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COVER:
Frankfurt, Germany, 1945. A view copied from a section of film made with a model S-7 Continuous Strip Stereo Camera. The unique shutterless camera and its history are covered in detail in Robert O'Brien's feature article, "The Forgotten Stereo Strip Camera".
CABLE FROM COLUMBUS...

NSA MEMBERSHIP REACHES ALL-TIME HIGH

When the November-December issue of Stereo World was mailed, the Columbus “Lick-Stick-and-Stuff” party had its biggest job ever: almost 1400 copies were sent out! This achievement is due to the hard work of many of our members who actively educate and encourage people to become stereo enthusiasts. But lest anyone think that we can rest on our laurels, consider this fact: If all NSA members were evenly spaced on a line between New York and Los Angeles, there would be nearly 2 miles between each of us! No wonder some of us feel so lonely!

The only sure cure for stereo isolation is to recruit more NSA members. That is why the Every-Member-Get-A-Member program was born. Here’s how it works: Each time a new member joins (that’s a new member, not a renewal), and mentions that he was referred to the NSA by a current member, the current member gets a reward.

The program has produced 100 new members in the past year, and 100 NSA members have received cards worth $2 toward the payment of their NSA dues, or purchase of NSA publications. If you have received any of these cards, don’t forget to use them when paying your 1983 dues! If you haven’t received any cards, then get busy. If you need more membership flyers to pass out, then write to NSA headquarters in Columbus and let them know how many you need. Just think, if every member did get another member, then there would be only 1 mile between...

EXPERIENCE THE NSA IN 83-DC

1983 NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION SET FOR WASHINGTON D.C. AREA

Plans for the 1983 NSA Convention are well under way with the selection of people to head the major committees and with the news that Dave and Robin Wheeler have volunteered to chair the convention itself. This year’s theme will be “Washington D.C.—Past and Present”. The countless numbers of stereos made in and around the national capital by professionals and amateurs since the middle of the last century should provide a rich selection of images new and old for display and discussion.

The Trade Fair will be managed by Bob Barlow of the “Tri-State” photographica shows. The Exhibit Committee will be headed by Peggy Bartlett and Debby Cooney. Melvin Lawson will be in charge of the program of seminars. The Auction will be organized by Robert Vogel with the help of Robert Duncan, John Waldsmith, Linda Carter, and John Weiler.

A location in the Washington D.C. area is yet to be announced.

TENTATIVE DATES ARE JULY 29, 30, and 31, 1983.

If you think you can help with publicity or other areas of preparation send your ideas, questions, or sympathies to Dave and Robin Wheeler, Box 26, New Milford, CT 06776.

WATCH THIS SPACE FOR MORE DETAILS!

DID STEREO ONCE HELP AVOID WORLD WAR III?

This past November marked the 20th anniversary of the “Cuban missile crisis” of 1962. In recent years, the memoirs and research efforts of various people have revealed many fascinating details of high-level White House strategy meetings, some plans of the CIA, and the last-minute negotiations involved in the resolution of the situation.

Now STEREO WORLD is able to add an interesting footnote to the historical record with Robert O’Brien’s article about a unique stereo reconnaissance camera. The K-18A was brought out of retirement like a character in a Michael Caine spy movie for one final mission—to confirm the removal of Soviet missile bases from Cuba in 1962. Only the K-18A was capable of low-level high-speed use that could prove, through sharp stereo images, that the diplomatic agreement was working and that conflict could be avoided. No stereo strips from the Cuban flights were available, but the article is illustrated with some rarely seen aerial stereos of WWII bomb damage to German cities. Our thanks to Bob O’Brien for his painstaking efforts to transfer the faded color transparencies on the continuous strips to standard stereo prints for us.

-John Dennis

DEADLINE FOR NEXT ISSUE IS FEB. 10
Comment

THE ULTRA-WIDE VIEW OF THINGS

I wish to thank Mr. Poster for his kind words in the Sept./Oct. issue and to elaborate a few of his impressions upon previewing the LEEP (TM) system. The viewers demonstrated by Ulrich Figge in New Hampshire were engineering prototypes and bear little relation to the production units, which are better in all respects but one: they have somewhat smaller eye lenses (34.5mm dia.), so more head motion is required to see the whole scene. The prototypes had glass lenses (not plastic as Mr. Poster thought). The plastic lenses of the production units tend less to fog in the heat of viewing; they provide a flatter field and less astigmatism; they are in a much prettier (and easier to focus) package. Improvements on the first production viewer optics and the introduction of a very simple pocket version are anticipated for 1983.

Mr. Poster has a keen eye for distortion, being the first person I know of to doubt whether the camera negative distortion is properly compensated by the viewer. He is quite right, though—in principle the distortion can be exactly corrected for only one position of the head... As for the depth effect being localized to the center of the field, I have no explanation for his remark. The angle over which the eyes can track together, because of human limitations, is about 70 degrees, and the system shows much more than that... Finally, my thanks to STEREO WORLD, to Paul Wing, et. al. for proving that there is enough of a market out there to warrant this protracted (and rather expensive) development job. While I hope that LEEP will become as popular as instant pictures, the enthusiasm of the aficionados is moral and financial assurance enough. Here's looking at you—life size and round!

Eric M. Howlett, Newton Centre, MA

HELP!

For a research article, I need assistance from an astute reader of STEREO WORLD. Supposedly a stereo (by Soule?) was made of the Jefferson and Rickers Big Tree (Sequoia or Mammoth Tree) Slice Exhibit in Woodward's Gardens, in San Francisco in 1870. Can a reader help our efforts in locating a copy of this stereo to use in the article?

Dennis Kruska
P.O. Box 5177
Sherman Oaks, CA 91403

NUTS & BOLTS

The Nov./Dec. STEREO WORLD was a paradox to me. On one hand, Jack Boucher complained about the lack of support by dealers who do not advertise in STEREO WORLD. We have consistently had a full-page ad in STEREO WORLD that has benefitted us, and we hope, NSA (Note: we were the only ones in this issue).

However, on the other hand, the NUTS & BOLTS column appears and we are not mentioned. We regularly deal in cameras, viewers, literature and accessories. These items have appeared in our ads in STEREO WORLD as well as our free catalog. Does it mean that our ads go unread by the NSA STEREO WORLD editorial staff? Anyway, it was a disappointment to us.

Leon Jacobson, Syracuse, NY

Be assured, the staff reads your ads with interest that can at times approach a covetous longing. In the effort to research even the more obscure sources of stereographica, some of the most important and familiar ones were left out! With the help of readers and advertisers, most mistakes can be corrected in the next NUTS & BOLTS. In the meantime, please accept our apologies. -Ed.

1984 BECKONS

Your kind words about "Stereo Country Beckons"—the slide and tape effort of the New England Region designed to convince our Association that Littleton, New Hampshire will be an ideal locale for Convention '84—were appreciated.

Since San Jose, the Region has held several meetings of dedicated members seeking to lay guidelines for an out-

(continued on page 37)

Contemporary “Personalities” Views Invited

Leslie Feagan took this stereo of Dr. and Mrs. Norman Vincent Peale October 3, 1982. The occasion was the celebration of Dr. Peale's 50th year at New York's Marble Collegiate Church. The widely published "minister of millions" is the kind of public figure that some "Personalities In Perspective" type of column a hundred years from now would be DELIGHTED to find recorded in stereo. Readers are invited to make and share similar stereos of media personalities, politicians, artists, writers, researchers, etc. (Just think of the people you WISH the stereographers of the last century had recorded.)
Beneath a gathering coat of dust on a back shelf of the Aerial Photographic Research and Development Laboratory at Wright-Patterson Air Force Base in Dayton, Ohio lay what could possibly be called the most controversial and historic stereo camera of the twentieth century. This is the story of its origin and accomplishments.

Aerial cameras in the early days of aviation were adapted from the press cameras in use at the time. The Folmer-Schwing Company, maker of the focal plane shutter Graflex camera, was the source of most cameras used in the World War I era. Focal plane shutters caused some distortions in aerial use, and they were superseded by the Fairchild Camera in the 1920's using a between-the-lens shutter which eliminated the distortion problem. Fairchild also introduced the roll film magazine in place of glass plates in use on earlier cameras.

Advancement in aviation design, higher air speeds, and the capability of reaching higher altitudes brought about needs for changes in aerial cameras and their use. Optic design underwent vast improvement and lenses of greater speed and longer focal length came into use. But, there was need for a camera capable of recording at lower levels from a fast moving plane. That was the problem facing George W. Goddard, Director of Aerial Photographic Research and Development at Wright-Patterson AFB, Ohio. His career in aerial photography had begun with enlistment at the start of WWI, and he had been involved in most of aerial photography's innovations since that time. At the Agua Caliente Race Track in 1938, he was introduced to the inventor of a unique photo finish camera, Lorenzo Del Riccio. This camera, positioned opposite the track's finish line, dispensed with the normal shutter and in place had a nar-
row slit (1/4,000 inch wide) in the focal plane area. The strip of film moved past this slit at a speed relative to that of the horses crossing the line.

Goddard immediately recognized this system might be applied to low level aerial photography. He asked Del Riccio if a 35mm camera could be modified to test aloft. The answer was yes, and a camera was quickly altered for such a test. Goddard proceeded to shoot a two hundred foot strip of film above a straight and narrow highway.

The resulting film consisted of largely blurred images. About to abandon it in disgust, he had second thoughts and carried it back to his hotel that night.

There, he examined every inch of the film with a magnifying lens. He found one area showing a farmer’s open truck on the road with a half dozen pigs visible in the truck’s bed. He could see, with maximum sharpness, the small black markings on their backs! Apparently the speed of the moving truck had precisely matched that of the film traveling past the focal plane’s slit. It was in this manner he learned that the film’s speed must synchronize with apparent ground image movement.

At this point, it should be acknowledged that Goddard’s discoveries in strip camera tests to some extent parallel those of Fred T. Sonne, Chief Engineer and Executive Officer of the Chicago Aerial Survey Company. Disclosures dating back to 1932 are incorporated in Sonne’s patent application for a non-stereo strip camera in 1940. This camera was rejected later by both the Army and Navy because it lacked the stereoscopic capability deemed needed at that time.

Goddard returned to his post at Wright-Patt, determin-
ed to develop a strip type aerial camera. A long time associate, Andrew Matos, achieved the first "cellar mechanic's model" by fitting two closely matched lenses to a wooden lens cone attached to a standard aerial camera utilizing 9½ inch wide film. The focal plane of the camera was modified to include the needed 1/4,000 inch slit, and the film magazine’s motor was altered to provide variable speed and continuous film travel to match that of ground image movement.

Numerous tests were made with this outfit at elevations of 200 feet at speeds of up to 400 miles per hour. One strip including an old wooden bridge showed even the knot holes and grain in the planks. Everyone in the lab was now sold on the new concept of aerial cameras.

