G. J. Raymond & Co. of Boston 1875

Then and Now

by Neal Bullington


The Cambridge Common Historic District (Massachusetts) is on the National Register of Historic Places. Here was located the old elm tree where legend has it that General Washington took command of the American troops, some 9,000 men who had gathered independently to form the Continental Army. As can be seen from the 1875 view, the elm was in the middle of the street near the First Church Congregational. When it died in 1923 the stone monument was moved away from the street and a new elm started from cuttings off the original. The new tree is inside the circular iron fence in this 1982 view.

Do you have any interesting combinations of THEN & NOW views? Comic, historical, or scenic subjects are all welcome. Send views with a brief description to THEN & NOW, John Dennis, 4329 SE 64th, Portland OR 97206.
IN THIS ISSUE

A Look at Royal Dutch Shell ........................................... 4
by Harold W. & Deborah S. Fisher

Stereo Infrared Photography .......................................... 9
by Steve Schwartzman

The Stereo Negatives of William M. Chase ......................... 12
by Ross J. Kelbaugh

Store or Restore? .......................................................... 18
by Neil DuBrey

Nuts & Bolts ..................................................................... 20

Hints to Collectors ........................................................... 25
by T. K. Treadwell

The Cyclostereoscope ....................................................... 29
by R. J. Blum

More on Novelview ........................................................... 33

REGULAR FEATURES

Editor's View ..................................................................... 2

Comment .......................................................................... 3

The Society—From The Society Notebook ......................... 22

Thrills That Almost Touch You ........................................... 23

Newviews ........................................................................ 24

The Unknowns ................................................................... 26

Holmes Library Report .................................................... 28

Classifieds ........................................................................ 36

Events ................................................................................ 38

Cover:
East of Austin. © 1980 S. Schwartzman. The soft and magical radiance imparted to the world by infrared film can be even more impressive in stereo. Steve Schwartzman's article discusses the technique and esthetics of this rare combination and includes more examples.
Editor's View

COMFORT for CONFUSED COLLECTORS

For the beginner, collecting stereo views can be as confusing as it is rewarding. Your initial attempts to build a collection leave you frustrated as the sparse selection of views in some shops and shows, and overwhelmed by the full boxes and tables at others. In simply searching for images that interest you, a few will usually stand out as quite different from the general run of scenics. Sooner or later, a really unique view turns up. One so unusual or delightful, you know that NOW you're on the way—with a significant or even scarce view to enhance your collection.

You proudly show it off to an experienced collector from across town who casually remarks, “Oh, yeah, I’ve got three of those, and one pirated version put out in Uruguay in 1903”. The realization that he’s probably forgotten more than you’ll ever know about stereo views is bad enough, but it’s the way he sighs and shakes his head when you tell him what you paid for your little gem that really gets to you.

As the months pass, your collection and your confidence slowly grow as you become familiar with the major publishers. You finally choose your own subject area to concentrate your spending on, after you realize that somehow, half your collection has become views of Niagara Falls and Watkins Glen! Best of all, you come across a bunch of fantastic logging views by an obscure Idaho stereographer who isn’t even mentioned by Darrah and who must be the greatest unsung recorder of frontier life and towns of the late 1880’s to be discovered in a long time. You’re certain these will impress your friend from across town, who takes one look and says, “Oh, him, y’know, you really ought to try to get the original views of this series—from before this guy bought the negatives and put them out on this cheap stock.”

Well, help with all your collecting questions is on the way in the form of T. K. Treadwell’s new column in this issue, HINTS TO COLLECTORS. Long-time collectors as well as beginners will find interesting and useful ideas in these discussions of the basic matters of why, where, when, how and who in regard to collecting stereo views. The column will include a question & answer section, so now’s your chance to send in that puzzler that’s been bothering you for years now!

WINDOWPAINS—AND A CORRECTION

The concept of a “stereo window” has been both attacked and defended in various publications with a predictable regularity ever since Wheatstone glued his first mirror. The letters in this issue reacting to Steve Schwartzman’s “Myth of the Window” article (Jan./Feb.) are fairly typical of the two sides of the old debate.

One side insists that when an image passes through the window, no part of it can be cut off by the edge of the frame. The other side calls this a limit to artistic expression and argues that stereographers should feel just as free to indulge in avant-garde image making as any flat photographer. They refuse to pretend that the edge of the stereo photo (or “spatial view opening”) forms a real window that will only allow objects smaller than itself to pass through.

It might sometimes seem that the publishers of many classic stereo views shared this kind of feeling when they let trees, horses, or whole mountains float through the window, but such carelessness in trimming the prints or masking the negatives is quite different from the controlled positioning of images to achieve a particular stereo effect which allows something to be left cut and floating in front of the window.

Those who would defend the integrity of the window do have a lot going for them: basic optical logic, the fact that most things just “look funny” when they’re cut off and floating, and the fact that every text on proper stereo mounting warns against “violating” the window. On the other hand, some images that do just that are among the most interesting examples of stereo work being done today. Some people try to include eyestrain as one reason to avoid letting anything be cut by the window, but a number of other possible faults in stereo technique can strain one’s eyes far more readily. If anything, it’s the imagination that can be strained by an illogical, cut-off image.

Entreaties to avoid the edges when coming through the “window” will have little effect on many active, independent stereographers (like Steven Schwartzman and Howard Davis) who will continue to “violate” the window with purpose and precision whenever it provides the effect they are after. Some of their stereographs will certainly have a lot of problems, but others will help generate interest in (and discussion of) basic issues of stereography—and that’s one of the purposes of the NSA and STEREO WORLD.

If an image has been cut by the window and simply looks silly, floating there, the view should be criticized for that failure.

But a stereograph with an image that survives such treatment and achieves its intended stereo effect deserves more careful consideration. (A possible example of the latter is the view by Howard Davis at the top of page 35 in the March/April issue. Unfortunately, it was stripped into the page negative upside down at the printers, so the page must be inverted for proper viewing. Our apologies to Howard Davis and to readers who might have thought the view was somewhat more abstract than really intended.)

—John Dennis

NOTE, NEW DEADLINE FOR NEXT ISSUE—JUNE 3 (for editorial material) JUNE 10 (for ads).
Comment

30 YEARS WITH KEYSTONE

My great-grandfather, Philip Brigandi was a stereo photographer—worked about 30 years for the old Keystone View Co., in fact. He also published views on his own—mostly of California—some of which have come down to me through my family. I am interested in finding out, though, if any of the collectors of stereo-cards have other views of his. I am mostly interested in compiling a list of places he photographed and, of course, would be pleased to know that his work is being preserved outside the massive Keystone Collection at UC Riverside.

I have not seen your publication, but wondered if it might be possible to insert some little notice containing my request?

The views were issued on standard grey cards under three names:

2. The California Missions and the State of California Photographed, Copyrighted and Sold by/Philip Brigandi, Los Angeles, Cal.

These dates from the 1910s to 30s, with the second being his big sellers and the third mostly private jobs. I know very little about the first type, though since he advertises color, it must be from after his return from Europe in 1919. (He went to photograph the Peace Conference for Keystone.)

If there is some way that I can reach collectors through your publication and possibly receive lists of their holdings I would be greatly appreciative.

Phillip Brigandi, PO Box 451
Orange, CA 92666

2½ INCHES A SNAP

As a “free viewer” I have long mourned over the long-ago establishment of the right of publishers to mount views on centers too wide for comfortable (free) viewing. I suppose it all started from a reluctance to trim subject matter. I’ve incurred many a headache from gazing at views mounted in defiance of the natural laws of vision.

Most views in the current issue are mounted at around 3 1/8 inches, and one cannot go through them all without a cerebral twinge. An exception is the reduction of the Watkins view on page 1, resulting in nearly perfect 2½ inches separation and a snap to snap into focus. Doesn’t this give you the idea that the magazine might profit from like reduction of all views? I think there is some merit to the thought.

Clem Slade,
Jacksonville, FL

PAIRS OF HAYNES

I do not recall having seen in STEREO WORLD any mention of a book I purchased recently. The book is entitled F. JAY HAYNES PHOTOGRAPHER and was published in 1981 by the Montana Historical Society. Liberally illustrated, the volume contains many stereo pairs, as well as planar photographs from old negatives made by Haynes. The identification number for this book is ISBN 0-917298-04-7.

R. L. Fredrickson,
Kenosha, WI

TWO VIEWS OF
"THE MYTH OF THE WINDOW"

Thank you Steven Schwartzman for your article “The Myth of the Window” in the Jan./Feb. STEREO WORLD. You have inspired me to write in support of esthetics, “the spirit of creativity which should take precedence over all arbitrary rules and procedures”. I see no point in stereo-type stereography. (There’s a good phrase.) We who are living in modern times and have the advantage of more than 120 years of advancement in photo technology, should use that advancement toward better photography, which includes stereography.

Imagine how those Civil War era photographers would have drooled had they known about color, infrared film, 1,000th of a second shutter speeds, electronic flash, and electronic cameras. For us not to ignore all the new technology and take our photos as they did would seem to me foolish. A giant step backwards. Photography has moved out of the dark ages—let us keep it out and try to advance it.

Jack Kirsch,
Bayside, NY

Thanks for writing the story about the window. There is another myth that I should point out to you, namely that physical laws are non-existent. Like it or not the window is there, what you do with it is entirely up to you. As you so aptly state, you intend to emphasize the three dimensionality of your pictures; fine . . . But just remember you won’t make any friends among your viewers by introducing eye strain and giving them headaches.

Nobody ever said you can’t place your subject matter in front, at, or behind the window. It is disconcerting to the viewer when the object in front of the window has no origin, or just fuzzes away at the edge of the window (oops, excuse me, you do not admit the existence of the thing I call the window, I should say the edge of the picture). After all, even 360 panoramas still have some physical limit.

George Skelly
Palos Verdes, CA

(continued on page 32)
It is now seventy-five years since the merger of Royal Dutch Petroleum and “Shell” Transport and Trading Company. The agreement, made in February of 1907 between Henri Deterding and Marcus Samuel, formed a new company whose logo became the best known brand name in the world. By the time of the merger, the oil industry was already 30 years old and dominated by the mighty Standard Oil owned by John D. Rockefeller. Standard Oil at this time had exports from America to Europe exceeding 700 million gallons a year.

Royal Dutch Petroleum (later to be Deterding’s part of the merger) was formed in 1890 under the management of Augustus Kessler to develop an oil field and refinery in Sumatra. In 1896 at age 30 Henri Deterding joined the organization. Deterding’s father was a Dutch master-mariner who had died at an early age. Henri was thereby forced at age 16 to work hard and long hours in a bank. This gave him the philosophy that hard work and dedication were essential for success. When Kessler died in 1900, Henri Deterding succeeded him.

The “Shell” part of the merger was originated by Marcus Samuel. He was born in 1853, the son of a merchant in London’s East End. The elder Samuel dealt in curios, particularly decorative shells from the Far East, which must have influenced Marcus Samuel’s trademark selection in later years. When Marcus succeeded his father in the business, he added kerosene as a general import and export sideline. However, this part of the business grew so that by 1890, he had a fleet of tankers with which he shipped Russian oil to the Far East. By 1897, Samuel formed a separate company for his rapidly growing oil business—The Shell Transport and Trading Company.

