabinets, stereoviews and cabinets. $2 refunded with purchase. Michael Chikiris, 530 E. Ohio St., Pittsburgh, PA 15212.

DAGUERREAN BROADSIDE announces a new illustrated catalog of quality daggs and stereoviews. Send $2 to Mark Koenigsberg, 292 Main St., Madison, NJ 07940. (201) 906-1009.

TDC 716 STEREO PROJECTOR, 4" lens, case, extra slide carrier for 2 x 2 slides, 4 pairs glasses, manual. MINT CONDITION. $450 plus shipping. (304) 252-4601. 327 Vine St., Beckley, WV 25801. Les & Hope Woelflin.


RARE CALIFORNIA STEREOS by Houseworth, Watkins, etc. Also N.Y., Boston & Florida stereos, cdvs of personalities. State your interests. Send $1.00 for listings. G. Polakoff, Box 109, Hubbard Woods, IL 60093.

BOOKS: The beautifully produced books Stereo Infrared Landscapes, Hill Country Women, and Bodies of Light: Infrared Stereo Nudes, are available from SunShine, Box 4351, Austin TX 78756. Free illustrated flyer, prices, and review quotations upon request.

STEREO PROJECTION SCREENS—Radiant brand, all with E+ surfaces: 40 x 40—$45; 37 x 50—$55; 50 x 50 (with stretcher bar)—$65. STITZ Deluxe adjustable beam-splitter complete (taking, projecting, two viewing units), all near mint in cases and boxes, with IB, $225. Much other stereo for sale, including View-Master and other 35mm cameras, cutters, close-up attachments, viewers, reels, slides; Reali-format stereo nude slides; adapter rings, close-up lenses, filters, hoods, etc. for most 35mm stereo cameras. All plus shipping. SASE, please. D. Berenson, 32 Colwell Ave., Brighton, MA 02135. (617) 254-1565.

TRADE

ANA-GLASSES. Have number of German (Zeiss) and Austrian (Philips) anaglyph glasses. Will trade each pair (1 Zeiss & 1 Philips, surface post paid) for 2 American (or other) glasses or for 2 stereographs (Ithica-3) 3 1/2 x 7". Send your views or glasses! (If you want more than 3 pairs, please write first!) Theo Schweicher, Saarstrasse 129, D5500 Trier, West Germany.

WANTED

COLORADO STEREOS by C. Weitfle, Thurlow, and/or Jackson. Prefer town street scenes, mining views & train views. Also Calif., Chicago, & Milwaukee views wanted. George Polakoff, Box 9109, Hubbard Woods, IL 60093.

KALEIDOSCOPES or unusual stereoviews depicted on stereocards. Sidney Malitz, Box KH, Scarsdale, NY 10583. (914) 636-3367.

TEXAS stereoviews and cdv’s. Also of Heidelberg and Oberammergau in Germany, and the River Thames in England. Tom Rogers, 1111 12th St., Huntsville, TX 77340.

PORTAGE, N.Y. OR L. E. WALKER STEREOS. Please contact Jim Dorr, 27 South St., Geneseo, NY 14454 or call collect (716) 243-4034.

WORLD’S FAIRS & EXPOSITIONS. Also disasters, famous persons, comedy, weddings, astronomy, St. Louis, Missouri views, French tissu “Diables” series. Ron Compton, 11738 D-K Ranch Road, Austin, TX 78759.
WANTED
STEREOVIEWS OF HUNTSVILLE, AL by Ira F. Collins 1871-1912. Will buy, trade, or copy with TLC and return. John Martz, 424 Homewood Dr., S.W., Huntsville, Alabama 35801. (205) 883-6943.

EARLY CLEVELAND views needed. Also views of White house interiors, fancy Victorian architecture and interiors, VG or better condition. Send xerox and price to Charles Petry, 3424 West 94 St., Cleveland, OH 44102.