But, the Army Air Force’s top command was not to be sold on such a radical change in design. With the introduction of President Roosevelt’s Lend-Lease Program for Allies in Europe, Congress was providing increasing sums of money for Aerial Photography, and industry was expend-

NOTE:
The distorted shapes of the buildings in these views are due to the fact that some parts of the image were moving past the camera’s focal plane slit faster than other parts. The camera was designed to be used when pointed straight down at the ground, so that the entire image would move at the same apparent speed and the film movement could be adjusted to match it. Note that buildings further from the camera in many of these oblique angle views are less distorted because their “movement” during the continuous exposure more closely matched that of the film. The 1945 images were made with the Continuous Strip Camera Model S-7. Those from 1959 were made with the later Model K-18A.
ing millions in tooling up to produce conventional shutter-type Aerial Cameras. Their lobbyists were adverse to changes that might bring competition from new firms interested in producing the strip camera.

Goddard, aware it is often better to proceed quietly than risk being specifically ordered to cease such research, found help from influential friends in Washington. Funds were provided to issue development contracts with Sonne's Chicago Aerial Survey Company for a stereo strip camera, and with the Hammond Organ Company for an Image Motion Compensation (IMC) device that would regulate film travel to that of apparent ground image movement.

Six months prior to Pearl Harbor, Goddard was to be faced with a personal problem that very nearly wrecked his military career and the fate of the stereo strip camera. He had recommended for promotion a junior officer to the position of Photographic Officer in the Washington headquarters of the Air Force Division's High Command. Shortly after Goddard himself had been promoted to Lieut. Colonel, this Major appeared at Goddard's office at Wright Patt. and shocked his former boss with the statement that, "I'm going to have you replaced here as the Director, and you can bet that as long as I'm in charge in the Washington post, you'll have nothing further to do with aerial photography."

The Major nearly accomplished his threat. He had apparently convinced his superiors that the Air Force's Research and Development was lagging behind that of France and Great Britain. As a result, Goddard was temporarily transferred to a post in England, where he was to evaluate British designed photographic equipment.

Completing his report, Goddard returned to his old post at Wright-Patt. To his consternation, he found that his Washington adversary had halted all work on the Stereo Strip Camera. On his own, Goddard put the Contractors back to work on the project and further directed the planning on two other type strip cameras, awarding contracts to several engineering firms for their completion.

"A Public Relations Break" came to Goddard's group with a LIFE magazine editor and photographer's visit in ear-
ly 1943. They were permitted to photograph and make notes of items that were not classified, and the May 10th issue devoted nine pages to photographs and text on the continuous stereo strip camera and its possibilities. It strongly featured the advantages of the radically designed camera over older shutter types.

This bit of nationwide publicity only served to anger top Airforce Officers, and once again Goddard was in the Dog House. He was transferred to a "housekeeping post" in Charlotte, N.C.'s Morris Field. Things brightened for him when a friend, former movie mogul Hal Roach, learned of his forced re-location and suggested to Secretary Frank Knox of the Navy, "If the Air Force can't utilize Goddard's talents, perhaps the Navy can."

When Goddard left Wright Field, a stereo strip camera had accompanied him in hope of a new home. When Knox pulled strings to have him transferred to the Navy Photo Laboratory at Bolling Field, the strip camera was with him. While there had always been rivalry between the two services, Goddard always maintained close relations with his opposite numbers in Naval Recce (aerial reconnaissance). He soon brought forth his strip camera and briefed Commander Thorne Donnelly, the Lab's Director, on its features. Donnelly quickly grasped its potential saying, "My God, Colonel, if that camera does what you say, we could determine depth of water along invasion beaches before landing forces went in." Goddard added, "Yes, and also height of any obstacles on the beaches, tide levels, and beach gradients."

Arrangements were made, and tests of the strip stereo camera were authorized. For the next several months, working from a base at Palm Beach, Florida, a Navy Lockheed Hudson fitted with Goddard's camera made strips of the nearby beach. The continuous Stereo Strip Camera proved all Goddard's claims and the Navy ordered a hundred units on top priority. Thus Sonne's Chicago Aerial Survey Company was to be the first producer of the camera.

Still baffled that his own Service hadn't seen fit to adopt the camera, Goddard decided to seek out help in the Pentagon. When he explained his problem to an old acquain-
Cologne Cathedral surrounded by restored buildings and railway depot in 1959.

tance, Brigadier General Hoyt Vandenberg, he was referred to Ass't. Secretary of War for Air, Robert A. Lovett. Lovett, while not amused at Goddard's explanation of why he was working for the navy, was enthralled by the navy's test results with the now dubbed, "Sonne Stereo Strip Camera." As a result, two hundred more of the cameras were ordered for the Army's Air Force Division.

It was in December, 1944 that the first production model of the Sonne Stereo Camera reached Goddard as he was serving in newly freed France. It was installed in the nose of a P-51 Mustang and Ham Wilkens, a Lockheed test pilot, gave it an initial test, "buzzing" the Champs Elysees in Paris at 350 mph and at such low altitude he had to pull up to clear the Arc de Triomphe. Parisians below scrambled for shelter. A copy of STARS & STRIPES had been spread out on the sidewalk and the film showed the headlines clearly legible.

Some months later, the Navy sent word of the camera's first use in combat operations. It was first used in the Okinawa Invasion, where it proved most accurate in determining underwater depths of the Hagushi beaches. Subsequent measurement of the areas photographed showed errors of only fractions of a foot.

At the conclusion of World War II, Colonel Goddard was instrumental in having flights made over the more heavily bombed cities of Germany with the Sonne Stereo Camera. These films graphically illustrated the high accuracy of allied bombing, in some instances destroying areas of high military importance while sparing a neighboring cathedral.

The first production model of the Sonne Stereo Strip Camera (not here illustrated) was known as the S-7 in Air Force parlance. It was provided with both stereo and non stereo lens cones so that either a pair of 4½" wide strips or a single 9" strip could be produced. It had several companion pieces of related stereo equipment. A Stereo Viewer, capable of the needed transposing of images, could be used for photo-interpreting film negatives or resulting positive film strips or sections of prints made on the Sonne Film Strip Printer. And, as later events were to prove, a very sophisticated Stereo Projector that permitted groups to view
and study positive film strips in revealing three dimension.

In the late forties, Goddard took the above mentioned war films on tour throughout the country. It was at such a showing in the local Dayton Art Institute auditorium, that the writer was to first view these films. (Years later, our local Stereo Club enjoyed a repeat showing.) Goddard's Stereo Shows played to rave reviews from many important groups across the country, but got little attention from the Air Force Top Command. Never-the-less, he was able to get funds through to contract with the Bill Jack Engineering Firm in Solana Beach, Calif. for a much improved version of the Sonne S-7 Stereo Strip Camera and its controls. Most photo research funds at that time were going into the area of high altitude photography in view of the interest in outer space rocketry. However, the resulting new model now known as the K-18A, was to play an important part in General MacArthur's famous amphibious landing at Inchon during the Korean War in September 1950.

To assure the success of a landing at Inchon with its very high tides, the depths of reefs and heights of sea walls on selected beaches was vital information. Members of Goddard's group in Dayton joined with MacArthur's Corp of Engineers, and utilizing the K-18A, came up with the pictures to provide specific figures.

George Goddard retired from Service on July 31, 1953 with thirty-six years, thirty-four of them as a pilot. Retiring as a Brigadier General, he received the Distinguished Service Medal.

At the conclusion of hostilities with the North Koreans, the Stereo Strip Camera was in a large sense retired to oblivion. We were looking to outer space, and low level recce photography was pretty much forgotten. High altitude camera equipment carried on board new generation planes such as the U-2 was getting the country's attention. However, when Gary Power's U-2 was shot down over Russian territory by Surface-to-air missiles (SAM's) that could reach 75,000 ft., there were some doubts.

When the Cuban Missile Crisis of October 1962 erupted, U-2's were over-flying the island and recording for expert photointerpreters the status of Soviet ballistic missiles being established there. These pictures plus those taken by Navy low level planes flying off nearby carriers, confirm-
ed for President Kennedy and his staff the enormity of the situation. This resulted in his declaration of a state of quarantine of Cuba on October 23rd. There followed a six day period of high international tension. At the conclusion of that period, the Soviets discontinued work on the missile sites and dismantled offensive arms, returning them to the Soviet Union.

The need existed to continue photography of Cuba to assure the agreed disarmament was proceeding. When the Staff of the Air Force indicated dissatisfaction with the detail showing on low level photographs being made, Curtis LeMay, Chief of Staff of the Air Force turned to retired General Goddard requesting he act as a consultant for the duration of the crisis period.

Goddard’s comment was, “It’s all in the camera you’re using. You can’t use a shutter camera for this kind of low-level mission, you’ll get distortion and blur every time. You’ve got to use the stereo continuous strip camera. It stops motion no matter how fast you fly, and you’ll be able to view the results three dimensionally.” He told them that cameras as described could be found gathering dust on storage shelves at Wright Patterson Air Force Base in Dayton, Ohio.

Orders went out to Dayton to install the K-18A camera in an F-101 Voodoo Recce Aircraft, and this was completed overnight. The plane took off for Florida and shortly afterward was completing it’s mission over Cuba.

Shortly after this, one of the officers of the Dayton Stereo Camera Club was approached by personnel from Wright-Patterson requesting the loan of the Club’s 6x6 ft. Realist Silverscreen. It was weeks later that club members were to learn of it’s use in Kennedy’s Oval Office to stereo project the Cuban overflight films. It seems the Air Force no longer had adequate stereo screens for such projection.

To the writer’s knowledge, this was the last use made of the K-18A in surveillance. The principal of the strip design over a focal plane shutter continued in advanced cameras eventually reaching the Moon. The authenticated camera used over Cuba is now housed in a Kiosk, produced from funds provided by a group of former Goddard associates called “Goddard’s Air Force.” This Kiosk is located at the Air Force Museum, Wright Patt. AFB.
Full width of K-18A film format showing the "over & under" character of the stereo format prior to sectioning to make the stereo card.
The K-18A Camera has two matched Kodak Aereo Ektar Lenses, of 152mm focal length and apertures opening to f 2.5. Using an, “over and under” design rather than the “side by side” style common with standard stereo cameras, these lenses are mounted to the lens cone so that when the camera is positioned crosswise to the plane’s direction of flight, the top lens can be swung to point a bit forward, while the bottom lens can be swung a bit aft. This, dependent on the plane’s altitude, provides a widely variable stereo base. Several other cones with lenses of different focal lengths were also available for use on the K-18A.

As indicated earlier, the camera has no shutter. It has specially designed very narrow slits across the direction of the film width at the focal plane. Using standard 9½ inch wide aerial film in lengths up to 200 feet, this film is moved across the focal plane by a variable speed motor located in the film magazine area. This motor’s speed is determined by an external device known as the Image Motion Compensator (IMC).