Henri Deterding (left) and Marcus Samuel (right) on a boat in Ludwigshaven harbor.
Several factors in the next few years led to the 1907 merger. Foremost was the price cutting competition of Standard Oil. In addition, in 1902 Samuel became Lord Mayor of London. Although this civic service position lasted only one year, the Shell Transport and Trading Company was virtually leaderless for that period. By 1905, the decline of Shell Transport as an independent producing and marketing business showed that the end was near. In April 1906, Marcus Samuel (now Sir Marcus) went to Deterding’s London office to discuss amalgamation on the basis of equal partnership. Deterding insisted on 60:40 in his favor and eventually Sir Marcus had to agree. The merger was announced in 1907. The new company expanded rapidly between World War I and the Second World War. This company was one of several companies under the direction of Deterding or Samuel, which were referred to collectively as “The Group.” Sir Marcus Samuel retired from the chairmanship of his part of The Group in 1921 and soon afterwards was created Lord Bearsted. Sir Henri Deterding remained as managing director of his part of The Group until the end of 1936.

At the beginning of the Second World War, the head offices of the Royal Dutch Company had to be moved to Curacao. In England, in anticipation of the “blitz” in 1939, the Shell offices were moved from London to suburban Teddington. One of the many items discarded during the move was a Taxiphote with serial #8008. It contained several trays, four of which contained slides. The viewer was retrieved and put in the loft of an apartment building in Teddington. There it collected soot from the soft coal fireplaces for another forty years.
In the summer of 1981 this Taxiphote was recovered from the loft and has now been restored. Some of the 4.5 cm X 11.5 cm glass slides have been copied and reproduced as prints for viewing. The slides apparently were all taken about 1912 at four locations in Germany. One location was Wilhelmsburg (now called Wilhelmshaven), a city on Jade Bay, an inlet of the North Sea in Lower Saxony, N.W. Germany. This city, a chief German naval base, was severely damaged in the Second World War. Another location was Ludwigshaven (sometimes called Ludwigshafen) an inland port on the left bank of the Rhine. This city also suffered much destruction in the Second World War and in 1948 was the scene of a disastrous explosion of several chemical plants. The third location was Rummelsburg, which is now part of East Berlin. And finally, Reisholz on the Rhine was the other location. The slides do not seem to have been prepared for commercial purposes. Most have a brief description written in German in the center of the slide as Reisholz Nitrolaboratorium Nitrification laboratory.

would be expected for use in the Taxiphote.

According to the books by William C. Darrah, the petroleum industry was the most fully documented by stereographs. Nevertheless it appears that most of the coverage was in oil regions of the United States and concentrated on drilling, shooting, derricks and oil fields. Perhaps for these reasons readers will find interesting several reprint views selected from this set.

It is obvious from these slides that at that time (just as now), transportation was an important part of petroleum refining. The location of refineries at either seaports or inland ports suitable for tankers and barges is logical. Both the Rhine River and the North Sea fulfill that requirement.

Reisholz partie gegen dem Rhein Reisholz, the part towards the Rhine.
Wilhelmsburg Abfullhalle Innen (Wilhelmsburg Filling Room).

and many of the views illustrate that aspect of the transport and storage operation. Likewise, shipping by rail is featured prominently in the views. For short hauls, the lorry (truck) was used, dating from about 1910 on, and these views show several lorries. There's also one view showing a team of draft horses ready to pull a load of barrels. One slide shows a group of workers beside large drums and is labeled, "L. Hafen Meister Zollner and 7 Arbeiter Expedieren Z tgl. 10-15 Waggons." This translates that at Ludwigshaven foreman Zollner and 7 workers are currently dispatching 10-15 wagons daily. The wagons appear to hold about 50 barrels and hence that refinery was shipping about 750 barrels a day. This is approximately 100 to 1000 fold less than a current refinery produces. The American barrel comprises 42 U.S. gallons. At that time, of course, demand for kerosene was dropping rapidly due to electrification, and the demand for gasoline was increasing rapidly due to the automobile.

The heart of the petroleum refinery is the fractional distillation column. At the time these stereo slides were taken, the distillation was done in a two or three story building. This is unlike present refineries where we can see very tall slender lighted towers protruding over 150 feet skyward on our horizon. The general operating principle of fractional distillation is as follows. First, the crude oil is pumped through pipes in a furnace and heated to almost 350°C. Then it passes as a vapor into a tower containing regularly spaced fractionating units. The oil vapors rise to the top and are condensed back to a liquid by a water-cooled condenser. The liquid then returns down the tower.

Reisholz Schmiede Reisholz, inside the blacksmith building.
Of all the light that shines throughout the universe our eyes detect only a small part. We think of visible light as a continuum of colors going from violet, with the shortest wavelength, through red, with the longest wavelength, and we live our lives comfortably within that region, oblivious to the other kinds of radiation all about us. But science in its best sense (the hunger to know) has given us the means to penetrate beyond the double veils that traditionally marked the limits of visual perception, so we can now record light that is shorter than violet and longer than red.

This ability to transcend our physical senses is relatively new. According to the British Journal Photographic Almanac of 1933, an early demonstration of infrared photography was made by Professor R. W. Wood in 1910. His infrared landscape photographs required exposures of around ten minutes in bright sunlight, so relatively insensitive was that early emulsion. By 1935 Kodak offered infrared film in 35mm, 36-exposure rolls as a regular item in its catalog.

If you want to use modern infrared film to delve into the realm beyond red you will still come up against some difficulties. First of all, the currently marketed black and white infrared film is so sensitive that you have to load it and unload it in total darkness. The felt-lined slit in 35mm cartridges is reasonably impervious to visible light but lets a lot of infrared pass right through. That means you have to carry a light-tight changing bag with you wherever you go. It also means you have to practice loading each of your cameras by feel alone.

A second problem is that most lenses are designed so that the visible colors of light come into focus at the film plane. Since infrared light isn't taken into account, you have to compensate when you take infrared pictures. That amounts to focusing slightly on the near side of your subject. With a small enough aperture the depth of field is sufficient to cover up the discrepancy, so you can get by without having to adjust your focus.

A third problem is that light meters don't respond to infrared light, so you don't know exactly how much of it is present in the scene you're trying to photograph. Kodak doesn't even give its film a definite exposure index. All you can do is practice with a few rolls until you determine what a reasonable exposure index is for your particular camera, style, and chemical processing.

A fourth problem, though not really a problem at all, is that you generally need to use a red filter on your camera to block out the violet, blue and green that the film is also sensitive to. If you don't use the red filter then the infrared
If you're willing to confront the difficulties of using infrared film, the results can be spectacular. A bright blue sky typically comes out pure black because the red filter doesn't allow any of the blue light to reach the film. Foliage appears white, as if covered by snow or frost, because chlorophyll reflects practically all the infrared light that falls on it. That's nature's way of keeping plants from getting sunburned while they sit out on the land performing their ritualized magic, turning light and water and air into food for themselves and for us. Also, since infrared is reflected from slightly beneath the surface of things it tends to obliterate surface details. What remains in infrared portraiture is an idealized human form. Freckles, blemishes, wrinkles, body hair often vanish altogether. Therein has lain the appeal of infrared in my own work. I've used it extensively not only because of its pictorial effects but also because I want to hint at a world more ethereal, more enduring, perhaps, than the one we seem to inhabit.

To this infrared world, which I first entered in 1971, I've more recently added the extra dimension of stereo, which I can remember experiencing as far back as the very late 1940's when I looked through the Viewmasters of my childhood. That was reinforced by the 3-D movies that came along a few years later. In 1975 a friend sold me a simple stereo camera, the Graflex, for $10. It took another year before I found a stereo viewer for sale, and thus armed I finally went out and took my first stereo test roll in October of 1976. After that, the most natural thing in the world was to load the camera with infrared film, which I was already using extensively. I find the resulting combination of infrared and stereo remarkable, which is why I keep working with it in spite of its difficulties.

From 1976 through 1980 I continued taking stereo pictures in infrared and gradually perfected the quality of my printing. Whereas initially I photographed practically nothing but landscapes, I soon started doing portraits and then nudes. As the stereo cards accumulated I was more and more eager to have them make their way out into the world rather than just accumulate in drawers in my apartment. I made overtures to several large publishers, the ones best known for their photography books, but in spite of a flurry in interest nothing ever came of my efforts. By the end of 1979 I decided to go ahead and publish a book myself, and started working seriously in the early summer of 1980. By a stroke of luck it turned out that it wouldn't cost a lot more to run two books on the press simultaneously than it would to run just one, so I decided on a book of landscapes and

Therese Schreiber. © 1980 S. Schwartzman

Quarry Series, October, 1978. © S. Schwartzman
one of female portraits. *Stereo Infrared Landscapes* and *Hill Country Women* appeared in September of 1980. I followed up a year later with *Bodies of Light: Infrared Stereo Nudes*, printed in California using 280-line screens and a laser scanner, since I wanted the best possible reproduction. Taken as a group, these are the first stereo infrared books ever published anywhere in the world, and the only ones. I never purposely looked for an exotic medium just so I could be different from everyone else, but if what I do just happens to be unique, so much the better. Too many people copy what they see or what happens to be fashionable at the moment; I encourage each person to find his own style.

Although I work with black and white prints almost exclusively, I recognize that most stereo photographers use slide film. Kodak makes a 35mm color infrared slide film with effects even more bizarre than the black and white version. With red filters the film typically makes grass purple, while with yellow filters it produces dark red grass. Skin can come out chartreuse, and with a texture and shading that make it appear marble. The color film is also a lot easier to handle than the black and white version because it doesn’t have to be loaded into the camera in darkness, nor is there a focussing problem since the film’s sensitivity is spread out through the visible and infrared spectrum rather than being concentrated in the latter. The film is processed in E-6 chemicals, the same ones used for normal Ektachrome. Kodak also publishes a booklet giving all sorts of technical data and helpful hints for using both kinds of infrared film.

I would like to close this article by talking a little bit about esthetics in infrared and stereo. My background as a math teacher intervenes here. Greek mathematicians could handle one, two and three dimensions. Beyond that they didn’t venture because there was no physical representation for anything higher. It took Renaissance mathematicians to separate algebra from geometry and develop a more useful algebraic symbolism than the one in use previously. That freed them to wander off into endless higher dimensions of reality, and that’s exactly what they did. I feel as if infrared and stereo are steps in that same direction because they take us beyond the things we normally deal with. Not that there is anything wrong with day-to-day reality, but I don’t want to be stuck there, that’s all. The imagination needs to soar from time to time, and stereo and infrared have helped mine to do just that.
The Stereo Negatives of

WILLIAM M. CHASE
by Ross J. Kelbaugh

Collectors of 19th century stereography usually have to content themselves with the acquisition, copying, and interpretation of card mounted paper views whose condition often leaves them wishing for a magic way to reverse the accumulated patina of the past. Original negatives produced by the original photographers/publishers are almost unheard of except in the case of a few well known and widely published collections. Recently, an important group of negatives came to light that has documented the work of one of stereography's most prolific publishers.

The breadth and depth of the resources of the N.S.A. membership should not be underestimated. As a result of an article published in STEREO WORLD ("Recent Discoveries: The Stereo? Views of William H. Weaver", Nov./Dec. 1981) this writer received a letter from a long time collector/member in New England who had recently obtained a large group of glass stereo negatives that were generally in poor condition. However, among the lot was a group of about 200 single negatives and stereo pairs that appeared to be of Baltimore, Maryland, judging from the affixed paper labels, that he estimated to date around the 1870's-1880's. Several negatives were sent on approval and they indeed proved to be of that city of the estimated time period, but the photographer remained a mystery. The lot was purchased on speculation and on that great day about a week later, the meticulously wrapped treasure arrived in the mail (fortunately intact) and the job of unpacking began. The negatives were grouped in lots of 6 or 8 and the unveiling of each packet yielded an ever growing number of breath-taking views of the Monumental City. Upon opening the fifth lot and carefully examining each precious gem, a startling and almost unbelievable discovery was made. There was the negative of a group of boys sitting along a dock at Locust Point, the site of the B & O Railroad grain elevator. (One of the boys seemed to be wearing an unusual tophat, which made the view distinctive.) Quite fatefully, an original stereoview from this negative had been seen in the collection of a fellow collector just the week before. The startling realization took hold that these were the actual negatives of the well-known Baltimore stereographic publisher William M. Chase!