ANNAPOLIS, BALTIMORE, MD. Stereo views bought singularly or in large quantities. Also want nautical, naval, and sailing vessel views. Matthew Benedict, 18 Ballyhaunis Ct., Timonium, MD 21093 (301) 561-1675.

CENTRAL PARK, NEW YORK CITY stereo views by photographers. Also: fine early English sentimental & genre views by Elliott, Sylvester, etc. Herbert Mitchell, Avery Library, Columbia University, New York, NY 10027. Collect eves: (212) 664-9163.

FLORIDA STEREO VIEWS wanted. Send price. Mark V. Barrow, 1130 NW 64th Terrace, Gainsville, FL 32601.

ANNAPOLIS, BALTIMORE, MD. Stereo views bought singularly or in large quantities. Also want nautical, naval, and sailing vessel views. Matthew Benedict, 18 Ballyhaunis Ct., Timonium, MD 21093 (301) 561-1675.

KILBURN STEREOS, any subject. Also stereos, any amount, showing N.H., Maine, Cape Cod, Martha's Vineyard, Nantucket. Write Andy Griscom, 1106 N. Lemon Ave., Menlo Park, CA 94025.


CAROUSEL & MERRY-GO-ROUND stereo views, photographs, and photographic postcards, any condition. Gail Hal, Box 307, Frankfort, IN 46040.

SLIDE CARRIER for Taylor projectorviewer. Also Sawyer VM reels or packets. Will buy or trade. Sheldon Aronowitz, 487 Palmer Ave., Teaneck, NJ 07666. (201) 836-6921.

DOVER, N.H. AREA views, including Portsmouth Seaport, street scenes, brickworks, shipyards of this area—Brigham, David Bros., any artist. Will pay post for approvals. Thom Hindle, Box 273, Dover, N.H. 03820.


FLORIDA IMAGES: stereo, cabinet, CDV, etc. Any subject, any condition. Buy or trade. R. Cauthen, P.O. Box 342, Leesburg, FL 32746.

L.E. WALKER STEREOVIEWS of Warsaw, NY. Please contact Jim Dorr, 27 South St., Genesee, NY 14454 or call collect (716) 243-4034.

BALTIMORE, MARYLAND—Lincoln Circus. Art Seidman, 59 Caraway, Reisterstown, MD 21136.

McINTYRE (A.C.) views of 1,000 Islands, Alexandria Bay, & Ogdensburg, N.Y.; Brockville, Ontario & Montreal, Quebec. I'm still trying to catalog all known stereos by this ca. 1860-1897 photographer. Fred McCarthy, Box 22, Watertown, NY 13601. (315) 782-0415.

CENTRAL PARK, NEW YORK CITY stereo views by photographers. Also: fine early English sentimental & genre views by Elliott, Sylvester, etc. Herbert Mitchell, Avery Library, Columbia University, New York, NY 10027. Collect eves: (212) 664-9163.

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DOVER, N.H. AREA views, including Portsmouth Seaport, street scenes, brickworks, shipyards of this area—Brigham, David Bros., any artist. Will pay post for approvals. Thom Hindle, Box 273, Dover, N.H. 03820.


Events

OCT. 2-3
Photographic Historical Society of the Western Reserve, 11th Annual Antique Photographic Trade Fair at Somerset Inn, Shaker Heights, Cleveland, Ohio. For information write PHSWR, PO Box 21174, South Euclid, Ohio 44121. Call Don Rothenberg at 216-382-6727 or Al Banones at 216-232-1827.

OCT. 3
Tri State Camera & Photographica Show, Holiday Inn, Buffalo-Amherst, NY. Call 212-374-1499 days, 201-994-0294 eves and wknds.

American Society of Camera Collectors, Fall 1982 Show at Machinist Hall in Burbank, contact Gene Lester, 4918 Alcove Ave., North Hollywood, CA 91607, 213-769-6160.