The IMC device is critically important to the success of any strip type camera. It consists of two photo cells positioned above a gridded glass plate. As the plane flies along, objects on the ground below are reflected by this plate bouncing from one photocell to the other, thereby setting up frequencies that are electronically amplified to vary the speed of the film magazine motor. This equipment works very well for “on-the-deck-flying,” at altitudes from 300 ft. to 1,500 ft.

The stereo projector illustrated here in stereo is believed to be the one used in 1962 at the showing of Soviet Missiles to President Kennedy. It is fitted with two sets of projection lenses, 7 and 20 inch focal lengths. Illumination is from a pair of 1,000 watt lamps cooled by a high capacity blower. Movement of the 9½ " film strip is both manual and motor driven. The projector’s functions are all operated from a remote control with a mixer panel for use with sound amplifier systems.

Through cooperation of a former associate of General Goddard’s, I obtained a 200 ft. positive film strip of the earlier mentioned German bombed-out cities. With some film spool handling hardware borrowed from Wright-Patt. I was able to cobble up an adequate transparency viewer with which to make B&W negatives from somewhat badly faded color images.

In researching for this article, I found much help in George W. Goddard’s intriguing book “Overview” published in 1969.

I also had access to a copy of “Goddard’s Archives” from the A.F. Museum’s research library.
"Every Day is Independence Day" for the Salesman. Is your Christmas Savings Check in the Mail?" Such were some of the sales pep slogans found in T.N.T. the official weekly publication of Keystone View Company. The Nerve Tonic was "For and From Keystoners in Action." It gave the salesmen in the field and the entire sales organization, commonly called "Department A," information on their various activities.

Department "A" was assigned the job of selling the Keystone Travel System. The main thrust of the sales promotion was to offer the stereographs in sets of "Tours." B.L. Singley had discovered early in the development of the company that the real profits were made selling in volume. The sale was not complete until the customer had purchased an entire travel system, i.e. The World Tour.

The Nerve Tonic was first published in 1928 and offered sales advice, listed the top salesmen and promoted new stereo view sets. It gave "A million records of travel experience" and was "Issued frequently and circulated 'for the general good' among the men of the Sales Organization by Dept. 'A' of the Keystone View Company, Meadville, Pa.

A high class Sales Organization~ Selling
A high class Product ~ In
A high class way ~ Direct to
A high class of Customers

ROY BALES COLLECTS $1002.68 ON 16 AND $1013.90 ON 10—SIX $1000.00 DELIVERIES IN 9 WEEKS.

It isn't often that we have the privilege of writing up two Thousand Dollar Reports for one man at the same time, but that's what we're able to do this week for ROY BALES. Roy has been sending in Thousand Dollar Reports so thick and fast that he hardly gets one to us until another is on the way. Six Thousand Dollar Deliveries in nine weeks and with prospects good for more for the Giants before 1928 goes into history.

The Giants who have contributed orders toward these weeks can, and no doubt do, feel just as proud of this wonderful Thousand Dollar Week record as Roy does personally for they have, by booking orders and booking them right, done much to make these weeks possible.

Let's take a look at these reports and see just who does share in the credit for them.

The one for the 1st shows 16 sales made for a total of $1002.68. This business was all done on other men's booking. A.C. POLHAMUS and J.R. BEARD were the bookers. On Polhamus' orders the following good sales were made:

$113.07-Holmes 400
$113.07-Holmes 400
$113.07-Holmes 400
$113.07-Holmes 400
$87.07-Big Bertha
$61.07-100 World, 100 War
$61.07-100 Primary, 100 World

Five Holmes 400's sold in one week on orders booked by a man who has been in the business only a few months.

On Beard's booking a Big Bertha and 200 World Tour were the best sales made.

The following week was put over with a different cast. With the exception of two orders booked by Bales personally, all the booking had been done by L.R. HADLEY. And we're here to tell you they were ALL real orders. Only 10 sales were made during the week but the business amounted to $1013.90. We will list the 6 delivered for Mr. Hadley.

$20014-Holmes 400, Big Bertha
$166.47-Holmes 400, 100 War
$113.07-Holmes 400
$113.07-Holmes 400
$113.07-Holmes 400
$87.07-Big Bertha
$32.57-100 Japan

"Every Day is Independence Day" for the Salesman. Is your Christmas Savings Check in the Mail?" Such were some of the sales pep slogans found in T.N.T. the official weekly publication of Keystone View Company.
Would you want to get hold of a nicer bunch of orders than that for a Thousand Dollar Week? You wouldn't need to, that's sure.

We certainly can’t blame Roy for feeling like celebrating and taking his wife to the best show in Indianapolis. That would probably mean that they would be going to the Murat last Saturday evening.

The Giants are still busy this week but we aren't giving out any information yet as to what they're doing. You know just before Christmas this way you just naturally grow a little secretive about things because it takes all the kick out of everything if you know beforehand just what to expect.

Several days ago I called up Mrs. A.M. Goldstein and asked her to let me come out to show her the principle of the third dimension in photography. She said she could not see me that day but if I would give her my phone number she would call me some time when she could see me. So last Friday night about 8:30 she called me and said if I would bring my views out at 11:00 A.M. Saturday she would be glad to see what I had.

I went out and tried in every way possible to book the order in the regular way for one and some but she would not book. I could see that she wanted what we had so I went out to the car and brought in the new 500 set and tried to sell it to her. She finally asked if she could not take 100 of them and then get the others later. I said, “Yes, but the proper thing for you to do is to get these 200 with the one star on them and the next time you can get the ones with the two stars. In this way you will get them a third at a time. Or I can let you have the whole thing on our budget plan.”

She said she would never buy anything that way but would take the 200 and pay for them. I took out the 200 and asked her if she had her check book or would she like to use mine. She said she would have to meet her at the store at 5:45 P.M. to get my check. That was alright but while I was eating my lunch she called me and said that Mr. Goldstein had just talked to her over the phone and he thought it was too much to pay for pictures but if I wanted to leave them there until Monday for him to see them she might be able to sell him on the matter. I suggested that I come out and see Mr. Goldstein. She said he wouldn’t see me and if I didn’t want to leave them I could come and get them. I told her I would call Monday morning and that I was sure she could sell her husband on such a wonderful thing as that set of views.

When I called her Monday morning she said, “Mr. Bowers, if you will see Mr. Goldstein I am president of the Retail Merchants Association and we have our buyers in New York and everything we buy we get at wholesale. We can get this outfit through our New York office for about half the price you want for it.”

I showed him a number of photographs of checks and he said, “Oh, you see, Mr. Bowers, we have such big buying power that your company would be glad to sell to us at wholesale.” I then turned to the photo of Henry Ford’s invoice for goods that he had bought and said, “Mr. Goldstein, this man has the biggest buying power of any one man in the world and you can figure it for yourself and see what he paid for his. He looked at it for a moment and said, “Well, you win. To whom will I make the checks?”

I told him and he said, “Well, I will give you a check for $50.00 for the whole thing.”

I said, “Mr. Goldstein, if I give you one penny off on this I will have to give it to you out of my own pocket and when I give money away I charge it up to charity and I know you as a business man would not like for me to do that.” Boy Howdy! That shot got the checks. E.L. Bowers

It should be noted that Roy F. Bales was also a fine stereo photographer. By the late 1930s many of the Keystone salesmen were making as well as selling stereo views for the company. From the above report we get some insight into the sales of Keystone views. Most views were selling for about $32.50 a hundred in sets in 1928. Also it is interesting that the World War I sets were still being sold in the late 1920s. The Holmes 400 is the 400 Tour of the World as organized by Burton Holmes. It was the big seller until the 600 and 1200 tours were added to the line.

I am not clear what the “Big Bertha” can be. Possibly it was the special oak box with 100 views and a stereoscope which was offered throughout the 1920s.

With the many facts and figures there was always a humorous side to the T.N.T. Salesmen wrote into the home office reporting their sales achievements, noting when they had sold to famous people and on occasion a letter like the following sent by E.L. Bowers titled “Believe It or Not.” (May 31, 1930).

In addition to being humorous, this letter gives us some idea of how the Keystone salesmen operated. It was the policy of Keystone View Company and other companies, especially Underwood & Underwood, to never cut the price. This was common practice of most large companies until recently when it became just the opposite and retailers seem to have everything “on sale.” Apparently Keystone had a “Camera Club” but I have not been able to find any additional information. Testimonials and “proofs of purchase” such as photos of cancelled checks were often used as ploys to close the sale.

The T.N.T. publication lasted into the 1930s but it is not known for how long. There was a major re-organization in the early 1930s when the Depression had begun to have an impact on sales. The N.S.A. Oliver Wendell Holmes Stereoscopic Research Library has a broken set of the T.N.T. Along with other sales literature, we can gain some perspective into the Keystone View Co. story.
by Allan Griffin, APSA

First of all, why go to the trouble of fooling with a twin SLR rig when we have made do with our standard stereo cameras for so long? Good question!

It might be of interest to note that the Europeans have gone this way to a large extent. They retain the flexibility of the individual 2x2" mount by projecting with two Carousel projectors and calling the system "2/2x2" or "2/50x50" in metric. We can either go this way or mount in 4x1 3/4" 7-sprocket mounts or smaller. It would be profitable right here to say that a twin SLR rig is a special tool to be used only where it will do a better job than a Realist format camera and not in lieu of the Realist in an indiscriminate manner. Remember, for most standard stereos, the standard camera will do the job better and be a lot less cumbersome.

OK then, let's look at what situations are going to be better handled with a twin SLR with good synchronization capability. The main areas will be:

1. Where one would like to be closer to the subject or to fill the frame more by using longer lenses.
2. Where one would like to have a faster shutter speed available for daylight action shots.
3. A combination of the above two.
4. To create increased depth in an otherwise flat, distant, subject by increasing the inter-ocular base.
5. How about an action stopping synchro hyper using longer lenses?

Now the task is to select a suitable pair of SLR cameras which will do the job best and have no unnecessary bulk. To look over past attempts in this field one sees double cable releases, compressed air releases, solenoids etc. used. None of these will give consistently satisfactory synch for action, although they are fine for using longer lenses, hypers etc.

It was the arrival of motor drive which introduced a new electrical internal synch capability. Virtually all cameras with a motor drive attached to the base activate the shutter by purely mechanical means, and this is just not consistent enough. Some have done well with LEICAS in this mode, but the exercise is to find a low cost rig, so we'll leave the Leicas to one side for the moment! On the question of price, FS-1 bodies come at around $175, and 135mm lenses are easily found for under $85. Add about another $70 for an interconnecting synchro cable and a bar, and one is in business for around $600 - no more than the cost of a Realist (in real money terms) back in 1956!

