Philip Brigandi Lives

Review by Peter E. Palmquist

STEREO WORLD readers may remember a Comment letter in the May/June 83 issue from Mr. Phillip Brigandi concerning the stereo activities of his great grandfather. Since then he has continued to seek information, which has culminated in a special edition of the CMP BULLETIN (Vol. 2, No. 3) of the California Museum of Photography, University of California, Riverside.

“Philip Brigandi: Keystone Photographer” accompanies a recent exhibition of Brigandi's stereophotography from the Keystone-Mast Collection at the CMP. The Bulletin consists of sixteen pages (plus covers) and is handsomely printed. Edward Earle, Curator of the Keystone-Mast Collection, wrote the foreword while Phillip Brigandi provided biographical details of his ancestor's illustrious life. Especially useful is an essay on Brigandi's relationship with the Keystone View Company by Andrew Eskind, Director of Interdepartmental Services at George Eastman House, Rochester, NY. Mr. Eskind's essay gives fascinating insight into Keystone's relationship with one of their finest photographers during the period 1915-1930. Several fine views of Brigandi at work are also reproduced.

This publication is a welcome addition to the stereo enthusiast's bookshelf and is available directly from the California Museum of Photography, University of California, Riverside CA 92521. Since the Bulletin is free to CMP members, I strongly urge that you join this outstanding organization and support its activities and goals.

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Alice Thurlow and (probably) James Thurlow in the print
mounting room of their studio/home in Manitou, Colorado. A rare look
inside the operations of a small western stereo photographer and publisher.

Several more examples of Thurlow's now scarce work accompany Alan
Young's article on Thurlow in this issue. - Private Collection.
THAT PINK THING

Don't panic if recent issues of STEREO WORLD seem later than usual in making their way to your mailbox. Art Director Dick McClellan has moved to Arizona and material for editing, layout, proofing and printing now travels a three way circuit between Oregon, Arizona, and Ohio. Some of the mail connections are proving slower than expected, so deadlines, are being adjusted to get everything back on an almost reasonable schedule.

In case you thought the pink thing inserted in the Nov./Dec. issue was just another ad, look again. That's your 1984 NSA RENEWAL FORM and this year there is more than the threat of withdrawal symptoms facing those who let their membership lag beyond March 1st. In order to avoid the growing expense of mailing catch-up issues to late third class memberships, all renewals after March 1st will have to be at the first class rate ($27.00). The basic $20.00 membership pays for itself only when all the issues can be sent at the bulk mail rate.

Regardless of whatever else it brings, 1984 marks the 10th anniversary of the NSA and STEREO WORLD. The March/April issue will begin our 11th year, and 12 of its 64 pages will be devoted to a complete reprint of STEREO WORLD's first issue from March/April 1974. The magazine's first 7½ years of steady expansion and improvement were guided by John Waldsmith, who will provide an insider's account of the NSA's strange and multifaceted history.

If the response to the message on the renewal forms is positive enough, we will be able to expand some regular issues to 48 pages (HINT). Even with that added space it will remain necessary to alternate some regular columns like “Personalities in Perspective” and “Collector Profile”, so don't despair if your favorite column sometimes skips an issue - or even two in a row!

VIEW SIZE

The contemporary stereographs for two articles in this issue are printed in the smaller “parallel viewing” format. Several recent comments as well as the letters on free viewing in general have urged this format, but its use this time isn't really in direct response to anything other than the need to save space. Modern stereos with no mount card to show off can be printed as bare side-by-side images, and the smaller format allows the captions to be run at the side of the view. This treatment is neither a trend or an experiment (note its use in the Tru-Vue article in the July/August 1980 issue).

TRY & FIND IT!

In the last "Editor's View", I neglected to give the the address for DARKROOM PHOTOGRAPHY Magazine when I mentioned Peter Palmquist's great "Return of 3-D" article in their November 83 issue. The magazine is now only available at the larger newsstands, having been shoved out of many store racks by the profusion of new computer magazines. DARKROOM PHOTOGRAPHY's editorial office is at: One Hallidie Plaza, San Francisco, CA 94102. Subscription information is from Darkroom Photography, 5 Printmakers Alley, Marion, OH 43305.

John Dennis

Ad Deadline for next issue is Feb. 10.

PLANNING YOUR SUMMER?

THE 1984

NSA CONVENTION

IS SET FOR AUGUST 17-19

Sheraton-Wayfarer Inn, Bedford-Manchester, NH

Watch this space for additional details
Comment

THE FREE VIEWING QUESTION

DIVERGING MOTHER NATURE


Freeviewing requires one or two departures from normal viewing: 1) abnormal accommodation (shape change of the eyelens for near or far vision) and 2) possible abnormal convergence or divergence. In normal vision a particular eyelens thickness is exactly related to every viewing distance. Freeviewing always violates the above exact relationship - parallel freeviewing requires accommodation for “reading distance” and convergence for infinity, for example - but I have never heard of serious consequences. We freeviewers live with the accommodation violation but we do not have to live with abnormal convergence/divergence.

When print separation is less than or equal to eye separation, divergence is not required . . . Overlarge prints require divergence which is never encountered in nature, so I would approach the requirement with strong suspicion. While I can freeview everything in your magazine - including the dreadful covers - I find more than minimal divergence to be annoying, tiring, and ultimately leading to double vision on the highway if not curtailed. A small divergence is acceptable, but the amount needed for your usual viewcards just begins to be uncomfortable.

