BEGINNING OUR 10th Year

MARCH/APRIL 1983

STEREO WORLD

C.E. WATKINS. Landscape Photographer.
YOSEMITE GALLERY.
22826 MONTGOMERY ST.
Views to Order in any Part of the
STATE or COAST.
THEN—Centennial Photographic Company of Philadelphia, #720.

Then and Now


The THEN & NOW views for this issue are from John Waldmith (then) and Anthony Di Donato (now). The subject is the Ohio State Building, constructed for the Ohio exhibit at the 1876 Centennial Exhibition in Philadelphia's Fairmont Park. It is now the only surviving "state" building from the exhibition, and seemed a good choice for this feature since the NSA is headquartered in Ohio.

Do other readers have any THEN & NOW pairs of stereo views? Comic, historical, or scenic subjects are all welcome. Send your pairs with a brief description to THEN & NOW, c/o John Dennis, 4329 E. 64th, Portland, OR 97206.
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**Cover**

C.E. Watkins' traveling wagon. The famous photographer made several trips to several western states. One in the winter of 1884-85 resulted in the "E" series of views, according to Peter Palmquist's feature article, "Watkins' E-Series—the Columbia River Gorge and Yellowstone". (Peter Palmquist collection)
Editor's View

#10

With this issue, STEREO WORLD begins its tenth year of publication (volume 10, number 1). In March of next year, we will be able to celebrate the actual tenth anniversary of the founding of the National Stereoscopic Association and STEREO WORLD. Over the past nine years, the publication has steadily improved its scope, its circulation, and its overall quality. In the realm of non-profit all volunteer photographic magazines, just to survive that long is impressive. To have grown the way STEREO WORLD has grown means that the group's members have done more than just "support" the magazine. It means they have actively expressed their interest through contributions of time, information, ideas, images, work, and help with funding.

The hopes expressed in John Waldsmith's "Editor's Letter" in the first issue of STEREO WORLD make pleasant reading today, with the knowledge of how well they have been realized. It appeared on page 4 of Vol. 1 No. 1, March/April 1974 and said, in part;

"It is with a great deal of pride that we publish this first issue of STEREO WORLD. We hope that many will follow. We hope to act as a communications center for stereo collectors and stereo photographers. We sincerely solicit your suggestions and criticisms. This will be your organization and its ultimate success will depend on the degree of active participation of the members. . . . Each issue of STEREO WORLD will contain as much material as we can afford to print. The more members we have, the larger our newsletter.

Our scope is broad. We plan to take a look at the development of the views, cameras, and various photo processes. Amateur work, as well as commercial photography, will not be neglected. The newsletter will allow a free exchange of information and ideas. . . . In conclusion, please give this newsletter your support. An active membership can make for a very successful publication that can respond to the needs and wishes of all members."

From that first 12 page "newsletter", STEREO WORLD has grown to the present 40 page magazine printed on high quality coated paper. This represents about the optimum number of pages that the small volunteer staff can deal with and that can be printed without a considerable jump in production expenses.

None of this is to pretend that there's no room for improvement in the way we respond to the interests and needs of members. There are areas of historical research in stereo that have hardly been touched. And it would be difficult even for a paid full time staff to keep up with all the developments in contemporary stereo applications and systems. Too much is simply happening too fast in too many areas of photography, movies, video, and various scientific fields for proper detailed coverage that would satisfy those interested in any one particular field. The ideal solution, I suppose, is to recruit the people involved with any high-tech stereo development into the NSA!

The best thing about editing STEREO WORLD as it approaches its first decade is the way I'm constantly being surprised by the things that arrive in the mail. Some of the most interesting articles, outlines, or ideas for articles appear in my mailbox totally unsolicited and unexpected. It's a bit like being a kid and having Christmas strung out at random through the year. The amount of time, effort, and obvious care that people put into their contributed articles on stereo topics new or old is more than just impressive—for me, at least, it's a delight and a turn-on that makes editing just that much easier (if that's a term ever allowed in this context).

MAKING BOOK

Those who listen to National Public Radio's "Morning Edition" might have heard NSA member Hal Morgan interviewed a few weeks ago about the book he wrote with Dan Symmes, "AMAZING 3-D", (Reviewed in the Nov./Dec. 82 issue.) Another popular 3-D history book is being published by Starlog Press and will be titled "FANTASTIC 3-D". Along with 3-D comics and movies, it will include instructions for beginning stereo photographers and lists of equipment sources and clubs. Printing delays have set back its release, but details will appear in NEWVIEWS when the book is available.

WATKINS

To people in Portland Oregon, it's simply known as "the gorge". The Columbia River Gorge is only minutes from town and provides spectacular scenery combined with hidden trails and a number of small parks—each with its own waterfall. Carleton Watkins found the scenes worthy of several stereoviews on his journey up the gorge in 1884-85, as examined in Peter Palmquist's feature article in this issue. This is the first time STEREO WORLD has printed so many views of places nearly as familiar to me as my back yard, and selecting from among Watkins' many views of the area was almost a matter of picking shots of my favorite picnic spots.

The scenes in his views have changed, of course, but not very much compared to other areas. Only in the last few years has development pressure built up in many parts of the gorge to the point where building can be seen along the tops of some bluffs. Legislation is being considered to protect it as a federal scenic area, and a group called "Friends of the Gorge" has been formed to protect it as much as possible in the meantime through publicity, lectures, and photo exhibits. Both new and old images are used in the effort—including some by Watkins.

(continued on next page)
A MOVE!

The STEREO WORLD Editorial Office has a new address, effective March 1st. Send articles, ideas, or Comment letters to:
4329 SE 64th, Portland, OR 97206.
—John Dennis

DEADLINE FOR NEXT ISSUE, April 9th.

Comment

MY MOUTH DROPPED OPEN...

On August 10, 1982 the ABC Evening News told of 3 college professors who had succeeded in solving the classic stereo problem of presenting a moving 3-D image that required no special viewing devices. Using a lot of video and computer equipment in a home garage type operation, they had developed a video process compatible with ordinary TV. Then my mouth literally dropped open as I watched a 15 second video segment that was definitely three dimensional!

The narrator commented that this challenged some fundamental assumptions about how the human brain perceived depth. Why have I heard nothing further about this? What do people know?

Steve Tallow
E. Syracuse, NY

See "VISIDEP: One Eyed 3-D?" in this issue.
—Ed.

CROSS EYED STEREO

It is apparent from recent covers of STEREO WORLD that the NSA supports and intends to further the popularity and utilization of cross eyed stereo viewing of stereo pairs. This is unfortunate for several reasons. Indeed it is somewhat of a curiosity that by reversing left and right pairs and screwing one's eyes into a traditional comical orientation, the stereo image can be realized. Certainly this fact is worthy of publicity, but its use is a disservice to the progress of stereo.

The parallel convergence of the eyes coupled with a reading focal length is the technique which should be furthered. It requires a certain degree of practice to master but is consistent with an understanding of how stereo vision works. Granted, the diameter of the view is limited, but viewing is much more comfortable than the cross eyed trick. Stereo has suffered long enough from the "little boy" fascination of what is possible, i.e., ego boosting stunts, movies that throw things at the viewer, and other unsophisticated antics. It is time for appreciation and understanding of an art form with great potential. Please, leave the left on the left and the right on the right.

Richard Abbott,
Princeton, MA

Free viewing of standard stereo views requires some DIVERGENCE of the eyes to fuse the wider than 2½" separation of points. Some ophthalmologists warn against even that much pull on the eye muscles. Cross eyed viewing, on the other hand, requires only the same natural convergence as required to remove a sliver from your finger at about 6 to 7 inches from your eyes. See also, pp. 32-39, THE WORLD OF 3-D, reviewed in S.W. Vol. 9 No. 5 (p. 24).
—Ed.

THE 90° SOLUTION

Though convergence (or parallel) free-viewing comes easy to me, I have not been able, so far, to see the stereo effect in S.W. covers by cross-eyed viewing. A friend has the same problem, though he views by the parallel method.

1. I can't view the covers in stereo. (My eye spacing is about 71-72mm, could that affect it?)

2. It seems a waste to have the same picture on the back cover just because custom dictates that no one be required to turn any book (magazine) 90° in order to view a picture. How would it look on a newsstand with a picture on its side? (Snicker) But, a second stereo picture or an ad could be put on the valuable rear cover, if the front picture required a 90° (puff, puff) turn.

Frederick Butterfield
Williamstown, NJ

ANAGLYPHS OF ANAGLYPHS

In the (November/December) STEREO WORLD there is a letter on photographing 3-D TV. My experience is with Pentax K1000 SLR with "Gorilla At Large" and "Inferno". I used film that gives you prints and slides together with negatives.