One should try for 100% success in a test of not less than 20 exposures. In actual sports action work, you must be prepared for some pairs of exposures to fail to give satisfactory synch, but this should not exceed 20% in the most demanding cases. Please take it as read that cameras must be selected for match before purchase. I don't know of any way to achieve good synch if this precaution is ignored. (Lenses, however, are generally within acceptable tolerances "off the shelf" due to computer design and manufacturing control.)

The next trap with the FS-1 rig is battery power. One should have on hand a small multi meter (volt meter). Never start out without testing both battery packs. Five and three-quarter volts or less is throw away level. The alkaline batteries hold 6 volts for approx. 75% of their useful life anyhow. To conserve battery voltage never leave cameras on when not shooting. Remove at end of day. Also remove when end of film is reached, in case the cycle stopped in mid frame and battery power is not switched off. One must also check that voltage level is identical. Good results are directly proportional to your attention to adequate battery power. Uneven voltage in the on-camera packs can often be equalised by swapping two batteries from each.

Allan Griffin with paired Konicas on action bar.
CAMERA MOUNTING BARS.

I have three bars. My action bar is only 13" long for easy packing. By trial and error I have found that two combinations are suitable or action stereo. (a) Cameras hard together (6" separation) with 100mm lenses. (b) Cameras 1½" apart (7½" separation) with 135mm lenses. The first arrangement is best if you can get close enough. Better depth of field and less depth compression - very life-like results in action stereo. Wider separation reduces apparent image size, and any longer lenses tend toward too much depth compression.

If you use separate 2x2" mounts, slight toe-in (1mm each camera) will give a built in ‘window’ approx. 25’ away. Those who mount in standard format mounts can ignore toe-in for window, if they wish! Please note that SLICK Tripods markets a “Twin Camera Platform” (Cat. #618-702) which is a nice ready-to-go bar for this mode, though a little heavy.

My hyper bar is 30" long and used whenever distant subject matter would normally lack stereo relief. The bar has several holes drilled for various separations - used on the basis of about 1 in 30 or 1 in 40 of the estimated distance to the subject, regardless of focal length. For separations greater than 30", I use two tripods. Konica sells special long (remote release) cables which are useful for wide base. As with the short release, both cables need to be married into one switch. I often use separations as wide as 12’ and 18’ for dusk hypers and the like from high places.

WHY KONICA?

Now, about the Konica FS-1 and why I have settled for this camera.

1. No other camera has been released, to my knowledge, to equal the potential of the FS-1.
2. The motor drive (auto-winder) is integral. It is inside the take-up spool—no additional bulk.
3. It has shutter speed priority plus manual selection.
4. The electric triggering permits both shutters to open and close together, even on bulb.
5. The nature of the integrated circuitry eliminates variation in delay right up to release of the first shutter curtain. Any variations occur because the shutter is still mechanical.

All of the FS-1 functions are pulse controlled by the IC’s (integrated circuit’s) CPU (central processing unit). The design time from pressing the release button till first curtain starts to open in 70.8 milliseconds. However, like all shutter controls, it has a plus or minus factor from camera to camera. Consequently, it is highly unlikely that you will get a satisfactory pair of cameras by simply purchasing any two and taking them home. They can be obtained by selecting them out of a batch. I have selected several pairs of FS-1’s out of a dealer’s stock for friends. Sometimes you try two or three - sometimes half a dozen, depending on how close your standards are.
E Z SYNCH TEST

I have settled for the following performance criteria: I want 20 test exposures to have no cut off by either camera at 1/500 sec. Almost all sports shots are stopped by 1/500 sec. The whole thing is a compromise between film speed, f/stop (depth of field) and shutter speed. The method of testing for synch before purchase is best demonstrated rather than explained, but a short explanation goes like this: First prepare or borrow a pair of cable switches married into one switch or spliced together before connecting to the cameras. Next place both cameras with books under them near edge of table, one behind the other and with backs open and lenses removed. Now place a bright light bulb in front and set speed at 1/500 sec. Place your eye close to rear camera. Fire cameras every few seconds. If synch tolerance is within acceptable limits, the retained image on the retina will be a complete rectangle. Any cut off at top or bottom, or no light image at all, indicates the failure percentage.

My portrait bar is a small affair for joining the cameras base to base in the vertical mode with 85mm or 100mm lenses. (Fine portraits can also be shot in the side by side mode with cameras hard together using 135mm lenses.) The base to base mode is also good as a substitute for a normal stereo camera (normal or near normal separation).

Recently, Paul Wing and I collaborated on the question of finding a Konica Dealer prepared to stock and supply FS-1's in matched pairs, selected along the lines outlined above. We were successful! Readers in North America should contact: Warren Noble, Noble's Camera Shop, 65 South St., Hingham, Mass. 02043. You can phone 617-749-0588 and ask his specific price including post and pack on items required. He is also stocking a specially spliced synch cord which you should order.

To conclude: My Konica FS-1’s are now 2½ years old and are working better than ever. If you try this fascinating branch of stereo photography, it is possible that you could find you are getting uneven exposures. Your nearest Konica service manager can easily recalibrate, provided you let him have both cameras and be sure he knows the reason for your request. For specific answers to questions and/or problems, write to the author at P.O. Box Q171, Sydney N.S.W., 2000, Australia, enclosing $1.00.

NOTE:
The text of this article appeared in the October issues of STEREOSCOPY and the newsletter of the Stereo Club of Southern California. It is based on Allan Griffin's lecture/demonstration at the NSA Convention's Symposium 1982, August 6-8 in San Jose, CA.

Dramatic full-frame scenics are possible even in a breeze, when movement would ruin shift-bar single camera attempts. From a 2/2x2 pair by Howard Frazee.
Remounting and Regluing Views

The re-discovery of a hidden photograph beneath a known one is something which fires the imagination and brings out the pioneering instinct in most any collector. The paper given by Beardsley at the San Jose Symposium is evidence of such drive. (Sept. / Oct. Stereo World, page 17.) Being trained in the conservation (restoration and preservation) of photographic materials, I have a few misgivings about the procedure described in this presentation, and I would like to pass these along to collectors interested in separating views themselves.

The first word of caution concerns the unmounting process itself. I agree that soaking in water (distilled or de-ionized, NOT tap) is the most efficient method of removal. However, it must be recognized that early gelatin prints (such as those produced by Keystone) are soluble in water, and especially so in warm water. Prolonged soaking of this type of print can cause the emulsion to blister and even to break loose from the paper, leaving a gaping hole in the image.

The factors which determine the degree of solubility include: types of chemicals used in processing, age and purities of chemicals used in processing (Keystone as well as most individual photographers are undone by this point), thoroughness of fixing and washing, and the environmental conditions in which the print has lived since manufacture. As few of these factors are actually known about an individual print, I generally advise against the use of water on any gelatin image produced in the period of 1880 to 1940.

White glue, or "Elmers", is the generic name for polyvinyl acetate emulsion. Polyvinyl acetate is an exceptionally strong synthetic adhesive which is soluble in water only while it is fresh and still contains some amount of water. Once aged, polyvinyl acetate tends to become, for all practical purposes, totally permanent. This permanence presents two major problems. Recent conservation studies show that polyvinyl acetate yellows significantly with age, thus darkening the materials which it contacts. (If the glue is applied unevenly this darkening is seen in the photograph as streaks or spots.) The second problem is one which a collector will hopefully never face: if the card becomes damaged and requires major treatment for repair, the conservator's hands will be tied by the presence of the tough and insoluble glue.

The final precaution applies to the use of a new mount for the views. It is critical that the board have an all rag composition. Cardboards and common matboards are made of cheap and impure paper pulp which will become exceedingly brittle in a short time and will darken, causing subsequent discoloration of the photographs. If the photographs are to last, they must be mounted on all-rag neutral pH matboard, available upon request at most good art supply stores.

If you wish to pursue this type of project, my recommendations are: 1) use extreme care in separating the prints, 2) use ragboard for re-mounting, and 3) use wheat starch paste for the adhesive. (This was used almost exclusively by the original manufacturers of stereoviews.)

RECIPE FOR AN ORIGINAL STEREO GLUE

WHEAT STARCH PASTE of good quality is not commercially available. Its excellence as a strong non-degrading adhesive for paper makes it well worth the effort required to make it up.

INGREDIENTS: ¼ cup purified wheat starch
8 oz. distilled water
¼ teaspoon de-natured alcohol
few grains of thymol

PROCEDURE: place the starch in the water and mix; refrigerate overnight. Stir the starch and water, then place them in the top of a double boiler (it is best to use non-metallic pans and spoons). Place the starch mixture directly on the stove and cook at a moderate temperature with constant stirring. The mixture will thicken and become translucent. Once this stage has occurred, place the pan over boiling water, cover and leave, without stirring, for 20 minutes. Remove from heat and let cool. Dissolve the thymol (fungicide) in the alcohol and then add to the paste. Combine the paste with additional distilled water in a blender and mix until smooth and with a consistency of light cream. Store paste between uses in the refrigerator - with the thymol it should last many months. (And do label it "PASTE").

SUPPLIES: two convenient suppliers for starch are TALAS in New York City and Conservation Materials in Sparks, Nevada. An additional possible source is Light Impressions in Rochester, NY.

For information on this or related photo conservations, contact Christine Young at the Indiana Historical Society Library, 315 West Ohio Street, Indianapolis, IN 46202.
COMPUTER ART, NEWCOMERS INVITED TO 3RD POTOMAC STEREO INTERNATIONAL

The Potomac Society of Stereo Photographers in Washington, D.C., is sponsoring the 3rd Potomac International Exhibition of Stereo Photography. The first two Potomac's broke some new ground vis-a-vis most other Internationals; which accept standard stereo slides only. The 3rd Potomac will continue and extend such innovations.

As in the 2nd, views in almost every 3-D format and system except cine and video are welcomed: views in standard stereo slide, dual 2x2 (standard and super-slide), 6x13cm, 47x100mm, stereoscope card and V-M reel mounts, plus anaglyphs and Xograph (lenticular) prints or transparencies. Holograms and Vectograms may be entered, subject to availability of adequate viewing aids.

All of the above will not be juried in separate categories, but head-to-head mainly as to their stereographic/artistic excellence as images without special regard to systems, formats, sizes or inerrable technical processes or expertise employed in their making. In consonance with that the jurors will include a 3-D photographer, a 2-D slide and print photographer and a professional artist-instructor.

The 3rd Potomac especially solicits entry of computer-generated 3-D art images and other ‘unusual’ systems. It also issues a special invitation to new-comers to stereography and to international exhibitions. One of the five medals and plaques being awarded will be for the “Best View by a Tyro Exhibitor” (makers who have never had a view accepted in any PSA-Recognized stereo-inclusive International Exhibition).

Entry forms are available from the Exhibition Chairman: Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202. A long SASE will be appreciated. The closing date for receiving entries is March 3rd.

