Mylar® Sleeves offer your stereo views complete archival protection from further deterioration, fingerprints and handling abuse. Crystal clear, acid-free Mylar is the archival storage material recommended by librarians and archivists everywhere. Stereo views can be viewed without removal from sleeves and frosted tab is ideal for identification and filing purposes. In addition, you can add publication stereo views to your collection by inserting them with backing cards into Mylar sleeves.

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Cover: Grande finale from the fairy tale extravaganza “The Doe in the Woods” by B.K. An example from Paul Wing’s feature article, “The French Theatrical Tissues.”
JUST IN CASE
YOU DIDN'T NOTICE-
I'll assume that if you're awake enough to be reading the rambling, random observations stretched across this page, you also noticed the new logotype on the cover of this issue. A different version of this basic idea was "market tested" at the NSA convention in San Jose where it was revealed that very few members were devoted to the old logotype, and that the idea of changing it would result in relatively few cases of apoplexy and fewer than a dozen threatening letters. The sample, however, was generally seen as too modern or sterile or too much like a stereo-sound system white magazine. We would avoid the extremes of the original and use only by exploring children, barn owls, and lovers on moonlight rides.

TERRIFIC TISSUES
Reproducing the fantasy world of the French Theatrical Tissues for Paul Wing's excellent feature is not a thing that can be done with any justice in the pages of a black-and-white magazine. We did try a couple of tricks, however, to give a hint of just how intricate and impressive these rare old tissues really are. But only color slide copies in a viewer could come close to revealing all the colors, tones, and pierced highlights of the originals.

THE UNKNOWN DEPTHS
Some old views seem determined to pull you back through their time-machine windows, with an unusually fascinating subject or just a very effective sense of "place" that sticks in your mind from the first time you view it. These are the views you so often linger over & pop into the viewer - even when you're flipping through the box looking for something else.

That was the effect last issue's "Unknown" view of the sagging, multi-spanned covered bridge had on me. An unidentified subject and an unmarked mount can add just that touch of mystery that turns simple fascination into something approaching an obsession for some people. Fortunately, covered bridges are one of the more well-documented species of Americana, and I was able to find the bridge in the third covered bridge picture book I looked through. (See "Unknowns" column, this issue.)

Whoever took the view could hardly have planned it better as an "Unknown", planted for future generations to guess at its location and the story behind its strange appearance. No river banks or landmarks are included in the view, and the other end of the bridge is beyond the right side of the frame as if to encourage the impression that it continues in an endless succession of sagging spans and alternating roadlines across some vast inland sea.

My own first impression was of some abandoned midwest river crossing, built perhaps by hurried amateurs in anticipation of one of the many early 19th century planned towns that never materialized. The bridge would have been left alone on the prairie to rot, connected to no roads and used only by exploring children, barn owls, and lovers on moonlight rides.

While any flat photo can spur the imagination, it was the solid, stereoscopic "reality" of the view that somehow required the existence of a place and a history to explain and support that space-filling image. Flat images seem easier to accept as anonymous or as symbols or just interesting patterns. But stereographs need a who, when, why, and where - even if those can only be provided through sheer guesswork or utter fantasy. Even after I learned the location and background of the bridge in the "Unknown" view, the fantasy setting and story I created for it are still first to occur to me whenever I look at it. And permanently lodged in one of the cloudier corners of my mind, a suspicion will remain that somewhere on a forgotten stretch of river in the midwest there was once this long, funny looking bridge -

BELIEVE IT OR NOT...
Membership renewal time is just around the bend. Next issue (Jan./Feb.) will be your last look at the World unless you renew for another exciting year of stereo images, insight, and information. With the March / April 1983 issue, Stereo World will begin its 10th year of publication (Volume 10) to be highlighted at its conclusion by the 10th anniversary of the founding of the National Stereoscopic Association and Stereo World in January of 1974. Several interesting articles by long-time Stereo World contributors and others are already planned for what should be a very productive year of collecting, shooting, and studying stereo.

NUTS & BOLTS
One of the things most often requested by readers has been some kind of list of sources for stereo equipment, materials, and information. This long overdue feature appears in this issue under the heading NUTS & BOLTS. Locating anywhere near all the sources and keeping track of which are currently active is a job that calls for a volunteer all its own (- hear the call?). I hope any sources who might have been left out of this first try will let us know about it - accept our appologies. With suggestions and help from members, this could become a truly comprehensive and up-to-date list appearing on a more or less regular basis.

DEADLINE FOR NEXT ISSUE, DEC 6th, ADS, 10th.
John Dennis
Comment

CREDIT DUE

Under "Thanks!" on page 19 of the September Stereo World, Wallace Beardsley was left out of the credits for the NSA program at San Jose. Wally was absolutely critical to the organization and success of the Programs. He also prepared and published the list of speakers and abstracts, as well as serving as session chairperson for Saturday's program.

Peter Palmquist
Arcata, CA

Wally's name even heads the committee list in the official program book for the convention - but in my still-dazed state after the show, I must have copied a pre-convention announcement and not even bothered to read the paragraph just before the "Thanks!", where he was properly listed. The sound of my open palm striking my forehead, as well as my apology, to Wallace Beardsley. -Ed.

S.W. ADS & MONEY & ANSWERS

Dealers in stereographica are missing the boat. Every last one should be advertising in Stereo World but they are not, in fact only two had their full page ads in the (July / Aug.) issue!

Every stereophile worth his salt is a member of NSA and receives the magazine . . . This membership constitutes the clientele of the stereographica dealers, it's a captive audience. Advertising helps (or should) support Stereo World, in turn it builds NSA and helps maintain and increase interest in stereo collecting. It is an important and not at all vicious circle wherein everyone benefits including the dealers.

For one am very disappointed when I fail to see the usual full page dealer's lists. And the rates for an ad in Stereo World are so low, and the prices of cards so high, I just can't see any justification for a dealer not advertising. Perhaps the membership list booklet is a bad idea - it's a free mailing list. Dealers should feel morally obligated to advertise in Stereo World to support NSA, to generate interest in collecting, and to sell their wares. It's just good business.

Jack E. Boucher
Linwood, NJ

It's good to hear of such concern for the welfare of NSA and Stereo World, even if rather strongly worded. (Personally, I don't think dealers should have to feel "morally obligated" to do more than treat their customers honestly — and maybe send an occasional free sample to the editor.)

Actually, this letter brings up several points about ads in Stereo World that need to be explained. In order to remain a "non-profit" entity, ad revenues can't be set up to "support" Stereo World. The display ads have never even paid the cost of printing the pages they were printed on, and the new rates only partially make up for increases in production costs. Classified and display ads are intended as a service to both buyers and sellers of stereo materials. Both kinds are subsidized, in effect, by NSA dues and the generous contributions of members (hint). It might seem unfair that some big advertisers get such a good deal, but it's all a lot less hassle than becoming a typical, commercial publication. (In fact, our advertisers can get an even better deal by using inserts and printing on both sides of whatever outrageous color of paper they choose . . .)

We would like to encourage more ads, and for information or help with any ad idea, contact the new Advertising Director, John Waldsmith (a name that rings a bell, somehow). -Ed.

MIND BOGGLED

Was fascinated by the July / Aug. issue of Stereo World. Had just seen the 3-D movie on TV that you discussed, so I was particularly interested. Patterson's "Stereography and the SEM" was mind boggling with its accompanying views.

Vernon Paulson
Omaha, NE

3-D TV—SHOOTING THE SCREEN

The stereo pair of a 3-D TV image on page 2 of the July / August issue was shot on B&W film using a red filter and a blue plus neutral density filter on a Realist (plus lots of bracketing). NSA member S.F. Spira sent this copy of a letter in the British Amateur Photographer mentioning the use of color film in shooting 3-D TV images.

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Ingenious optical toys were very popular long before the advent of photography. Intricate "peep" shows were offered ranging from folding paper models to elaborate wooden boxes with changeable scenes. Some were arranged like the popular children's pop-up books and, when viewed through a special window or eyepiece, gave a remarkable three dimensional sensation. The background scene was often printed on translucent paper, colored on the back and delicately pierced. Figures were drawn in and, when the light was changed from front to back, day might turn into night, people, hot air balloons and innumerable other surprises might appear. Necklaces sparkled, swords flashed, fires burned!

With such a history, it was only natural that this art be transferred to stereoscopic views. Large numbers of such stereograms now known as "tissues" were produced, primarily in France, starting in the late 1850's and continuing through the turn of the century. The views themselves are a four part sandwich; a front die cut frame, the stereoprint on thin paper colored on the back and often pierced for highlights, a thin plain white backing paper for protection and to help provide the element of surprise, and a die cut back element for stiffness.

The coloring and piercing were done by hand and the best early examples are indeed exquisite. The worst, as typified by some of the outdoor scenes, were third rate even when new. Genre, posed studio groups, and a large selection of interiors of imperial residences and public buildings were included in the cream of the crop. The makers of these tissue views simply used initials for identification such as G.A.F., E.L., etc. There is rarely a cue permitting an accurate date or identification of the maker.

Figure 1. Printed label on the box containing 12 views of the fairy tale "The Doe in the Woods."
At the same time, they began publication of a remarkable series of tissue dioramas of plays, operas, ballets & fairy tales. The dramatic scene on the cover of this issue is the last of a 12 card set of a fairy tale extravaganza (feerie) called “La Biche au Bois” (The Doe in the Woods). Note that it is Act 5 Scene 7! These B.K. sets are all identified on the mount by the label printed or embossed (Les Theatres de Paris) and they came in lithographed boxes in sets of 6 or 12. The label on this box (Fig. 1) shows that this elaborate production played at the Theatre of Porte St. Martin. Two other sets, both fairy tales, also indicate a particular theater. Cendrillon (Cinderella), thinly based

**Figure 2.** Cinderella’s kitchen, #3 of the set of 12 based on this fairy tale.

A large series of views were issued on heavily embossed yellow mounts with a banner at the lower center stating “B.K. Photographie Paris.” It is with this fine publisher that our story begins. An innovative publisher, he was responsible for the first and by far the best set of diorama tissues of the life of the devil in Hell (Diableries) in the early to mid 1860’s. The set of 72 views was described in Stereo-world Vol.1, No. 4. Later on, the firm also published a 24 card set “La Vie de Christ” using dioramas created by the artist Habert who also created many of the settings for the Diableries. Millions of copies of this set were issued later as colored lithographs, a familiar sight in any group of run-of-the-mill cards.

**Figure 3.** A palace dance scene from ‘Cinderella’ features the king in a passe pied.
on the well known French fairy tale, played at the Imperial Theatre of Chatelet. The settings are very elaborate and only suitable for a specially equipped theater and a long run. Cinderella's kitchen (Fig. 2) and a scene at the palace ball (Fig. 3) give a glimpse of this fascinating set. Most of the scenes have no direct relationship to the simple story of rags to riches through the miracle of the glass slipper. The title was more of an excuse for spectacular, ingeniously contrived ballet scenes.