Once unpacked, the box had yielded an assortment of over 200 glass negatives, many of which were in stereo pairs, that were roughly of the size needed to facilitate the contact printing of paper prints. Some even still had the publisher's printed identification labels attached to the emulsion that afforded their contemporaries as well as new viewers a unique tour of the city's sights. The images themselves compose a staggering and illuminating view of Baltimore during the post-Civil War era. From panoramas

Opposite page
The Bandstand, Druid Hill Park, ca. 1880. The Moorish style bandstand of Druid Hill Park was opened in 1860. The pavilion no longer exists, but many of the other buildings recorded by Chase in his Druid Hill Park series are still standing.

"Warf Rats. Shipping. Great Elevator & c., Locust Point, Baltimore." View no. 585. This view shows the grain elevator and shipping facilities of the Baltimore & Ohio Railroad at Locust Point. The unusual tophat sported by one of the "rats" helped link this group of negatives with William M. Chase.
Great Fire in Baltimore, 1873. The Clay St. fire of 1873 was the first in the city's history to be labeled "great". Threatened at times, St. Alphonsus church (left) escaped and still stands today as the first major gothic revival church built in the city.

Vestibule, Ford's Grand Opera House, ca. 1872. In 1871, John T. Ford opened his "Grand Opera House" in which opera was rarely staged. (He hoped to disassociate it from his theater in Washington D.C., site of the Lincoln assassination.) This is the only known view of the lobby as it appeared in early years. The building was razed in 1964.

of the city made from its natural and man-made precipices, to dramatic street scenes, its notable monuments, parks, and cemeteries, and even a few scarce interiors, the face of Baltimore's past is preserved upon these plates in a scope that was until now unavailable.

William M. Chase was an aggressive entrepreneur who began his business career as a sutler for the Union army during the Civil War, after serving as an officer of volunteers from Massachusetts. In 1867, he entered the photographic business in Baltimore where he was employed at the photographic gallery of R. D. Ridgeley. Around this time,
he met David Bachrach, Jr. and they both went to work as the official photographers at the U.S. Naval Academy in Annapolis in 1868. By 1872, Chase had returned to the city and began to advertise himself as a stereo publisher at the corner of Lexington and Eutaw Streets where he remained in operation until 1890. From 1891 to 1894, the city directories record the twilight of his career as a photographer at his home at 941 W. Franklin Street. During the years of his publishing business, Bachrach reported in his memoirs that he had worked with Chase for a period of two years during which they produced over 10,000 negatives covering the Baltimore and Washington, D.C. area to Niagara Falls. Bachrach maintained offices at the same location as

The Booth Family Grave Site, ca. 1875. Greenmount Cemetery, where the Booth family of renowned actors are buried, including John Wilkes Booth in a still unmarked grave.

The Artists' Camp, ca. 1872. William Chase (left) coordinated a number of photographic excursions to record the scenery of Maryland to Niagara Falls. David Bachrach (right) worked with Chase for several years to produce over 10,000 stereo negatives.
Baltimore City Water Works, ca. 1875. Published interior views of Baltimore by Chase are quite scarce. This could well be the only photo documenting this important new amenity for the growing city.

Chase upon establishing his own photographic business until 1885, when he relocated across the street. During this era of association, they published some stereoviews together and used similar card stock and printing styles. Also during the reign of his publishing firm, Chase employed the services of several other photographers to aid in taking the huge number of images published during his career. How many of these stereoviews he actually took is unknown, but he was directly involved in the photographic excursions and he often turns up as a rather "Hitchcockesque" subject in the scenes.

Captain David Porter's Observatory, Federal Hill ca. 1875. In 1797, Captain David Porter erected by subscription a "Look Out House" atop Federal Hill to inform waiting mercantile houses in the city of ships coming up the bay. Note the earthworks still in evidence since the fortification of the hill during the Civil War.
contribution to the visual iconography of Baltimore. How this group got to New England is uncertain and subject to further investigation. Possibly they were a group sold to another stereo publisher, a common practice during the heyday of the stereoview and evidently the source of some of the scenes published by Chase himself.

It is hoped that these images, supplemented by his other stereographic views, will result in an exhibition and publication exploring William Chase's Baltimore so that a whole new generation might share in experiencing this unique record of one of America's most prodigious recorders of the past.

Baltimore from Federal Hill, ca. 1872. Chase produced a series of views recording the inner harbor from several vantage points on the hill.

A number of the newly discovered Chase negatives were published in his numerous stereograph series judging from the view lists on the back of the stereocards themselves and the holdings in numerous local public and private collections. However, a large number have never been seen in any format and they consequently make an even greater contribution to the visual iconography of Baltimore. How this group got to New England is uncertain and subject to further investigation. Possibly they were a group sold to another stereo publisher, a common practice during the heyday of the stereoview and evidently the source of some of the scenes published by Chase himself.

It is hoped that these images, supplemented by his other stereographic views, will result in an exhibition and publication exploring William Chase's Baltimore so that a whole new generation might share in experiencing this unique record of one of America's most prodigious recorders of the past.

Baltimore Street, ca. 1875. Baltimore Street was the original heart of the city's photographic industry. The two floors above the "J.E. Bird & Bro. Dry Goods" Store were the home of numerous photographic establishments that included Jesse Whitehurst and John H. Walzl. Note the glass house on the roof for making prints.

The Volunteers are Marching, ca. 1880. Chase recorded a military parade down by the site of the old Lexington Market in a view that possibly has not been published before.
Store or Restore?

by Neal DuBrey

With careful work and the right technique it is possible to improve a poor stereo image on a damaged card. Such tampering with our irreplaceable heritage from the past is not acceptable to some collectors. So let me first assure you that the work may be carried out on copy photographs—no need to tamper with the originals. In fact some common defects can be corrected in the copying operation alone.

Why want to improve the image? One good reason is so that the stereo pair may be copied as a slide, for projection to an audience. Projected stereo demands good images, not spotted, faded, or marred. But—even if you never project—there is satisfaction to be gained from restoring a pale, blotchy view to close to its original condition.

In both cases your audience, a large audience at a projection show or an audience of one holding your viewer, will appreciate your efforts. We may be interested in the card, its history and rarity. Our audience is more fascinated by a clear 3-D picture.

Restoration work does need time and care, which makes success all the more rewarding. It also means that a spoiled late Underwood or Keystone is seldom worth the effort. Rather look around for a better copy, and practice your restorative art on the older rarities.

So... how do we go about reclaiming such a view?

1) Photographically
   (For basic copying techniques see 'How to Copy your Stereo View Cards for Projection.' Stereo World Vol. 5 No. 6)

Madagascar Cattle, Umkamaas, Natal. No. 144 by M. E. Wright, published by Excelsior Stereoscopic Tours. This view documents a breed of native African cattle no longer to be found. (Neal DuBrey Collection).

Vary the exposure: In a simple case the whole of the one picture may be lighter than the other. Correct this by adjusting the two exposures. In a more usual instance the one picture will have a lighter area, often due to poor fixing, resulting in uneven fading over the years. Compensate for this by using a long exposure (low light level and lens closed right down) and wave a black card over the light area to ‘hold back’ as the image is formed. The operative word is ‘wave’. If you keep the card still you will end up with a clear line between the various parts of the picture, instead of a blend. A little practice and experiment makes perfect.

Enlarge: Very often it is the edges of the images that are the worst damaged—card folded at centre, cracked corner, marks in the sky area etc. So move your copying camera in closer and crop this damage out. You seldom lose an important part of the picture by tightening the composition, and the stereo effect is enhanced. (Most of those old photographers stood too far back anyway.) Of course, your original must have good definition, which is usually the case.

Filter to Increase Contrast: Both of the above techniques may be used when copying with either color or with black and white film, but contrast enhancement is for black and white only. Most faded stereo prints are yellow/brown so the filter to use is a deep blue. (One of the rarer colors, but obtainable. Blue filters are used by microscopists.) Use plenty of exposure and you will be amazed at the quality obtainable from a faded original.

Restoring: Washing and scrubbing of old prints does more damage than improvement but it is amazing how many black spots come off with the flick of a fingernail and how many grubby areas can be cleaned up with the slightly moistened corner of a handkerchief! Beyond that
The same view "restored" to a state which will allow it to be rephotographed for stereo projection. Note the prints were slightly enlarged. (Neal DuBrey Collection).

you have to retouch... So first make your pair of prints, enhancing quality as much as possible by improving contrast, darkening light areas, and cropping as above. Don't go for too much gloss, nor for too matt a texture. There is advantage in making a pair of large prints to work on, as the retouching is then less delicate, but there is more advantage, I find, in making same-size prints to mount on a normal size stereo card. You can then work with an open stereoscope and can judge the results, in stereo, as you work. Good retouching can be invisible, both when viewed 'flat' and when seen in three dimensions.

Paints: Retouching of light spots is usually done with dyes, while black spots are taken out with a sharp pointed knife. I find it easier to paint over, using thick waterbased poster paint. You only need two colours, black and white, from which you mix tiny amounts of the greys you need. Work dry as you can, so powder paints are best. Dry working saves damaging the emulsion, shows the same shade as when fully dry, and is easier anyway.

Brushes: The smallest-tipped you can find. Like a sharp pencil. Look after them.

Soap and Gum: Keep a piece of soap and some gummed paper beside you. Touch your brush to the soap to help the paint to flow, and to the gum to match the gloss of the print.

Spot: Build up an area with lots of tiny spots, then blend in. If you accidentally use too much paint, or the wrong shade, wipe off quickly and start over.

Emulsion Missing: With deep scratches and gouges, fill back to emulsion level with several layers of thick poster paint. Mix a neutral hue to suit the surrounding area of the picture. When fully dry, touch up to an exact match.

Light from the side: Use a bright light from the side and you will be able to find the position of your brush tip by matching it to its shadow.

Patience: Of this you will need plenty. Taking out small spots and marks is easy, as is the colouring in of blank areas like sky. Extensive work on detailed parts of the picture can take time, but you will be amazed at what you can successfully 'paint in'. Take the case of the face of a figure in the mid-distance, for example. You only need to get the tones right. The detail can be quite fuzzy as the brain will fill in the definition from the clear picture seen by the other eye. Finally, don't show up your careful work by careless lighting when you rephotograph. Outdoors on a hazy day gives the best overall shadow-free lighting.

A LOOK AT ROYAL DUTCH/SHELL

(continued from page 8) in a process called reflux. The liquified fractions are taken off at different levels by trays in a side stream. The smallest hydrocarbon molecules are at the top and the largest at the bottom. For instance, gasoline at the top is in the boiling range of 25°C to 95°C. Naptha, the next largest group is collected at the first side stream. Kerosene is at the second sidestream and fuel oil is at the third. These stereo slides show that in the early refinery at Wilhelmsburg the tower took two floors of the distillation building. Other slides at the Wilhelmsburg refinery show separate buildings for filling, pumping, and collecting, as well as the office building and a house for the works manager.

Petrochemicals were not very important in the early refineries. Nevertheless, it was necessary to remove sulfur from the products. This is shown in the stereos illustrating sulfuric acid mixing (a process which removes the sulfur). Stereo slides at the Reisholz site show a series of nitrification operations. These were presumably for the preparation of dyes and explosives such as TNT.