At a 30th of a second, focusing & metering off the screen with the right color balance on the TV, the blue and red look right. Look at your prints or slides with anaglyphic glasses, and it gives good foreground to background depth. This goes for anaglyphic magazines, too. I took some pictures with a Stereo Realist of anaglyphic pictures in magazines and books, but Kodak didn't mount the ones with the 3-D TV glasses over the camera lenses. I open up one stop over what the meter says, with red and blue glasses over the camera lenses.

Norman B. Jacobs
New Orleans, LA

REMEMBER
THE 1983-D
NSA PHOTO SHOW & EXHIBITION
Aug. 5, 6, & 7
Marriott Twin Bridges Hotel
Arlington, VA
Every aficionado of C.E. Watkins' photography is well aware of the many Oregon stereo graphs which he took in 1867. Much less publicized is the fact that Watkins also visited the northwest in 1882, 1883, and 1884-1885. It was this latter trip which accounts for a rather mysterious set of stereographs known as Watkins's "E-series." This series includes views from the Columbia River area, and at least 17 stereographs of Yellowstone.

For collectors, the 1867 series is most easily found. This issue was published on yellow or orange mounts as part of WATKINS' PACIFIC COAST (old series) and number from #1201 to at least #1325. After about 1876 these same negatives were published by I. W. Taber. The E-series, on-the-other-hand, is quite scarce and in the case of the Yellowstone views, very rare.

Watkins' stereographs taken in 1882—principally showing Seattle, Washington Territory and Victoria, British Columbia—were issued serially as part of WATKINS' NEW SERIES #5201 through #5303, and there were no Oregon images. In November/December 1883, Watkins visited the Cascade Locks on the Columbia River, but no stereographs are known for this trip. Thus, the great preponderance of evidence suggests that the E-series was produced during a special railroad journey taken during the winter of 1884-1885.

The E-series consists of 53 stereographs taken along the Columbia River, and the aforementioned views of Yellowstone. Watkins may also have taken stereo views of Idaho, but none are now known to exist. A special feature of the E-series are the many views which show iced-over waterfalls and heavy snowbanks which resulted from a heavy winter storm. At least two of the stereos picture rail passengers removing snow from the rail tracks. The Oregon Historical Society has an album of larger views taken by Watkins of this same event, titled, THE GREAT STORM OF THE WINTER OF 1884-85, which further substantiates the dating of the E-series.

The aggregate of circumstantial evidence points to a long railroad journey, by Watkins, over the Oregon Railroad & Navigation Company's route from Portland to Umatilla Junction. From this point, Watkins had a choice of traveling north along the Northern...
Pacific line—through Moscow, Idaho; Spokane, Washington Territory; thence eastward through Montana to Cinnabar, a jumping-off point for Yellowstone—or, directly eastward by way of the Union Pacific (also known as the Oregon Short Line which was completed on November 25, 1884). This route led to Baker City, Oregon; Caldwell, Idaho, and finally to Yellowstone by way of Pocatello, Idaho. Considering Watkins' Yellowstone views, it is conceivable that he may have used his traveling wagon to traverse Yellowstone from one railhead to the other, thereby completing a loop using both the Northern and Union Pacific routes.

One of seven E-Series views of Multnomah Falls. The bridge, long since replaced by a concrete arch span, crosses above a pool that divides the upper and lower falls. (California State Library)

Oneonta Gorge has become one of the most photographed attractions along the Columbia River. In places, the walls are only a few feet apart and the creek becomes deep enough to swim. Those willing to wade and climb to the end are rewarded with a spectacular hidden waterfall and pool. (Oregon Historical Society).
Just beyond Oneonta Gorge, the tracks passed Horsetail Falls, mislabeled here as Oneonta Falls by Watkins and perhaps others at the time. (Oregon Historical Society)

Some researchers have speculated that Watkins may not have taken the E-Series negatives, but that he published them for someone else. A close examination of stereography E24 clearly shows Watkins' traveling wagon on a flatcar of the Oregon Railway & Navigation Company.

By the trees and low water, this is clearly a summer view, perhaps from an earlier trip. These wire and wood fish-catching machines once lined the Columbia, nearly wiping out the fish populations. They were long ago outlawed at the beginning of a long, complex, and ongoing battle to preserve the Salmon runs. [California State Library]
CHECKLIST OF WATKINS’ E-SERIES STEREOPHOTHS
Oregon, Idaho (?) and Yellowstone, 1884-85

E1. Willamette Falls, Oregon City
E2. Portland, Oregon in 1868 [negative from Watkins' 1867 visit, and similar or identical to Portland panorama section #6 of that year]
E3. Multnomah Falls, 700 ft., Columbia River Scenery, Oregon
E4. Multnomah Falls, 700 ft., Columbia River Scenery, Oregon
E5. Multnomah Falls, 700 ft., Columbia River Scenery, Oregon
E6. Oneonta Gorge, Cascades, Oregon
E7. Oneonta Gorge, Cascades, Oregon
E8. Oneonta Falls, Cascades, Oregon
E9. Oneonta Bluffs, Cascades, Oregon
E10. Castle Rock, Columbia River, Oregon

Stretches of the Oregon Railway & Navigation Company track along the bluffs and through the tunnels are pictured in several E-Series views. (California State Library)
E11. Castle Rock from Bonneville, Oregon
E12. Eagle Creek Crossing, Cascades, Oregon
E13. Salmon Wheel, Columbia River Scenery, Oregon
E14. Salmon Wheel Boat, Columbia River, Oregon
E16. Mitchell's Point, Columbia River, Oregon
E17. Hood River Crossing, Columbia River, Oregon
E18. Rock Bluffs, West from Tunnel #3, Columbia River Scenery, Oregon
E19. West Portal, Tunnel #3, Columbia River, Oregon

E20. East Portal, Tunnel #3, Columbia River, Oregon
E21. Interior, Tunnel #3, Columbia River Scenery, Oregon
E22. Rock Bluff from over Tunnel #3, Columbia River, Oregon
E23. Mt. Adams from above Dalles City, Oregon
E24. Mt. Hood from Dalles, Columbia River Scenery, Oregon

An identical type of wagon to Watkins' traveling wagon (see cover) aboard a flatcar of the Oregon Railway & Navigation Company at The Dalles, at the eastern end of the Columbia River Gorge and about half way to the Idaho border from Portland.

(California State Library)
E25. Mt. Hood from the Dalles, Columbia River Scenery, Oregon
E26. Mt. Hood from Passage of the Dalles, Columbia River, Oregon
E27. The Passage of the Dalles, Columbia River, Oregon
E28. Chinese Camp at the Head of the Dalles, Columbia River, Oregon
E29. Rooster Rock, Columbia River Scenery, Oregon

Watkins' long exposure makes Bridal Veil Falls live up to its name better than it does when seen live. Note frozen spray on rocks and branches. (California State Library)

E32. “The Needles,” View West, Columbia River, Oregon
E33. Bridal Veil Bluffs, Cascades, Columbia River, Oregon
E34. Bridal Veil Bluffs, Cascades, Columbia River, Oregon
E35. Clearing the Track, Winter of 1884-85, Columbia River, Oregon
Winter travel through the Gorge can still be hazardous, when high winds combine with ice and snow to blow cars and trucks off Interstate 80 which today runs very near these tracks. (California State Library)

Seen from the same point as E3, a frozen Multnomah Falls creates its own fantasy land that today gets similar attention from newspaper and television photographers every time there's a long hard freeze. (Oregon Historical Society)
E44. Castle Rock, Columbia River Scenery, Oregon
E45. Bonneville Station, Cascades, Oregon
E46. Bridge Building at Bonneville Station, Columbia River, Oregon
E47. Distant View of Tooth Bridge, Columbia River Scenery, Oregon
E48. Tooth Bridge, Columbia River Scenery, Oregon
E49.
E50. Distant View, Castle Rock, Looking West, Oregon
E51. Distant View, Castle Rock, Looking West, Oregon

A closer shot of the lower falls. (California State Library)

Looking like something from a model train layout. Bonneville Station was near the present-day site of Bonneville Dam. (California State Library)
E52. Upper Cascades, Columbia River Scenery, Oregon
E53. Lower end of the Cascade Locks, Columbia River, Oregon
E100. [It may be that this group of numbers were reserved for views taken in Idaho. If so, no example is known to the author]
E201. National Hotel, Mammoth Hot Springs, Nat'l Park
E202. Minerva Terraces, Mammoth Hot Springs, Nat'l Park
E203. Minerva Terraces, Mammoth Hot Springs, Nat'l Park
E204. Minerva Terraces, Mammoth Hot Springs, Nat'l Park
E205. Minerva Terraces, Mammoth Hot Springs, Nat'l Park
E206. Cleopatra Terraces, Mammoth Hot Springs, Nat'l Park
E207. Cleopatra Terraces, Mammoth Hot Springs, Nat'l Park
Yellowstone. (California State Library)
The National Endowment for the Arts has awarded $15,000 to the Amon Carter Museum for the exhibition CARLETON E. WATKINS: PHOTOGRAPHER OF THE AMERICAN WEST. It will be the first exhibition to examine Watkins' career and will open April 1, 1983 at the Carter Museum in Fort Worth, Texas.