The third set is based on a French fairy tale titled "Le Peau d'Ane" (The Skin of the Donkey) - all about the wicked king who wanted to marry his own daughter. This one was mounted at the Theater of the Gaite. The plot revolves on the frantic efforts of the princess to avoid the amorous attentions of her father. She finally had to leave town disguised in the skin of a donkey which had produced the gold that ran the kingdom before it was killed by the king as one of the conditions for winning his daughter's hand. This led to a series of miraculous adventures and a happy ending. No. 9 "The Aquarium" (Fig. 4) shows something of the scope of their imagination.

Illuminated from behind and the side, the pierced highlight "pinholes" and embossed frame of the view on opposite page can be seen clearly below. It also gives an indication of the colors not visible in the front lighted view.
Figure 5. Advertisement by J.M. printed on the reverse side of the box containing 6 views from "Bluebeard."

I hope some day to learn exactly when these three musicals were produced and how long they ran. There is reason to think that the sets of views were initially made and sold to the theater goers. They became very popular and were sold for over thirty years since they show up in listings up to the turn of the century. Their current scarcity can be accounted for by attrition through hard use coupled with their fragile construction.

As you can see, even in these reproductions, the figurines are quite lifelike and I can assure you that the coloring and piercing is remarkably fine. A question many have discussed is the scale of the originals. How big were the sets? Were they study models used in planning the production? Were sets seen by the public or simply photographed and destroyed? The sets for the Diableries were less complex and some copies have turned up showing one of the models mounted on saw horses indicating that they were perhaps three to four feet square. My guess is that the theatricals must have been at least half again larger.

B.K. produced not only these 3 sets of fairy tales but also 7 popular operas apparently made in a fairly short span of years. There are also thirteen sets of 6 scenes—a grand total of just over 200 views. Some of these shorter sets were produced towards the end of the century, but before discussing them, we must introduce a rival firm known to me only as J.M.

Figure 6. Scene from Act 1 of "Le Prophète," an opera on a religious theme by Meybeer.
J.M. produced similar sets. They entered the arena at about the same time as B.K. They produced at least 17 sets of 12 views and a like number containing 6 for a total of about 300 scenes. The earliest mounts are yellow embossed followed by an orange red mount of similar design. All have the slogan "Les Actualities Theatrals." As will be brought out, they were strong competitors. Scene detail, coloring and piercing are not often up to the B.K. standard. They may have sold for less, but there are many interesting subjects and storage boxes. For the most part, the sets are well constructed and imaginative. One of the boxes, the reverse side of the box of 6 scenes from the opera-comique "Barbe Bleu" (Blue Beard) contained a listing of their output through the year 1882 (Fig. 5). What an exciting find this was!—a comprehensive list of titles and the date!

In the early J.M. series on yellow mounts, I have chosen a scene from Act 1 of Meyerbeer's opera "Le Prophete," a story of the religious uprising of the Baptists of Munster, now a city near the Dutch border in West Germany (Fig. 6). The opera "La Juive" (The Jewess) by Halevy has always been popular with the French and a 12 card set was marketed by J.M. I show you the last of the set, Act 5, Scene 5, where the persecuted young lady is about to meet her undeserved fate (Fig. 7).

The lithographed boxes for the J.M. sets were gaily colored and more ornate than those by B.K. Many of the sets had the stylized box (shown in Fig. 8) which contained a
set of 6 views from a lesser known opera "L’Etoile du Nord" (The Star of the North).

A clue to the date of issue can sometimes be gleaned from the first production date. For example, Hamlet was first staged in 1868. A scene from Act 2 (Fig. 9) shows Hamlet saying to the king, "You grow pale." There are some three dozen figurines in this setting.

Some of the sets by J.M. were based simply on well known stories which may or may not have been presented on the stage. "La Belle au Bois Dormant" (Sleeping Beauty) is a good example. The illustration (Fig. 10) in a plain yellow embossed mount, shows the good fairy putting everyone in the chateau to sleep except the king and queen standing at the lower left.

Figure 9. Scene from Act 2 of "Hamlet" staged as an opera.

Now to return to some examples of the operatic sets by B.K. and to a sequence of events which reveal the way it all ended. A classic scene from "William Tell" by Rossini (Fig. 11) shows William about to shoot the apple from his son’s head as ordered by the Austrian tyrant Gessler because he would not bow to Gessler’s hat displayed on a pole in the town square. One of the most popular operatic composers of the day was Meyerbeer, a German who spent most of his time in Paris. Three of his operas, Robert le Diable, Les Hugenots, and L’Africaine are in the B.K. series.

L’Africaine, (The African Maid) deals with the adventures of Vasco da Gama in his voyage eastward around

Figure 10. A vignette from the fairy tale "Sleeping Beauty" by J.M.
William Tell about to shoot the apple from his son's head.

the world. On a second attempt, the explorer's ship is driven aground near the homeland of the African Maid (for she is a local princess). Her loyal subjects swarm aboard the ship and massacre everyone except the principal singers (Fig. 12). As best I can determine, it was around 1880 that the deeply embossed B.K. and J.M. mounts gave way to a flat mount with a decorated lithoed border. The quality of the prints, coloring and piercing was still generally excellent, but with a noticeable degradation when compared to the early issues. (Fig. 18) shows a first class B.K. view from the opera “Les Hugenots,” one of the elaborate dances so common in baroque opera.

The change to the lithographed card mount signaled the beginning of the end and a most unusual one it was. The next step was the use of an even less expensive plain mount. New subjects were still introduced but the sets were less complex and the coloring, even on reprints of the early views, runs to pastels. Wax is used to bring out highlights, particularly in clothing. One of these sets of six views of the opera “Mignon” by Thomas came in a box with a very interesting message printed on the inside of the cover. It says, “Theatres of Paris, Collection B.K. Do not confuse these with the Actualites J.M.” There is also a listing of the B.K. Catalogue of these sets. The list indicates that the opera-comique Lakme' is about to appear. The

NOTE: This frame is left blank to provide the proper effect for viewing the tissue view on the following page.
best estimate of the date would be 1890 plus. A set of six views of ‘The Barber of Seville’ appears to be the only one published after Lakmé. The plain mount is illustrated in (Fig. 14) depicting Mignon transformed from street urchin to beautiful young lady.

*If this page is held up to the light, you can view this “issue” as a transparency, and get some feeling of the original - but not the surprising colors or pierced highlights.*

Figure 12. Massacre by the Africans aboard Vasco da Gama’s ship.

In addition to the good fortune of finding this important listing, the embossed flap on the back of the box (Fig. 15) clearly states “A. Block Edit. Paris” The editor’s identity is at long last revealed but with no trace of the location of the business, which flourished over a period of some forty years.

Picture quality and coloring deteriorated during these years. Late issue prints found today are often faded and the coloring was obviously done in a great hurry. It was

Figure 13. Dance scene from the opera ‘Les Huguenots’ by Meyerbeer.
a struggle in a losing battle to maintain interest in tissue views in general, let alone the theatrical dioramas.

I was fortunate a few years ago to obtain a late boxed set by B.K. titled "La Danse du Ventre" (Belly Dancing). Inside the cardboard box were the important listings included with this article (Fig. 16). Here are the two rivals operating under the B.K. imprint in a last ditch effort. Note that views of the 1900 Paris Exposition are featured. The listing of the theatrical sets at the top of the first column appears to cover all that were produced over the entire forty year period. I have never seen any trace of the two short lists headed "Le Theatre Instante" or "Le Theatre Nadar" they are almost certainly late issues using live actors. The remainder of the listings in this first column are also third class late issues. "Scenes Enfantines" (Childhood Scenes) are fairly common and generally badly faded and poorly colored. "Nos Mondaines" freely translated as (Our Ladies of Ill Repute) is a large collection of slightly risque views. You are lucky to see a leg above the knee, even though going to bed or taking a bath were typical subjects. It was a dismal ending for this exciting form of stereography.

The second column has some entries worth special comment. The "Batailles" are primarily a set of flat drawings with lots of red fire appearing when held to the light. One interesting listing is the collection of bullfight pictures. It would appear that a set of 12 may exist in diorama form as well as 12 views taken in Madrid. The little supplement of the latest creations shows a clock driven coin operated viewer. Of more direct interest is the "chambre noir mobile" a removable hood for the Holmes type stereoscope for tissue views, a sample of which has thus far escaped me. Actually, some of the old Brewster style viewers, quite often of French manufacture, serve admirably for viewing these pictures. They can be used in broad daylight and the light can be varied from front to back at will. Proper lighting greatly enhances the effect, and it is unfortunate that so few people have the opportunity to fully appreciate first class tissue views.

The very last gasp apparently was the introduction of the "similiverre" process. The prints are on a plasticlike base to simulate glass without the associated breakage problem or the weight and space requirement. It is stated that the entire collection is available in this format both black and white and in color, but samples are very rare even in black and white.

As you see from this story, there is much yet to be learned about the two companies and their interest in 19th century French theater. I also find it interesting to track down the various operas and plays to learn the story and match the views. It is a fine record of French taste in the musical stage in the period. I continue to search for clues and hopefully will be able to fill in the important missing pieces. Correspondence is welcome.

The gamine Mignon transformed from street urchin to beautiful young lady.
WATKINS EXHIBIT TO TOUR COUNTRY

The first retrospective exhibition of the work of Carleton E. Watkins (1829-1916), the premier photographer of the nineteenth-century west, will open at the Amon Carter Museum in Fort Worth, Texas on April 1, 1983. The 102 vintage photographs in the show, three-fourths of which have not previously been exhibited, cover the complete range of Watkins's career. The photographs range in size from small stereo views to a multi-part panorama nearly ten feet long.

The exhibition will significantly broaden the common view of Watkins as a photographer of Yosemite by also including commissioned mining and railroad scenes, views of San Francisco, architectural photographs, and landscapes which were made throughout the west from Washington to Arizona.

Curators for the exhibition, which was organized by the Amon Carter Museum, are Peter Palmquist of Arcata, California and Marni Sandweiss, Curator of Photographs, Amon Carter Museum.

A fully illustrated catalogue of the exhibition with text by Peter Palmquist will be published by the Amon Carter Museum and the University of New Mexico Press. Traveling schedule for the exhibit is as follows:

Amon Carter Museum April 1-May 22, 1983
Boston Museum of Fine Arts June 15-August 14, 1983
St. Louis Art Museum September 15-October 30, 1983
Oakland Museum December 18, 1983-February 19, 1984
The Fort of Many Names

by Neal Bullington

A Florida Club view of the entire fort, which was basically a square with bastions at each corner. The earth mound which slopes up toward the moat is a defensive structure known as a glacis. The seawall can be seen at the right.

The Spanish colony in Florida is an aspect of history that most people have heard little about, despite its importance and early establishment. Florida was important to the Spanish as a guardpost on the circular route followed by their treasure ships from the Old World to the Caribbean and back home again. In 1565 they accomplished the feats of driving the French from Florida and establishing St. Augustine to protect their claim to that portion of the continent. The city was the first permanent European settlement in the continental United States. Reflect for a moment on the fact that there are more years separating its founding from the Revolution than separate the Revolution from our day!

Starting in 1565 the Spanish built a succession of nine wooden forts but each in turn rapidly fell prey to fire, the humid climate, and poor construction. Finally, in 1672, Governor Cendoya broke ground for a permanent masonry fort to be built from locally quarried coquina rocks (bits of seashells cemented together with their own lime). The basic fortress was completed in 1695, but later improvements and repairs were carried out several times.