OCT. 9
NSA SOUTH CENTRAL REGION Fall Meeting and Photographic Show, University Hotel, Huntsville, TX. Contact Tom Rogers, 1111 12th Street, Huntsville, TX 77340, call 713-291-0110.

OCT. 10
Midwest Photographic Historical Society Show, Ramada Westport, St. Louis, MO. Contact Jerry Smith, 19 Hazelnut Ct., Florissant, MO 63033, 314-921-3676.

OCT. 16-17
Tri State Camera and Photographica Show, Meadowlands, Secaucus, NJ. Call 212-374-1499 days, 201-994-0294 eves and wknds.

OCT. 17
Barone Camera Swap Meet, Conference Center, Olde Colony Motor Lodge, N. Washington and First St. Alexandria, VA. Write, Camera Swap Meet, c/o Barone & Co. PO Box 18043, Oxon Hill, MD 20745, 703-768-2231.

OCT. 23

OCT. 23-24
Nor-Cal Camera Show, Oakland, CA 10 AM to 5 PM, Scottish Rite Auditorium, 1547 Lakeside Drive. Contact Earl Williams, 1046 Arlington Road, Livermore, CA 94550, 415-447-4961.

OCT. 24
L.I. Camera & Photographic Swap/Sell Show, Student Center Hall, Hofstra University, Hempstead, L.I. Contact Konny Long of Atlantic Camera Repair Corp. for info., 516-587-7959.

OCT. 29-31
Columbus Photographic Flea Market, Howie Rd. National Guard Armory. Contact Stu—614-261-6360 or 261-1391 days.

OCT. 30-31
PHOTOHISTORY V AT EASTMAN HOUSE. Symposium, exhibition, and sale. SEE STORY IN THIS ISSUE OF STEREO WORLD.

OCT. 31


NOV. 7
Miami, Florida Photo Flea Market, Marriot Hotel, 1201 NW 42nd Ave., (Le Jeune Rd.) Contact J. Glasser, 475 Biltmore Way, Coral Gables, FL 33134 or M. Beck, 305-595-0109.

NOV. 12
NSA SOUTHWEST REGIONAL CONFAB, with slides and show & tell. 2:00 to 11:00 PM, Saga Motel, 1633 E. Colorado Blvd., Pasadena, CA. In conjunction with WPCA show. Contact Bill Shepard, 425 N. Morada Ave., West Covina, CA 91790, 213-962-5581.

NOV. 13-14
Photographic Collectors of Houston, Camera & Image Show/Sale, in Houston, 10:00 AM to 5:00 PM. Contact Leonard M. Hart, 2002 Holcombe Blvd., Houston, TX 77211, 713-795-7455.

NOV. 13-14
Western Photogaphica Collectors Association 14th Annual Fall Trade Fair, Pasadena City College, Pasadena, CA. Write WPCA, PO Box 4294, Whittier, CA 90607.

NOV. 14
South Bend Photogaphica Swap Meet, Century Center, South Bend, Indiana, 10 to 5. Call Paul Goddard 616-683-8859 or Roger Smith 219-259-2968 or write G&S Productions, Rt. 5, 224 Ullery Rd., Niles, MI 49120.

SOCIETY NOTEBOOK (continued from page 31)
A final note on Caldwell is reported by Harold Layer of San Francisco, "...in the May 12, 1938, issue of the Meadville Tribune-Republican he is referred to as an officer of the company (Keystone) at some time before 1938." Illustrated is a view issued from the Cleveland office showing the type of family picture which was privately commissioned from Keystone. It is beautifully finished and is the sort of time-capsule look into the past that I find especially captivating. It bears the penciled Caldwell 1938. It is owned by Wallace R. Beardsley of San Francisco, where they are now.