The generous assistance of the editors of Shell World is gratefully appreciated.
SOURCES OF STEREO SUPPLIES, EQUIPMENT AND SERVICES

NUTS & BOLTS will attempt to list all known regular sources of stereo supplies, equipment (new or used) and services. While a wide variety of stereo items can be obtained from individuals through classified ads, the sources listed here will be limited to those with a more or less regular stock of stereo supplies or equipment.

Stereo images (new, old, or reproductions) are not included due to the large number of sources, most of which already advertise and/or send out their own catalogs. The fact that a source is listed does not mean that its products or services have been tested or approved by the National Stereoscopic Association or STEREO WORLD. Defunct or unreliable sources will be dropped from the list when members inform us.

FOR MOST SOURCES, A SELF-ADDRESSED STAMPED ENVELOPE IS NEEDED TO GET DETAILS, LISTS, AND CURRENT PRICES.

RECENT CAMERAS AND CONVERTERS

NIMSLO CORP. (for locations of dealers) One Nimslo Park, Atlanta, GA 30338.

POP OPTIX LABS, LEEPMA CAMERA (super wide angle stereo camera and viewer system, available late 1983?) 16 Berwick Rd., Newton Center, MA 02159.

STUDIO PERET (Aredis II stereo lens for Mamiya 645 format camera, also “Super 7” System slide projectors and mounts) 126 rue du Fg. St-Martin, 75010 Paris, France.

PHOTOSEA SYSTEMS (underwater stereo camera) 11120 Roselle St., Suite J., San Diego, CA 92121.

DIVERSIFIED MARINE-AIR PRODUCTS CORP. (Marinolar lenses for stereo close-ups with Nikonos underwater camera) 4668 S. Yosemite, Englewood, CO 80111.

MIKO PHOTO & SOUND (Stitz stereo converter, print and slide viewers, polarizers, and Stitz projection converter) 1259 Santa Monica Mall, Santa Monica, CA 90401.

PENTAX CORP. (Pentax stereo converter and slide viewer) 9 Inverness Dr. East, Englewood, CO 80112.

STEREOCRAFTS (joined Polaroid cameras) 82 Pine Grove, Kingston, NY 12401.

SACME (Polarelief instant stereo with joined SX-70 cameras, viewer) 20 Chevrefeuilles, BP 43, 93220 Gagny, France.

RECENT PROJECTORS


ALLEN MICROFILM PRODUCTS LTD (Clubman stereo projector—twin 2x2 and standard stereo model, plus special View-Master model or custom design) Norwich Ave. West, Bournemouth BH2 6AW, England.

RECENT VIEWERS AND ACCESSORIES

CARL HEITZ (Gitzo twin 2x2 viewer, Gitzo shift bar) 979 Third Ave., New York, NY 10022.

DEEP-VIE CORP. (manufacturers of “Life Like” stereo slide viewer) Box 1723, Sun City, AZ 85372.

KALT CORP. (distributors of “Life Like” stereo slide viewer) 2036 Broadway, Santa Monica, CA 90404.

REEL 3-D ENTERPRISES (“Life Like” stereo slide viewer, low-cost twin 2x2 and standard stereo slide viewers and other stereo related items) PO Box 35, Duarte, CA 91010.

PINSHEP 3-D (low-cost twin 2x2 stereo slide viewer) Percy Buildings, Eberle St., Liverpool L2 2AG, England.

TAYLOR-MERCHANT CORP. (folding stereo slide and print viewers, antique stereoscope reproduction) 212 West 35th St., New York, NY 10001.

MAST-KEYSTONE (modern plastic and metal Holmes style stereoscopes) 2212 E. 12th St., Davenport, IA 52803.

EDMUND SCIENTIFIC (shift bars, folding aerial-mapping type print viewer) 101 E. Gloucester Pike, Barrington, NJ 08007.

STEREO PHOTOGRAPHY UNLIMITED (“Life Like” stereo slide viewer and other stereo related items) 8211 27th Ave. N. St. Petersburg, FL 33710.

RED WING VIEW CO. (antique stereoscope reproduction) 1234 Phelps, Red Wing, MN 55066.

DEVEE STEREOSCOPE CO. (antique stereoscope reproduction) 2644 Francisco Way, El Cerrito, CA 94530.

AMERICAN OPTICAL CORP. (small plastic stereo print viewers—bulky orders) Southbridge, MA 01550.

HOLLYWOOD STEREO (small plastic stereo print viewers—bulk orders) Box 7331, Burbank, CA 91510.

BROWNIE MFG. CO. (anaglyph viewers—bulk orders) 201 West 16th St., Suite 11A, New York, NY 10011.

STEREO VIRTRIEB NESH (small plastic stereo print viewer for over/under stereographs) Postfach 5726, Sudstrasse 16, D4000 Munster, West Germany.

MULTI-DIMENSIONAL MEDIA (hyperstereo bar for two mono cameras) PO Box 1181, Lafayette, IN 47902.

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

MILWAUKEE STEREO EXCHANGE (viewers for European 7 or 10 view stereo slide cards) Box 11686, Milwaukee, WI 53211.

USED OR CLASSIC STEREO CAMERAS, VIEWERS AND PROJECTORS

LEON JACOBSON, 161 Genesee Park Drive, Syracuse, NY 13224.

ROBERTA B. ETTER. PO Box 22, Oradell, NJ 07649.

HEYDERHOFF STEREO SUPPLIES, 2404 Noyes, Evanston, IL 60201.

MR. POSTER, PO Box 1883, So. Hack., NJ 07606.

STEREO PHOTOGRAPHY UNLIMITED, 8211—27th Ave., St. Petersburg, FL 33710
BEL PARK PHOTO, 3224 W. Bryn Mawr Ave., Chicago, IL 60659.
OLDEN CAMERA, 1265 Broadway at 32nd St., New York, NY 10001.
LLOYD'S CAMERA EXCHANGE, 1612 N. Cahuenga Blvd., Hollywood, CA 90028.
D. BERENSON, 32 Colwell Ave., Brighton, MA 02135.
RON SPEICHER, Box 7, Albertson, NY 11507.
PILECKIS ANTIQUE CAMERA & IMAGE EXCHANGE, 1109 Solano Ave., Albany, CA 94706.
GEORGE KIRKMAN, Box 24468, Los Angeles, CA 90024.
H. LEE PRATT, 1017 Bayfield Drive, Huntsville, AL 35802.

VIEW-MASTER MOUNTING SERVICES
(SEND S.A.S.E. FOR CURRENT PRICES)

3-DIMENSIONAL SERVICES (mounting of processed film from any View-Master camera) 15001 N. Applegate Rd., Grants Pass, OR 97526.
PETERSBURG, FL 33710.

STERO PHOTOGRAPHY UNLIMITED, 8211-27th Ave., St. Petersburg, FL 33710.
OLDEN CAMERA, 1265 Broadway at 32nd St., New York, NY 10001.
TAYLOR-MERCHANT CORP., 212 West 35th St., New York, NY 10001.
ALHAMBRA CAMERA SHOP (Emde mounts) 127 W. Main St., Alhambra, CA 91801.
GEPE INC., 216 Little Falls Rd., Cedar Grove, NJ 07009.
MR. POSTER (blank View-Master reels) PO Box 1883, So. Hack., NJ 07606.
3-D SOURCE (blank View-Master reels) Box 14306, Austin, TX 78761.
WORLDWIDE SLIDES (blank View-Master reels) 7427 Washburn Ave. S., Minneapolis, MN 55423.
REEL 3-D ENTERPRISES (one-piece full frame stereo slide mounts) PO Box 35, Duarte, CA 91010.
KALT CORP. (Pegco easymount stereo mounts) 2036 Broadway, Santa Monica, CA 90404.
MAST-KEYSTONE (pre-cut mounting cards for standard stereo prints) 2212 E. 12th St., Davenport, IA 52803.
LIGHT IMPRESSIONS (acid free printing materials) 131 Gould St., Rochester, NY 14610.
SPIRATONE (heat-seal stereo slide mounts) 135-06 Northern Blvd., Flushing, NY 11354.

POLARIZERS AND 3-D GLASSES

MARKS POLARIZED CORP. (polarizing filters, polarized and anaglyph glasses) 153-16 Tenth Ave., Whitestone, NY 11357.
POLAROID CORP. (polarizing filters, polarized glasses) 1 Upland Rd., Bldg. 2, Norwood, MA 02060.
MR. POSTER (polarized glasses) PO Box 1883, So. Hack., NJ 07606.
STEREOVISION INTERNATIONAL (polarized and anaglyph glasses—bulk orders) 3421 W. Burbank Blvd., Burbank, CA 91505.
3D VIDEO CORP. (polarized and anaglyphic glasses) 4382 Lankershim Blvd., N. Hollywood, CA 91602.
REEL 3-D ENTERPRISES (polarized and anaglyph glasses) PO Box 35, Duarte, CA 91010.
EDMUND SCIENTIFIC (sheets of polarizing material in various sizes) 101 E. Gloucester Pike, Barrington, NJ 08007.
STEREO PHOTOGRAPHY UNLIMITED (polarized glasses) 8211 27th Ave., North, St. Petersburg, FL 33710.
HEYDERHOFF STEREO SUPPLIES (polarized glasses) 2404 Noyes, Evanston, IL 60201.

STEREO CAMERA REPAIR SERVICES
(CONTACT SOURCE BEFORE SENDING ANY EQUIPMENT)

CHARLES PIPER, 26810 Fond du Lac Road, Palos Verdes, CA 90274. (213-378-3294)
ATLANTIC CAMERA REPAIR CORP., 276 Highie Lane, West Islip, NY 11795. (516-587-7959)
MR. POSTER, PO Box 1883, So. Hack., NJ 07606. (201-794-9606)
INTERNATIONAL CAMERA, 231 S. Jefferson, Chicago, IL 60606. (312-876-1530)
RON ZAKOWSKI, 133 E. Liberty St., Berlin, WI 54923 (original factory parts and service exclusively for Realist cameras and viewers).

STORAGE SUPPLIES

NEGA-FILE CO. (wood storage cases for standard stereo slides or View-Master Reels) Box 78, Furlong, PA 18925.
LIGHT IMPRESSIONS (acid free paper envelopes and boxes, polyethylene negative sleeves & pages) 131 Gould St., Rochester, NY 14610.
JOHN WALDSMITH (Pro-Line sleeves for stereo views) P.O. Box 29508, Columbus, OH 43229
PHOTOFILE (mylar sleeves for stereoviews) 2000 Lewis Ave., Zion, IL 60099.
PARKS & STOCK LTD. (polyethylene sleeves for stereoviews) 663 Fifth Ave., New York, NY 10022.
REEL 3-D ENTERPRISES (vinyl slide storage pages) Box 35, Duarte, CA 91010.

Thanks to Francois Beaulieu for helping revise the categories and entries. PLEASE let us know about any corrections or additions needed in the next NUTS & BOLTS.
Henry Washburn of Virginia Beach, VA, has resigned from the Society. Henry served as Beta Transparency Circuit Secretary since the circuit was formed several years ago. It is with regret that we see Henry depart and we do wish him well in his future endeavors which, I am sure, will continue to include stereoscopy. Henry’s replacement as Beta Secretary will be announced in due time. Henry’s efforts have made a stronger Society and I take this opportunity to thank him for all he has done.

YOSEMITE RECORD Among the more actively collected stereo views are the many flat-card views of Yosemite National Park taken in the last century. They offer a rich and attractive record of that national treasure and we are thankful for the skilled and determined photographers who captured these scenes in spite of the difficulties that beset the field photographer in those days.