A soldier guards the entrance to the fort’s drawbridge. He is standing on a defensive structure known as a ravelin. The parapet behind him was left incomplete when the Spanish turned the fort over to the British in 1763.
Looking across the dry moat. At left center are the main gate and drawbridge, and the ravelin is at the right of the view.

J.N. Wilson of Savannah, Ga. photographed the royal arms over the main gate to the fort. The inscription reads: "His Lordship Don Fernando the Sixth reigning in Spain, and Major General Don Alfonso Fernandez de Heredia being governor and captain general of the city of St. Augustine in Florida and its provinces, this Castillo was finished the year of 1756. Captain of Engineers Don Pedro de Brozas y Garay directing the royal construction."
A scene looking down into the courtyard of the fort. The arched doorway at the left opens into the Spanish chapel. Note the spelling on the back label of this Florida Club view.

They were made necessary by repeated attacks from the American colonists, including a 50-day operation in 1702 by Governor Moore and his Carolinians during Queen Anne's War, and a 38-day siege in 1740 by James Oglethorpe and his Georgians during the War of Jenkins' Ear.

In the peace terms which ended hostilities between Great Britain and Spain in 1763, the latter ceded over all rights to Florida. When the British occupied the fort, St. Augustine briefly became a ghost town as all the Spaniards left. The British changed the name of the fortification to Fort St. Mark. During the Revolutionary War they strengthened it and the surrounding earthworks, and set up a regimental headquarters. A few unfortunate Americans were imprisoned there, including Lt. Governor Gadsden of South Carolina. An irony of this period was that Spain for a time planned to land troops in the area and attack the fort they themselves had built! Finally, however, their generals decided to attack Pensacola instead. The Castillo was no pushover, even in English hands.

The Treaty of 1783 ended the war, returned Florida to Spain, and once more the old coquina fort became the

**OLD FORT SAN MARCO.**

Built by the Spaniards in 1565, the Indians being compelled to do the labor of building. The thickest part of the fort walls is 40 feet, and covers 5 acres. It was bombarded in 1744 by Gov. Oglethorpe of the colony of Georgia; it is built of Coquina and said to be the best preserved specimen in the world of the military architecture of its time. It is the oldest Fortification on the western continent. Its Walls and Watch Towers remain intact, but its Guns are dismounted and the Moat is dry. It is in all respects a Castle, built after the plan of those of the middle ages of Europe. There are the inner and outer Barriers, the Barbican, the Draw-Bridge, Portcullis, Wicket and all the appliances of such fortifications. In 1836 the terra plain of the northeast bastion caved in, exposing a deep and dismal dungeon; impelled by curiosity the U.S. Military Engineer descended into this dungeon, where to his surprise he discovered the skeleton of a human being manacled to the wall. He also discovered two iron cages suspended from haips in the wall of the dungeon; one had partly fallen down from rust and decay, and human bones lay scattered beneath it on the floor of the dungeon.

Castillo. Again the Spanish added improvements to the defenses, but this was only a short interlude and in less than forty years Spain was glad to rid itself of a troublesome and expensive province. On July 10, 1821 the ensign of Spain was replaced by the 23-star flag of the United States of America.

U.S. ownership brought with it a new name... Fort Marion after Revolutionary leader General Francis Marion. The only significant changes made by the new owners were to fill in the east moat and add a battery of guns at the seawall. Use of the fort was mainly as a military prison. In 1837 during the Seminole War, an Indian known as Wildcat led a daring escape. During the Civil War the fort was occupied briefly by Confederate troops, but they withdrew before the Federals arrived in 1862. The last real military use was as a lockup for deserters during the Spanish-American War of 1898-99.

Proclaimed as Fort Marion National Monument in 1924, the site was transferred from the War Department to the National Park Service in 1933, and changed to its present title of Castillo de San Marcos National Monument in 1942.

The back of a Florida Club view. Modern historians consider the story of a dungeon and skeletons with considerable disbelief. The room involved was actually a former powder magazine which the Spanish had sealed as being too damp to use. There is no proof that any bones found there were human remains.
An untitled view shows the watch tower at the corner of one of the bastions. In the foreground, the nature of the coquina limestone used to build the fort can be clearly seen.

Visitors to the Monument will find it open every day except Christmas. The tour of the fort is mainly self-guided, with exhibits and audio message units to assist. Occasional talks are given by the ranger staff, and on weekends during the summer there are demonstrations of firing a period cannon.

For those interested in learning more about the site we recommend The Building of Castillo de San Marcos by Luis Rafael Arana and Albert Manucy, a 65-page illustrated book with color cover, available from the National Monument at 1 Castillo Drive, St. Augustine, Florida, 32084.

Perhaps the best way to close any article on this subject is with a quote from William Cullen Bryant, who wrote:

"The old fort of St. Mark is a noble work, frowning over the Matanzas, and it is worth making a long journey to see."

From 1842 to 1844 U.S. engineers filled the east moat and constructed mounts at the seawall for cannon, as can be seen here by the concrete semicircles. The small building is a furnace for heating cannonballs which could set fire to attacking wooden ships.
Many of the views in Neal Bullington's article, "The Fort of Many Names" were published by something called THE FLORIDA CLUB. Who and what was that? Read on—

St. Augustine was a natural to develop a tourist trade after the close of the Civil War in 1865. It was one of the few southern towns which had not sustained the ravish of hostile attack like Charleston to the north. With the tourists came a group of stereo photographers to fill the demand for views of the charming historical town with its narrow streets and old coquina buildings.

The first stereo photographer to make a regular series of views of St. Augustine was A.F. Styles of Burlington, Vermont. He came to Florida in the winter of 1866-1867 because of health problems. A few views had been made of the area but no photographer had really attempted to document the various buildings, the fort, the old cathedral and the former slave market. During his first winter visit, Styles walked the streets of St. Augustine making views and taking orders from tourists. After returning home, he printed his negatives and sent a selection to Ketchum & Co., news dealers and stationers, located on West Bay Street in Jacksonville. The views were an immediate best seller and Styles was bold enough to state that he had "secured a monopoly of the photographic business in Florida." For three years he did dominate the view business until the arrival of George Pierron in the winter of 1869-1870. Pierron opened a gallery on St. George Street and soon had surpassed Styles, who the same winter had become a permanent resident. Styles purchased a small estate on the St. John's River, south of Jacksonville near the present location of the town of Orange Park. He built a fine home which he called Oak Bluff and planted several acres of orange groves. Styles made a few commercial stereographs as late as 1875 but was no real competition in St. Augustine to Pierron after 1870. But soon Pierron found he was competing with another photographer, W.H. Cushing who had a gallery on Treasury Street opposite the Florida House. Both Pierron and Cushing prospered because of the great influx of tourists to the area, each enjoying brisk sales of stereo views.

In the winter of 1873-1874, Charles Seaver, Jr. of Boston made his first of several trips to Florida. An experienced photographer since 1866, Seaver made some of the best views ever published of St. Augustine and Jacksonville. These were printed and published by Charles Pollock, also of Boston. Seaver's subsequent high quality views were stiff competition for Pierron and Cushing. The tourist trade had diminished since the financial collapse of 1873.

"Along St. George Street, St. Augustine." No. 951 by T.W. Ingersoll. 1897. This shows George Pierron seated before his studio probably in the 1880's. Note his cat sits in front of him near the stereo camera. (Greg Taylor Collection)
It was shortly after the poor season of 1873-1874 that Piere-
ron must have decided to join Seaver in some form of
cooperative. There were simply not enough tourists to go
around. At risk of losing his studio, Pierron had no choice
but to join Seaver’s operation.

Pierron approached Seaver and they formed a business
cooperative, the Florida Club. It was not a club in any
sense. Possibly they felt the name would appeal to tourists
and help sell the views. Pollack was contracted to print
the views in Boston and the first selections were for sale
in St. Augustine and Jacksonville in early 1874, though
some of the Pierron negatives of course dated to
1869-1870. (Some Florida Club views have been found on
early-style square cornered mounts but there is no
evidence that any were sold before 1874. These “early”
views remain a mystery).

Each winter season more negatives were added to the
Florida Club files as subjects were updated. There is some
evidence that C.H. Colby, an Ocala photographer, may
have been a member of the “Club” in the late 1870’s and
into the 1880’s. Also a few non-St. Augustine views have
been located. There is a possibility these were made by
Russell Hardy Mosbey who worked as a “Roving Photo-
graher” supplying negatives as they were needed on a
free-lance basis.

Pierron appears in a number of his own and several
Florida Club views. He is recognizable by his soft “cap”
and bushy mustache. Also his pet cat (who followed him
everywhere) is seen in many views. The chief outlet for
the Florida Club views was Ballard’s Curiosity store
located just down St. George Street from Pierron’s studio.

It is interesting to note that Florida Club views were still
being sold as late as 1898. Most likely these were views
which had been printed much earlier and were remaining
stock. Pierron was still active as late as 1889 and probably
ceased making stereo views at that time.

There is evidence that the group of views often known
as the “Bloomfield Guide Series” were taken and published
by William Leach, who had a studio at 15 St. George St.
from 1883-1899. There is no evidence that Leach was a part
of the Florida Club.

My thanks to N. Clement Slade, Jr. for his help in bring-
ing many details of the Florida Club to my attention.

“St. George Street, St. Augustine, Florida.” No. 562 by B.W.
Kilburn, c. 1880’s. This is Ballard’s Curiosity store, chief outlet
for Florida Club stereo views. (Brandt Rowles Collection)

A NEW MAIL ORDER DISRIBUTOR
FOR VIEW-MASTER

WORLDWIDE SLIDES has been a mail order retail
distributor of PANA-VUE slides for ten years. In June of
this year, View-Master International discontinued their
mail order retail service and selected WORLDWIDE to
continue this service to their customers. Orders or in-
quiries are now routinely referred to WORLDWIDE
SLIDES by View-Master.

The first catalog was published in June and a new one
will be ready soon with many additions, including all the
View-Master packets made in Belgium that do not
duplicate those from Portland. WORLDWIDE SLIDES
has announced that they intend to cater to the 3-D hob-
biiest and within a year will make arrangements for 3-D
cameras and other equipment needed by hobbiiests.

For information, contact Worldwide Slides, 7427
Washburn Ave. South, Minneapolis, Minnesota 55423.
The election of 1884 was one of the least dignified in American history. While one candidate steadfastly denied any wrongdoing despite letters clearly implicating him in railroad influence-peddling (one with the especially damning postscript "Burn this letter"), his opponent had admitted fathering an illegitimate child. When Democrats chanted "Blaine, Blaine, James G. Blaine, the continental liar from the state of Maine," Republicans countered with "Ma, Ma, Where's my Pa? Gone to the White House, ha, ha, ha!" As one observer noted, the candidates seemed to be running for the penitentiary rather than the Presidency. In the event, the American people chose public rather than private morality and Grover Cleveland was elected.

Born into a rather crowded Presbyterian parsonage in Caldwell, NJ, in March of 1837, Grover Cleveland grew to manhood in western New York state. With the death of his father in 1853, much of the responsibility for the family devolved on young Cleveland. Financial demands kept him at home throughout the Civil War—a fact his political opponents never forgot.