NOVELVIEW — JACK ARMSTRONG IN 3-D

Near the end of “Tru-Vue, Stereo’s Missing Link” (STEREO WORLD, July 1980) a request was made for more information on the NOVELVIEW stereo filmstrip company of New York. The viewers were somewhat smaller than the Tru-Vue and had no film advance lever. For many years NOVELVIEW seems to have been Tru-Vue’s only competition in the stereo transparency market.

Frederick Butterfield informs us that at least one way the NOVELVIEW line was sold was through a mail order promotion on the “Jack Armstrong” radio program, sponsored by Wheaties in the late 30’s-early 40’s. He and his brother sent for the viewer and filmstrip “Jack Armstrong” adventure, portions of which survived intact enough for Mr. Butterfield to provide us with prints.

If anyone has more information on the NOVELVIEW Company or printed matter relating to the cereal promotion (or tapes of the radio shows mentioning it!) please let us know.

A High Class Display at 3rd Yankee Show

Roberta Etter with a display of Victorian stereo viewers at the Third Yankee Photo Show & Sale, held September 19th in Windsor Locks, CT. It was sponsored by the New England Region of the NSA and attracted about 40 dealers. Thousands of views were on sale as well as viewers, cameras, daguerreotypes, books, and accessories of vintage and modern stereography. Stuart Butterfield of New York City displayed an interesting educational exhibit from his collection of Vermont stereo views.
The voice, choked with emotion, crackled through the static of a million crystal sets. The date was December 10, 1936, and for weeks all England had been convulsed with a constitutional crisis of the first magnitude. Now it was over. "...You must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as King as I would wish to do without the help and support of the woman I love." With these words Edward, Duke of Windsor, lately King and Emperor, turned over the throne to his brother and prepared to enter upon a life of exile.

It didn't start out that way. After his birth into the very pinnacle of Victorian society in 1894, it was assumed that as the eldest son of the eldest son of the Prince of Wales, Edward would in due course ascend the throne and in fullness of time pass the crown on to his own descendants.

He was an immensely popular prince, possessed of a charm and disarming informality that won friends easily. He identified with the common folk, whether through his earnest desire to share the hardships and dangers of the trenches on the Western Front or his genuine concern for the plight of unemployed Welsh miners. But the "common touch" that so endeared him to the English people was itself symptomatic of a curious mental lapse, an inability to distinguish between the monarch as an individual and the monarchy as an institution that left him vaguely ill at ease with the honors and trappings of royalty.

Although a series of goodwill tours throughout the Empire and the United States in the immediate postwar years were an undoubted success, Edward's private life followed a less satisfactory course. Excessively fond of the nite-club circuit, he only seemed able to form serious attachments with married women. Mrs. Freda Dudley Ward was his frequent companion and confidante from 1918 until supplanted in 1934 by the woman who would ultimately bring about his downfall.

Wallis Warfield Simpson was an American, a commoner, and twice married. For the heir to the throne of England (and consequent head of the Anglican Church), the first two points were of small concern; the question of divorce was not. Nevertheless Mrs. Simpson continued to be a frequent guest at the Prince's retreat of Fort Belvedere and on yachting forays.

In January of 1936, Edward succeeded his father, George V, as King; a few months later, Wallis Simpson filed for divorce. Although the scandal was now splashed across American headlines, the British press for a time maintained a discreet silence. It could not last.

Neither the Archbishop of Canterbury nor Prime Minister Baldwin could stomach Wallis as Queen, a position concurred in by the Cabinet, opposition Labour Party, and Dominion governments. Although he still had a few supporters in Parliament and a staunch advocate in his attorney friend Walter Monckton, it was apparent that if he truly meant to marry Mrs. Simpson, the King would have to go. So he abdicated and the following June they were married quietly in France.

Edward anticipated that after a decent interval he would be asked to return and take up some responsible position in government; he could not understand what the British people saw as his betrayal of them. Aside from the fairly

(continued on page 37)
In this column in the September-October 1982 issue of Stereo World, I quoted a memoir from Paul Wing regarding former Society member Robert Brost. Paul recalled that Mr. Brost had been associated with Keystone View Company, was president of the 3-D Corporation, and later president of Sawyers of Viewmaster fame. Paul remembered that Mr. Brost entered hand colored viewcards of exquisite workmanship in the folios and regretted that he was never able to trade for one of them. Paul felt that an update on Robert Brost should not be too difficult to trace. I am pleased to say that his prediction has held up and our inquiry has borne fruit. NSA member Howard L. Taylor of Chicago, Illinois, has supplied most interesting enlightenment showing not only that Mr. Brost should be remembered as a distinguished former member of The Stereoscopic Society but more than gives hint to considerable service to stereoscopy in general both by Mr. Brost and Mr. Taylor. Also, light is thrown on background doings at some of our favorite companies which produced stereo views. It would be nice if we could always know the name of the photographers, technicians, and colorists of the old views we see from time to time. One of the advantages of Society membership is that we get to know the photographs and the photographers so well that we soon can tell "who took it?" by style alone. I quote Mr. Taylor's letter in full.

"Enclosed are three prints of Mr. Robert V. Brost at a meeting in Chicago. At that time he was President of Sawyers View-Master and was conducting a sales meeting which I was photographing in 3-D. He was planning to use the originals to produce custom gift reels for the dealers and personnel present. I considered him a close friend and am sorry to report that he has passed on.

I knew Bob while working at Three Dimension Co. in Chicago during the '40s, and learned stereo from him and his photo partners W.C. (Chris) Lewis, and George Lewis (who had been one of Keystone's staff photographers). The stereo photo colorist doing the work you mention was Annette Karge who also worked at Three Dimension Co. during that time.

From 1949 to 1970 I was stereo photographer and owner of (Mid-States) Visual Sales Co. We handled commercial Stereo Realist slide promotions, projected stereo shows with the original 3½ x 4 Three Dimension Projector, and had exclusive distribution of custom View-Master reels and products for sales presentation use in 20 central states. In addition to 3-D photography for national concerns, my wife Dorothy and I photographed Scenic View-Master reels in Illinois and surrounding states...Greenfield Village, Mackinac Id, etc.

On January 1, 1983, I am retiring from Stereo Optical Company of Chicago where I have been in charge of all stereo and eye test slide material. However, I plan on keeping active in 3-D.

Sincerely,
Howard Taylor
BRIDGES and BOHMANS

In the November-December 1982 Unknowns section of Stereo World, the interesting discussion of views of bridges reminds us that Ray and Eileen Bohman of the print circuit of the Society have treated us to a series of modern day bridge views fully in keeping with the grand tradition of the old gems. Except that Ray adds color and Eileen finishes them off with her attractive and artistic hand lettering.

Ray was born in 1921 in Alpha, Illinois, and earned a B.S.M.E. from the University of Illinois in 1943. He served with the 1259th Engineer Combat Battalion in the E.T.O. during WWII. He is currently Chief Engineer with Refrigeration Products at Amana Refrigeration, Inc. He is active in church and professional society affairs. His hobbies, shared with wife Eileen, include stereo photography, collecting stereographs, stereoscopes, and cameras, collecting and restoring antiques, and micro computers. Ray and Eileen have two sons and three daughters and have been further blessed with five grandchildren.

SOCIETY MEMBERSHIP

Persons interested in Society membership should write to the corresponding secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91790.
NEWVIEWS

"NEWVIEWS" brings you current information on what is happening in the stereo world TODAY: new equipment, developments, magazine or newspaper articles, 3-D events—anything new in the world of stereoscopy. This column depends on its readers to supply information and news clippings. Don't assume we've heard of everything. Send all information or inquiries to: David Starkman, P.O. Box 35, Durate, CA 91010 U.S.A.

by David Starkman

COMIC BOOK HEROES EXPLORE HISTORY

"Battle for a Three Dimensional World" is a new 3-D comic book published by 3D Cosmic Publications of North Hollywood, CA which boasts many "firsts" in this field. Illustrated by famous artist Jack Kirby (who did "Captain America", "The Incredible Hulk" and the original "Captain 3-D" in the 1950's) this is the first major 3-D comic book to be published in over 25 years!

This may well be the first 3-D comic to be created by a team of true 3-D enthusiasts; Editor-in Chief is NSA member Susan Pinsky, who also provided layouts which enhanced the dimensional effects, and was the key interface between the writer, artists, printers and technicians. Stereo Club of Southern California Vice-President Tony Alderson was the principle artist in charge of 3-D art conversion, with additional work by SCSC member Tim Cardinal and NSA member Steve Aubrey. James F. Butter-

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Little did we suspect—the development of stereo imaging was menaced at every turn by the evil Circe and her slaves, the "Flatties". Even less did we ever expect to see in a comic book such stereo pioneers as Wheatstone, Friese-Green, Land, Rochwite and others! Superhero Stereon(TM) rescues them all, while Videora(TM) adds inset details of stereo history from Leonardo to 3-D TV. © 1982 3-D Video Corp. All rights reserved.
Polarized projection is covered, along with the 1939 New York World's Fair and anaglyphic stills from several 3-D movies of the 1950s. © 1982 3D Video Corp. All rights reserved.

field, also a NSA member, acted as scientific consultant, while “Newviews” editor David Starkman gave 3-D technical advice and did the 3-D negative duplication for historical stereo photos used in the book. The story, a historical fiction incorporating the development of three dimensional imaging, was written by Ray Zone, SCSC member, 3-D comic collector and expert who even boasts an anaglyph business card!

Other “firsts” include the use of quality coated paper stock, dark borders which accentuate the “stereo window” effects, seven or more levels of depth on each page (most 3-D comics had four to six levels at best), new anaglyph ink colors specially formulated to be compatible with 3-D Television glasses, and, a portent of future possibilities, the first full-color anaglyph to be printed in a comic book is featured on the back cover.

“Battle for a Three Dimensional World” is 7”x10” standard comic book size, with 20 pages including a heavy stock cover and full-frame 3-D glasses. It should be available at comic book dealers soon. (Wholesale dealer inquiries—24 minimum—should be directed to: Linda Feldman, 3D Cosmic Publications, c/o 3D Video Corp., 4605 Lankershim Blvd., North Hollywood, CA 91602 USA.)

Individual copies may be mail-ordered directly from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010 USA. Price is $2.99 plus 50¢ postage & handling. CA residents add 20¢ Sales Tax. Checks or MO only. Do not send cash.