STEREO WORLD contributor Peter Palmquist has written the text for the exhibition's illustrated catalog, published by the Amon Carter Museum and the University of New Mexico Press. Organized in cooperation with the Saint Louis Art Museum, the exhibit's 102 photographs range from stereo views to a panorama nearly ten feet long and cover Watkins' complete career. Traveling schedule for the exhibit is as follows:

- Amon Carter Museum: Apr. 1 to May 22, 1983

The Stereo Division of the Photographic Society of America is inviting ALL stereographers anywhere to participate in the 1983 Stereo Sequence Competition. The closing date is May 18, 1983 and PSA membership is NOT required. Accepted entries will be premiered at the 50th Annual PSA Convention (August 9-13, 1983) in San Francisco, CA. Entries remain the property of the maker.

Accepted sequences (scripted stereo photo essays) are retained for subsequent exhibitions and returned about Oct. 1984. Rejected entries are returned after May 1983. Three PSA Sequence Award Medals and 3 Honorable Mention Plaques will be awarded at the San Francisco Convention. Entry forms are not required. Sequence GUIDELINES with details and suggestions are available from PSA Sequence Director Norm Henkels, 3441 Ashley Drive, Glenview, IL 60025 (312-724-5999).

The PSA Stereo Sequences "tour the country" after their selection and are seen by many interested groups. The 1981 winners were exhibited at the 1982 NSA Convention in San Jose, CA.
In the 1830's, a group of sand hills in North Florida surrounded by ponds and lakes was known simply as Fort Number 11. This was a small outpost in the wilderness, occupied by about twenty or thirty men. This part of Florida had been divided into squares, each being numbered with a fort located approximately in the center of each. Square Number 11 was located southeast of Jacksonville, just south of the present town of Starke. After the Indian Wars, the fort was deserted and in time disappeared. A nearby settlement called Brooklyn was established toward the end of the nineteenth century.

It was to Brooklyn that John J. Lawrence came in 1918. The little village that Lawrence saw consisted of a large unpainted building called the Brooklyn Hotel, a combination general store and post office, and several small houses scattered about. But Lawrence had a vision of a new town on the tranquil shores of beautiful Lake Geneva. Originally from Pittsburgh, Lawrence had helped develop a town near Miami for George E. Sebring. The town of Sebring had become an immediate success giving Lawrence the funds to begin his own community. J. B. Zell, a man Lawrence met at Sebring, had suggested the several thousand acres of land on Lake Geneva near Brooklyn.

By 1921, the Lawrences' permanent home was completed. The new town, called Keystone Heights, was nestled on the sand hills between Lake Geneva and a large pond, renamed Keystone Lake. The town was surveyed and laid out by C. Ray Lawrence, a civil engineer from Conneautville, Pa. The Lawrence Developing Company, Inc. was established and financial backers were approached in Pittsburgh to invest in the new town. One of these investors was Frank M. Walrath, Vice-President of Keystone View Company. B. L. Singley, President of Keystone became a Keystone Heights investor and landowner in 1924. Lawrence built a large frame hotel, The Keystone Inn, which was opened on January 1, 1924. The Inn was the center of activity for the new town including meetings, community sings and similar happenings. Lawrence promoted the idea of creating a major Chautauqua revival.

Beautifully wooded lots in Geneva Highlands. by Keystone View Co., June 1926. Note the surveyor at work in the foreground. "Could there be a more lovely spot to build a city than amidst the sparkling lakes, rolling hills and beautifully wooded slopes that comprise Keystone Heights?" (All views, Jack & Pat Wilburn Collection)
center at Keystone Heights. By the late 1920's, Keystone Heights and The Keystone Inn had become a major stop on the Chautauqua circuit. Local girls and young women found employment "waiting tables" in the dining room. The University of Florida football coach brought his team to the Inn before the big homecoming game. The Keystone Inn was damaged by fire in 1954 and has never been reopned. It stands today, overlooking Lake Geneva, a visual reminder of the boom days of the 1920's.

In June 1926, a Keystone View Company photographer, possibly B.L. Singley, made a series of stereographs of Keystone Heights. The series promotes the many benefits of living in the town, showing newly constructed residences and business establishments as well as recreational areas.

It is not known how many views were taken or published but at least three dozen are known on the familiar grey mounts with paper labels with typewritten descriptions. The views document the rapid growth of the community and show the design of the buildings.

The business buildings, mostly located on Lawrence Boulevard, were all constructed in a similar style. The McKay Grocery was typical, a stucco two-story structure

with two attic vents situated on the front over a wide three part picture window for the second floor. Of like design was F. S. Babbitt's Drug Store. This was among the first store buildings to be built at Keystone Heights. It was erected and operated by F. D. Hornbech until sold in 1924 to Mr. Babbitt. Babbitt added a soda fountain which increased its popularity.

The Keystone Heights Lumber Company was developed to supply the tremendous need for building materials. In 1925-1926 the Lumber Company provided materials for about twenty-five buildings within Keystone Heights as well as supplying some outside demand. Tourist houses were built to supply the demand for inexpensive houses for tourists who arrived by the car load, overflowing the cottages and often having to pitch tents during the winter months.

A number of former Keystone View Company employees settled in the town in the 1920's and many of their descendents still live in Keystone Heights. Frank M. Walrath served as Mayor from 1927 to 1931 and again in 1938. Frank M. Walrath, Jr. was a City Councilman in the 1970's. The Walrath family still resides in Keystone Heights.
After the depression of 1929, Keystone Heights went into a brief decline but by 1944 had begun a comeback as a retirement community and religious center. Many churches conducted retreats and revivals in the area. One young camper, Billy Graham, was among the numerous young men and women who found spiritual enrichment along the shores of Geneva Lake.

In the early 1960s the town had a new surge of growth causing the need for additional schools and businesses.

Today, Keystone Heights is a charming village with quiet tree-lined streets and attractive homes built among the sand hills, much as John Lawrence had conceived it over sixty years ago.

My thanks are extended to the friendly citizens of Clay County and Keystone Heights who made my visit a most enjoyable experience. I would like to acknowledge the efforts of Jack and Pat Wilburn who first discovered the Keystone Heights story. Special thanks to Joe Knapp who located the original deeds, the staff of the Clay County Library who let me examine and copy their collection of Keystone View Co. stereographs, and most especially a thanks to Zonira Hunter "Zee" Tolles who graciously provided me with the important missing links which made this story possible. Mrs. Tolles is the author of Shadows on the...
Sand (1976), a history of Melrose, Florida and the lake region which includes Keystone Heights. Finally, thanks must go to my patient travelling companion Robert Barlow, who provided encouragement and suggestions and acted as able navigator during our drive to Keystone Heights.

There is a fine booklet available "Keystone Heights 50 Great Years, 1925-1975" which gives a brief history of Keystone Heights with several illustrations from halves of stereographs, some of which appear in this article. Send $1.00 in U.S. postage to cover cost of mailing to: City of Keystone Heights, Keystone Heights, FL. 32656 and request the Keystone Heights "50 Great Years" Commemorative Booklet. Enclose a S.A.S.E. in case they have run out. When I was there, the supply was limited.

by Keystone View Co., June 1926.
Review
by T.K. Treadwell


While there is always a market for general-purpose books on stereo, specialized ones are even more welcome. They provide a wealth of information which often exists uniquely in the mind of the author, and in detail not possible in a general volume. We have a fine example of this category in “Historic Florida” by long-time NSA member Clement Slade.

The approach he has taken is most unusual. The text is extracted from a series of newspaper articles written in the mid-1870s by D. Webster Dixon, a Vermont journalist visiting Florida “for the healthful climate”. The scenes he reported in print are here illustrated by stereo views, and the combination is a happy one. While a variety of photographers are represented, such as Anthony, Mangold, and Styles, the great majority of the views are by Charles Seaver who had covered the same general area as Dixon a couple of years earlier and published a fine series of views. Particularly interesting is a view of Seaver eating breakfast in his boat and one of George Pierron (dog?) posed in front of his St. Augustine studio. A gauge of the carefulness of Dixon’s writing is that only occasionally has it been necessary for the compiler to annotate it.