Today the same task has been avidly pursued by Society member (and Transparency Secretary) Louis Smaus of Los Altos, CA. While assembling an extensive collection of the antique Yosemite views Lou has also been skillfully recording the region on stereo color slides to create a modern record for all seasons. In this effort he has been working closely with the Yosemite Museum. Recently folio members were treated by Lou to some remarkable snow scenes taken at Yosemite and I asked him to elaborate on his accomplishment in obtaining them. Lou reports:

“The purpose of my going to Yosemite for a week at the end of March 1982, was to take stereo slides of the Valley, particularly the buildings, bridges, buses, etc., for historical record purposes for the Yosemite Museum. I also wanted to help the Museum with their collection of stereoviews. So far, I have donated 251 stereo slides to them and I have a lot more about ready. These are not just the winter scenes, but others that I have taken in the past. It is a good way to reduce my accumulation of slides.

Phil Tyler (artist, photographer, and Society member from Mt. Hood, Oregon) joined me to get pictures for his watercolors. He gave an exhibit of about 18 watercolors at the Yosemite Museum in July and August, 1982.

We did not expect snow but I almost didn’t get into the Valley because of it. Luckily I had thrown some old chains in at the last minute and they fit OK. We had fresh snow every day and some clearing. We tramped all around the Valley, riding the buses when possible, and never moved our cars until the day we went home. We got a little wet, especially the feet, and cold, but it was so exciting that we didn’t even worry about it. Everything was just too beautiful! And there weren’t too many people either. We really had a fine time and certainly lucked out on the snow.

Some slides are in folios, of course, and I am assembling a number for a potential PSA sequence show. I also gave a large number to the Yosemite Museum since that was the original purpose of making the trip. However, I am enclosing a few slides which might reproduce well in black and white”.

Lower Yosemite Fall by Louis Smaus.
MEMBERSHIP  Do you make stereoscopic prints or transparencies? Stereoscopic Society members all do one or both, as well as many other stereo related activities. Interested persons should write to the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91709.

member, Mike Eddy, demonstrated 3-D television, using videotape shot with a Pentax beam splitter, and viewed with spectacles of his own design.

We plan to meet on a quarterly basis, with meetings being held in the Arcadia, California, area. As the group is associated with the Stereo Club of Southern California, potential members in the area should contact membership Director Susan Pinsky, Box 35, Duarte, CA 91010.

3-D MOVIE CLUB UPDATE

In a recent column I reported on the first meeting of the 3-D Movie Division of the Stereo Club of Southern California. We have since had our second get-together and, at this point, are probably the world's largest amateur stereo filmmaking organization (although I certainly welcome challenges to this claim).

A major issue facing the group is that of stereo format. The question is, should we attempt to agree on a common shooting format, in an area where comparatively little ground has been broken, much less any standards established. The answer, at least for now, seems to be that we'll continue to work with our own individual systems. However, for any club filming project, we'll work together using a mutually agreed upon 3-D movie system.

Several new 3-D films were exhibited at the March meeting. Stereo formats included the Bolex/Elgeet 16mm system, Elmo super-8, and experimental super-8 footage shot through a Stitz beam splitter and projected (less than fully successfully) with a Stereo-Flector. One enterprising

3-D MOVIE WRITERS NEEDED

Harold Kershaw, of Venice, Florida, sends an item from the May 1983 "Writers' Digest" which speculates on opportunities for screen writers in the growing 3-D market.

After lambasting the script of "Comin' At Ya!", the article states, "...we are in the midst of a 3-D boom, with about a dozen pictures set for 1983 release (not all of them new), from low budget horror flicks to big-budget action pictures like Universal's "Jaws 3-D". If you are an aspiring writer in the exploitation genre, it's a trend worth noting. Besides Universal, Paramount, Columbia and possibly Disney, other studios reportedly have 3-D projects in the works."

MORE ON EPCOT'S "MAGIC JOURNEYS"

Readers interested in learning more about the making of "Magic Journeys" for Walt Disney World's EPCOT Center (reported on in the last issue of SW) would do well to obtain a copy of the February 1983 issue of "American Cinematographer". The issue includes about 30 pages of inside information on the camera system, cinematographic techniques, and other technical details on the amazingly effective 3-D film. The back issue may be ordered for $5 from American Cinematographer, P.O. Box 2230, Hollywood, CA 90028. Be sure to specify the February 1983 issue.
KODAK STILL OFFERS STEREO SLIDE MOUNTING

Recently I have had many people ask me if anyone still offers stereo slide mounting. The answer is a definite yes. Many independent labs will mount your 3-D slides in cardboard mounts. You have to ask around to find labs that offer this service. It seems to surprise everyone, however, that Kodak also still offers this service.

You can take your film (providing it was exposed in a Kodak or other Realist format camera) to any Kodak dealer. Simply specify STEREO MOUNTING with a label on the film cartridge and in the special instructions area of the film ID sticker. If the dealer seems mystified by all of this, prices for stereo mounting can be found in the regular processing price guide for Kodak dealers. Official retail prices for Kodak stereo mounting are currently $9.95 for a 36 exposure roll (29 stereos) and $5.85 for a 20 exposure roll (16 stereos).

I could not confirm any official way to use Kodak mailers to get stereo mounting for 36 exposure rolls, but if you use a 20 exposure roll you can mail it in the standard 36 exposure mailer with STEREO MOUNTING written in the special instructions box. This is because the retail price of the 36 exposure mailer is $5.85—the same as the 20 exposure stereo mounted price. Since I’ve seen mailers discounted to as low as $3.85 for 36 exposures, this may be the cheapest way to have Kodak do the work for you.

Stereo mounting is not available for European or special format stereo cameras, such as the Verascope F40, Belpasca, Iloca, Kindar, Hyponar, or other camera attachments.

The Customer Service desk at Kodak in Hollywood has reported an increase in requests for stereo mounting. This hopefully indicated that more and stereo cameras are being dusted off and put back to use, and that mounting service will continue as long as there is demand.

AN ALL-NEW TALKING VIEW-MASTER

A completely redesigned Talking View-Master has been announced by View-Master International. Unlike the crude, balky GAF toy of a few years ago that now populates the as-is shelves of thrift stores, the new version promises to "bring the dimension of realistic high fidelity sound to the classic 3-D picture reel". The improved audio will allow the use of original movie and TV sound tracks as well as popular music and clear voice narrations. The record will be suspended below the reel on a card that holds both and is inserted into the viewer. Initial talking reels will include several Disney characters, the Muppets, Sesame Street, Smurfs, Bugs Bunny/Road Runner, The Flintstones, etc. The present target date for retail availability is September or October of 1983.

IS VIEW-MASTER FALLING FLAT?

Many people have complained of what looks like a trend toward the increased use of two dimensional images (separated into various stereo planes in the frame) in new View-Master reels like the "E.T. Gift Set". (This from a company that has added "The 3-D Company" to its name.)

According to the Product Manager at View-Master International, future reels based on popular television and movie features will be photographed in true stereo, on the sets or locations with the actual casts. "Superman III" and "Jaws III" are two upcoming examples. The company expects to arrange for on-set stereography of several more films and TV shows in the near future.

View-Master's newest display racks appear to lack any scenic, historic, or special event reels. Current marketing strategy seems to "target" only cartoon and movie subjects into toy and department stores. Other subjects are still produced, though marketed more widely in Europe, and some interesting new "cards" (as the packets are now called) are planned. These include detailed coverage of a Space Shuttle launch and several sets of reels covering Disney's EPCOT Center. (Perhaps enough letters to View-Master would result in the inclusion of some 3-D stills from "Magic Journeys".) Besides the Shuttle launch, a series is planned on the history of space exploration using a wide variety of NASA images—some seldom seen before in their stereo pair form.
If you have watched the statistics on NSA membership, you have noticed the steady growth of your society, year after year. Some of this is due to an influx of members who are primarily interested in taking stereos, rather than collecting vintage prints, and NSA has adjusted its viewpoint to respond to this shift. Another part of the growth, though, is an input of people relatively new to the field, who have just discovered the fascination of stereos. Those who have been collectors for years have picked up a lot of know-how and odd information the hard way, through experience and digging in books. We often forget that many of the novice collectors haven’t yet learned some of the things we might consider obvious or basic.

Several people have suggested a periodic column to assist newer collectors, but which also could serve as a forum or refresher for more advanced ones. I’ve agreed to tackle a few topics for starters, such as “Collecting Stereo Views”; “Organizing, Storing, and Displaying Your Collection”; “Cleaning and Restoring Photographs”; and “Sources of Information”. A “Question and Answer” section will be included to respond to specific queries from readers. Your comments on this project, and suggestions for topics, are most welcome.

With that background, let’s consider the general idea of collecting stereo views, and related materials such as cameras, viewers, and so forth. I suppose that most people go through the same cycle I did: Discovery of the wonders of stereos; frantic collecting of everything in sight; specialization.

Dismay at the growing problems of cost, storage, and assimilation; and finally a more discriminatory stage of cameras, viewers, and so forth. I suppose that most people collect stereos for two basic reasons, I think: First, because of their intrinsic interest; and second, with the hope that they will increase in value, and thus be a good financial investment. Let me give you my own ideas on this second factor, realizing that many people may disagree.

The sooner you decide what you want out of your collection, the more money, effort, and heartache you’ll save. People collect stereos for two basic reasons. I think: First, because of their intrinsic interest; and second, with the hope that they will increase in value, and thus be a good financial investment. Let me give you my own ideas on this second factor, realizing that many people may disagree.

Some investment counselors for the past ten or so years have been recommending the purchase of various sorts of antiques, purely as an investment. After all, they’re not making them any more, and since scarcity of anything often drives up the price, it sounds plausible. This is no different in principle than investing in real estate, or soy bean futures. There are a couple of problems, though. One is that the price of antiques is not a simple function of supply and demand; it also varies with such things as the general economic situation and the unpredictable whims of collectors. If people lose interest in a collectible, the demand can drop catastrophically. You all remember other categories of antiques which have grown and burst like bubbles, such as barbed wire, beer cans, and funny-shaped whiskey bottles. Remember, the value of an antique is what you can sell it for, and it can be a terrible shock to find that this has no close relationship to what you paid for it, or what you think it should be worth. While there will likely be a long-term rise in the value of old photographs above the factor of inflation, it is hardly the thing I’d recommend as a primary financial speculation, especially for an amateur. You certainly should be prepared to wait for growth, and ride out fluctuations in the market, and this may take years or decades.

The second point is that with any speculation, the trick is to buy cheap and sell high. Quality stereo materials, unfortunately, are no longer cheap. Twenty years ago every village antique shop had a huge box of views for a nickel or dime each. Stereos came out of every granny’s attic, and those who were buying them probably have seen their investment prosper. But to a large extent, the attics are now empty, of stereos as well as spinning wheels; the great majority of views coming on the market now are from collections, not attics, and you will pay collection prices. I would be amazed, personally, if the price of stereo views grows spectacularly, since it has already gone up by a factor of ten in the last few years. Indeed, if prices increase very much more, collectors of modest means will be priced out of the market, and this will reduce demand, which always tends to stabilize or reduce prices. If you’re a born gambler, and have money which you can afford to lose, by all means go ahead and buy stereo materials as an investment. You should, however, concentrate on quality material with intrinsic merit; seek out bargains, and be prepared to wait for results. As a related matter, you should also be prepared for a good bit of acrimony; no one is as unpopular as the cheap-skate who always wants to buy low and sell high!