Cleveland's rise in national politics was truly meteoric. He was still a little-known lawyer and modest public servant when in 1881 he was elected mayor of Buffalo on a Democratic reform ticket. His reforming zeal soon proved of sufficient proportions to dismay his political compatriots. But the following year, in an attempt to siphon off discontented Republican voters, the state Democratic machine nominated Cleveland for the governorship. The strategy worked.

As has often been the case, Albany proved but a stepping-stone to the White House. The first Democratic President since the Civil War, Cleveland once again owed his election to the support of disenchanted Republicans. Despite his checkered romantic past, Cleveland was still a bachelor when he entered the White House. But in 1886, the forty-nine year old President, married Frances Folsom, the twenty-one year old daughter of a former law partner; it was the only Presidential wedding ever held in the White House.

As President, Cleveland took many unpopular stands which history has subsequently applauded. He broke with the party politicians to support widespread Civil Service reform. He constantly vetoed fraudulent pension bills for Civil War veterans. His ill-fated attempt to return captured Confederate battle-flags to the southern states provoked a widespread public outcry. But when, faced with a surplus in the Treasury, he attempted to cut back the tariff, he gave the Republicans a vital campaign issue for 1888.

In that year Cleveland outpolled Benjamin Harrison in the popular vote but lost in the electoral count. By 1892 however, voters had tired of Harrison's high-tariff policies and (for the time) huge government spending. So the nation's 22nd President also became its 24th President. Cleveland remains the only Chief Executive ever to hold two non-consecutive terms.

Cleveland's second term was dominated by an economic depression that he could do little to alleviate. His repeal of the Sherman Silver Purchase Act shored up the nation's finances but won him great animosity within his own party. In 1894, he sent federal troops into Chicago to break the Pullman Strike which was preventing mail deliveries.

In matters of foreign policy, Cleveland was an avowed anti-imperialist. He refused to sanction the overthrow of the native monarchy by American interests in Hawaii and, (continued on page 33)

“Our honored ex-President, Grover Cleveland, with his family at home, Princeton, N.J. No. 10025 by Underwood & Underwood. Cleveland, his wife, and four surviving children taken in 1907. (Richard C. Ryder Collection)
As 1982 drifts through the latter days of summer and the early days of fall, it seems to be a sleepy time of enjoyment for the Stereoscopic Society. No special problems are known to have surfaced of late. The membership stands firm and the folios are satisfactorily wending their way in all circuits. It appears too good to last but we will enjoy it while we can. The euphoria of San Jose continues to be felt as those who were able to attend spread the word to the rest of us. New doors are being opened to stereo adventurers and Society members continue to be among the first through the portals. Computer generated stereo graphics and stereo SEM are only two of the new worlds to be explored which were on display at San Jose. Add this to continued and expanded interest in all of the traditional forms, and one gets a glimmer of what is going on. Printmaking, the oldest of all, whose demise was prematurely mourned just a few years ago, is back and apparently healthy. Surprisingly, the print folio circuit in 1982 has shown the sharpest rate of growth of the several divisions of the Society. And here comes the Nimslo camera, whose future and effects we can only guess.

SAN JOSE ACTIONS
A very successful meeting of the Society was chaired by Lou Smaus and the action was taken on several matters.
It was agreed, after discussion, that a Membership Card would be printed in the Viewsletter for members to use as desired, introduce ourselves to prospective members, etc.
Dave Huddle was unanimously confirmed as Treasurer after Paul Fisher’s resignation was accepted with regrets and thanks for a job well done.

Fred Lightfoot was voted a lifetime membership. We only wish we could more fully express our thanks for his many contributions to stereoscopy and to the Society. We wish him well in carrying out the ambitious projects he is working on.

PRINT SECRETARY
Bill C. Walton is down for a busy fall. He left for a three week stay in Germany on September 21st, accompanied by his wife Krys whose mother lives there. Then he is off to Defense Information School for seven weeks in Indianapolis. Krys will keep track of the folios in the meantime. Newsweek (July 12th) ran a picture of Bill’s (uncredited) of the Individual Lift Device tested by the Army. He also had a stereo half used in the newspaper of former Astronaut Roosa pinning his sons’ parachute wings on.

The Viewsletter was reviewed after a year of experience with its publication. Everyone liked and expressed support for the Viewsletter and wanted it continued even though the postage was a considerable expense. Rebecca Ratcliffe was praised for her job as editor and has agreed to carry on in that capacity for the nonce.

It was unanimously agreed, therefore, to follow outgoing Treasurer Paul Fisher’s recommendation to raise the annual dues to $10, effective for 1983. This will cover the cost of the Viewsletter and the general increase in postage costs which has been depleting our modest reserves. It has since been suggested that a reduction for Canadian members would be equitable as they must supply their own postage for the folio voting cards. This is being looked into.
NEW CIRCUITS: NIMSLO

I am told that at least eight Society members bought Nimslo cameras from the supply brought from Florida especially for the trade show. A motion was made to inaugurate a Nimslo circuit and Leroy Barco, a new member, tentatively agreed to act as secretary in the event it works out. Here is a chance to be a pioneer and learn with the others. Other new Nimslo owners would do well to join the Society and get in at the start of what promises to be an exciting new photographic experience.

VIEWMASTER

A Viewmaster circuit was also approved and Irene Suess has agreed to act as secretary should sufficient participants come forth. Those owning Viewmaster stereo cameras should take heed.

Persons interested in these or any of the Societies circuits should write to the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91709. A Society brochure has been proposed and Bill has gotten out a good form letter.

Among the new Nimslo purchasers at San Jose were our new Treasurer, Dave Huddle, and Viewletter editor, Rebecca Ratcliffe.

REFLECTIONS

We should be in for some interesting viewing as a result of the activities and travels of the Society members as reported over the somewhat cool summer and fall seasons. I was not able to manage any travel time but had a long and productive summer with the scanning electron microscope, producing a large number of promising negatives which will take me some months to properly convert to stereo views (the soothsayers are predicting a cold winter so I’ll have something to do if they don’t curtail our energy supply again and turn off my darkroom heater).

SOCIETY ARCHIVES

There has been some delay in circulating selections from the C.W. Culmer collection to those who donated to their purchase. New material is continuing to arrive, in original form. Some is donated and some is on loan so that high quality copies can be made. Dealing with this also can be time consuming, I find. I have begun to include samples of vintage Society views in all the regular folios in an appropriate format for each folio. This is already under way and should continue for some time to come. I do hope current members find these works to be informative, helpful, and fun to view.

Illustrated is a view taken fifty-six years ago by member #284, A.F. Chase of New York City. Some of Stereo World’s readers may recall the 1926 Sesquicentennial Exposition at Philadelphia. The giant liberty bell recorded by Mr. Chase was 75 feet high and had 26,000 electric lights. A beautiful sight at night, it could be seen for miles.

We are especially interested in preserving the works of Society members of yesteryear. I would encourage anyone who can help us out to make it possible for us to at least make copies. For instance, does anyone know the whereabouts, if they still exist, of the views of E.K. Emslie of Flint, Michigan? He died about two decades ago and we know of no surviving descendants. News of this or others should be directed to Bill Patterson, 2922 Woodlawn Avenue, West Covely, PA 16510.

NOTES ON THE REVOLUTION

There can be no doubt about the fact that we are enjoying a 1980’s 3-D renaissance. My file is bulging with recent magazine and newspaper articles on 3-D developments. The Nimslo camera appears to be selling like hotcakes in its east coast debut.

Further evidence of stereo’s resurgence may be found in the new books on 3-D being published. For the first time in a great many years, readers can obtain several fine books in print on various aspects of stereoscopy. The World of 3-D by Jac. G. Ferwerda, imported and distributed by Reel 3-D Enterprises, provides extensive and valuable information on contemporary three-dimensional still photography. Amazing 3-D, by Dan Symmes and Hal Morgan and reviewed elsewhere in this issue, is a marvelous history of the 3-D movies, comic books, and photographs of the 50’s. Especially appealing are its anaglyphically presented stills from many 3-D films.

The new Lenny Lipton text, Foundations of the Stereoscopic Cinema (reviewed in “Newviews”, Stereo World Sept. / Oct. 1982), is must reading for anyone involved in or contemplating 3-D movie making. The book should also be of great interest to the general stereographer, with its scholarly, although technical coverage of stereopsis and the stereoscopic field. I recommend as a companion volume, Lipton on Filmmaking (Simon & Schuster, New York 1979), which includes a chapter on 3-D filmmaking using a double camera / double projector system.

Probably the most visible manifestation of the “new 3-D” is the number of stereo films playing in the movie houses today. Although it is exciting to once again see “3-D” on the marquees, stereo cinema’s future remains uncertain. Despite improved projection systems, the old problems of poor alignment and convergence continue to be reported. Member Richard Brown, of Greenville, South Carolina, was able to persuade a theatre manager to correct an alignment problem during a showing of “Parasite”. I was less successful in trying to convince a shopping mall theatre manager that he was presenting the same movie pseudoscopically.

Equally annoying is the choice of subject material for the medium. Although horror movies definitely lend themselves well to the depth effects, there is a major qualitative difference between well-crafted thrillers and the kind of schlock exploitation we’ve seen so far. Let us hope that the near future holds better 3-D cinema, from both a technical as well as an aesthetic standpoint.
"NEWVIEWS" brings you current information on what is happening in the stereo world TODAY: new equipment, developments, magazine or newspaper articles, 3-D events—an 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.

J.C. PENNEY STEREOSCOPE
Yes, you heard right. In the last J.C. Penney catalog there is a reproduction stereoscope and stereoview cards listed on page 342. The stereoscope appears to be similar to the reproduction currently being offered by T.M. Visual Industries. The catalog describes its construction as finished pine with optical glass lenses. The $49.99 price is supposed to include a matching pedestal base, 12 stereoview cards, a folder which gives a brief history of the stereoscope and instructions for making your own views with an instant camera. Watch out Nimslo! NOTE: The same stereoscope is offered on page 5 of the new Edmund Scientific catalog, #8235.

STEREO MINIATURES
If you’ve ever had a craving for a miniature stereo camera, a miniature stereoscope (complete with miniature stereoview), or perhaps a mini pair of 3-D glasses with mini 3-D comic, then Brian Johnson hand crafts just what you want. In addition, Brian’s latest list includes a mini Stereo Realist viewer and slide, and a mini View-Master Viewer and reel. For a copy of the list, write to: Brian Johnson, 341 University Dr., Menlo Park, CA 94025. Include an SASE please. (See photo, p. 19 of Sept./Oct. Stereo World.).

MAKE YOUR OWN ANAGLYPHS
A do-it-yourself connect-the-dot anaglyph kit for making simple figures is being offered by Hank Elling, 204 S. 5th St., P.O. Box 757-A, Cache, OK 73527. We have not seen the kit, but Mr. Elling offers a complete refund if you are not satisfied with the set. Price is approximately $5.00. Send SASE for details.