I’d never given much thought to the fact that the bulk of vintage views of Florida cover the northern part of the state. This book explains what should have been obvious: That was about all there was to Florida, then. Except for a few places such as Key West and Tampa, much of the state was not developed. The title is thus somewhat misleading; this book is almost entirely about the northeastern part of the state.

The illustrations, drawn primarily from Mr. Slade’s own collection, consist of about 170 stereo views reproduced at about half size, and a viewer is provided. Several other photos and vintage maps of the area are most helpful. The reproduction of the views is variable, and several could have profited from image enhancement during printing. All are clear and viewable, though, and they reflect the variable condition of views as commonly found.

Mr. Slade, and the South Brevard Historical Society which published the work, deserve great credit for this novel and fascinating volume. If you have any interest at all in the Florida of a century ago, this is a “must”.

A Florida puzzle—

Clem Slade sent in these combined right and left halves from different views by different publishers. Fuse this unlikely pair and then read the information he included.

The POPULAR SERIES was published by the Anthonys. Mr. Darrah tells us they published nothing under their imprimatur after 1881. He tells us that T. W. Ingersoll issues dated from 1880. The above right half by Ingersoll (maybe) was copyrighted in 1887. The left half was published by Anthony at least six years earlier. Did the woman in the candy store door really stand there that long? Did the stick in the wagon track not get kicked away by a passerby? Did the tree grow so little? What really took place in Augustine that day, year or decade? If you like puzzles, give this one a whirl.

The Anthony is from Vern Conover’s extensive collection of Anthony views. The Ingersoll is from The Library of Congress.
Lady Curzon

She died, tragically, at the age of only thirty-six. Yet for those few brief years, Mary Curzon nee Leiter moved among the most elegant society in a world of Olympian grandeur. She rose to occupy a position in the British Empire never surpassed by any other American.

She was born May 27, 1870, the daughter of a wealthy Chicago dry-goods merchant. But in 1881, Levi Leiter sold out to business partner Marshall Field and moved the family to Washington, D.C. Although Leiter was now retired from business, his investments were fruitful and his fortune continued to multiply, eventually reaching some $30 million.

In Washington, Mary's education progressed through a succession of governesses and private schools. Her debut in 1888 was the highlight of the Washington season. Her calm self-assurance, charm, and graceful "floating" walk were the ingredients of Mary's success. Her intellect was sharp but not deep and she was proud without being vain. Her circle of friends included historian Henry Adams and the youthful Mrs. Cleveland, wife of the President, with whom she often shared hostessing duties.

Although the Leiters took several trips to Europe, Mary quickly tired of the role of "mere tourist." She was much more at home among the glittering society of Newport or New York's "400," the elite group presided over by the formidable Lady Astor and so exclusive that only three hundred were deemed worthy of admittance.

After she danced with the Prince of Wales during an 1890 London visit, there followed a splendid succession of theatre parties, horseback rides in Hyde Park, yachting excursions at Cowes, and visits to the great country estates. She was now mixing with Rothschilds, members of Parliament, titled nobility, and even royalty.

There was also George Curzon, eldest son of Lord Scarsdale, MP and brilliant Asian scholar, widely travelled despite a painful spinal ailment. Their relationship proceeded slowly and intermittently at first. They were finally married in April of 1895, following a secret engagement lasting two years. In the interim Mary had been left to fend off potential suitors while Curzon was off traipsing through the Pamirs and wilds of Afghanistan in preparation for a career in the foreign service.

Surprisingly, the next few years were not especially happy ones. Mary was homesick and suffered from enforced idleness, as the pressures of George's work largely kept them out of the social scene. The one bright spot was George and the children, eventually three in number.

Then in 1898, Curzon was elevated to the peerage and appointed Viceroy of India. It was a whole new world. Mary was the perfect complement to her husband and the only woman in all of India who could approach the native princes on approximately equal footing. Her diaries lavishly detail tiger hunts, regal receptions, and leisurely cruises through Kashmir and Burma. In addition to her ceremonial duties, Mary was drawn into her husband's work, both as advisor and as an informal conduit of views and information between the Viceroy and London.

The Curzons divided their time between Government House in Calcutta and the more informal residence at nearby Barrackpore, with the summers spent in the thoroughly British enclave at Simla in the foothills of the Himalayas. The Delhi Durbar of 1903 honoring King Edward's Coronation was the grandest pageant in the entire history of British India and Mary created a sensation in an awesome peacock gown trimmed with emeralds (her skill with (continued on page 37)

Her Excellency, Lady Curzon, in India by Underwood & Underwood. Taken at the time of the Delhi Durbar in 1903. (Richard C. Ryder Collection)
Nimslo Report. The appearance of a new variety of 3-D camera is sure to evoke interest among Society members. After all, we have been living for years on 3-D equipment which, for the most part, was made in the 1950's. Anything which adds to the dwindling stores must be looked upon with favor. Ingenious photographers can be counted on to get the most of it when necessity arises.

Nimslos appeared in northwest Pennsylvania stores prior to Christmas of 1982. According to clerks, who I nosily queried, there were some sales. They didn't describe it as brisk. One display contained company-supplied Nimslo prints which were attractive and colorful but not particularly good examples of 3-D photography. Cardboarding was much in evidence and elements of the pictures changed from normal to pseudo to normal as one's point of view was altered. The clerks had shot a roll inside one department store and I looked at these also, especially since all of said clerks were the rankest amateurs in stereo. Interesting enough, the stereo in their amateur effort was quite superior to the company supplied prints, which did get the nod for more attractive and colorful subject matter.

To my knowledge, the first appearance in Society folios of a stereograph made with a Nimslo camera was an entry by Paul Fisher of Cardiff, N.J. This was sent around in a print folio and was presented in standard viewcard format. It was very good stereo. Since the question of convertability to the popular stereo formats is of more than passing interest in the present equipment-scarce period, I asked Paul to share his thoughts and conclusions with the rest of us. He was kind enough to supply an excellent duplicate viewcard (see illustration) and the following remarks:

'It's a nice lightweight 'box' camera. There is absolutely no control over exposure other than the switch for ASA 100 or 400. One essential point on its use. Anything I've tried to photograph closer than 6 feet is horrible (at least in the lenticular prints). The two outer images (negatives) are the ones used to make the stereo view. The lens separation between these is 55mm. I made a mask out of 'Oaktag' and taped it underneath the 35mm carrier of my Bogen 67 Special enlarger. The prints are made 3" x 3" same as Realist or other stereo prints.

The film was Kodak Plus-X (ASA 125) rated at ASA 100. The exposure was strictly made using the Nimslo flash unit in the direct flash position (not bounced). The negatives were developed in D-76, 1 to 1, for five minutes and fifteen seconds at room temperature (approximately 72°F). They were developed in a Unidrum Film Developer. The prints were printed on Lumifast RD.

NIMSLO stereo print by Paul Fisher. Eugene Rifkind (right) and Sol Alman of the Delaware Valley Photographic Collectors Association at a November, 1982, swap show.
Glossy F No. 2 paper, made by Luminos. The paper developer was Ilfospeed 2 diluted 1:9 at 67° F.

The Nimslo camera is very lightweight. Putting a 12 exposure roll of Kodacolor II in the camera will give you 6 stereo prints, just nice for occasional snapshots over a weekend. It is no good for scencics to be made into lenticular prints. These are quite horrible! They will, however, make excellent regular stereo prints. It is my intention to try Kodachrome 64 in the Nimslo and mount the transparencies in the Emde close-up (4-perforation) masks. The film will have to be exposed at ASA 100 (camera setting). It will be interesting to see what I get."

I thank Paul for this report and will also be looking forward to further news on his experiments in adapting the Nimslo to producing standard format stereos. My feeling is that the lenticular prints can produce no more than a mild ripple on the great pond of photography. I find this very sad but no one accustomed to the high quality obtainable in conventional formats will be moved by the lenticular process. And with all its faults I would be very surprised if it held the interest of the snapshot crowd. I also feel that the price is too high for a box camera. But the cameras now exist and whatever the problems, they will eventually be used by clever people like Paul to produce stereo views (albeit not according to the visions of Nims and Lo).

See also, “But Can It Be Used For Real Stereo?” page 19, January/February 1982 STEREO WORLD.