Within the above guidelines, there are also some special considerations. Sets of views (such as boxed sets, or complete runs of a photographer’s output) are of special value just by virtue of being a set. Lithographed views, for example, have little value as single cards, but complete sets command a premium since they’re hard to accumulate. Other special types of views are so rare that they draw special attention. Stereo daguerreotypes, ambrotypes, and tintypes are so rare that they deserve special consideration, and will likely grow in value more than the run-of-the-mill (continued on page 32)
The boat "Milton S. Price" which was shown in the JAN/FEB '83 issue is set in Syracuse, N.Y. Eric Stott recognized the building with the tower in the background of the view as the old Onondaga County Courthouse, built in 1857 by the architect Horatio Nelson White, and torn down in 1968. Now that the location is known, perhaps someone in the Syracuse area can research the "Price Cadets" for us.

This issue we feature two unknowns for Larry Rochette. The first is of a large ship's propeller, with the single word "Dictator" on the reverse. Was the Dictator a ship, or merely a type of propeller?

Larry's second view is a tropical scene in a hilly town, looking out from a hotel or public building. This orange card was issued by Holton & Robinson of No. 2 Winter St., Boston, Mass.
Vern Conover's view of Belle Barrett is an attractive one, and we are wondering who Belle was. On top of the card is hand written "No. 165 and 166 Jay Thomas". It appears to be an amateur view, as does the reverse, which is of the construction of a covered bridge in the fall of 1872 at Livermore Falls, Maine.

The J. J. Cornish view belonging to Guenther Bauer is an intriguing one. The handwritten title on the reverse of this yellow card is very difficult to read, but appears to say, 'The murderer's cabin in the (?) Jersey Sumanops. What that last word means, we haven't the slightest idea. Does anyone know where Cornish worked, or anything about the murder?

We'd like to receive some unknowns from people who haven't previously submitted anything. When sending views, please include sufficient postage for their return. After all, you are getting a free service which has the potential to greatly increase the value of your views.

Send views or information on past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772.
Acquisitions

Both books donated by Freeman F. Hephurn.

More

Paul Wing has sent us a box of old photography books, magazines, and literature that will be catalogued and listed in a later issue. Comment is made now to encourage others to follow his example.

We Get Stereographs

In the last issue of *Stero-World* I wrote of our need for stereographs in the Holmes Stereoscopic Library. I suggested that each member donate 5 cards from duplicates everyone seems to have. Just one week after the issue was published, the first package arrived with 50 cards from Neal Bullington. Lois and Guenther Bauer as well as Bill and Marie also sent donations to us. Total to date—68; goal 1000. Can we count on receiving some from you this month?

Ads, Ads, Ads . . .

. . . and more ads! One hundred and ninety-two pages of ads. George Gilbert produced an eye-catching book in 1970 titled *Photographic Advertising From A to Z.* Acme Camera and Changing Bag to Zar Pocket Camera. It is a compilation of ads from 1888 to 1926. Not only are there many pictures and prices of cameras, projectors, plates and slides, but the advertising style is also interesting and different. How about this one from 1901.

*Photographic Graveyard*

Burial places for the photographic failures which occur with the best people and the best outfits can be avoided by using a Bausch and Lomb Plastigmat F=6.8 lens.

Stereo collectors would be interested in the pictures and ads of ICA Polyscope, STEREOLLETTE, STERELECTOSCOPE, STEROCA and HEIDOSCOPE CAMERAS.
The No. 2 Stereo Brownie Kodak camera sold for $12.00 in 1910 at Herbert & Huesgen's in New York City. Film was 70 cents and the carrying case was an extra dollar.

Some, but not all of this material found its way in Gilbert's classic 1976 book *Collecting Photographica.* The earlier book is a great companion to it if you can discover it in some secluded book barn. It is a publication of Yesterday's Cameras, 5505 Fieldston Road, Riverdale, New York, 10471. Thanks to Mr. and Mrs. Richard Russack for this donation to the Holmes Library.

America Through Stereoscope

A friend sent us the April 1983 issue of *American History Illustrated* which has a 10 page article “America Through the Stereoscope” by N.S.A. member Richard C. Ryder. The stereoscopic pictures on the front and back covers as well as those in the article are of the Spira collection and were photographed by Douglas McClellan of Philadelphia.

In the same issue is an article entitled “Portfolio: Carleton E. Watkins, The Plains of San Joaquin”, by Richard Steven Street. Having just read Peter Palmquist's article on Watkins in the March/April 1983 issue of *Stero-World* I found it interesting that both should appear at the same time. More on Watkins appears in still another brief article by Kimberly Keefer on page 26 of AHI. This is a good issue to acquire and you may wish to subscribe by sending $16.95 to American History Illustrated, P.O. Box 1776, Mt. Morris, IL 61054-9944.

We Get Money

Thanks to Mr. Jorday Patkin for a gift of $10.00 to the library.

The Yankee Region N.S.A. has donated $100.00 to the library from the profits of the stereo-show held in March in Connecticut. Thanks to Robin and Dave Wheeler for helping the library in this manner.

The Holmes Library operates on a very small budget. Eastern College provides the space and utilities without any cost. The Curator volunteers his time. The student part-time secretary is provided through the Federal College-Work Study program at Eastern at only a nominal expense. Donations to the N.S.A. for the library are gratefully received to cover the costs of supplies, student help and acquisitions.

1983

**NSA CONVENTION**

**August 5, 6 & 7**

**Marriott Twin Bridges Hotel**

**Arlington, VA**

**SEE YOU THERE!**
The Cyclostereoscope

by R. J. Blum

The cyclostereoscope is an interesting concept for autoscopic viewing of projected three-dimensional images. That is to say, this apparatus will permit a stereoscopic image to be seen without spectacles or any other viewing device. It was perfected by FRANCOIS SAVOYE of France in the early 1940's after ten years of development and shown to theatre audiences after the war at Luna Park in Paris. Smaller systems were sold for a number of years by A. MATTEY of Paris for home use.

The cyclostereoscopic method is based on the old grid system which is discussed later. The grid consists of an inverted truncated cone which rotates at fairly fast speed around a stationary screen. The left and right images are projected through the tapered openings between the grids onto the screen within. The movement of the black painted grids make them barely discernible although the projected images can be seen on their surfaces (separated and out of focus). A beautiful stereoscopic image is seen on the screen which may be viewed from many zones that radiate out from the centre of the cone. No glasses are required.

The grid principle enables each projected image to be viewed in a manner such that each eye shall see exclusively only the image intended for it, the right hand image for the right eye, the left hand image for the left eye.

Another Frenchman, BERTHIER, in 1896 invented the "lined networks" method which allowed each eye to see one view only through the network and excluded any other view. A number of other people improved on the system in later years.

All methods enable one to observe directly a picture in relief by looking at the two images without using any other form of apparatus.

ESTANAVE cut each perspective image into parallel strips. The numbered strips were then mounted together so that the even numbers of one perspective alternated with the odd numbers of the other. A grid was placed in front, having a similar number of strips but alternately opaque and transparent. This system was known as parallax stereogram. (see fig 1.)

From a suitable position one eye will see only the even number strips and the other eye will see only the odd numbers. A stereoscopic image results.

Actually the grid selector principle was known in the seventeenth century when G.A. BOIS-CLAIR painted two separate pictures on a plane surface over which was fixed a fairly close grid of vertical laths. The vertical grids were attached to the surface, unlike the BERTHIER method, where the grids were in a horizontal plane slightly above the images.

From a study of figure 1, it will be noticed that the restitution of the relief essentially only takes place on the plane E-E1 parallel to the grid and at certain positions along this plane. Outside of this plane, the three dimensional effect diminishes.
With the cyclostereoscope the two images are projected onto the rotating grids through to the stationary screen. At any instant of time, vertical image strips will lay side by side across the screen alternating from the left and right projection lenses (L-R-L-R-L-R etc.) These strips will be tapered due to the cone shape of the grid assembly. The total picture from either lens does not hit the screen at any instant of time. (50% is blocked by the opaque grids), however the rotation of the opaque slats exposes the total scene for each view point. The eye’s persistence enables a continuity of the scene in a similar manner to cinema projection where the stop-start motion goes unnoticed.

By viewing from one of many suitable radiating zones, each eye may view the image intended for it and so observe the scene in true three dimension. A movement of the head to either side of the viewing zone will cause loss of relief and further movement will result in a pseudoscopic image.

When FRANCOIS SAVOYE set up his machine at Luna Park, to audiences of up to 90 persons, care was taken to exactly position the chairs within the viewing zones so that all would view the 3D scene as intended.

The question arises as to why an inverted cone was used for the construction of the grid network in preference to a simple cylinder. Certainly the cylinder with its parallel grids will work, however, the only viewing position will be from one of the viewing zones at the plane of the projector. Positions further back will have a diminishing stereoscopic effect due to less of each image strip being visible.

In the case of the inverted cone, the theatre audience can be positioned rather conventionally with each row of seats elevated above the row in front. A person from each row (seated in a zone) will have the advantage of not only viewing over the head in front, but from his elevated position will view through a wider part of the tapered openings,
restoring the visible width of the image strips. Thus the cone design permits a larger viewing audience.

In both cases the images should not be viewed from a point in front of the projector lenses as each eye will start to see portions of the other image not intended for that eye.

In the mid 1940's, the Russians were also experimenting with the autostereoscopic cinema. The Russian inventor S. IVANOV also using the inverted cone grid method, constructed a screen grid consisting of 30,000 stretched enamel wires each 6 to 8 metres in length. The screen measured 3m x 3m and weighed altogether 6 tons. It was set up in the Moscow cinema to an audience of 220 persons. The three dimensional effect was said to be excellent.

As an experiment I decided to construct a cyclostereoscope without ever having seen one before. Cycle wheels, 28 inch and 14 inch diameter, mounted on a common axle formed the top and bottom ends of the truncated cone. The grid blades were cut from venetian blind slats (painted matt black) and were attached to the wheel rims. A white painted screen was attached to the stationary axle within the truncated cone. A small motor drives on the lower wheel. The speed of rotation of the grid is not critical for slide projection, but would require synchronisation with the frame speed for movie projection.

The cyclostereoscope can be considered a rather cumbersome device for three dimensional viewing, but never-the-less, the principle is interesting and very thought provoking. Perhaps one day we can adapt this old idea to modern technology using, say, a liquid crystal grid.

The author invites comments on this subject. REFERENCES: LES SYSTEMES DE CINEMA EN RELIEF A GRILLE MOBILE. BY F. SAVOYE (SCIENCE MUSEUM LIBRARY—LONDON) STEREO-PHOTOGRAPHY IN PRACTICE. BY E. F. LINSSEN
COMMENT (continued from page 3)

BEETTER RAP FOR NIMSLO

After reading your article on the Nimslo, I felt compelled to write a response to your points. First, I've noticed a lot of bad press relative to the Nimslo. This camera is not and never will be all things for all people. It does have limitations, the same as the telescope on top of Mt. Palomar. All cameras do have limitations.

What it does do it does very well. I find the convenience of the Nimslo far far outweighs its drawbacks. As with all stereo cameras you have to properly compose your shots. I have yet, after hundreds of pictures, had anyone start with the "one eye closed routine" so common to people looking at stereo pictures. (Doesn't that one really frost you?) The general opinion is that it's really a neat effect and very unusual. And lastly—to actually close off the middle two lenses to make prints for a stereo viewer is stereo blasphemy!

Please, look at the good points, for a change, with more enthusiasm. It will never replace Brownie/Kodak when describing cameras among the public, but it does deserve a better rap.

Phil Kantor,
Cannonsburg, PA

COLLECTING BASICS

During the last eight months I have accumulated over one hundred viewcards and several different models of viewers. I have limited my collecting to ships, National Parks and presidents. But I am now running into a few problems.