SOME POSITIVE COMMENTS ON 3-D TV
I’ve seen a couple of negative letters in Stereo World about recent 3-D TV broadcasts. There have, however been many positive comments about this new experiment for television with which I can only agree. Stereographers know that anaglyphs are difficult to do well under the best of circumstances, and to do anaglyphs on broadcast television adds innumerable variables which make the final result even more difficult to achieve. Demonstrations all over the country have proved to television stations that this 3-D TV system works, but variables make it less than 100% effective. It is also unfair to compare 3-D TV with 3-D shown at theaters with the polarized method. If I think back to the greenish aura that actors had on early color TV and how many years it took before it was perfected properly, I can only say that the 3-D TV technology will continue to improve after these first pioneering broadcasts.

Review: "The World of 3-D"
by Jacobus G. Ferwerda
"The World of 3-D" is the first major textbook on this subject to be published in English since the 3-D boom of the mid-1950's. It is basic enough to provide a starting point for the beginner in 3-D photography (including techniques which do not require a 3-D camera), while at the same time offering a wealth of information and new approaches to the experienced 3-D photographer.

The world of 3-D
A practical guide to stereo photography
by Jac. G. Ferwerda

The view on the cover of The World of 3-D is printed, like Stereo World covers, for cross-eyed viewing. Ferwerda's term is "transverse" viewing, and this illustration from the section on free viewing shows how to avoid distortion. The clear structure of "The World of 3-D", with its many cross-references, makes it an easy-to-use reference book. It includes an extensive bibliography, an index of all the major 3-D societies and clubs all over the world, and a list of suppliers of 3-D products and materials. This book will be quite a revelation to the American reader, in that it takes a broad look at 3-D - not just the "Stereo Realist" format which is the most common here. While the Realist system has been a standard for the U.S., it takes up just a small section of this work. It points out the wide range of diversity and experimentation currently occurring in 3-D photography. Subjects covered range from simple 3-D print pairs taken with a single camera (and how
to mount them) to 3-D slides, 3-D cameras, and even autostereoscopic prints made with the new Nimslo 3-D Camera.

“The World of 3-D” is a 6%×9%" hard-bound volume containing 309 pages, and 245 illustrations - many of them in free-viewable 3-D. It is published in Holland by the Netherlands Society for Stereo Photography, and is available in North America through the importer: Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010 U.S.A. Price is $30 plus $1 for book rate postage. California residents should add an additional $1.95 for sales Tax. Allow 6-8 weeks for delivery.

**Review: “Amazing 3-D”**
by Hal Morgan and Dan Symmes

“Amazing 3-D” is a book to warm the heart of any 3-D enthusiast. While it gives some history and explanation of how 3-D works, this is not a textbook on 3-D photography. Through the use of 150 anaglyph (red & blue) 3-D pictures, 17 full-color plates, and 82 black-and-white photos, this book takes a "deep" look at the incredible phenomenon of 3-D in the late 1940's and early 1950's.

After some historical background which includes Tru-Vue, View-Master is well covered. 3-D movies come next, with many 3-D pictures from 3-D movies, and color plates of 3-D movie posters. The Stereo Realist and the amateur photography boom is not left out, and even some never-before-published 3-D photos taken by former President Dwight D. Eisenhower are included along with some other interesting shots that include early 1950's politics and atom-bomb testing.

3-D comics and gum-cards are in a class by themselves, and these are extensively covered, including many full pages of the comics duplicated in 3-D! The last chapter takes a look at what has been happening to 3-D since 1955, including holograms and 3-D television. Chronologies of all 3-D motion pictures and comic books made are also included.

All of these wonderful illustrations are in the context of an interesting historical background which the authors cover very well in the text. Through much background research, this book takes you “behind-the-scenes” in the development of the View-Master, Stereo Realist, 3-D movies and 3-D comics. The stories are certainly as interesting as the illustrations. (See the excerpt in Stereo World, Sept./Oct. 1982.)

Of course, this book wouldn't be complete without the flashy pair of “Amazing 3-D Glasses” which are also included.

“Amazing 3-D” is published by Little, Brown and Company, 34 Beacon St., Boston, MA 02106. Price is $13.95 softcover, $29.95 hardcover. 176 pages, 8½×11".

(continued on page 33)
Lots of good information has come in on past unknowns. For example, Robert Swenson provided confirmation on the identity of Jim Becker's "President's House" view which ran on page 24 of the JAN/FEB '82 issue. Located on the campus of Nashotah House Episcopal Seminary in Nashotah, Wisconsin, the house was for many years the residence of the Dean of the Seminary, who was also the president of the corporation. Bob believes that the unknown view was taken in the 1890's and says that the house is still standing, known today as "The Fort."

Edward Earle and Chester Cowen at the California Museum of Photography found additional information on the view of the open pit diamond mine at Pretoria, Africa which was printed on page 19 of the NOV/DEC '81 issue. This photo was taken by George Lewis and copyrighted June 24, 1931.
Theophil Schweicher wrote from West Germany concerning the view at the top of page 32 in the MAY/JUN '82 issue, and said that this is a well designed by Michaelangelo, located at the Certosa Monastery near Florence, Italy. He has seen view No. 87 from a 100-card set of Italy by Keystone which shows the same well from another angle. Eric Stott also sent an old postcard with a wider angle view of the scene.

On that same page in the MAY/JUNE issue we ran a view showing Indians and a cabin. Archaeologist Daniel Crouch wrote that this view has intriguing similarities to two photos in Plains Indian Raiders by Wilbur Nye, Univ. of Oklahoma Press, 1968, on pages 209 and 289. The photos in the book are by Soule, from the Smithsonian Institution's Bureau of Ethnology collection. Dan suggested that further research along these lines might prove fruitful.

We've also had letters concerning the bridge shown on page 24 of the JUL/AUG '82 issue. Robert Kemptner, Jack Brown, and Vern Conover identified this as the Mississippi bridge at St. Paul, Minnesota which was begun in 1857 and opened to travel in June, 1859 at a cost of $160,000. Views of this bridge were issued by Anthony, Upton, McLeish & Pasel (photography probably by Illingworth), and no doubt others as well. The bridge connected what was the main part of the city with the "west side" (actually south of the city) business district.

John Dennis "cheated" (as he put it) and researched views from the last issue before it was even distributed! The covered bridge view at the bottom of page 33 is described as follows in Covered Bridges of the Northeast: (continued on page 29)
1. Acquisitions

*The Day the World Ended,* Gordon Thomas and Max Morgan White.

The story of the Volcanic eruption of May 8, 1902 in Martinique, often pictured in Stereo Views. Donated by Richard Ryder.


The magazine included an article on Stereographs from the Peabody Museum Collection by Jean Lawless. The article is entitled "A Western Panorama." Donated by Jean S. Lawless.


2. The New Nudist Hobby

David R. Caterno of Vermontville, Michigan recently sent us the October 1938 issue of *Sunshine and Health,* the official publication of the American Sunbathing Association. Included in this 34 page magazine are six stereoscopic pictures of nudists with the suggestion that the pictures be cut out and mounted in order to develop a collection. The magazine includes a caption, "The New Nudist Hobby is Collecting Nudist Stereographs." Personally, I find it interesting that some nudists are not limited to the "physical and psychological values of nudism," but actually enjoy the visible ones as well. That’s quite a concession for a nudist to make! —but why not? Honesty is also a virtue.

3. H.C. White Catalog and Price List

Mr. Hawley C. White of New York City, began manufacturing stereoscopes in 1870. Four years later the business moved to Bennington, Vermont. At the Paris Exposition of 1900, H.C. White received the "Highest Award on Stereoscopes."

A 14 page Catalog and Price List of Stereoscopes and Stereo-graphoscopes produced by White in 1913 (No. 55) has been donated to the Holmes Library by Nicholas Graver of Rochester, NY. Twenty-one different scopes are described for sale at prices ranging from $31.22 per gross to $30.00 per dozen.

Stereo-graphoscopes, designed to adjust for either stereoscopic views or photographs, and patented on April 23, 1889, sold for prices ranging from $76.80 to $172.80, per gross.

*Former H.C. White stereoscope manufacturing plant from 1874 to 1910. Presently occupied by BCIC, an industrial center in Bennington, VT. Stereo by Bill Zulker, 1981*
A few months ago, my wife and I traveled through Bennington, VT and took some stereo-photographs of the former H.C. White plant which is now the B.C.I.C. Industrial Building, housing several commercial businesses. (See my stereo-view*)

4. A Special Thanks
We are greatly indebted to Mr. Ron Louden who has spent many hours assisting in the reorganization of the Holmes Research Library. He has established a filing system for stereo-views and other photographic miscellany that has been donated to the Library over the past few years. Ron has been a collector for many years and knows the field inside and out. His volunteer service will make it possible for us to better serve researchers desiring specific information. Thanks so much, Ron!

5. Articles on 3-D Movies
Here is a partial listing of articles in the Library on the subject of 3-D Movies and Television productions. Copies of these and other items in the Library are available upon request. The cost is 20 cents per sheet.


"3-D or Not 3-D" Kerbel, Michael, Film Comment

"Theodore Burr’s wooden suspension bridge built in 1809 over the Mohawk at Schenectady was not a success, yet its sagging trusses—later pierced and housed with hodgepodge roofing—held until 1872."

The two views belonging to Mark Lorrin shown on page 32 of the same issue turned out to be of Cincinnati, Ohio. John pointed out that the completed bridge is portrayed in an 1873 Anthony view from page 38 of William Darrah’s first book, Stereo Views. Thomas Hoobler said that this bridge was begun during the Civil War and opened to traffic in 1867, being at that time the largest single-span suspension bridge in the world. The reason why the bridge apparently dead-ends in the middle of a block of houses is because city fathers feared rebels from Kentucky might come charging across the bridge and up one of the avenues into the heart of the city. Thus they located the bridge between two of the major north-south arteries, a decision which causes immense traffic problems today. Tom went on to say that the church spire in the mid-background is that of St. Xavier at 7th and Sycamore which is still standing.

Now we come to the new unknowns. Well, sorta new that is. When we opened the envelope with Lou Smaus’ tan card with the handwritten label “The photographer studio,” it looked familiar. A short search revealed that the same view (but on a yellow card) belonging to Tom Heseltine was featured in this column in the SEP/OCT ’75 issue. No information ever came to light, so perhaps someone who didn’t see it the first time around can help us now.

Eric Stott sent along Kilburn view 4087 for analysis. Apparently it was taken at Niagara Falls during the big freezeup, but what in the world does the title mean: “The Reverend in Wall Street, take care, many a man is wrecked there.”? Does this refer to a contemporary event involving someone like Henry Ward Beecher? Is it, as Andy Griscom theorized, a Kilburn “in-joke”? Or, could it be an allegory warning people to stick to what they know? We await your suggestions.

A pair of puzzlers came in from Irene Suess. The orange card view of “Table Rock House” must show a tourist attraction. The other view, on a grey card, is full of potted plants and framed photographs. Perhaps someone will recognize it as a display from a fair or exposition.