Astronaut Stuart Roosa, Bill C. Walton, print folio secretary and a retired Army helicopter pilot who now works at public relations for the Army, has supplied us with an interesting stereo view he took while doing an article for The Bayonet, the Fort Benning newspaper. Bill writes:

“I interviewed and wrote an article about the former astronaut, retired Colonel Stuart A. Roosa, when he came to Fort Benning, Ga., in August 1982 to pin Parachutist Wings on his son, Stuart, Jr.

As Apollo XIV command module pilot, Roosa orbited the moon in the Kitty Hawk while Edgar D. Mitchell and Alan B. Shepard, Jr., landed the lunar module Antares on the moon’s surface in January, 1971.

During the time he orbited the moon alone he was occupied with various photographic, geological and astronomical experiments. I had no time to be lonesome,” he said.

‘My first priority was to take pictures of the proposed landing site for Apollo XVI and I was quite pleased when that mission was able to land at the site I had photographed.’

He compared the handling of the spacecraft to that of a sports car, as it had good response, especially in the turns.

I made a picture of him pinning on the wings, using a 2¼ camera and was ready to return to the office when a local newspaper reporter showed up to interview him. Her photographer failed to show up and she asked me to help. I couldn’t loan her the 2¼ camera as it had some other subjects on it which I had immediate use for. I usually carry my Realist with me on assignments and had made a couple of views of the Roosas chit-chating with each other. I asked Colonel Roosa if he would mind pinning the wings on again and I made five views of the ceremony and loaned that film to the reporter. Her newspaper, The Columbus Inquirer, developed the negatives and used ½ of this stereo view to illustrate her article in the next morning’s paper.”

Bill also reports that Colonel Roosa was a smoke jumper for the forestry service before joining the Air Force in 1953. He earned his pilot wings at Williams Air Force Base.

(continued on page 37)
FIRST VIDEO GAME WITH TRUE 3-D DISPLAY INTRODUCED

SEGA Enterprises, Inc. of Los Angeles and San Diego, CA has recently introduced SUBROC-3D, the first video arcade game to utilize a true three-dimensional display. This is the first machine to take advantage of a 3-D TV system developed a few years ago by Matsushita (Panasonic) of Japan; glasses with electronic PLZT shutters alternating at 30 cycles per second are used to look at a full-screen 3-D image which alternately shows left and right eye views at the same rate. In SUBROC-3D (name derives from SUBmarine/ROcket) the "glasses" are built into the design of the machine by having the player look through a "Tank"-like hood with periscope-style hand controls.

The 3-D imagery is further enhanced by stereophonic "surrounding" sound effects, using Doppler electronic principles for added realism.

The game is an air and sea battle adventure in which the player can maneuver his SUBROC craft to skim the ocean and battle seaships, or soar the stratosphere for high-flying excitement against enemy spaceships and flying saucers. All this action takes the player through day, dusk, night, and dawn sequences in a spectacular array of 3-D graphic and color changes.

At sea level, the player faces various seacraft enemies which fire torpedoes and space charges. Ominous battleships head directly toward SUBROC. Other warships move horizontally across the screen at varying distances, their point values changing in proportion to their distance.

In the air, SUBROC is attacked by Flying Saucers and gargantuan Airships firing lethal rockets. All the air and seacraft, their rockets and torpedoes, are targets which score points when hit. In later rounds new targets, such as pirate ships, offer greater challenge and opportunities for mystery point scoring.

The game is over when all player craft are destroyed. SUBROC-3D is a one-player game, available in upright or sit-down cockpit models. Distribution is limited at present, but keep your eyes open at your local arcades, and don't be confused by other games which have "3-D" titles, but no true 3-D displays.

3-D COMES TO TOYLAND

At the recent Toy Fair in New York Tomy Corporation unveiled a new line of portable liquid-crystal "video" games with true 3-D displays. Looking like some kind of futuristic binoculars (complete with neck strap), the player
peers into a three-dimensional scene, controlling the action from buttons convenient to each hand.

Called "TOMYTRONIC 3-D" there are currently three games to be made available:

"THUNDERING TURBO" is a race car game in which the player races down a 3-D racetrack while dodging and passing the jam cars in the other lanes. In "SKY ATTACK" the player maneuvers his space tanks to fire at attacking enemy bombers in a 3-D land/sky scene.

"Planet Zeon" (my favorite) has a 3-D space trench in which four player-controlled X-wing fighters meet and fire on enemy spaceships and fuel tankers.

The display and action are extremely simple when compared to true video games, but considering the popularity of other hand-held liquid-crystal games, Tomy has created a fresh approach with much greater player involvement than the typical game of this type. The binocular 3-D display presents a more "life-sized" image, and takes advantage of the clarity possible in a two-eyed presentation.

The games are expected to be available this summer.

On August 10th of last year, people watching the ABC Evening News or the Cable News Network saw a brief demonstration of something that was supposed to be impossible. For a few seconds, a flickering, jiggling image on ordinary TV screens appeared definitely three dimensional without the aid of any glasses or viewing devices. The quality and duration of the effect seem to vary, depending on who you talk to. But there is no doubt that something does happen that seems to defy what the texts tell us about how the brain perceives depth from the information supplied by the eyes.

The process is called VISIDEP (for "Visual Image Depth Enhancement Process") and its implications go beyond the fact that a 3-D image can be coaxed out of an ordinary television screen without glasses. In fact, to whatever extent the system works, it should work as well viewed by one eye as by two! News like this has generally been received by stereo researchers and photographers with about the same enthusiasm that a perpetual motion machine could expect at a patent office. The fact that a 3-D system that does not depend on binocular vision exists and works at all is perhaps, for many STEREO WORLD readers, only slightly less mind boggling than would be the landing of a flying saucer in their front yard.

Despite some additional screenings on local stations around the country, detailed information on the new process has been unavailable, and NSA members have been left with only skimpy wire service accounts of what is A: a major breakthrough, B: a fiendishly clever gimmick, or C: both.

VISIDEP is the invention of three University of South Carolina faculty members. Dr. Edwin Jones and Dr. LeConte Cathey are physicists and Dr. Porter McLaurin is a media arts specialist. The basic explanation of how or why the system works (that has so far been released) is perhaps best quoted from the University of South Carolina press release:

By observing how a one-eyed person interprets depth, the USC professors discovered a novel approach in communicating depth to the brain—disproving the previously accepted stereopsis theory that two eyes are required to see depth.

Using multiple cameras and a special encoder that processes video signals, Visidep simulated the optics of a one-eyed person seeing depth.

"We discovered that a one-eyed person interprets depth by moving his head and comparing a sequence of visual 'frames' from different angles," explained Cathey. This concept was considered impossible by physiologists.

"Imitating this process through technology adds depth to an otherwise flat picture, making 3-D visible to both one-eyed and two-eyed people," he said.

"The old technique is based on the binocular concept of presenting a separate image to each eye so the brain can put them together (stereopsis) and see depth," said Cathey, the team's eldest scientist.

Jones stressed that "our development will force people to take another look at standard theories of how people perceive depth."

The VISIDEP system for creating images with enhanced depth utilized a time-sequenced display of images from two different points of view. Variations (continued on page 29)
As we expected, additional information arrived on Table Rock House, shown at the top of page 27 in the NOV/DEC '82 issue. Table Rock was a famous projection which jutted out from the Canadian shore at the western edge of Niagara's Horseshoe Falls and provided a thrilling vantage point for tourists. Saul Davis built the building pictured in 1854 to compete with a nearby structure of the same name. It had an observation area on the top and access from inside to an area below the falls. The building is shown coated with spray from the falls and the time may have been January of 1883, which was particularly cold. Thanks to Donald Loker, Karl Schmutzler, Robert Wilson, and Ken DeLaura for this information.

We've had some interesting opinions offered on the identity of the statue shown at the bottom of page 24 in the JUL/AUG '82 issue. As we mentioned before, Tex Treadwell felt it might portray characters from a novel by Fouque. John Waldsmith thought it might show Thomas Gallaudet, American teacher of the deaf and dumb. Eric Stott offered the information that Bichat was the name of a French doctor of the early 19th century, who introduced the idea of body “tissues” to medicine.

Way back in the JUL/AUG '80 issue we ran a disaster view belonging to Gordon Keys. The view was recently seen by new NSA member Tom Gore who identified it for us. The photographer was Hugh Langelaan, a little known provincial photographer who worked in Chiddingford, a village in southwest Surrey, England. Tom believes that the town pictured may be Guilford or Godalming on the River Wey, or some similar larger town on a river, not too far from Langelaan’s home.

George Allen responded to the frontier town view from page 27 of the last issue & identified it as Carlin, Nevada on the Union Pacific RR. A quick trip to our atlas showed that Carlin still exists and is located near Emigrant Pass, which explains the signs in the view.