Society Membership If you make your own stereos, either print or transparency, you may find the Stereoscopic Society is the place for you. Interested persons should write to the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91790.
SPECIAL SEMINAR: STEREO PHOTOGRAPHY WITH CONVENTIONAL CAMERAS

STEREO ENTHUSIASTS! Are you interested in learning more about stereoscopic photographic techniques? Do you like to experiment in stereo using your conventional camera? Want to learn some new techniques for producing stereo photos and slides? Want to share your ideas with other stereo buffs? Got some stereo problems you'd like to solve? Then plan to attend this unique STEREO PHOTOGRAPHY SEMINAR to be held in Canton, Ohio at The Canton Art Institute on November 6, 1982. Instructor for the five-part program will be M. J. Albacete, active stereo experimenter and technical photographer for such programs as JAMES RICALTON: TRAVELS NEXT NOTHING and CHARLES WEITFLE'S COLORADO, as well as many other CAI and NSA stereo productions. Here's a brief itinerary:

9:00 - 10:00 am - Registration, coffee and donuts
10:00 - 10:45 am - An Illustrated History of Stereoscopy
11:00 - 11:45 am - Binocular Vision and Its Relationship to the Camera
11:45 - 1:00 pm - Lunch (included in fee)
1:00 - 1:45 pm - Shooting Stereo with Conventional Cameras
2:00 - 2:45 pm - Stereo Slide Projection
3:00 - 3:45 pm - Discussion of Problems

Detailed itinerary available upon request. Make check for $35 payable to STEREO SEMINAR and mail to STEREO SEMINAR, CANTON ART INSTITUTE, 1001 Market Avenue N., Canton, Ohio 44702. Include any questions or problems you would like addressed.

PLEASE NOTE: This seminar will not deal with Stereo cameras.

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<th>Description</th>
<th>Details</th>
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<tr>
<td>1</td>
<td>EDINBURGH STEREOSCOPIC ATLAS OF ANATOMY. Keystone 1929 ed. 297 cards.</td>
<td>Sect. II through IX missing only 2 cards + 1 dup. Have 6 from sect. I but no box. The 9 boxes have very rough book ends and no covers. Some foxing to cards but images EX. Best offer over $250.</td>
</tr>
<tr>
<td>2</td>
<td>WORLD WAR. Keystone, 9th of 100 boxed set. Missing nos. 9,22,43,51,88,96. Cards EX box only G. $125.</td>
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<tr>
<td>3</td>
<td>73 U.&amp;U. world cards buff, EX in VG Greece box with booklet. $90.</td>
<td></td>
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<tr>
<td>4</td>
<td>STEREOGRAPHOSCOPE. Beautiful, large, natural wood, very ornate. Even has ground glass for viewing glass and tissue views. 20&quot; long. EX $350.</td>
<td></td>
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<tr>
<td>5</td>
<td>KEYSTONE EYE EXERCISE SET. Long viewer with 12 test cards and booklet in box. EX $50.</td>
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<td>6</td>
<td>ALASKAN GOLD RUSH. Kilburn - #12721 miners settlement with clutter of tents, shacks and supplies. Sl. soil VG $6.</td>
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<tr>
<td>7</td>
<td>E. &amp; H. T. ANTHONY - English views #957 group gamekeepers. Image made by separate exposures with dog lying in left image and moving to sitting position in right. Yellow square mm. EX $10.</td>
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<tr>
<td>9</td>
<td>BRIDGE OVER EAST RIVER UNDER CONST. Keystone #13505. EX $5.</td>
<td></td>
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<tr>
<td>10</td>
<td>CALIFORNIA - Keystone #29246 a petroleum field. Dozens of derricks with 5 late 20's automobiles in foreground. EX $6.</td>
<td></td>
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<tr>
<td>12</td>
<td>CONSTRUCTION - Rebuilding McNair (?) Theatre. Yellow cabinet showing interior of theatre with 3 balconies under construction. Sl. soil and light with one corner loose. Interesting VG. $10.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>COWBOYS - &quot;Standard Series&quot; no maker. Entitled - Disposing of a horse thief in northern Wisconsin. 6 cowboys on horseback, encircling man on ground with arms raised, his rifle leaning on tree. They all have their pistols aimed at him. Light VG. $10.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>WYOMING - Cheyenne from S.E. written on back, no maker. Cabinet size on white card. Distant view of city with ranch mid distance, river winding toward you. VG+. $20.</td>
<td></td>
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I have many more views and other images.
Adventurers, tourists and newspaper and magazine writers descended on mostly unknown Florida as a last frontier toward the end of the 19th century. They provided arm-chair travelers at home with written accounts of their tours and they brought back photographs of themselves and of Florida scenery, often taken in the newly popular stereoscopic views.