Our file folder is bulging at the seams, so please hold off sending any additional views until further notice, but send information on anything you recognize to Neal Bullington, 137 Carman St., Patchogue, NY 11772.
SOURCES OF NEW OR USED STEREO EQUIPMENT AND SUPPLIES

A long overdue service to stereo collectors and photographers, NUTS & BOLTS will attempt to list all known regular sources of new or used stereo equipment and supplies. The fact that a source is listed does not mean that its services or products have been tested or approved by the National Stereoscopic Association or Stereo World. Any sources no longer functioning or found to be consistently unreliable will be dropped from the list as soon as members inform us.

NOTE: many of the items listed here are also offered for sale or trade individually in the classified ads of Stereo World; SHUTTERBUG ADS Box F, Titusville, FL 32780; 3-D INTERNATIONAL TIMES 122 S. Carondelet, L.A. CA 90057; or STEREO PHOTOGRAPHER'S MARKETPLACE Box 762, Mt. Vernon, IN 47620.

No attempt will be made to list the many sources of stereo images (new, old, or reproductions) as they are already well advertised in Stereo World and/or by catalogs. NUTS & BOLTS sources will be those with a more or less regular stock of stereo items. Many will require a self-addressed-stamped-envelope for details, lists, and current prices.

PLEASE keep us informed of any corrections or additions for NUTS & BOLTS. With your help, it can appear 2 or 3 times a year and be more complete and useful each time.

THE ADDRESS OF EACH SOURCE WILL BE GIVEN ONLY WITH THE FIRST LISTING TO SAVE SPACE IN SUBSEQUENT CATEGORIES

CAMERAS AND ACCESSORIES

BEL PARK PHOTO, 3224 W. Bryn Mawr Ave., Chicago, IL 60659

STEREO PHOTOGRAPHY UNLIMITED, 8211 27th Ave., St. Petersburg, FL 33710 (Nimslo)

MR. POSTER, P.O. Box 1883, So. Hack., NJ 07606

HEYDERHOFF STEREO SUPPLIES, 2404 Noyes, Evanston, IL 60201

OLDEN CAMERA, 1265 Broadway at 32nd St., New York, NY 10001

STEREOCRAFTS (Polaroid One-Step stereo) 82 Pine Grove, Kingston, NY 12401

EDMUND SCIENTIFIC CATALOG, 101 E. Gloucester Pike, Barrington, NJ 08007 (camera shift-bars, mirrors, polarizers)

ALHAMBRA CAMERA SHOP, 127 W. Main St., Alhambra, CA 91801

CARL HEITZ, 979 3rd Ave., New York, NY 10022 (slide bar)

LEEPMA, 16 Berwick Rd., Newton Center, MA 02159 (wide angle camera and viewer - prototype)

PENTAX CORP. 9 Inverness Dr. East, Englewood, CO 80112 (Pentax stereo attachment for 35mm SLRs, through dealers)

IKELIGHT UNDERWATER SYSTEMS, 3303 N. Illinois St., Indianapolis, IN 46208 (underwater housings for stereo cameras)

RON SPEICHER, Box 7, Albertson, NY 11507 (cameras, etc. S.A.S.E. for list)

D. BERENSON, 32 Colwell Ave., Brighton, MA 02135 (S.A.S.E. for list)

LLOYD'S CAMERA EXCHANGE, 1612 N. Cahuenga Blvd., Hollywood, CA 90028

PILECKI'S ANTIQUE CAMERA AND IMAGE EXCHANGE, 1109 Solano Ave., Albany, CA 94706

STEREOMATIC 3-D SYSTEMS, 7131 Owensmouth Ave., Dept. A17, Canoga Park, CA 91303 (camera shift-bar for one-camera stereo)

GEORGE KIRKMAN, Box 24468, Los Angeles, CA 90024

DIVERSIFIED MARINE-AIR PRODUCTS CORP. 4668 S. Yosemite, Englewood, CO 80111 (Marinsolar 3-D lens set for close-ups with underwater Nikonos cameras)
VIEWERS, PROJECTORS, & GLASSES
TAYLOR-MERCHANT CORP., 212 West 35th St., New York, NY 10001 (new Holmes scopes & folding print or slide viewers)

STEREO PHOTOGRAPHY UNLIMITED
EDMUND SCIENTIFIC CATALOG (folding print viewer, new Holmes scope)

PELCO ELECTRON MICROSCOPE SUPPLY, Box 510 Tustin, CA 92680 (folding viewer, Hawk Projector, polarized & anaglyph glasses)

REEL 3-D ENTERPRISES, Box 35, Duarte, CA 91010 (low-cost 5-P and full-frame slide viewers, lighted focusing viewers)

MR. POSTER, (including “Radex” full-frame 2x2 slide stereo viewers)

MILWAUKEE STEREO EXCHANGE, Box 11686, Milwaukee WI 53211 (imports French reel and 7 or 10-view transparency card viewers & views)

HOLLYWOOD STEREO, Box 7331, Burbank, CA 91510 (plastic print viewer)

BEL PARK PHOTO

OLDEN CAMERA

MAST-KEYSTONE, 2212 E. 12th St., Davenport, Iowa 52803 (modern style Holmes viewers)

3-D SOURCE, Box 14306, Austin, TX 78761 (View-Master equipment)

J.C. PENNEY CATALOG (new Holmes viewer)

HEYDERHOFF STEREO SUPPLIES

DEEP-VUE CORP. Box 1723, Sun City, AZ 85372 (slide viewer)

CARL HEITZ, 979 3rd Ave., New York, NY 10022 (full-frame 35mm viewer)

KALT CORP., 2036 Broadway, Santa Monica, CA 90404 (focusing viewer)

MARKS POLARIZED CORP., 153-16 10th Ave., Whitestone, NY 11357 (3-D glasses)

POLAROID CORP., 1 Upland Rd., Bldg 2, Norwood, MA 02060 (3-D glasses, polarizing filters)

RED WING VIEW CO., 1234 Phelps, Red Wing, MN 55066

D.V. STEREOSCOPE CO., 2644 Francisco Way, El Cerrito, CA 94530

MIKO PHOTO & SOUND, 1259 Santa Monica Mall, Santa Monica, CA 90401 (3-D glasses, polarizing filters)

STEREO OPTICAL COMPANY, 3539 N. Kenton Ave., Chicago, IL 60641 (3-D glasses, polarizing sheets, Vectograph supplies)

STEREOVISION INTERNATIONAL, 3421 W. Burbank Blvd., Burbank, CA 91505 (3-D glasses, bulk orders)

3D VIDEO CORP. 4382 Lankershim Blvd., North Hollywood, CA 91602 (3-D glasses, polarized or anaglyphic)

AMERICAN OPTICAL CORP. Southbridge, MA 01550 (bulk orders, plastic print viewers - Realist Manual type)

D. BERENSON (viewers, projectors, S.A.S.E. for list)

RON SPEICHER (S.A.S.E. for list)

D.B. GRAPHICS, 248 Elsie St. San Francisco, CA 94110 (early Holmes style scope reproductions - hoodless)

LLOYD'S CAMERA EXCHANGE, Hollywood.

PILECKI'S ANTIQUE CAMERA AND IMAGE EXCHANGE, Albany, CA.

STEREOSCOPIUM, 3774 5th Ave. #24, San Diego, CA 92103

F.W. TREMBLEY, Box 310, Hialeah, FL 33011 (conversion kits for viewing Realist or larger slides with View-Master S.A.S.E. for details)

SLIDE & PRINT MOUNTS

BEL PARK PHOTO

STEREO PHOTOGRAPHY UNLIMITED

OLDEN CAMERA

HEYDERHOFF STEREO SUPPLIES

TAYLOR-MERCHANT CORP.

ALHAMBRA CAMERA SHOP

EMDE PRODUCTS, 8775 Olive Lane, Santee, CA 92071 (4-P, 5-P, and 7-P masks, frames, & glass)

GEPE INC. 216 Little Falls Rd., Cedar Grove, NJ 07009 (Gepe mounts)

ERIE COLOR SLIDE CLUB, Box 672, Erie, PA 16512 (35mm 2x2 masks and mounts with various size and shape openings for full frame stereo)

3-D SOURCE (View-Master personal reel mounts)

MAST-KEYSTONE (mount cards for stereo prints)
LIGHT IMPRESSIONS, 131 Gould St., Rochester, NY 14610 (acid free print mounting materials)

SPIRATONE, 135-06 Northern Blvd., Flushing, NY 11354 (heat-seal 5-P cardboard stereo mounts)

STORAGE SUPPLIES
NEGA-FILE CO., Box 78, Furlong, PA 18925 (wood storage cases for standard stereo slides or View-Master reels)

REEL 3-D ENTERPRISES (vinyl slide-storage pages)
JOHN WALDSMITH, Box 29508, Columbus, OH 43229 (acetate sleeves for stereo prints)

PHOTOFILE, 2000 Lewis Ave., Zion, IL 60099 (Mylar sleeves for stereo prints)

PARKS & STOCK LTD. 663 Fifth Ave., New York, NY 10022 (polyethylene sleeves for stereo prints)

PELCO ELECTRON MICROSCOPE SUPPLY (stereo slide files, portable or drawer type)

LIGHT IMPRESSIONS, 131 Gould St., Rochester, NY 14610 (acid free paper envelopes and boxes, polyethylene negative sleeves & pages)

MISCELLANEOUS
EARLY STEREO CATALOGS from the NSA, Jack Wilburn, 3607 Brownsboro Rd., #16, Louisville, Kentucky 40207.

DIRECTIONS FOR MAKING YOUR OWN STEREOSCOPE, M. Levine, Box 41032, Los Angeles, CA 90041. S.A.S.E., $3.50.

"FOUNDATIONS OF THE STEREOSCOPIC CINEMA" by Lenny Lipton, a new text on the history and present technology of 3-D films and television. Van Nostrand Reinhold Company, 135 W. 50th, New York, NY 10020.

BOOKS ON ASSORTED STEREO TOPICS from the NSA.
INFORMATION ON STEREO PHOTOGRAPHY AND COMPETITIONS, Stereo Division, P.S.A. (Steve Traudt, 2726 Washington St., Lincoln, NB 68502)

"TIPS & TECHNIQUES FOR BETTER STEREO PICTURES" Charles Nims, 5540 Blackstone Ave., Chicago, IL 60637.

"THE WORLD OF 3-D", a new, complete stereo photography text book distributed by Reel 3-D Enterprises, Box 35, Duarte, CA 91010.

"TECHNICAL INSTALLMENTS" series on stereo photography, tips on cameras, mounting, etc. Charles Piper 26810 Fond Du Lac Rd., Rancho Palos Verdes, CA 90274.

STEREO EQUIPMENT INSTRUCTION MANUALS reprints, Reel 3-D Enterprises

"HOW TO MAKE YOUR OWN STEREO CARDS" ($3.50) Solitude Press, Box 762, Mt. Vernon, IN 47620.

DOT-TO-DOT ANAGLYPHIC DRAWING INSTRUCTIONS ($6.00) Hank Elling, Box 757-A, Cache, OK 73527

3-D EQUIPMENT PRICE GUIDE (highs, lows, avgs) S.A.S.E., $2.00, Alan Williams, 7451 Via Amorita Ave., Downey, CA 90241

RUBBERSTAMP STEREOGRAPHICA - stereo cameras & viewers on rubber stamps, Far East Rubber, Box 36-M, Mt. Crawford, VA 22841 S.A.S.E.