This issue we have a Civil War puzzler from Vern Conover. It shows an army camp identified only as “on road to Manassas”. Vern has spent considerable time researching this view, but so far can only say it may have been taken near Centreville. Perhaps someone can pin it down for us.

A second view from Vern is an orange card showing the “Grand Central fire”. Can any of you disaster view collectors identify the location? It certainly looks like a mountain resort.


Our last unknown is a tan card showing yet another block of buildings. Titles on the buildings are “Central Block”, “Commercial College”, and “Odd Fellows Hall”. Signs include “H.B. Foster & Co.”, “Bank”, “Piper & Banatis”, and “Drugs & Medicine”.

Send any information on these or past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.
1. ACQUISITIONS
A. 18 illustrated German photographic auction catalogs with prices realized; 21 issues of "Photo-Antiquaria, the publication of Germany’s Club Daguerre; 38 issues of ‘Photographic Canadiana.’
Donated by Michael Ayers.
B. THE PHOTOGRAPHIC RECORD OF THE GREAT BOSTON FIRE OF 1872
by Michael J. Novak, 1982, pp. 94, Copy #14
Novak’s monograph is a survey of photographic activity during and following the conflagration that devastated Boston in November 1872. More than 700 stereographs, albumen prints and panoramas were published. The author has identified fourteen photographers who produced 550 different stereographic views. Actual camera positions are shown on several maps of the Fire Area. Unfortunately, there are no pictures included. It would seem to me that there would be a favorable market for a pictorial publication of select views to accompany this monograph.
Donated by Michael J. Novak.

2. A DIFFERENT LOOK
Paul Fisher has given us an unusual looking stereograph by B. W. Kilburn. Two different subjects are pictured on a stereo card to be held vertically. Does anyone know whether this was done purposely or is this a mistake in production? See accompanying picture.

3. “STEREO WORLD” CAMERA ARTICLES
Camera collectors will be interested in the listing of articles on cameras that may be found in past issues of Stereo World.

<table>
<thead>
<tr>
<th>Camera Feature</th>
<th>ISSUE</th>
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<tr>
<td>by Matthew Isenberg</td>
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<td>&quot;Buying Your Personal Stereo Camera”</td>
<td>Vol. 4, #6</td>
<td>1978</td>
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<tr>
<td>by Fred Lightfoot</td>
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<td>&quot;Large Format Stereo Camera”</td>
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<tr>
<td>by Douglas Smith</td>
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<td>&quot;The Polaroid ‘Stereo’ Cameras”</td>
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<tr>
<td>by Fred Lightfoot</td>
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<tr>
<td>Camera Feature—“Stereo Proxar” (Custom Built)</td>
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<td>Camera Feature—“The Jules Richard Homeos” by Greg Taylor</td>
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<td>“Make your own Pair Shooter” by Ken Bates</td>
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<td>&quot;Nimslo Camera Is Real” by David Starkman</td>
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<td>&quot;From Mug Shots to Elegant Stereo—The Wista Co.”</td>
<td>Vol. 9, #1</td>
<td>1982</td>
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Confused? See “A Different Look”. Published by B. W. Kilburn.

Camera Feature—“Tele-Stereo” Vol 9, #2 1982

"Nimslo—First Hand Users Report” Vol. 9, #3 1982
4. WE NEED STEREOGRAPHS!

At the present time, the Holmes Library consists primarily of literature relating to the development of stereophotography. Visitors find that we are sadly lacking stereographs. One would expect that such would be in plentiful supply for the purposes of researchers dealing with a particular photographer, producer or subject matter.

Rather than wait for some large collection to be donated to the Library, I would like to suggest that each member of the N.S.A. donate 5 cards to the Library. Most of us have duplicates that are in good condition that we wouldn't miss anyway. With more than a thousand members, just think how quickly and extensively a sizeable collection could be built. We will list the name of each donor in upcoming "Reports."

I can't wait until the mailman comes! Thanks.

5. UNCURT STEREO LITHOPRINTS

Thanks to Mr. Bill Brey who has also given us a large sheet (29" x 44") of 48 uncut colored stereo lithoprints by Griffith and Griffith. Included in the set is the 12 card series of "Mrs. Newlywed's New Wench Cook."

6. A 1923 QUOTABLE

"There are 68 U.S. cities with a population of 100,000 or more. Keystone Equipment for visual education is being used in the schools of every one of these major cities."

7. BOOK REVIEW

THE WORLD THROUGH THE TELEBINOCULAR
Published by Keystone View Co., Meadville View Co. Meadville, PA, April 1923

This book of 442 pages, plus maps, provides the essential setting and background of historical facts and figures of the First World War. It contains a Chronology of the War, numerous statistics on the War and a detailed listing of the "300" series of stereographs arranged numerically as well as by catalog number. In addition, there is a topical index and glossary of names, particularly European.

Collectors wanting to identify particular stereographs missing from their collections will find these listings useful.

(continued from page 25)

of the technique allow for the creation of enhanced depth images from slides (transparencies), motion pictures, television and direct computer generation. Moreover, images originally produced in one format can be converted to another. For example, images derived from slides may be readily converted to video and stored on videotape.

Video signals are multiplexed with a special encoding device after which all processing is done with conventional video equipment. No special transmitters or receivers are required.

Because the VISIDEP system presents the depth information in a novel way, no special glasses or other viewing aids are required for an observer to perceive the effect. Thus, depth can be presented to people who normally do not have depth perception due to physical poor vision or even blindness in one eye.

The VISIDEP process utilizes the ability of the brain to interpret the images as three dimensional. It is quite closely related to the perception of depth from the monocular motion parallax cues.

That last line is a key to understanding the VISIDEP process. 'Motion parallax', or 'Dynamic parallax' has long been accepted as one of many cues to the perception of depth by the brain. Some people can close one eye, and by moving their head around slightly, get brief hints of depth when they concentrate on a nearby scene. Similar effects can occur when motion is continuous, as when looking out the side window of a slowly moving bus at the changing relationships of near and far objects.

In a telephone interview with Dr. Edwin Jones, I asked if the system was based on a computer manipulation of this potential. While he wasn't yet free to go into great detail, he said that their goal had been to "fool the brain" into interpreting what it was as continuous motion parallax, even in a still picture. (The title of their abstract, in fact, is "Depth Enhancement of Visual Images by Parallax Induction").

He explained that the system does indeed start with a stereo pair of images—on film or slides or from a pair of video cameras. There has to be a difference between the images that can be compared and encoded by the computer into the video images. (These seem to flicker around each other at a rate just above what can be detected by the eye.) Some people have commented that they thought they could detect some vertical displacement happening at the same time as a horizontal flickering and blending. When I asked Dr. Jones if this was part of how the effect is created, he said he could only say that people should continue such close, careful observation of demonstrations.

He also mentioned that there have been "some trials" of the process with super 8 movie film and that there is no basic reason why the concept couldn't be adapted to theatrical films. Several refinements have been made to the image quality in the time since most of the samples were released for television broadcast, according to Dr. Jones. VISIDEP press releases emphasize that because the images aren't "exaggerated" and don't extend through the screen, they are therefore more "realistic". When I asked Dr. Jones about this, he said that the limitation was probably more psychological than technical, and that some limited extensions through the screen should be possible if the brain is willing to accept such information.

Of course it's just that williness on the part of the brain to let a computer do to an image something like what it does, that allows VISIDEP to work at all. It should be noted that for some people, only parts of the already brief demonstrations show any depth effect. Would longer demonstrations make the limitations of the system more apparent or annoying? A full length 3-D film translated into VISIDEP is a long way off, if ever. Even the developers of the system talk in terms of things like commercials, where extra impact could be added briefly—maybe even only to part of the presentation. Other possible applications have been mentioned including images generated by X-rays, sonar, infrared, and computers.

After a year of work on the system in Dr. Jones' garage, the three USC professors formed CJM ASSOCIATES in 1981 to market the system and facilitate further research through their combined talents. Their address is Rt. 1, Box 184, Chapin, SC 29036.
"MAGIC JOURNEYS" AT EPCOT CENTER

Possibly the most technically impressive three-dimensional motion picture ever is "Magic Journeys", playing at Kodak's Journey Into Imagination at EPCOT Center, Walt Disney World's futuristic theme park in central Florida. (EPCOT is an acronym for "Experimental Prototype Community of Tomorrow"). Greg Taylor of St. Petersburg, and proprietor of Stereo Photography Unlimited, describes "Magic Journeys" as "the most outstanding motion 3-D" he's ever seen.