Webster Dixon was a Vermont newspaper editor who sent home columns describing his travels to Jacksonville, St. Augustine and down the St. Johns to Mandarin, Green Cove Springs, Palatka, the Ocklawaha River, Silver Springs, Orange Park, Hibernia, Magnolia, Enterprise, Sanford, Tocoi and other smaller landings.

From his remarkable collection of early Florida stereoscopic views, Mr. Clement Slade has carefully selected over 200 photographs to illustrate Mr. Dixon's columns. The photos show Florida very much as Dixon must have seen it.

A small stereoscopic viewer included with the book permits the reader to see HISTORIC FLORIDA in the same kind of 3-D realism as the Victorian-age viewers who eagerly snapped up these Florida scenes.

In combining the best of Dixon's early descriptions of "roughing it" in Florida and of the stereoscopic cameramen's photographs of Florida, Mr. Slade has produced a book which is hard to put down—each page beckons the reader to new delights in the same way that boat passengers eagerly await splendid scenes around the next river bend.

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HISTORIC FLORIDA by Clement Slade, available September, 1982, $6.95 plus 60¢ postage and handling, Vol. II of the Local History Series of the Kellersberger Fund. Includes old maps of area and index of names and places.

Also available

Vol. 7 STEAMBOATING ON THE ST. JOHNS 1830-1855 by Edward A. Mueller, 1980, $12.95 plus $1 postage and handling. Old diaries, military records, period newspapers and magazines were used by Mr. Mueller to construct these fascinating stories of life on the St. Johns River. Previously unpublished materials are included as well as over 30 old photos, maps, details on steamboats; indexed.

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MR. SLADE IS A MEMBER OF

NATIONAL STEREOSCOPIC ASSOCIATION
Harris Auction Galleries will hold the fourth in its continuing series of catalog auctions of fine photographs, stereographs, equipment, and books illustrated with photographs on December 10, 1982. Cataloguing for this sale is continuing, and consignments received by October 15, 1982 can be accommodated.

At this time, material within the sale includes a wide variety of books, images, and other items. Of particular interest to collectors of stereographs are the more than 1000 glass and card views already received, including the following lots:

* 37 glass views of Paris, uncredited, ca. 1860-75
* 81 card views of Czechoslovakia, by F. Fridrich, ca. 1860-70
* 10 card views of the Rhine Valley by William England, and 7 of Devonshire and North Wales by Francis Bedford, 1863-68
* 23 card views of Cuba by E. Anthony, 1860 - "Scenes in Cuba -- Vistas Cubanas"
* 12 glass views of Niagara Falls by J. McPherson, 1855-62
* 6 glass views of Niagara Falls by Platt D. Babbitt and Tugby, 1860s
* 9 glass views of Niagara Falls by Platt D. Babbitt, 1860
* 6 glass views of Niagara Falls by George Barker, 1860s
* 7 (of 8) card views of a panorama of Boston and vicinity, by Allen, ca. 1870, taken from the Bunker Hill monument
* Anthony views of New York; tinted tissue cards (French views); other glass views; and many, many other card views of the United States and foreign countries, in small to large lots, primarily sorted by nation or state

Anyone interested in more particulars about items in the sale, or about possibly consigning material to be included should contact Chris Bready, Cataloguer, at Harris Galleries.