(continued on page 35)
Additional information has come in on the Mohawk River bridge at Schenectady, N.Y., which was shown at the bottom of page 33 in the Sept./Oct. issue. John Waldsmith attributes the view to Henry Tripp, who sold several different versions of the scene. Robert Vogel says that Theodore Burr was an important early American bridge builder working with timber, who in 1817 patented the combined truss and arch that became the most widely used system for timber bridges in America. His Mohawk bridge was an attempt to combine the arch and suspension principles, using three parallel laminated pine ribs that swooped up over the piers and down between them in tension like suspension cables. The four spans varied in length from 157 to 190 feet. In 1828 it began to sag badly and new piers were added, extending its life for almost another half century. Karl Zipf adds that it was replaced by an iron bridge utilizing the same piers, which lasted until the 1930's. The original stone abutment still stands at the end of Washington Street in Schenectady.
More details have also come to light on the Ohio River bridge at Cincinnati which was shown on page 32 of the SEP/OCT issue. John Waldsmith believes the views were taken about 1864 by J.W. Winder, a Cincinnati photographer. Thanks also to Robert Vogel, C.W. Hauck, and Arlene Peterson for sharing additional information, such as the facts that Thomas Emery & Sons (whose warehouse is visible in one of the views) is still in business there, that the bridge was built by John A. Roebling (who started the Brooklyn Bridge), and that during the Bicentennial the city fathers painted the superstructure bright blue.

In the last issue we showed the Table Rock House, and John Martz was the first to respond. This building was located at the rim near Horseshoe Falls, on the Canadian side. We expect additional information will be forthcoming.

This issue we offer another puzzler from Eric Stott. This small town business district includes a millinery store, Kidd's boots & shoes, V. Baker's furniture store, and a small establishment that features beer, wine, ale, liquor, cigars, and tobacco. The mount is light green.

Earl Moore sent us the intriguing view on a yellow mount titled "Price cadets on board the Milton S. Price." The name on the store is Shimberg. Anyone ever hear of Mr. Price or his cadets?

Another of Earl's views, this one a gray card, apparently shows a big-city building identified only as the "Mackey-Legg Block". Does anyone recognize the city?

The final unknown is a card copyrighted 1876 by Melander & Bro., photographer at 88 N. Clark St. in Chicago. One of the signs reads "Emigrant's Home," while another says "Emigrant Supplies." It sure looks like a frontier town, and we wonder if it might be associated with the building of the transcontinental railroad.

Send information on unknowns from this or previous issues to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.
1. Acquisitions

"Catalogue of Northern Pacific and National Park Views" by F.J. Haynes, the official photographer of the Northern Pacific Railroad. Donated by Mr. Russell Norton. Copies are available for $6.50 post paid by writing to — Mr. Norton, P.O. Box 1070, New Haven, CT 06504. This is a 46 page (4¼" × 7½") listing of hundreds of stereoscopic views.


Amazing 3-D. Hal Morgan and Dan Symmes, Toronto: Little, Brown and Company. This 175 page soft cover book traces the development of 3-D gumcards, photos, movies and comics with a particular emphasis on the renaissance of 3-D in the 1950's. The stereo pictures are in red and blue to be viewed by a pair of polarized glasses included. It is worth the $13.95 purchase price. The library copy was donated by Hal Morgan.

2. "C.M.P. Bulletin"

Edward W. Earle, Curator of the Keystone-Mast Collection of stereoscopic prints and negatives at the California Museum of Photography, has provided us with some helpful literature in cataloging our holdings in the Holmes Library.

Members of the Museum receive the bi-monthly Bulletin which is a 20-page report in exhibits, activities, collections and research at the C.M.P. Volume 1, Number 2 contains an excellent article by Chris J. Kenney, Archivist, entitled "Perspective and the Past; The Keystone Mast Collection." There are 30 stereo-views including pictures of John D. Rockefeller, Mark Twain, George Bernard Shaw and President William A. Taft. Collectors will be disappointed that the stereo-views have been reduced to 4 7/8" × 2 3/4". This is most unfortunate and doesn't seem necessary in that the pages are sufficiently large enough to print them at the usual size.

Membership in the C.M.P. is $25 annually, payable to U.C.R.F., C.M.P., University of California, Riverside, CA 92521.

3. Visitors

What a privilege it was to have John Waldsmith and his parents visit the library a few weeks ago. We are all indebted to John who was a founder of the Holmes library and laid the foundation upon which we are building. Of course, the library is just one of the many important achievements of his years of service and leadership in the N.S.A. His imprint is everywhere.

Other visitors were Ms. Helena Wright, Librarian of the Merrimack Valley Textile Museum in North Andover, Massachusetts and Dr. Robert Vogel, Curator of the Civil Engineering, National Museum of American History, Smithsonian Institution, Washington, D.C.

Dr. Vogel personally delivered 50 large pictorial sheets containing 24 stereo pictures (6 wide by 4 deep). Each sheet, on heavy paper, measures 17½" by 10½". It has been suggested that these sheets were used by the manufacturer in selecting stereographs appropriate for reproduction and sales. We would be glad to hear from anyone who has more information about this fine gift by Dr. Vogel.

4. Quotes from the Famous

"the splendid collection of stereographs that you so kindly sent has been received and I am pleased to add it to my library."

General John J. Pershing to Major Joseph Mill Hanson, Author of The World Through the Telebinocular April 1923, Keystone View Company

"We were just now stereographed, ourselves, at a moments warning, as if we were fugitives from justice. A skeleton shape, of about a man's height, it's head covered with a black veil, glided across the floor, faced us, lifted its veil, and took a preliminary look...the spectral Mokanna dropped his long veil, and his waiting slave put a sensitive tablet under it's folds. The veil was then again lifted, and the two great glass eyes stared at us once more for some thirty seconds. The veil then dropped again; but in the meantime, the shrouded sorcerer had stolen our dou-

Oliver Wendell Holmes in The Atlantic Monthly January 1859, Vol III, No XV, p. 743 (Magazine donated to the library by Mr. Paul Dickson.)

5. Stereoscopic Class

The Keystone View Company is known to have encouraged the use of the stereoscope in public and private schools in the early 1900's. Did you know, however, that "stereoscopic classes" were quite popular in the 1870's. The World in the Stereoscope was published in 1872 by Hart and Anderson in New York City. Its 417 pages are devoted to written sketches of famous scenes of history. The book was a guide to stereoscopic views used by teachers and students. "It wonderfully enlarges the scope of the pupil's knowledge of the world we live in." (p.x)

Thanks to Mr. and Mrs. Richard Russack for donating this significant book to the library.
Once upon a time there was a man who visited a tropical valley surrounded by beautiful mountains. Large-leaved plants abounded at the low elevations while dense stands of pine trees grew on the mountain slopes. A river fell and flowed through the center of the valley. It was one of the most attractive places on earth and since the man was wealthy he decided to build a house and settle there. When he wasn't out exploring his beautiful surroundings the man was in his study writing about them and the other ideas they inspired in him. From this study correspondence went out all over the world, and from all parts of the world people wrote back to him. He developed a reputation as a scholar and an essayist. When a magazine asked him to begin writing a monthly column he replied with something he called "View from my Window." He always began with the same words: "As I look out from my window on the world..." Readers came to expect that beginning, to look forward to it, to love it. They felt comfortable every time they opened their newly-arrived magazine and began reading the familiar words for the tenth and then the fiftieth and even the hundredth time.

As the man aged and his fame grew he decided to take up something new. After a life of words he turned to photography. When word got out that he was now devoting a lot of time to photography the editors of the magazine that carried his column asked him to contribute some of his pictures for publication. An agreement was made for one picture to be submitted each month. The editors looked forward to the view from their window. When they received the first photograph in the mail they were most disappointed, characterized once more by the dark outline of a window frame. The editors wrote to ask the man what was going on.

"For many years now I have been telling about the view from my window. From the letters I receive I know that's what people want from me. It would be strange to me to break that tradition now. No, I just can't do that. You will have to settle for the view from my window.

And so it is with the stereo window. The myth is that the window exists, anymore than the window in the man's house surely existed, but rather that I am for some mysterious reason obliged to view everything from behind that window. If the editors longed for the man to go through his study window and send them some beautiful close-ups of flowers and rocks and the branches of trees, so do I long for some stereo photographers to come away from their window fixation. Who says that nothing in the stereo picture should come through the window? Is it a commandment graven in stone somewhere? Why not say that every photograph should be taken when the sun is directly overhead? Why not decree that all photographs should be in pastels and that bright colors are to be totally avoided? One such rule is as arbitrary as another.

Listen. The very thing that distinguishes stereo photography from other photography is its extra dimension. I want to emphasize the three-dimensionality of my pictures, not suppress it and keep everything at a comfortable distance behind a window that some people must think is fitted with two-inch thick safety glass. I want to get in close to my subjects and make them realer than life whenever I can. Naturally that's not always possible. Sometimes I need to be further away in order to include elements that are essential to the picture and would be cut off if I got any closer. Sometimes there are physical obstacle that prevent me from getting any closer. In those instances everything appears behind the picture window. So be it. On other occasions, though, I push to the close-focus limit of the camera and end up with tree branches going all over the place or huge tropical flowers looming out of the frame or a beautiful woman who floats in space so alluringly I could almost reach out and touch her. What's wrong with that? Every now and then I even violate what I imagine must be another shibboleth by tilting the camera sideways and taking a picture at an angle. I can think of one really exciting picture that came into being that way. The only rule should be: It doesn't matter what you do as long as you get a good picture.

If photography—which includes stereo photography—is to be an art and not merely a hobby then the spirit of creativity must take precedence over all arbitrary rules and procedures. Craftsmanship is important too, but not a craftsmanship full of artificial strictures with no esthetic basis. Let's leave these considerations behind and begin discussing pictures in terms of their artistic values, their harmony, gracefulness, mystery, beauty, intrigue, excitement, wonder. Those are the qualities I want to see when I look through my window.
SURPRISING NUMBER OF NEW 3-D FILMS ARE PLANNED, IN PRODUCTION, OR COMPLETE

The new United Artists 70mm Stereospace wide screen camera and projection system has been demonstrated recently in Hollywood, and "Magic Journey" has been impressing people with 17 minutes of 70mm wide screen 3-D at the Kodak Pavilion in Disney World's Epcot Center. Both of these will be illustrated in more detail in a future issue of STEREO WORLD (also see Vol. 8, #5, page 16). More surprising than these spectacles, perhaps, is the number of new 3-D films actually in the works, finished, or planned by various producers using various systems. As of late November, DAILY VARIETY was able to list 27 actual or potential features. Careful reading of the list reveals that some of them might even be serious attempts to use depth as an integral part of the visual language of a film, rather than exploiting it for a quick few weeks of profits from slasher/terror fans.

COMPLETED FILMS

"Rottweiller" is the canine horror thriller from the E. Owensby company. NSA members saw some slides of the production set and equipment at the 82 Convention in San Jose when Lenny Lipton lectured on techniques of stereoscopic cinema.

"Treasure of the Four Crowns" by Tony Anthony is a Spanish adventure film distributed by Cannon Films.

"Tiger Man" is an older film which completed additional photography several months ago - George Roberts.

"The 3-D Movie" is a compilation film produced by David Weisman and Mata Yamamoto, directed by Len Schrader. (See STEREO WORLD Vol. 9 #4, page 26).

"Sex-Calibur" is a hardcore porn feature directed at the home video audience.