The 15 minute, 70mm motion picture was created by Walt Disney Productions in cooperation with Kodak research scientists, and was written and directed by Murray Lerner. Lerner, who has produced many films and television specials, received an Oscar in 1980 for his documentary "From Mao to Mozart: Isaac Stern in China". Lerner also created the 3-D film "Sea Dreams" for Marineland of Florida.

The movie opens with a bird's eye view of blossoming apple trees that seem to cover the heads of the audience as young children romp through a field of flowers. One boy picks a dandelion puff ball and blows the spores that change shape with the child's imagination. "Magic Journeys" takes the audience around the world—to circuses, sphinxes, and exotic landscapes. In one Halloween scene, bolts of lightning appear to leap from the screen.

"Magic Journeys" was filmed on Eastman color negative 65mm film and printed on 70mm film. It is projected on a 58 by 30 foot screen in a 600 seat theater specially constructed to allow clear viewing of the screen from all seats.

To film "Magic Journeys", Lerner used a whole new Disney system for 3-D with near perfect pin registration. Four specially designed and constructed rigs were used with pairs of 65mm Mitchell cameras and beam splitters. The cameras employed Hasselblad lenses with ranges of 40mm to 150mm. The camera system was capable of shooting up to 75 frames per second, allowing Lerner to shoot slow motion and high speed in 3-D. "Magic Journeys" establishes several firsts: the first combination of computer-generated animation with live action in 3-D, the first use of matte shots in 3-D, and the first use of a blue screen in 3-D.

Filming took place over a period of eight months and included diverse locations from California and Colorado to underwater in Grand Cayman. In some scenes an enormous amount of lighting was needed—up to 30 times the normal requirement.

Special music and lyrics were created by Richard M. Sherman and Robert B. Sherman and are heard on the computer controlled, 13-track soundtrack recorded digitally with a 42-piece orchestra and chorus. The sound is generated on two-inch tape and is piped in from EPCOT Central, more than a mile away from the theater.

EPCOT'S BEST?

In its "Review" section, the March issue of SCIENCE 83 is critical of the corporate sponsorship of "Future World" pavilions at EPCOT Center. Contributing editor Garrett Epps points out that any look ahead is limited & distorted by the interests and cautious public-relations approach of some of the world's biggest corporations. "Don't expect anything that can't be done well by large, centralized, high-technology business organizations." In between examples of EPCOT's "Upbeat, middlebrow, show-biz approach", he singles out Kodak's "Magic Journeys" as an exception and "... my strongest EPCOT memory... we
are probably watching at least the near future of theatrical motion pictures . . . 

JAWS 3-D

According to a recent Los Angeles Sunday Times article, shooting is on schedule for "Jaws 3-D", a 15 million dollar production from Universal Studios.

The story concerns a great white shark which wreaks havoc at the opening day of Florida's Sea World. The only relation to the two previous Jaws films is that two of the characters are the grown up sons of the Amity police chief.

Director Joe Alves insists that the film will not be a gimmick picture, and that things will be brought out to the audience only when dramatically correct. Example—Shamu the whale leaping 15 feet into the air and kissing the camera.

The film is being shot with a new Arriflex 3-D camera system, Arrivision, under the technical supervision of Stan Loth. No other details were offered about the system, but it is presumably a single camera system.

"Jaws 3-D" is slated for release on July 22.

Tele-Stereo

Several readers had written to Neal DuBrey asking to see stereos done with his Tele-Stereo device that was pictured in the May/June 82 STEREO WORLD. He sent in these two views of an elephant in Kruger Park. This is from about 120 feet away with a normal stereo camera.

This view is from the same position, using the Tele-Stereo. (From Kodachrome originals by Neal DuBrey, 1982.)
by John Martz

Many adventuresome do-it-yourselfers who would like to take contemporary stereo photographs have experienced the difficulty of trying to find a good working 120 roll film stereo camera, at a reasonable price. Most are now in camera collections, and those not in collections usually have a collector's price tag. I wanted the 120 size format to cut down film grain and make contact prints. Also, mechanical complexity was overcome by designing the camera around a pair of identical Agfa Isolette 85MM f4.5 lenses (Cooke Triplets) with front focusing lens element. This eliminated the rack and pinion feature of my first camera design. Lens focus, f-stops, and shutter speeds have to be kept together on each lens, and also shutters have to be cocked separately before taking a picture. Square brass tubes are used to make the slide bar on which the shutter release brackets are soldered. Synchronization of both releases is done with the large flat-head screw adjusted with washers until both shutters are together.

I used Elmers wood glue on the wood-to-wood joints, and contact cement where brass fittings were attached to wood. The interior was sprayed with ultra-flat black before lenses and fittings were screwed on, care taken not to coat film rails. Centering of the film-wind knob should be done after film holder is made, to keep film holders and rollers parallel, and perpendicular to the film rails. Lenses should be snug in their openings to make both shutters always release together. I placed a strip of plastic wire insulation (without wire inside) around the threads before screwing the inside ring on the lens.

Format and lens centers are the same, being 2½ inches wide. Side allowances should be made for rollers and film clearance, making the total inside width five and three-quarter inches. With this particular design, the film touches only the edge rails, eliminating surface scratches which can be seen in stereo detail.

Lens focusing scales can be fine-tuned by loosening the 3 small screws on the focusing ring, and turning the front lens element until sharp detail is achieved. I used a piece of waxed paper on a cardboard frame with format opening as my ground glass. Calibrate the lens for infinity on some distant structure having much vertical detail, then re-attach the focusing ring.

All brass items should be easily obtained from the local hobby shop. Dark walnut or embossed 4mm wall paneling (3 ply) is found in hardware or building supply outlets. Usually, I try to find Agfa Isolette cameras having matching lenses that are in less than working condition. Bellows are full of holes, bodies corroded, and in most cases the shutters are gummed up. With a little effort, the lens mount can be removed and cleaned to good working condition, if proper tools are available.

I hope this will answer most of the questions of those intrepid stereo camera makers who might want a good yet economical system of taking stereo on 120 film. Further details and answers to specific questions are available for $5.00 from John A. Martz, 424 Homewood Dr. S.W., Huntsville, AL 35801.

At upper right is the completed camera with film holder and back removed. At center left is the beginning of construction with 4mm plywood paneling. Film plane rails (3/4" brass 90° "L"), front trim (3/4" brass "L"), back lock snaps, and flat-black inside painting are yet to be done.
Rear view. Brass 5/16" wide "U" channels are used for light seals on camera back. They and the film plane rails are glued in place with contact cement. Original Isolette camera parts include film roll holders, wind mechanism, lens plates, and depth of field scale. Lenses are 85mm f4.5 Agfa Agnar Cooke Triplets, 2½" separation.
Photonic Fusion

Through Over/Under Viewing

N.S.A. member Howard Eugene Davis had an exhibit of his stereoscopic work November 23 through December 3. The exhibit, "Photonic Fusion", was presented in fulfillment of Mr. Davis' Bachelor of Fine Arts degree at Ohio State University and was hung at O.S.U. 's Silver Image Gallery in Columbus, Ohio.

The 6" x 6½" color prints were mounted one above the other for viewing with the German-made NESH viewer. It is believed this was the first exhibit of stereoscopic prints utilizing the NESH viewer in the over/under format. Visitors to the exhibit were given the viewer and asked to read instructions while viewing a test or sample pair of prints.
Each with a NESH, visitors experience a new dimension in gallery viewing at Ohio State University. ©1982 Howard Eugene Davis.

The NESH viewer is made of plastic and measures 12 x 2.5 cms. The prisms place the top image before the left eye and the bottom image before the right eye, as well as fusing the two images when held at the proper distance from the pair. It’s made by Stereo-Vertrieb Nesh, Suedstr 16, P.O.B. 5726, D-400 Munster W. Germany.

Mr. Davis has used some very inventive techniques including multiple and long exposures. There were several interesting studies with nudes highlighted by colorful lighting effects. There were some minor violations of the basic rules of stereoscopy, especially as it applies to stereo windows, but this did not tend to distract from the images.

Persons wishing more information about Mr. Davis’ stereoscopic photographs should write Howard Eugene Davis, 4994 N. High St., Apt. E-3, Columbus, Ohio 43214.
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MAKE YOUR OWN STEREOSCOPE: Life-size plans and directions to make your own stereoscope. Stereoscope plans — $3.50. Base and stereoscope — $4.50. Send with S.A.S.E. to M. Levine, Box 41032, Los Angeles, CA 90041.

STEREO VIEWS and unusual viewers. Large selection available, 40 page illustrated catalog with historic data $3. Send specific wants with SASE. R. Berta Etter, Box 22, Oradell, NJ 07649.

LIST: Send SASE for list of special photographers. Mildred Brooks, 142 Fernbank Ave., Delmar NY 12054.