ONE. Knowledgeable collectors are difficult to locate in this area (Gainesville, Florida).

TWO. None of the reference books available to me have answers to a beginner's technical questions.

THREE. There seems to be no standard for pricing view cards, such as there is for coins and stamps. I have seen the same card, in almost identical condition priced by three different dealers for three different prices. Namely $2.50, $4.00 and $8.00. These were antique dealers, but one would think somewhere along the line the prices could be a little closer.

My technical questions from -TWO above, are these:
1. Is there a listing of Keystone's published series and number in those series? (Question also applies to other publishers.)
2. I cannot find information concerning the numbers on the backs of the cards inside the rectangle of Keystone viewcards.
3. What do the numbers between the pictures mean? Such as H161 or T21.

Maybe these things are too basic for STEREO WORLD, but I do believe there are other people out here who do not have the knowledge and/or experience in stereo that many of you have. I would appreciate some article in STEREO WORLD concerning basics . . .

Cleo Hack,
Gainesville, FL

Because of the many collectors with questions similar to those in Cleo Hack's letter, a new column called HINTS TO COLLECTORS makes its first appearance in this issue.

—Ed.

MORE NUTS THAN BOLTS?

Just as I was preparing a full page ad for STEREO WORLD I received the December issue containing your "Nuts & Bolts". Along with Leon Jacobson I was somewhat perplexed at the strange array of listings. Some are no longer in business. I personally bought out all the mounting supplies at Alhambra Camera. Furthermore I own the dies to make Realist type mounts. I must say you have been quite successful in finding obscure sources. EMDE assures me, as one of their dealers, that they do not sell directly at retail. I have decided not to advertise in STEREO WORLD.

George Skelly,
Palo Verdes, CA

3-DIT HEADS NORTH

3-D INTERNATIONAL TIMES Magazine has left Los Angeles and moved to Springfield, Oregon, near Eugene. Their new address is 761 West "N" Street, Springfield, OR 97477.

HINTS TO COLLECTORS (continued from page 25)

card view. Glass and tissue views also fall into this category to a somewhat lesser degree.

Having been somewhat pessimistic (but, I think, realistic) about stereo materials as an investment, next time I'll talk about the non-financial reasons for collecting.

QUESTIONS FROM OUR READERS:

Q. On many (but not all) Keystone views I see a letter/number combination between the upper margins of the prints, such as T-13, or P-42. What does this signify? It seems to have no relationship to the card number, such as 13,425.
A. Keystone views were used in many different sets and groupings; often a stereo can be found in three or four different sets. These special numbers identify the special set, such as P for "Primary" or T for "Travel," and the position of the view within that set.

Q. Why do the prices of stereo views vary so much from one antique dealer to another? In stamps and coins prices are pretty standard, and there are even value guides. I have seen the same view priced from 25¢ to $4 at different antique shops.
A. Prices do vary from one area to another, but the basic reason is that most antique dealers are generalists, not specialists, and often know very little about the value of anything outside their own area of interest. I used to try to educate antique dealers, but gave it up as a bad job. If one has something I want badly, and it seems overpriced, I may try to argue and haggle the price down. There is no consistent, widely-distributed value guide to stereo materials similar to that available for stamps, coins, and the like. Bob Duncan's "Photographic Collector" gives price estimates from time to time on various categories, but it is not widely known among general antique dealers. Your best guide to value (not price) is to follow the results of auctions. These tell what various items actually sell for, not what they are priced at.
Thanks to Frederick Butterfield and Harry Poster, more information has become available on NOVELVIEW 35mm stereo filmstrips and viewers. In the late 1930s, Novelview films and viewers were sold at “...any of the five and ten cent stores like F. W. Woolworth Co., S. H. Kress, etc.” according to the publicity on their film list. The films sold for 10c each—less than the only other stereo filmstrips from the larger Tru-Vue Company of Rock Island, Illinois. (See STEREO WORLD Vol. 7 No. 3)

Novelview was a product of the Novelart Company of Long Island City, NY. Most of the films were aimed at the juvenile market, with subjects like baseball, cartoons, stories, the circus, and animals. Novelview’s publicity made a point of their “exclusive” privilege of photographing the exhibits of stuffed animals at New York’s American Museum of Natural History. Several historical and “educational” films were made on other subjects, as well. The equipment and exhibits at the then-new Hayden Planetarium were covered, and brought the promise that through Novelview, “... you may learn the meaning of ‘shooting stars’, comets, and eclipses, and the relations of the earth, moon, planets, sun and stars.”

Long before television advertisers learned how to design their messages for the “targeted” age groups of cartoon show audiences, Novelview was including the following lines in the flyers packed with their viewers:

“Show your parents how to work the Novelviewer. You will get a big kick out of watching their amazed expression...”

The two styles of Novelview viewers, with and without the film advance knob. (Photo courtesy of Mr. Poster)

Novelview film boxes were the same size and shape as those of Tru-Vue stereo filmstrips. (Clarence Romrell collection)

From one of Novelview’s educational films, “Early Life of Columbus” series 1. (Clarence Romrell collection)
"Here's Billy and me with our 'Mercy' rifles watching an elephant fight." From the Jack Armstrong jungle adventure filmstrip. (Frederick Butterfield collection)

"To become the most popular one in your neighborhood just let everyone know that you have a library of Novelview films..."

"Tell your teacher about your Novelviewer. She will be much interested, we promise you, and she will also encourage you to build up your library."

Called a "Moviescope", Novelview was also sold through the Jack Armstrong radio show and its sponsor, Wheaties. With the viewer, kids got a Jack Armstrong jungle adventure and an ad informing them that they could order four other films for two 3¢ stamps and a Wheaties box top for each one. Despite the thousands no doubt distributed, Novelview films and viewers are today one of the more rare items of stereographica. Being stored at the bottom of the toy box or lost in the corner of a younger sibling's room probably took its toll of many Novelview items. The partial film catalog included here might help those interested in finding or trading films to get some idea of what once existed.

As the message printed beside the catalog concludes, "How about starting a Novelview club in your neighborhood?"

"Betty got this picture of a native war canoe as it went past our camp (Congo River)." From the Jack Armstrong jungle adventure filmstrip. (Fredrick Butterfield collection)
More Fun!  
4 NEW FILMS  
For Your Moviescope!

Here’s an important notice, fellow!  
And for you girls, too!  
Besides the pictures taken by us on  
our Ivory Patrol Expedition, you can  
can get other films to look at through  
your Moviescope! You will have fun  
with your Moviescope for a long, long time.  
Below I am listing four new Novel-  
view films that you can get by sending  
me two 3¢ stamps, and a Wheaties box  
top for each film you want. Be sure  
to order films by number.  

All these films are in third dimension.  
Absolutely lifelike. Two are about  
Robinson Crusoe and his adventures  
with the cannibals when he was ship-  
wrecked on a desert island. Another  
film shows the story of The Three  
Little Pigs. Just like a real little  
movie! The fourth film shows you  
perfect third-dimension scenes of the  
 wonderful Grand Canyon of the  
Colorado.

Those who ordered the Jack Armstrong filmstrip with their  
Wheaties box tops received this additional offer. (Courtesy of Mr. Poster)

NOVELVIEW FILM CATALOG

American Museum Natural History  
100A — Behind the Scenes—Gorillas  
101 — American Birds in their natural settings  
104 — The Planetarium—General Views  
112A — Reptiles and how they live  

Fairy Tales and Famous Stories  
300 — Sleeping Beauty and the Handsome Prince  
301 — Three Little Pigs and the Big Bad Wolf  
303 — Goldilocks and Three Bears  
304 — Cinderella and the Glass Slipper  
305 — Puss in Boots and the Ogre  
306 — Hansel and Gretel and the Wicked Witch  
307 — Red Riding Hood and the Big Bad Wolf  
308 — Ali Baba and the Forty Thieves Pt. 1  
"Open Sesame"  
308A — Ali Baba and the Forty Thieves Part II The  
Robbers Destroyed  
310 — Robin Hood Part I His Adventurous Band  
310A — Robin Hood Part II His Prowess Rewarded  
311 — Treasure Island Part I Jim Inherits the Secret Map  
311A — Treasure Island Part II The Pirates Attack  
311B — Treasure Island Part III The Pirates Outwitted and  
the Treasure Saved  

Scenics and Points of Interest  
400 — Niagara Falls—American and Canadian  
423 — Battle of Gettysburg Pt. 1 Civil War’s decisive  
battle  

American Cities  
501 — New York City—Skyline and famous buildings  
501F — Radio City—Scenes from observation roof  
501G — Empire State Building—World’s highest structure

Foreign Countries  
600 — Rio de Janeiro—World’s Most Beautiful Harbor  
602 — Paris—Heart of French National Life  
605 — London—City of Eight Million  
609 — Havana, Cuba—Metropolis of the West Indies  

Ringling Bros. Barnum & Bailey Circus  
702 — The Clowns Who Make Us Laugh  
707A — Under the Big Top—Thrilling Acts  
708 — Circus—Backstage  
709 — Circus Animals—The “Hippo” and Giraffe

Baseball  
803 — “Dizzy” Dean—How He Pitches  
833 — 1936 World Series, Pt. 1  
835 — 1936 Yankees—World’s Series Champions  

North American Indians  
901 — Pueblos of San Ildefonso and Isleta, N.M.  
903 — Mexican Indians—Their arts and crafts  
906 — Seminole Indians—Their homes in the Everglades

Cartoons  
1400 — Scrappy’s Ducky Prank  
1401 — Scrappy’s Surprise  
1402 — Scrappy’s Fish Story  
1403 — Popeye in “I’m Insulked”  
1404 — Popeye in “Within the Law”  
1405 — Joe Palooka “The Young Defender”  
1406 — Flash Gordon “Into the Water World”  
1408 — Katzenjammer Kids in “Love”  
1413 — Katzenjammer Kids on Strike

35
FOR SALE

CAMERA REPAIR—all makes including studio & professional, antique camera restoration, estate appraisals, insurance appraisals, complete restoration of most cameras (including rebuilding & parts fabrication). For further information see our display ad. Atlantic Camera Repair, 276 Highfle, West Islip, NY 11795, (516) 587-7959.

MAKE YOUR OWN STEREOSCOPE: Life-size plans and directions to make your own stereoscope. Stereoscope plan—$3.50. Base and stereoscope—$4.50. Send with S.A.S.E. to M. Levine, P.O. Box 41032, Los Angeles, CA 90041.

STERE VIEW CATALOG. Military, Western, occupational, City views, etc. Send $1.00 for comprehensive Catalog of stereoviews plus early newspapers, books, documents & images at affordable prices. Gordon Totty, 578 Massachusetts Ave., Lunenburg, MA 01462.


AMERICA THROUGH THE STEREOSCOPE, 10 page article in American History Illustrated; issue also contains article on Carleton Watkins. Autographed copies available at NSA Convention or by mail for $3.00 postpaid ($3.50 foreign) Richard C. Ryder, 110 C Haddon Hills Apts., Haddonfield, NJ 08033.

SOLD YOUR unwanted GOOD VIEWS at mail auctions held frequently since 1967 exclusively for stereo views. Earl Moore, 152 Walnut St., Wood Dale, IL 60191.


EDINBURGH STEREOSCOPIC ATLAS, 1929, 10 Vols., 300 cards in excellent condition, one package unopened. Boxes good, $250. or best trade. Eric Stott, 32 Prospect St., Norwich, N.Y. 13815.