FILMS IN PRODUCTION

"Jaws 3-D" is a sequel to Jaws I & II, produced by Alan Landsburg for Universal Studios - Joe Alves.

"Hot Heir in 3-D" is a balloon comedy from the Owensby Company.

"Rock Fantasy" is a musical starring Dick Shawn - William Gilmore.

"Space Hunter" is a Science fiction thriller produced by Ivan Reitman for Columbia - Lamont Johnson.

"Abra Cadabra", an Australian film, is the first feature length animated picture in 3-D history.

PLANNED FILMS

"The Mirror Men" - a science fiction production by Lorimar in 70mm dual strip "Stereospace" - Michael Wadleigh.

"Metalstorm" - a science fiction production by the team who did "Parasite" - Charles Band.


"Amityville 3-D" - Orion films - Dino DeLaurentis.


"The Lost Empire" - science fiction - Jim Wynorski.

"The Legend of the Mystical Knight" - Harry Blum and Arther Herskovitz.

"The new Adventures of Dr. Jekyll & Mr. Hyde" - a Spanish project - Juan Piquer.

"Man Out of Time" - a film biography on Nikola Tesla - Jerry Skolimowski.

-untitled - a space comedy - Frank Mancuso Jr.

"Cobra" - Japanese animated feature film.

"Hide and Go Kill" - horror film - Randall Larsen.

"Ripped to Shreds" - horror film - Don Glut (Jim Middleton, take note).

"Exposing Kinky Sex" - Australian porn film - Greg Lynch.

"Triple Calibre Girls" - hardcore porn.

(Not all of these will be produced, of course, but even ¼ this many would be impressive - depending on which ones!)

THE MAKING OF "COMIN' AT YA!"

Ken Young of Calgary, Alberta, Canada sends in an interesting article on 3-D film and video from the Canadian publication, "Video Guide". It is an interview with Bill
Bukowski, inventor of the OPTIMAX III process, which was used for filming "Comin' At Ya!"

Filmgoers who saw that 3-D spaghetti western will likely recall flinching at the many arrows shot directly at the camera lens. Bukowski describes how the effect was accomplished:

“We constructed a metal frame and secured it with pegs and wire. In that frame was a square of crystal, which is a lot stronger than glass and won't break. Crystal served as a mount and as a protection for the lens. In the crystal we drilled a small hole, and put a wire filament which was stretched taut to a point out of sight of the camera's field. The hole in the crystal was placed between the two lenses that make up the first element of the OPTIMAX filming device, so it could not be seen by either of the two lenses. The arrow was hollow and the filament was placed in the arrow and the arrow rode on that to a point between the eyes.”

By coincidence, I recently met Bill Bukowski as the two of us were browsing in the stereo section at Lloyd's Camera Exchange in Hollywood. He informed me that his current project is a stereoscopic and stereophonic film of a concert by the rock group, Arrowsmith. I suggested that 3-D short subjects such as this might be better received than feature length productions because of, I suspect, a lack of “stereo stamina” among much of the moviegoing public. Bill agreed, but reminded me of the distribution problems for short subjects, because of the requirements for special projection equipment and screen.

A 3-D MOVIE WORKSHOP

Although there is probably little danger of a population explosion of amateur stereo movie makers, there does appear to be an increasing flurry activity in that art form. Recent books and magazine articles have no doubt sparked new interest and rekindled old passions for producing small format films in stereo.

The cause was invigorated recently, through a workshop held at the home (and stereo “museum”) of NSAers David Starkman and Susan Pinsky in Duarte, California. The attendees were several members of the Stereo Club of Southern California who have dabbled in 3-D filmmaking to one degree or another over the years. Included were NSA members Charles Piper, Willis Simms, Stuart Weisbuch, David, Susan, and myself. David's agenda called for a round robin showing of samples of each filmmaker's work, grouped by format.

The variety of stereo formats exhibited was intriguing - 16mm Bolex and Elgeet systems (single film, side by side images), 16mm and super 8mm Elmo (single film, opposite sense rotated), and super and regular 8mm dual film synchronized systems. All systems demonstrated effective stereoscopy, and some of the efforts were especially creative and entertaining. One short presented a 3-D demonstration on making egg rolls; another showed spectacular stereo night scenes of neon lit Las Vegas.

Fortified with Susan & David’s refreshments, we continued to crank footage through the projectors into the early morning hours. Despite the changing formats and the often experimental nature of the works, I personally emerged from the session without eyestrain or other ill effects. The same, however, could not be said for one of the Bolex projection attachments. We learned that, although an arc lit projector provides superb illumination, its heat is capable of baking the polarizing material in the projection lens.

I believe all of us departed with an enthusiastic desire to continue such sessions, as well as to work together in producing 3-D films. As a result of the meeting, the Board of Directors of the Stereo Club of Southern California voted to establish a Movie Division, with John Hart as Chair. We invite the participation of area 3-D enthusiasts. Non-members of the Stereo Club of Southern California should contact Membership Director Susan Pinsky, P.O. Box 35, Duarte, California 91010.
Dual Purpose Audio-Stereoscopic Sequence System

by George F. Hausherr
NSA Member George F. Hausherr has designed and patented this elegant system for automatic rear-projection or direct viewing of promotional or educational stereo transparencies. Heart of the system is the large reel with double stereo pairs at each position. A slight shift of the projector or viewer mechanism will display two stereo views before the reel is turned one notch—allowing up to 48 views per reel. Other automatic slide display systems can hold as many or more, but Mr. Hausherr's reels could hold the pairs sealed in perfect stereo register, unlike combined 2×2 slide changers of any type carriers.

Mr. Hausherr has spent much of his life working in the fields of stereo projection and instructional/promotional visual display technology. He hopes to interest institutions and businesses in his stereo sequence system, which can be programmed with audio presentations for an automated, multi-sensory display installation. For more information, contact George F. Hausherr, 16 Norwich Ave., Lynbrook, NY 11563.
The "Then & Now" views for this issue are from Paul Fisher of Pleasantville, NJ. Paul has become something of a pro at spoofing Victorian era comic stereo views. Members of the Stereoscopic Society get to see some of the best of his efforts first hand in the print folios. As in this little gem, his models all seem to be attractive young women—even in the male roles. The "Then" view is Keystone # 625—A Train Robber Holding up a Train. The "Now" view features Angela Trapuzzano and Jill Quicksall in a June, 1981 version.

Do other readers have any "Then & Now" pairs of stereo views? Comic, historical or scenic subjects are all welcome. Send your pair with a brief description to THEN & NOW, c/o NSA, P.O. Box 14801, Columbus, Ohio 43214.
CAMERA CLASSIC IN NEW EDITION

NSA member Eaton S. Lothrop has updated, enlarged, and expanded his book “A Century of Cameras.” The new edition includes a new market price guide and is available at $15.95 in the photo book catalog from A Photographers Place, 133 Mercer St., New York, NY 10012.

3-D GOO?

If you’ve ever used a product called “Shoe Goo” to repair the soles of your tennis shoes, you’ve been using the invention of an NSA member named Lyman Van Vliet. The physicist and former Hughes Aircraft executive developed the product 10 years ago, and sales to tennis players around the country have since grown to about $2 million annually. An article about Mr. Van Vliet appeared in the September 1982 issue of INC. Magazine in the “People & Innovations” section.

PHOTO MASTERWORKS PUBLISHED

The Amon Carter Museum announces the publication of a major photographic book, Masterworks of American Photography: The Amon Carter Museum Collection. Written by the museum’s curator of photographs, Martha Sandweiss, this 160-page book reproduces 155 photographs made between 1840 and 1980 by many of the most important American photographers. Many of these images have never been previously published.

Works by photographers Berenice Abbott, Ansel Adams, Margaret Bourke-White, Imogen Cunningham, Walker Evans, Laura Gilpin, William Henry Jackson, Dorothea Lange, Edward Steichen, Carleton Watkins, and Edward Weston are presented in the book. Masterworks is the first major publication on the museum’s extensive collection of photographs. Masterworks of American Photography: The Amon Carter Museum Collection is scheduled for release by Oxmoor House Incorporated in October, 1982 at a retail price of $49.95. Orders: Publications Sales Department, Amon Carter Museum, P.O. Box 2365, Fort Worth, Texas 76113.

NEWWVIEWS (continued from page 25)

3-D IN THE NEWS

OMNI Magazine may be about the last place you’d expect to find a photo of a Holmes Stereoscope, but check out page 61 on the December 82 issue - and read the article. Anyone who enjoyed Bill Patterson’s SEM stereos in SW Vol. 9 #3, will no doubt find it interesting.

The Nimslo Camera is featured on the cover of the December 82 MODERN PHOTOGRAPHY, and gets a very positive review in their annual “Photokina” report. AMAZING 3-D, by Hal Morgan and Dan Symmes, seems to be selling well and getting good reviews and publicity. Just after a special article on it appeared in US Magazine, NEWSWEEK (Dec. 13th) included AMAZING 3-D in its list of “The Best Gift Books of the Season”. The trade publication, PUBLISHER’S WEEKLY, also gave it a favorable review, and the Movie/Entertainment Book Club made it their “Featured Selection” with a four page spread in their current “Previews” newsletter.

TWO CONTESTS IN WICHITA

Two image contests will be held this year in conjunction with the Wichita 6th Annual Photographic Trade Fair, Exhibit, and Sale (see entry in EVENTS).

A “Special Image” contest will feature CDVs and cabinet views in various categories. The stereo view competition will also be held again, with several categories, including contemporary views made by the entrants. Write for entry forms QUICKLY, as they must be mailed back by Feb. 14, 1983. Write to Stereo View Contest (or Special Image Contest) P.O. Box 16214, Wichita, KS 67216 or call Betty Graham 316-265-0393.

AMAZING 3-D in its display box, B. Dalton Books, Mall 205, Portland OR.
Classifieds

As part of their membership, members are offered the Free use of classified advertising. Members may use classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional ads or words may be inserted at the rate of 20¢ per word. Please include payments with ads. Rate sheet for display ads available upon request. Classified advertising deadline is the 10th of the month preceding publication date. Send ads or requests for information to the National Stereoscopic Association, Box 14801, Columbus, OH 43214 or call (614) 695-1774.

FOR SALE

50 CARD SET, Trip Through Sears, Roebuck, with box $40. 50 card set, Nightingale's Battlefield Series, British World War I $55. Both complete and Excellent. James O'Donnell, 199 Weid St., Roslindale, MA 02131. Postage extra.


VIEW-MASTER STEREOMATIC 500 projector, $215; Tydings, Stereo Realist Guide, $20; Ceram Archaeology of the Cinema, $50; 50 Tru-Vue film strips, $3. each. SASPE for List. H.L. Pratt, 1017 Bayfield Drive, Huntsville, AL 35802.