REALIST ALUMINUM STERO MASKS, No. 21-20 Distant, 4 boxes of 50 each, new, plus 150 black cardboard stereo slide folders. $20 for all plus $1.50 UPS. R. B. McClellan, 587 Citation Dr., Pataskala, OH 43062.


STEREOVIEW CATALOG: Military, Western, occupational, city views, etc. Send $1 for comprehensive catalog of stereoviews plus early newspapers, books, documents & images at affordable prices. Gordon Totty, 576 Massachusetts Ave., Luneburg, MA 01462.


EARLY VIEWS: If you haven't already received a copy of my Dec. '82 sale list of superb early Calif., Utah, & other views, send a large SASE to L. M. Rochette, 169 Woodland Dr., Marblehead, MA 01952.

350 KEYSTONE VIEW CO. GLASS SLIDES: 4 x 3 1/4". 49 Western, 60 Farm, 32 Transportation, 19 Patriotic, 19 Foreign. $110 pp. Rinsland, 4015 Klimer Ave., Allentown, PA 18104.

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, 6 Brady Lane, Laguna Hills, CA 92653.


TRADE

ENGLAND AND FRANCE: I have many animated old stereo views on cards of the USA and Western Europe. I seek animated stereo views of the towns of Brighton, Dorchester, Nottingham and Weymouth in England, and of Cannes and Grasse in France. I am sure an exchange of originals or copies could be arranged. Bernard Clifton, Box 98, Hartford, NY 12838.

COLORADO AND WESTERN stereo views by Weitfle, Thurlow, Collier, Jackson, etc. Collector seeks town views, street scenes, train and mining views. Also interested in Calif., and Texas stereo, and Carbutt views. G. Polakoff; P.O. Box 9109, Hubbard Woods, IL 60093. NUDE STERE DAGUERREOTYPES urgently needed. S. Leonard, Box 127, Albertson, L.I., NY 11507. (516) 742-0979.


EARLY CLEVELAND VIEWS needed. Also views of White House interiors, Victorian architecture and interiors, nudes, Christmas and Santa Claus. Send description or xerox and price to Charles Petry, 3424 West 94 Street, Cleveland, OH 44102.


PHILADELPHIA—primarily street scenes; also views of Northeastern Pennsylvania towns. Will buy or trade. Raymond Holsstein, 112 Shawnee Rd., Ardmore, PA 19003.

STEREO VIEWS and other photographic material attributed to George W. Wilcox of Stafford Springs, Conn. Was also a travelling photographer, circa 1860-70's. Phil Possardt, 31 Hampden Rd., Stafford Springs, CT 06076.

ASIAN, AFRICAN OR LATIN AMERICAN VIEWS taken by American women and any literature on them or by them. Susan Kempler, 272 West 73rd St., New York, NY 10023.

VIEWFINDER LENS for Stereo Realist 3.5 which threads into rear of the camera. Avid Christiansen, Rt. 1, Box 92-H, Natural Bridge, VA 24578.

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kscrews, tasting cups, ads, etc. Xerox and price, please. Roberta Etter, Box 22, Oradell, NJ 07649.

EYE-TRAINING AND EYE-TESTING stereo (and non-stereo) cards and equipment. Please send prices and info (card or set numbers and titles, equipment descriptions, etc.) to D. Berenson, 32 Colwell Ave., Brighton, MA 02135. (617)-254-1565.


3-D COMIC BOOKS, also Macy Art anaglyphic books/prints from the 1920’s. Need 45 x 107 Rolleidoscope or Heidoscope. LeRoy Norby, 4516 153rd Ave. SE., Bellevue WA 98006. (206)-746-9675.

PERSONALITIES IN PERSPECTIVE (continued from page 21)
clothes was such that she had been asked to design Queen Alexandra’s Coronation dresses.

Curzon was an imperialist in the best sense of the word and his tenure produced unprecedented reforms. But his strong will also created enemies and he resigned in 1905 in a dispute with Lord Kitchener.

Although India had never afflicted Mary the way it did some, her health was deteriorating. She had been prey to recurrent headaches and had suffered a near-fatal illness while on leave in England. Still her sudden death in July of 1906 was totally unexpected. The Chicago heiress was genuinely mourned on three continents by the many whose hearts she had conquered.

(continued from page 23)
Phoenix, AZ, served in fighter squadrons and as a test pilot, and in 1966 was accepted into NASA for astronaut training. His lunar mission was marked by two mission threatening problems which the crew was able to overcome.

Apparently it runs in the family. Stuart, Jr., is the fourth member of the Roosa family to choose a military career. His brother John attends the Air Force Academy, while brother Christopher is a Marine lieutenant. Stuart, Jr., is a junior at the United States Military Academy. Both cadets have indicated they would like to earn their pilot wings and follow their father’s footsteps into space. Stuart, Sr., approves and notes that they might be about the right age now to gain the flight time and experience. The space program might be making flights to Mars about then. Colonel Roosa retired from the Air Force in 1976 but he still loves flying. He taught 19-year old daughter Rosemary to fly and she pilots the family plane. I thank Bill Walton for sharing this brief look at the interesting Roosas.

Membership. Whether you are making transparencies or prints, the Stereoscopic Society puts you in regular contact with other active stereographers. Interested persons should write to the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91709.

PROMONTORY POINT: I’ll ask again, someone must have a copy of that famous view of the CP and the UP meeting at Promontory Point. Write price to Freeman F. Hepburn, 117 Summer St., Malden MA 02148.


STEREO WORLD VOL 1 #1: will pay $20. Vol 1 #5 will pay $15. Copies should be in mint condition. Rich, Box 8713, St. Louis, MO 63102.

HURST: Will pay up to $15 for fine copies of the following views from the Hurst animal series: #54 of the 60-view set; and #6, 5, 6, and 9 of the comic animal set. Or, have many of this series to trade for the above. T. K. Treadwell, 4201 Nagle Rd. Bryan, TX 77801.

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

WILMINGTON, DELAWARE and anywhere else in the State. Must be in excellent condition. Single or quantity. Any unusual boxed sets or railroad images. Marvin Balick, 2116 Peachtree Dr., Wilmington, DE 19805. (302)-999-7070.


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Events

APR. 3
Grand Rapids Michigan Camera Show and Sale. Contact Gert Wood, 943 Malden Ln., Ann Arbor, MI 48105

APR. 9-10

APR. 10
Tri-State Camera & Photographica Show, Albany NY. Call 201-994-0294.

APR. 10
Collectors Show, Midwest Photographic Historical Society, Ramada Westport, St. Louis MO. Contact Joe Kresyman, 502 Glenmeadow Dr., Ballwin MO. 63011. Call 314-391-9405.

APR. 10
Tri-State Camera & Photographica Show, Wilmington, Delaware. Call 201-994-0294.

APR. 16
The Boston Show. Sponsored by the Photographic Historical Society of New England at Howard Johnson’s 57 Park Plaza Hotel, 200 Stuart St., Boston, MA. Open 10am to 5 pm. Contact Harold Lewis, 617-332-3649.

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

APR. 17
Cityline Camera & Photographica Sell/Swap Show, Temple Sholom, 26 Third St. and Union Turnpike, Floral Park, NY. Call Gene at Omni Photo Group, 212-347-7270.

APR. 24
Capitol Tri-State Camera & Photographica Show, Arlington, VA. Call 201-994-0294.

APR. 23-24
Photographic Collectors of Houston, Camera & Photographica Show. Contact Leonard Hart, 713-795-7455 or 713-797-0933.

APR. 23-24

APR. 30
NSA SOUTH CENTRAL REGIONAL MEETING, at the Quality Inn South, 2200 S. Interregional, Austin, Texas. Contact Tom Rogers, 1111 12th St., Huntsville, TX 77340. Call 713-291-0110.

MAY 1
Tri-State Camera & Photographica Show, Hartford, CT area. Call 201-994-0294.

MAY 1

MAY 6-7-8
Photographic Flea Market & Auction at the 4-H Fairgrounds, Columbus, Indiana. Contact Ted Campbell, 812-372-9971.

MAY 7

MAY 15

MAY 21-22
Western Photographic Collectors Association 15th Annual Spring Trade Fair. Pasadena City College, Pasadena, CA. Contact WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

MAY 22
Grand Rapids Photo Trade Show, Airport Hilton Inn, 4747 28th St., SE. Grand Rapids, MI. Write Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

MAY 28-29
Ohio Camera Collectors Society, 21st Trade Fair, Quality Inn, Columbus, Ohio (off I-71 at Morse Road Exit in N. Columbus). Contact OCC Trade Fair, PO Box 282, Columbus, OH 43216.

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