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24-1 Airequip Stereo Theater. A table, magazine viewer, with interocular lens adjustment for viewing 35mm stereo slides. Included are 6 magazines that hold 24 stereo slides each. Operated on batteries of with a 120V AC adapter(included). E, w/inst., $85 plus $6 ship.

24-2 Brewster Viewer-A truncated pyramidal box with lenses set into a frame. A table top style viewer can view paper views, glass views or (rear view, of course), poses in background behind the view. G, $15.

24-3 Interlaken and the Jungfrau. An scenic glass panorama. E, one spot of discoloration, $11.


24-5 Another—tinted, Pass of Killiecrankie. A pretty scenic of Scotland, VG, $45.

24-6 Langenheim. An 1856 glass view, Niagara Falls-Water View—From Luna Island. Babbage's pavilion can be seen in the distance on the mainland. G, small area of emulsion missing in one view & chip off corner of backing glass, $75.

24-7 Niagara Falls & orange mt. views by Curtis and 1 by Barker. We have picked this lot for their picture content and conditions. This half-dozen views are unusually clean and are artistically rendered, E, $15


24-9 198 Signorina Marie Spelterina in her great high rope performance. A good orange mt. view by Curtis of the Signorina over Niagara Falls on a tight wire. E, $9.


24-11 Delaware Water Gap—No. 196 Mateus Gap from Carriage Road. Yellow mt. misty view of the Delaware Water Gap in front drape the view. Card lists other views on reverse w/this one underlined. Also, initials G D B printed in script, VG, $4.

24-12 Faneuil Hall, Boston (penned on back). A rich early cream mt. view of Boston's landmark w/wagons & boxes of produce in front of the building(Quincy market was never like this!). G, small piece of sky area of one view missing, $4.


24-14 Another—Yellow mt. view by Bell, c.1870, VG, $4.


24-16 East River Bridge(N.Y. City)under construction. Workmen on suspended walkway, over the city. Orange mt. view, G, mt. dirty w/edges chipped, $5.

24-17 H.H. Bennett, Kibbutn City, Wis. Beige mt. view, 176 Lined and looking for a camp. Couple with a kayak at edge of limestone formation. E, $8.

24-18 Another—$10 Cave of Dark Waters—Reflection Arch. View in mouth of cave with Indian in distance, reflected, in pool. E, $12


24-22 Another—No. 15, The Vermillion Cliffs. Nicely composed view of the baren hills. VG, $12.


24-24 Another—No. 1573 The Devil's Canon—view looking down the Canon. A good scenic, with the tall trees in the background, G, $12.


24-26 Another—1636 Nevada Fall, 700 Feet High, near view. A great shot with the "Fall"(sic)behind the tall trees, G, $12.


24-30 Nude-A Mc Jane took-a-like from the Tarzan movie! An early French "tissue", c. 1860's, of a nude woman holding on to a tree limb. G, tear in one tissue, $45.

24-31 Another—A tinted brothel nude of the same era. A card mt. rear view of a nude woman, E, some foxing $35.

24-32 The Ghost in the Stereo-cabinet kindly suggested by Sir David Bresette. An early tinted gray mt. comic, pub. by London Stereoscopic Co. of a ghostly figure being chased away by a person with a broom, G, $6.


24-35 Comic/Sentimental-Orange cabinet-sized views. Come A camp, do. Pa admires nude statue, while MA pulls him away by his coattail. Also, Telling a Story. Group of men sit outside the Red Lion Pub while bar maid holds pitcher, VG, $5 for the pair.


24-37 Iron Ore & Stel-6 Keystone gray mt. views of ore shipping, blast furnace plus interiors of mills. All G, $10 for the lot.

24-38 South & Central America. Four views; including one of the Panama Canal construction. Gray mt. Keystone's, VG, $7 for the lot.

24-39 Coal Mining, Pennsylvania—Three Keystone gray mts. Two loaded coal cars, the third of strip mining. V.G., $6 for the lot.