Random 3-D

Many stereo enthusiasts who have learned to free view either by focusing at infinity or beyond or by crossing their eyes to look at large images, get an intriguing extra benefit out of their hobby by looking for stereo pairs that turn up in all sorts of unexpected places. Repetitive carving in public buildings, side by side photos of various kinds, successive movie frames, reflections in sunglasses or other mirrors give just a hint of the possibilities.

A remarkable example of such chance 3-D occurred in 1943, appearing in the November 1 issue of Life magazine. In a spectacular play at second base in the first game of the World Series, six press photographers all grabbed a shot of Crosetti stealing second base. The six pictures were reproduced in Life as an example of the skill and timing of these professional cameramen. Four of the six pictures were taken at almost exactly the same moment. It would appear that the cameramen were lined up in a row which set a good horizontal baseline. The accompanying figure shows two of these views.

There is a small observable error in the position of the runner's left arm and the second baseman's left leg but it is a one in a million example of unplanned stereo. It was spotted at the time by Dr. Phillip Batchelder (deceased) long time stereo photographer and collector and inserted by him in a mail Folio of the Stereoscopic Society.

Learn to free vision! There are lots of 3-D opportunities besides just viewing stereograms.
Most of the stereos of fifties news events in the book were taken by former newsman Chester Burger, who also documented with his stereo camera many of the stories and people he was covering professionally. This view of Senator Kefauver in Chilton, Wisconsin for the 1952 presidential primary is one of several thousand slides of those years in Mr. Burger's collection. ©1982 Chester Burger

PERSONALITIES IN PERSPECTIVE (continued from page 21)

GROVER CLEVELAND

despite an aroused public opinion, maintained a studious neutrality in Spain's Cuban troubles. But Cleveland was no pushover. Even at some small risk of war, he strongly reaffirmed the Monroe Doctrine by the tough stand he took with Britain over a Venezuelan boundary dispute.

Although Cleveland wanted a third term, the Democratic Convention of 1896, mesmerized by the spell of Bryan and the silverites, hastened to dump both the President and his sound-money policies. Cleveland spent his remaining years in Princeton, NJ where he died in 1908.

He served on the Board of Trustees of the great university where an ambitious political science professor named Wilson was beginning his own rapid rise to national prominence.

Grover Cleveland must have had a rather odd view of his own role in history; after his death it was found that, while he had kept a detailed diary of his fishing trips, his public papers and correspondence were in complete dissarray.

In its coverage of the 3-D photography of the fifties, AMAZING 3-D includes some never-before-published stereo photos by President Eisenhower, who documented many of the highlights of his political career with a Realist, including this meeting with Winston Churchill and John Foster Dulles.
Nu-Vu 3-D Viewer

Tested At NSA Convention

Described as a new concept in 3-D viewing devices, the "NU-VU 3-D" Viewer was exhibited at the NSA Convention August 7th and 8th in San Jose. From the results of a market research survey conducted at the convention, it may prove to be an excellent addition or alternative to other 3-D viewing systems presently available.

For those who didn't attend the convention, a brief description of the viewer may be of interest. The NU-VU 3-D Viewer employs front surface mirrors which can be adjusted to fuse any size side-by-side stereo images. It can be used for viewing conventional stereo cards, enlargements of any size, and projected images on any size or type of screen. The NU-VU uses no lenses or filters. It allows for use of the individual's normal vision—with or without eyeglasses. There is no loss of brilliance or color change from the original image. The viewer was market tested by MAR%STAT Market Research & Analysis, Inc., a national research organization. The inventor had prepared several prototype viewers for use in the project and many of those attending the convention were asked to critique the viewer. Ninety people completed and returned a questionnaire which rated the Viewer on the basis of nine performance categories. These categories covered concept, ease of use, design, etc.

The "NU-VU 3-D" Viewer passed its first consumer test with "Good" or "Excellent" ratings in 86% of all responses to the nine performance categories. This shows promise for the future of the new viewer, because it would be difficult to find a more knowledgeable and critical group of "testers" than those attending the San Jose Convention/Show. A large number of respondents to the research project indicated a desire to purchase a "NU-VU 3-D" Viewer when they became available.

The Viewers exhibited at the San Jose Show were prototype models. Suggestions for design and "packaging" came from those who tested the Viewers. As a result of this input, improvements are already incorporated into the exterior design. A molded outer housing incorporates a light screening hood and headband capability, contoured to fit user's forehead and eye area.

Visitors to the "NU-VU" display were advised that four of the prototype Viewers would be given away, with recipients to be determined by a drawing from among names of respondents to the research questionnaire.

Names of winners as follows:
- Quentin B. Gully, Sunnydale, CA
- Russell Nelson, Mountain View, CA
- Robert E. Christenberry, San Francisco, CA
- Peter E. Haniff, Berkeley, CA

Additional market testing is planned and further reports will be issued. For more information contact NU-VU 3-D Co., 5035 Nectar Way, Eugene, OR 97405.

Prototype samples of the NU-VU could be tried on various sizes of print pairs at the table in the sale room of the NSA convention.
Review

by John Dennis

THE PHOTOGRAPHIC RECORD OF THE GREAT BOSTON FIRE OF 1872

The fire that destroyed much of Boston in 1872 was one of the most well documented disasters of the 19th century. Only two of the area’s more than 70 photographers were burned out, and the rest produced over 700 different photos of the aftermath of the fire. At least 550 of these were stereographs while the rest were an assortment of large prints, carte de visite, and panoramas.

After collecting views of the fire for several years, NSA member Michael J. Novak has written a detailed monograph analyzing and cataloguing the publishers and photos that collectors or researchers should be aware of in connection with the fire. The 94 page work attempts to cover any known images by photographers known to have published photos of the fire. Each publisher of stereographs is introduced by name, address, dates of active work, card size, and card color. This is followed by an analysis of the photographer’s known activities after the fire and the nature and relative quality of the views. A list of all known titles follows, and for the larger publishers, maps showing numbered camera positions are also included.

Separate lists identify the publishers and view numbers of views that include photographers or equipment and those that include steam fire engines. Michael Novak mentions in the preface a hope that “collectors, historians, and anyone with an interest in early fire photography will find something of interest within these pages.” There are, in fact, numerous items of interest and value within this fascinating research work. Reading it cover to cover, however, can be an agonizing experience due to the insatiable desire it generates to see (if not possess!) each of the images listed and described in the non-illustrated publication. (Some relief is available through the views in Mr. Novak’s article on the fire in STEREO WORLD, Nov./Dec. 1980.) Copies of the monograph are available for $10.00 plus $2.00 postage from Michael Novak, 4138 C Patrice, Newport Beach, CA 92663.

RONCO, EAT YOUR HEART OUT!

This marvelous find from the 1910 British Journal of Photography would be a challenge for even the fastest talking TV announcer—especially with its hard-to-believe function #18. The reproduction graces the back cover of a new book called The Stereo Show, a collection of some of the works and comments by artists who exhibited at the Photography At Open Space gallery’s “Stereo Show” late last year in Victoria, British Columbia. (See STEREO WORLD, Vol. 8 #4, page 15.) Both show and book feature the work of such innovative stereo artists as Rudy Bender, Connie Hitzeroth, Howard Frazee, Michael Kupka, Steve Schwartzman, Louise Krasniewicz, and Linda Bedard. Some of the images and comments fall between abstract and obscure, while others are fresh or startling approaches to familiar subjects. Whichever one’s preference, Tom Gore and Photography At Open Space are helping fill the void in presentation and discussion of the complex matters of art/esthetics relating to the many aspects of stereo photography. The 40 page book is available from Photography At Open Space, 510 Fort Street, Victoria, BC, Canada V8W 1E6 at $4.00 post paid.

The Altrincham Rubber Company's
Pocket Tool Scissors.

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NEW! Space Shuttle Viewmaster set, $3. pp. VM closeout sets, Personal reels, VM and Realist format equipment. LSASE for complete list. 3-D Source, P.O. Box 14306, Austin, TX 78761.


PHOTOGRAPHIC RECORD OF THE GREAT BOSTON FIRE OF 1872. 100 page monograph details the work of 20 photographers who photographed this fire. Over 500 stereos listed. $12.00. postpaid. Mike Nivak, 4138C Patrice, Newport Beach, CA 92663.


OLD VIEW-MASTER REELS. Also brand new Belgian made 3-reel View-Master stereo cards (Scenic Europe, World Travel, Miscellaneous). Write for a list. Harry zur Kleinmiede, Sassenbergen 67, 9531 GW Borger, The Netherlands.

118 OF 128 SET MEDICAL CARDS—Rainforth, mostly good $55 ppd. 50 different "Penny" machine views—Whiting Pub, (43 both sides), mostly good $75, ppd. Mildred Brooks, 142 Fernbank Ave., Delmar, NY 12054.

SURPLUS PROJECTION LAMPS: DHT, DEJ, DBM, CEM/CFC, DFK, DEF, CCM/CHD, CLX, EDK, DEP, DMX, DRS. 3 for $10.00. RWV Co., 1234 Phelps, Red Wing, MN 55066.

BOOK. THREE-DIMENSIONAL PHOTOGRAPHY. Principles of Stereoscopy by H.C. McKay, American Photography Publishing Co., 1951, Excellent, with (torn) dust cover. $28 postpaid. V. Buttignol, 9893 W. Moccasin Trail, Wexford, PA 15090.

UNDERWOOD SETS: 100 Cards each. Mostly VG. Italy, Ireland, France, England. Pod $135 for 1; 2 or more $130 each. Mildred Brooks, 142 Fernbank Ave., Delmar NY 12054.

COLLECTORS: Send specific subject wants in photographica for my search files: Stereoviews, tintypes, daggers, cabinets, price range helpful. J. Loccisano, 1487-B, Atkins Ave., Lancaster, PA 17603. (717) 393-4336 (evenings).

PHOTOGRAPHIC LISTS. $1.00 brings our next three lists of stereos, cdVs, cabinets, casel images, photographic ephemera etc. Raymond's Antiques, Box 509, Richfield Springs, NY 13439.

STEREOSCOPES: The "Red Wing Viewer" is available in Models "B-3" (Conventional wire card holders) and "C-1" (Extended wire stage support for unmounted single weights). $45.00 includes shipping to anyone on the NSA membership list. Red Wing View Company, 1234 Phelps, Red Wing, MN 55066.

VIEWMASTER PERSONAL STEREO CAMERA 1/35. With orig. leather case, exc. Best offer over $125 by increments of $10. SASE, will confirm by phone. A.R. Rios, 510 S. 5th St. #2, Nyssa, OR 97913.

NEED HOLIDAY PRESENTS? How about beautiful books of 3-D infrared photos? See flyer inserted in this issue. Free sample pictures also available. SunShine, Box 4351, Austin, TX 78765.

WANTED

DOG IMAGES (dogs by themselves): Daguerreotypes, ambrotypes, tintypes and all sizes paper photographs and stereo views, such as Sarony portraits. Mrs. Reed P. Berry, 381 N. Kenter Ave., Los Angeles, CA 90049.