RARE SET OF 13 STEREOSCOPIC GLASS SLIDES in sepia tone, 1 3/4" x 1 3/4" on a 4 1/4" slide. Center panel shows number of each slide. No. 13 slide shows title in Latin. “Pontificia Vatican Museum Easter May 1938. (These were the last glass slides made, no longer issued). Photography is by Official Vatican Photographer. Areas shown are off limits to tourists. Mint, never projected, still in original parchment envelopes. Serious collectors only. Please make offer above $1,000. to A. R. Rios, 510 So. 5th St. –12, Nysaa, OR. 97913. Will confirm by phone.

VERASCope 45X107 STEREo CAMERA, 55mm, 14.5 Zeiss Tessar lenses, sliding lensboard, all brass body, 12 septums. Vintage around 1920. Remarkably good condition. US $480. postpaid. Francois Beaulieu, 3157 Lacombe, Montreal, P.Q., H3T 1L6, Canada.

STEREO VIEWS: California, West Midwest, New York, South, Canada, Cuba, Europe, occupational, institutions, Santa, sentimentalers, comics, others. Cabinets, cases: freaks, childrentoy, occupational, etc. Miniature cases. Send precise want lists (SASE). Simon 217 High Park, Buffalo, N.Y. 14226.

REALIST STEREo VIEWER in Mint condition including antique wooden cabinet with three drawers holding 93 stereo photos. Price $75. Write or phone Phil Smith, 1429 N. Vista St., Apt. 2 Rear, Los Angeles, CA 90046 or phone (213) 876-4426.


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.

AUGUSTA, GA stereoviews. Any publisher, any type, any date. Also, other Georgia views. Joe Lee, 306 Shadowmoor Dr., Decatur, GA 30030.

FLORIDA STEREo VIEWS WANTED. Send mark. Mark V. Barrow, 1130 NW 64th Terr., Gainesville, FL 33601.


VIEWS OF UNIVERSITY OF KANSAS campus, Lawrence, Kansas State University, Manhattan, other Kansas or Nebraska views. M.A. Swegle, 5103 Hamilton, Omaha, NE. 68132. (402) 553-8124.

TO BUY a 3" x 6" antique paper viewer, preferably the Holmes-type. Phil Smith, 1429 N. Vista St., Apt. 2 Rear, Los Angeles, CA. 90046, Phone (213) 876-4426.

PERU, BOLIVIA, other South American countries. Stereo views, Daggs., CDVs, all types of vintage photos wanted. Paul M. Hertzmann, Box 40447, San Francisco, CA. 94140. (415) 626-2677. These are permanent wants. Clip and save.

AUSTRALIA, TASMANIA, NEW ZEALAND VIEWS, generous purchase or trade. I’m Desparate to locate any early Australian photographica for research purposes, even if not for sale. Please help Nigel Lan- don, Box 142, Balmain, N.S.W., Australia 2041.

SECOND RATE STEREo, send four stereo slides and a SASE. I’ll send four from other stereo photographers. Have fun, see what
others are shooting. John Dukes, 27783 Lupine Road, Los Altos Hills, CA, 94022.

VIEW CARDS OF SOUTH AFRICA and Boer War. Also close-up lens set for View-Master Personal camera and books on stereo photography. Offers to: Chum Martin, 47 Bishoplea Road, Claremont, Cape Town 7700, South Africa.

VIEWS BY HARDESTY & ARMSTRONG, Santa Ana, Ca.: “Views in Southern California” series; or information about these. Irene Suess, P.O. Box 541, South Laguna, CA 92677, (714) 499-2537.

MONOBLOC: Needed for restoration; lens pair, mount rings, finder and basic information on the camera. David Doerrie, 2905 Byran #204, Ypsilanti, MI 48197.

CALIF., NEVADA, HAWAII: Pre-1890. Cities, streets, mining, railroad, industrial, especially Houseworth, Watkins, Muybridge, Taber. For personal collection, top prices paid. Larry Moskovitz, P.O. Box 13151, Oakland, CA 94661, (415) 482-0408.

STEREO VIEWS OF SOUTH AFRICAN SUBJECTS. (Except Boer War, of which I have plenty). I can offer mainly U&U travel. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

OREGON, WASHINGTON, IDAHO, MONTANA Indian photographs. All formats: CDVs, tintypes, stereos, cabinet cards, early BW postcards. Will trade. State Nielander, Box 2464, Fort Lauderdale, FL 33310.

VIEWS TO COMPLETE BOXED SET a camera. Whole.

CIRCUS TRU-VUE FILMS, #217, 218, 219, 220. Will buy or trade stereo view cards. John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.

BOOK “American Miniature Case Art” by Rinhart with dust jacket in near Mint condition. Rich, P.O. Box 8713, St. Louis, MO.


N.S.A. MEMBERS for June 25th White Mountains “Stereoscopic Shoot, Meeting, Picnic” of New England Region N.S.A. Details: Laurance Wolfe, Regional Director, Box 62, North Sutton, NH 03260.

STEREO VIEWS—Singles or boxed sets. N.Y.C. and vicinity, Brooklyn Bridge, comic, romance, women and children, foreign, etc. Also foreign Negroes. Describe and price. J. Kessler, Box 160533, Miami, FL 33116.

WISCONSIN STEREO, cabinet and CDV views of small towns (Beaver Dam, Horicon, Mayville) and early hotel views from anywhere. Katrinka Kreisman, P.O. Box 1774, Columbia, MO 65205.

REWARD FOR RETURN: Half and quarter plate Daguerreotype camera, whole plates old lady, group of 9, Mascher and Kilburn stereo Daguerreotypes, half plate camp scene, Daguerre Manual. Photos, descriptions by Kreisman Estate, P.O. Box 1774, Columbia, MO 65205.

WHITE MOUNTAIN stereo view collectors to take part in “Stereoscopic Shoot, Regional Meeting, Picnic”, New England Region, N.S.A., on June 25th. Write for info: Joseph A. Matheson, 97 Riley Avenue, Manchester, NH 03103.

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

N.S.A. SINGLE MEMBERS and couples to enjoy “White Mountains Day”, a “Stereoscopic Shoot, Regional Meeting, Picnic” on June 25th. NENSA (New England Region, N.S.A.) all-day outdoor meeting. For info: Dick Hamilton, Box 176, N. Woodstock, NH 03262.

EARLY ARIZONA VIEWS. Especially towns, street scenes, mining, ranches, etc. Also early San Francisco views. Watkins, Lawrence & Houseworth, Muybridge, Houseworth, etc. Please send description and price to Gary Land, 521 West Encanto, Phoenix, AZ 85003.

ONEIDA COMMUNITY, all views by E. D. Smith and others of Oneida, N.Y. Also views of Shakers and other communitarian societies. Jack Ericson, Box 1001, Sanford, N.C. 27330.

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


WANTED: View of individual who will mount my stereo color prints on 3½" x 7" cards for use in my Keystone Telebinocular. J.R. Nielander, Box 2464, Fort Lauderdale, FL 33303.

STEREO VIEWS OF SAGINAW, Michigan or stereo views and pictures by Goodridge Bros., East Saginaw, Michigan. Donald Wolderzak, 5176 Kenciff, Saginaw, MI 48603. (517) 793-5605.

AUGUSTA, GA. stereo views. Any publisher, any type, any date. Also other Georgia views. Joe Lee, 306 Shadowmoor Dr., Decatur, GA 30030.

J. A. WILLIAMS, NEW PORT, RI. Also, views by French of Keen, NH; Linn of Chattanooga, TN and Wilson of Savannah, GA. Wes Cowan, 55 E. Oakland Avenue, Columbus, OH, 43207.

REMEMBER

NSA PHOTO SHOW Aug. 5, 6, & 7

WANTED

Dry Plate Stereo Camera, preferably by American Optical Co. circa 1885, for purchase or long term rental for use in F. J. Haynes exhibit.

Write or call Curator of Collections, Montana Historical Society, 225 N. Roberts, Helena, MT 59620 (406) 449-2649
Events

MAY 21-22

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

MAY 21-22
Midwest Camera Swap, Cincinnati. Contact Walter Fouch, 513-792-4000 or 513-851-8818.

MAY 22
American Photographic Historical Society Photographica Fair, New York Statler Hotel. Write to Box 1775, Grand Central Station, New York, NY 10163.

MAY 22
Grand Rapids Photo Trade Show, Grand Rapids Airport Hilton Inn, 4747 28th St. SE, Grand Rapids, MI. Contact 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. Off I-71 at Morse Road Exit. Contact OCC Trade Fair, PO Box 282, Columbus, OH 43216.

JUNE 5
Delaware Valley Photographic Collectors Association Swap/Shop Show. George Washington Motor Lodge, King of Prussia, PA. Contact DVPCA, Box 74, Delanco, NJ 08075.

JUNE 25
UPPER MIDWEST NSA REGIONAL MEETING. Memorial Section of War Memorial and Arts Center in Milwaukee, Wisconsin, 10 am to 5 pm. Contact Craig F. Daniels, 1234 Phelps, Red Wing, MN 55066. Call 612-388-5413.

JUNE 26
Indy Camera Collectors Association, 4th Photo Flea Market at Holiday Inn I-70 East, 6990 E. 21st, Indianapolis, IN. Contact Larry Goshen, 72 N. Dearborn St., Indianapolis, IN 46201. Call 317-636-2153.

JULY 9
Tri State Camera and Photographica Show, San Diego, CA. Call 201-994-0294 or write PO Box 76, Livingston, NJ 07039.

JULY 16-17
Photographic Historical Society of the Western Reserve, 12th Annual Antique Photographic Trade Fair at Somerset Inn, Shaker Heights, Cleveland, OH. Write to PHSWR, PO Box 21174, South Euclid, OH 44121. Call 216-382-6727 or 216-232-1827.

JULY 16-17

JULY 31
Tri-State Rockland County Camera & Photographica Show. Call 201-994-0294 or write PO Box 76, Livingston, NJ 07039.

AUG 5-6-7
NSA NATIONAL CONVENTION, PHOTO SHOW '83 at the Marriott Twin Bridges Hotel, US1 and I-395, Arlington, Virginia. Contact Dave & Robin Wheeler, PO Box 26, New Milford, CT 06776. Call 203-354-3312.

OBITUARY
Robert N. Dennis, one of the "giants" in the early days of stereo collecting and an NSA member, died January 21st at Williamsburg, Virginia at the age of 82. Although known to very few present day collectors, Mr. Dennis probably did more than any other person to draw attention to the great historic significance and artistic value of stereographs when, in the 1940s, he displayed at and then sold a collection of approximately 40,000 stereos to the New York Public Library. This collection has been available for study and use for about 40 years through the American History section of the NYPL.

Subsequent to this staggering transaction, Mr. Dennis moved from his home in Westchester County, NY to Williamsburg, where he and his wife operated the "Annie Dennis Kitchen" in Colonial Williamsburg. Off season, Mr. Dennis continued to rebuild his collection of stereographs and made a number of trips to England to buy stereos, antique viewers and early literature on photography.

Some years ago, he donated a small part of his collection, primarily Daguerreotype material, to the Smithsonian Institution. Shortly before his death, he donated the bulk of his remaining collection—approximately 31,000 selected stereos—to the New York Public Library.

Mr. Dennis did some personal stereo work when he was young, but discontinued it and concentrated on collecting. He also was an inventor and held several patents.

There is no doubt that his early enthusiasm for stereographs not only resulted in saving over 70,000 stereographs for the NYPL, where they will remain for the benefit of all of us, but inspired other collectors to search for them so that countless more thousands were saved from destruction. We owe a major debt to him!

Frederick S. Lightfoot

NOTICE
PERSONALITIES IN PERSPECTIVE will return in the July/August issue of Stereo World
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