NAZI MILITARY BOOK "Der Kampf im Westen" 80 pages, in which 100 stereo views and folding viewer are imbedded in the covers. 8 color inserts. Maneuvers, various exercises, ruins of war, generals, prisoners and finally Hitler emerging triumphant from Paris railway car. Book in good condition. $150.00. Earl Moore, 152 Walnut St., Woodsdale, IL 60191.

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 Novak, 4135C Patrice, Newport Beach, CA 92663.

PHOTOGRAPHY LISTS. $1.00 brings our next three lists of stereo, cdvs, cabinets, case images, photographic ephemera, etc. Raymond S. Antiques, Box 509, Richfield Springs, NY 13439.

TRADE

I HAVE FOR TRADE OR SALE FOLLOWING ITEMS: 1. Zeiss stereo prism with one broken prism corner, undisplaced, apparently without any wrong effect on pictures—but not guaranteed. Angenieux f 2.5 35mm lens EX, Zeiss Biotar f 2.058mm lens EX plus, plus Zeiss Tesser f 3.5 50mm lens EX plus, plus Milda stereo prism MINT. Need mint Kodaslide II viewer or the better edition of Realist viewer or good viewer for stereo pair 2 X 2' X 2' and viewer for stereo two 6 X 7 cm slides. Also need close-up lenses series 6 slip on, two of them, Radex Gem viewer and Belpisca. Open to offer, every letter will be answered. Write or call collect: D. Smekal, 2626 Palmerston Ave., West Vancouver, B.C., Canada V7V 2W6, (604)926-3023 ev. home, (604)51-1911 day, office.


NEWSTEREOVIEW'S WANTED

TEXAS stereo views and CDVs. Also of Heidelberg and Oberammergau in Germany, and the River Thames in England. Tom Rogers, 1111 12th St., Huntsville, TX 77340.

OLD STEREO POST CARDS. Will buy or trade (have duplicates!). (Mrs.) Marion Schmitt, Gartenstrasse 26, D-5559 Fell, West Germany.

BASEBALL STEREO VIEWS, tintypes, CDVs, cabinets. Mark Rucker, 137 Circular Street, Saratoga Springs, NY, 12866. (518)557-2681.


STERO-VIEWS OF SAGINAW, Michigan or stereoviews and pictures by Goodridges Bros., East Saginaw, Michigan. Donald Wolderzak, 5176 Kencliff, Saginaw, MI 48603. (617) 783-6500.

I WOULD LIKE TO LOCATE A COMPANY or an individual who will mount my stereo color or prints on 31/4" X 7" cards for use in my Keystone Telebinocular. J.R. Nielerand, Box 2464, Fort Lauderdale, FL 33303.

ILLINOIS STEREIO VIEWS. Please describe and price, or send on approval. Can use any Illinois views except Chicago. Esp. want views of Quincy, Illinois, Philip Germann, Box 947, Galesburg, IL 61401.

MUYBRIDGE 1871 STEREOS of Buena Vista Winery, "A Vintage in California". 28 in series. Write: Buena Vista, P.O. Box 182, Sonoma, CA 95476.


STERO-VIEWS OF SALEM, MASS. Nelson Dionne, P.O. Box 907, Salem, MA 01970.

SHAKER stereo views, photos, post cards. Send Xerox and price to Richard Brooker, 117 Hudson Street, N.Y., NY 10013.

LENS PAIRS. Prismatic magnifying lenses from old stereoscopes or comparable lenses in usable condition. Please describe and price. Jeff Hoke, 2133 N. Sheffield, Apt. 3A, Chicago, IL 60614.

STEREO VIEWS or other photos by Stiles & Bach of Saratoga, N.Y. Also stereo views by Mote of the Soldier's Home in Dayton, Ohio. John Waldsmith, Box 29506, Columbus, OH 43229.

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


McINTYRE (A.C.) views of 1000 Islands, Alexandria Bay & Ogdenbury, NY, Brockville, Ontario & Montreal, Quebec. I'm still trying to catalog all known stereos by this ca 1860-1877 photographer. Fred McCarthy, Box 22, Watertown, NY 13601, (315) 782-0415.

McINTYRE (REPRINTED) views wanted. Write or call: Collect eves: (212) 864-8163.

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COMMENT (continued from page 3)

standing gathering and forum for scholarly collectors, fun collectors, stereographers, dealers, and others. We have established that the educational part of the convention (presentations, exhibits, discussions) will be scheduled in Littleton. The Trade Show and Auction of N.S.A. will be held elsewhere in New England, convenient to the White Mountains.

Dates for the Convention in 1984 are set—the third weekend in August, with events both before and after the weekend.

Littleton, mentioned by Darrah as "19th century stereo capital of the world", celebrates its bicentennial in 1984. Convention and Bicentennial—a good marriage! We do not want to upset the 1983 plans and planners. We just want to publicize the above facts now so that everyone who needs this kind of advance notice will be able to mark his/her calendar and fill his/her piggy bank for the trip to Littleton in 1984.

Laurence Wolfe
Director,
New England Region

PERSONALITIES IN PERSPECTIVE
(continued from page 21)

innocuous post of Governor of the Bahamas during the Second World War, he would never serve again. Considering Edward's German sympathies, it was perhaps just as well.

The strangely nomadic existence, embittered by Wallis' lack of a royal title, continued until the Duke's death in 1972. As they filed past the casket lying in state at Windsor, many of his former subjects must have thought back to the bright days of a young prince, full of charm and promise — a promise unkept.

BUXTON—AN INTERNATIONAL STEREO GATHERING

The Fourth International Stereoscopic Union Congress will be held at the Palace Hotel in Buxton, England September 22 to 26, 1983. The Congress program is now taking shape and promises to be the best that international stereo can offer. Among those offering contributions are Pat Whitehouse (UK), Paul Wing (USA), Allan Griffin (Australia), Dr. J.G. Ferwerda (Netherlands), Dr. W. Weiser (W. Germany), and possibly, Guy Ventouillac (France).

Automated projection and a variety of display items are planned for the exhibition room. There will be facilities for trading stereo cards and equipment. The "Symposium" which was so successful at the York Congress will be repeated — members meet informally with equipment and gadgetry for general discussions. There will be an auction sale of stereo equipment, a coach excursion and finally the Congress dinner — all the ingredients for a super Congress. More details on Congress fees, room rates, etc. appear in STEREOSCOPY No. 20 (Oct. 82), the magazine of the ISU. Membership in the ISU for 1983 is $6.50 from Paul Wing, 12 Weston Rd., Hingham, MA 02343. For direct information on the Buxton Congress, write to A.N. Girling, 13 Glenaegle Rd., Streatham SW16 6AY, London, England.
Events

JANUARY 29-30
7th Annual San Jose Photo Fair, San Jose CA. Write to Photo Fair, 15104 Penitencia Creek Rd., San Jose, CA 94132 or call 408-923-6770.

FEBRUARY 4-5

FEBRUARY 6
Tri-State Camera & Photogaphica Show, Holiday Inn, Cherry Hill, NJ. Call 201-994-0294 eves/weekends.

FEBRUARY 12-13
Florida Photocollectors 7th Annual Camera & Photogaphica Show. Holiday Inn Oceanside, 3000 East Las Olas Blvd. at A1A, Ft. Lauderdale, Fl. Write to F.P.C., P.O. Box 15224, Plantation, Fl 33318. Call 305-473-1596 or 617-388-0969.

FEBRUARY 19-20

FEBRUARY 20
Tri-State Camera & Photogaphica Show, Ramada Inn Central, Atlanta, GA. Call 201-994-0294 eves/weekends.

FEBRUARY 20
Photographic Collectors of Tucson, Camera & Photogaphica Show, Sabbar Temple, 450 S. Tucson Blvd., Tucson, AZ. Write to Photographic Collectors of Tucson, P.O. Box 18646, Tucson, AZ 85731.

FEBRUARY 26-27
Wichita Antique & Classic Photographic Trade Fair, Exhibiti & Sale. Sponsored by Club Daguerre-Darahh and Vintage Camera Clubs of Wichita at the Ramada Inn Central, 221 East Kellog, Wichita, KS. Write to Trade Fair, P.O. Box 16214, Wichita, KS 67216. Call Betty Graham, 316-265-0393 or Jeanine York, 316-264-5927.

FEBRUARY 27
L.I. Camera & Photogaphica Swap/Sell Show. Student Center Hall at Hofstra University, Hempstead, L.I., NY. Contact Konny Lang of Atlantic Camera Repair Corp. 516-587-7959.

MARCH 6
Delaware Valley Photographic Collectors Ass'n, Photographic Swap/Shop Show, Sheraton-Post Motor Inn, I-295 and Rt. 70, Cherry Hill, NJ. Write to D.V.P.C.A. Box 74, Delanco, NJ 08075.

MARCH 19

MARCH 19
YANKEE STEREO PHOTO SHOW #4! Ramada Inn, Danbury, CT. Contact Dave and Robin Wheeler, PO Box 26, New Milford, CT 06776. Call 203-354-3312.

MARCH 20

MARCH 20

MARCH 27
Tri-State Camera and Photogaphica Show, Meadowlands, Secaucus, NJ. Call 201—994-0294.

MARCH 26-27
Cincinnati’s 11th Photographic Flea Market, Fairfield Na
tional Guard Armory, 3000 Symmes Rd., Fairfield, OH. Contact Bob Weber 513-863-3669 or 513-868-2536.

APRIL 9-10
Fl. Worth Camera Show, Fort Worth, TX at Will Rogers Exhibition Building. Call Bob Norman 817-732-1194.

APRIL 10

APRIL 16-17
Dallas Camera Show. Contact Bob Norman 817-732-1194.

APRIL 17
Cityline Camera & Photogaphica Sell/Swap Show, Temple Sholom, 263rd St. and Union Turnpike, Floral Park, NY. Call Gene at Omni Photo Group 212-347-7270.

APRIL 23-24
Detroit Area 2nd Annual Photo Flea Market & Trade Show, Dearborn Civic Center, 15801 Michigan Ave., Dearborn, MI. Write Sam Vinegar 20212 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

APRIL 30
NSA SOUTH CENTRAL REGION SPRING PHOTOGRAPHICA SHOW. Quality Inn South, 2200 South Interregional, Austin, TX. Contact Tom Rogers, 1111 12th St., Huntsville, TX 77340. Call 713-291-0110.

NSA SOUTHWEST REGIONAL MEETING JAN. 29, 1983 7:30 P.M. SAN JOSE, CALIF. Gateway Hall, San Jose Fairgrounds Held in conjunction with the San Jose Photo Fair For further information, contact Bill Eloe 415-682-4236
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BC 774-FM Togo
BC 839-E Oman
BC 845-E Karbala, Iraq
BD 118-E Secrets of the Sea
BD 174-E The Famous Five
BD 184-E The Perishers (cartoon)
BD 186-E Battle of the Planets (cartoon)
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BD 196-E The Royal Family (England)
BD 210-E The Royal Wedding, London

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