STEREO VIEWS OF PRIZE-WINNING AND CHAMPION DOGS: also field trials showings dogs and hunters. Mrs. Reed P. Berry, 381 N. Kenter Ave., Los Angeles, CA 90049.


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.

FLORIDA STEREOS wanted. Send price. Mark V. Barrow, 1130 NW 64th Terrace, Gainesville, FL 32601.

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


CAROUSEL & MERRY-GO-ROUND stereo views, photographs, and photographic postcards, any condition. Gail Hall, Box 307, Frankfort, IN 46041.


ILLINOIS STEREOS VIEWS. Please describe and price, or send on approval. Can use any Illinois views except Chicago. Esp. want views of Quincy, Illinois. Philip Gernand, Box 847, Galesburg, IL 61401.

INFORMATION ON U & U's GERMANY (100) and Burma (50 tours): Need listing of position numbers and/or catalogue numbers with corresponding titles (abv.). Please send to V. Buttignol, 9893 W. Moccasin Trail, Wexford, PA 15090.

HOLY LAND, Buy or trade. Particularly E. Wilson, Bierstadt (cabinet), Good, other flat mounts. Bert Zuckerman, 10 John Winthrop St., N., Dartmouth, MA 02747.

BECKER—type stereo viewer with focus lever. Table-type. Prefer viewing from both sides. Must be in sound, tight condition. Wm. Wegner, 4373 Wayside St., Saginaw, MI 48603. (517) 793-4218.

STEREO VIEWS, Aquarium, Crystal Palace or copies, also other views of Crystal Palace. Hoey, 44 Dunbar Ave., London SW16 4SD England.

ASTRONOMY. Collector seeks views of moon, planets, observatories, scientific instruments. D. Coffeen, Box 151, Hastings-on-Hudson, NY 10706.

ADVERTISING VIEWS (showing products, stores, factories, etc.). Also Mammoth Cave views with Waldack label (not Anthony issues) and by other photographers. Buy or trade for other subjects. Jim Quinlan, Box 8, Mammoth Cave, KY 42259.
THE VIEWS THAT MADE MILWAUKEE FAMOUS

European stereo importer Al Davis, who operates the Milwaukee Stereo Exchange, brought samples of his wares to the Upper Midwest Regional NSA Meeting in Milwaukee, WI in August. Al imports and sells View-Master format reels and Tru-Vue card style transparencies and viewers from European sources who are producing the scenic, special interest subjects, and historical views that are seldom available in this country.

Gordon Hoffman brought samples of his collectable views for the next day’s Tri State Show and Craig Daniels showed some of his special projects in anaglyphic films and slides. Craig, who is now Regional Director, announced that future meetings will be held in St. Paul / Minneapolis and in Des Moines as well as more in Milwaukee.

Left to right: Bob Swenson, Nancy Sobuttka, Al Davis.
A Message
From the New Chairman of the
NSA Board of Directors

I am both honored to be chosen a member of the NSA Board of Directors and awed by the responsibility of not only being a member, but being the Chairman. What does the Chairman of the Board do? In fact what does the Board do, and who is the Board?

The NSA was established as a non-profit corporation to be governed solely by a three-member Board of Directors. The Board, led by Chairman Rick Russack, now chairman emeritus, established the policies of the NSA and appointed its officers. The growth and present strength of the NSA is testimony to the wisdom of having a small board set the policies for such a diverse geographical organization as the NSA and to the high dedication of its appointed officers. Having charted the course of the NSA and established its initial operation, the Board's function is now primarily advisory. The other two members of the Board are Paul Wing (who is also Chairman of the International Stereoscopic Union) and Tex Treadwell, who serves as President of the NSA.

So how do I fit in? I am first and foremost your representative. I believe I can fulfill that function fairly well as I am both a serious (and sometimes just for fun) stereograph collector and a contemporary 35 mm stereo photographer. Also I live in the West, all important factors in my appointment. I'm not a stereo/photographic dealer but am certainly not adverse to trading or selling to advance my collection. And I do have empathy for the dealers who help us build our collections.

Then what are my goals? I do not perceive any major problems in the organization other than our perennial financial difficulties. Tex and the other officers have taken major steps to control our expenditures, increase our income and put us closer to a sound financial basis. I am concerned that the success and well-being of NSA depends so strongly on a few very dedicated workers. You know what Tex Treadwell and John Dennis are doing—a lot of outstanding effort. You may not be as aware of the tremendous amount of time devoted to NSA operations put in by John Weiler, Secretary, and Linda Carter, Treasurer. These four are certainly the mainstay of NSA. We do, of course, have many others volunteering in the areas of publications, membership, library, conventions and regional activities. I hope to see increased participation by NSA members in all these areas. My specific goals, which appear to be well in line with those of the other Directors, and in order of priority, are:

1. Maintain a healthy NSA with strong member participation in its activities.
2. Further improve Stereo World within our financial limits with particular attention to the highest quality reproductions of illustrations and with emphasis on historical articles and contemporary stereography, and make an effort to place Stereo World in major institutional libraries throughout the country.
3. Emphasize regional meetings, which, after Stereo World, provide the best contact between members.
4. Continue to make the annual National Convention/Photo Show a true stereo conference with increasing emphasis on programming and exhibits.
5. Continue to support the Holmes Library operations but rely on donations for new acquisitions.
6. Improve the quantity and quality of the reference lists and catalogues of stereo photographers and publishers available from NSA at modest cost.

Now those are my immediate goals, but guess who accomplishes them? Not I, nor the officers nor the committee members. I can help provide the focus and will do my best to promote them, and the officers certainly are doing and will continue to do their part. But you out there will participate and provide the needed support to realize these goals.

I appreciate the opportunity to serve as Chairman of the Board. Now what are your thoughts? Are these goals in consonance with yours? How can we, the Board of Directors, best serve your interests?

L.H. Smaus, Chairman
NSA Board of Directors

Events

NOV. 21
Tri State Camera and Photographica Show, Sheraton Inn North, Pittsburgh, PA. Call 212-374-1499 days 201-994-0294 eves & wknds.

Nov. 27
Florida Photocollectors 1st Annual Fair, Miami, Florida, Howard Johnson Airport West, 7330 N.W. 36th Street, Miami, Florida. Write to Florida Photocollectors, P.O. Box 15224, Plantation, FL 33318. Call 305-473-1596 or 617-388-0969.

Nov. 28
Tri State Camera and Photographica Show. Stouffers National Center, Arlington, VA. Call 212-374-1499 days, 201-994-0294 eves and weekends.

Dec. 4
Photo Equipment Auction. Cedar Rapids, Iowa. YMCA at 1st Ave. and 5th St. N.E. Contact Image Makers Photographic Society, Box 1643, Cedar Rapids, Iowa 52406.

Dec. 5
Tri State Camera and Photographica Show. Howard Johnson, Windsor-Lock, Hartford, NJ. Call 212-374-1499 days, 201-994-0294 eves and weekends.

Dec. 12
Delaware Valley Photographic Collectors Association Photographic Swap / Shop Show. 10:00 A.M. to 5:00 P.M. George Washington Motor Lodge, Valley Forge Exit 24 PA Tpk, on Rt. 202. In King of Prussia, PA. Contact D.V.P.C.A. Box 74, Delanco, NJ 08075.
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ADDITIONAL ITEMS ARE AVAILABLE. LET US KNOW YOUR WANTS.

25-1 Keystone Junior Stereograph. A folding box-like viewer covered with red leatherette(faded). For small views, 4½ x 2⅛" that can be stored in folded unit. With 14 silver print views of the U.S. and England, c.1920's, G., $40 plus $2.50 ship.


25-3 "Hazeneth from the West. The summit of Mount Tadcot just visible". A glass view looking down on the city. G, some binding tape chipping, $14.

25-4 W. H. Jackson & Co., Denver. "361 Summit of Pikes Peak-On the Rugged Edge". Jackson has managed to pose a group of well-dressed tourists on an overhanging rock formation that overlooks the valley. A beige cabinet-sized mt. by Bullock, Langenheim-"Cun~zno~~

25-5 Another--Manitou Series, "301 Manitou". A nice birds-eye view of the town. VG, $14.


25-7 "New Jersey Helling and Fortune Co.'s Astaban". A green mt. C. R. Savage view of the mill with a giant water wheel next of it. Directing sluice has been opened and creates a waterfall. Filled bags are leaned against building. Exc, $18.

25-8 Another--"No. 3, making Tunnel No. 3". Men work away on the rock where the tunnel entrance is just being started. Little rail car is loaded with rock. Obviously posed, but an interesting view of the activity. VG, $18.

25-9 Another--Orange cabinet sized view of the erection of the Mormon Temple in 1868. In Salt Lake City. Crane lifts stone block in place while workmen and ox team drawn wagon pose for the picture. VG, $20.

25-10 "NO.335 Fort Sumter from the Ban". A yellow mt. view by Soule, Boston of the damaged fortress from across the water. Men(one in uniform), pose on shore in the foreground. 1865, G, $20.

25-11 Another--"NO. 1141 End of Big Tree Dia. 25 feet-Clavezas Co.(Cale.), M". Close-up of felled giant tree trunk next to building. Possibly by Watkins, VG, $15.


25-13 Another--"NO. 507 Niagara Falls from Point View". A good strong view taken from Victoria Point with 3 men in the foreground. VG, $8.


25-15 H. H. Bennett, Kilbourn City, Wis.-Yellow mt. view, "Long Rock from below, NO. 109". A grand view of a lake with people in a flat-bottomed boat. Back of view extolls the virtues of "Devil's Lake and The Dells of the Wisconsin River". VG, $8.

25-16 Chicago Fire. A yellow cabinet-sized mt. by Bullock, "760, late Res. of Mt. St. Juergens". View depicts a free standing staircase along the rubble as the last remains of a mansion. VG, $6.


25-18 "Montgomery House". A view of souvenir shop, "Talbot & Co.'s Indian Bazaar, Quebec, Canada". Label on reverse indicates that card was sold by them. G, edge of card water-stained. G, $4.


25-23 Another---"M HERE BUILDING--", interior view of the large glassed building containing may displays. G, $5.


25-29 20th Century "Tissue"-"Solid Comfort". Pub. by American Stereoscopic Co., N.Y. Copyright in 1900 by R.Y. Young. A photo of 3 puppies on a sofa. Sofa tinted red to transmitted light. The first "tissue" we have seen made in this era. VG, minute tear in back tissue, $8.

25-30 Another---"Taped of Play", Little girl and her dog are asleep in bed. Comforter tightly tined to transmitted light. VG, back tissue on one view torn, but in place, $5.

25-31 Operating room scene, probably staged, "361 Amputating the shattered leg of a wounded soldier, operating room of the Millitary Reserve Hospital, Hiroshima, Japan". A gray curved mt. by H. C. White from 1905. Interesting detail of the primitive operating room with the doctors and nurses in action. Exc, $8.


25-33 San Francisco Earthquake-"8713 Curious result of the earthquake-settling of homes on Howard St.--" A fine curved gray-mt. view of the heller-skelter buildings by H.C. White. $8.

25-34 Another---"8718 Overlooking Kearney St., lower burned area from Telegraph Hill----". A great birds-eye view of the city and its disaster. Old man in foreground climbs hill, E, $8.

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