Crosseyed viewing is the pits. It may occur in nature but not (for any length of time) as close to the tip of your nose as would be required with standard viewcards. (And your covers?#@%! ) . . . The violation of the accommodation/distance relation is brought to an extreme. This is the most painful situation for me . . . Not to mention that crosseyed viewing does indeed greatly “miniaturize” stereoviews.

While this letter primarily describes the impressions of one individual, my observations regarding minimal convergence or parallel viewing must have rather general application. It can be uncomfortable to fight Mother Nature.

Stephen B. Smith
Sierra Vista, AZ

FROM AN OPTOMETRIST AND VISION TRAINER

As a new subscriber to your publication I find interesting the ongoing debate about how to print stereo views. Neither form of fusion is “Natural”.

Both, however, are used in training fusional capabilities. When the views are crossed, it is called chiastopic fusion. It is more readily accomplished by individuals who have esophoria (a tendency for their eyes to turn inward).

When the views are not crossed, it is called orthopic fusion. This is more easily realized by people who have exophoria (a tendency for their eyes to turn outward). Therefore chiastopic fusion will be easier for some people while orthopic fusion will be easier for others. To the relief of many readers who haven’t understood this debate, it should be mentioned that neither form of fusion may be comfortable for most readers, or ever possible.

There is no real danger in either procedure. It could be loosely compared to a stretching exercise. If it was done excessively in one direction (the direction which was already easier for that particular viewer) over an extended period of time, it could possibly upset the balance of eye teaming and reduce the viewer’s visual comfort. Although this is possible, it is quite unlikely.

If practicing orthopic fusion contributed to the development of an exotropia for Dr. Frazier, I suspect that he had a fusional problem independent of his stereo viewing. To alleviate his current distress I suggest he contact an optometrist who practices vision training. Such a practitioner will be able to design a more effective program of therapy than just a simple convergence exercise.

With respect to the observation that images appear smaller with chiastopic viewing than orthopic viewing, this apparent paradox is known by the acronym SILO (small in - large out). It is due to what our expected perceptions will be, due to size constancy. In normal viewing we have a larger retinal image when objects are closer and a smaller retinal image when objects are further away. This object distance is measured, in part, by our convergence mechanism. Therefore when we converge for a near image (chiastopic fusion) and the retinal image does not get appropriately larger because the viewing distance remains the same, we interpret it as a decrease in size.

I do not share the enthusiasm of many writers who state how easy it is to learn either of these forms of fusion (and I teach them daily). It may be better to end the debate by having the stereoviews printed in their normal format and have those readers who choose to do so view the page with the eyepiece of a stereoscope.

Dr. Gary J. Williams O.D.
Owego, NY

(continued on page 34)
Eight o'clock Christmas morning, 1878, while most people were exchanging gifts, James Thurlow—Manitou, Colorado's first resident photographer—died of pneumonia. So untimely was his death that the undelivered Christmas presents for his Sunday school children was a forlorn note mentioned in his obituary. Alice Hammond Thurlow, his bride of just four months, had the Colorado Springs photographer B. H. Gurnsey appraise the items in Thurlow's photo studio. The list itself details the typical equipment and studio props used by the average photographic artist during the wet-plate era. One noteworthy item is Thurlow's negatives—250 in all—bought by one Charles Weitfle. As mentioned in Stereo World Vol. 5, No. 4 ("Charles Weitfle, Colorado Entrepreneur") Weitfle was a major producer of stereoviews in Colorado, primarily due to distribution through the Barkalow Bros., Railroad News Agents, who sold Weitfle's views at railroad depots throughout the West. Weitfle published views from his own negatives, as well as negatives bought from Ben Hawkins, William Chamberlain, and Thurlow's estate, thereby cornering the Colorado view market and tourist trade. But what of the man whose photographs are better
known on cards with the Weitfle logo more than his own imprint?

James Thomas Thurlow was born near Bedford, England November 13, 1831. Little is known of his early life, except that he immigrated to America when he was 17, made his way to Peoria, Illinois, and began working as a clerk in 1850. After a short stint as a collecting agent, he went back to being a clerk, this time at No. 11 Main St.—Francis Burrows' Mammoth Fine Art Gallery where he started learning the photographic trade. At that time, Burrows' gallery was turning out “Photographs, Ambrotypes, Melainotypes, and Daguerreotypes,” which afforded Thurlow the chance to observe the gamut of photo technology for his day. In 1860, he listed his occupation as an ambrotypist at No. 39 Main St. He continued taking portraits at that address during the Civil War. Secure enough running his own studio, he married Jennie Loquist, the daughter of a Swedish sashmaker, Thanksgiving Day, 1863.

An interesting side note is that Marie Czach's A Directory of Early Illinois Photographers lists two Loquist brothers—Nelson E. and John G. Loquist—operating in 1879 with “all negatives preserved since 1861" at 333 Main St. in Peoria. Perhaps Jennie was related in some way to the Loquist photographers, which might explain how she and Thurlow met.

Jennie and James had a daughter, Anna C., born May 7, 1865. In 1867 Thurlow moved to larger quarters at 31 Main at the corner of Washington St. over the Second National Bank. In 1870, he listed himself as a "photographer and dealer in picture frames, chromos, stereoscopes, albums and views" at 107 Main at the corner of Jefferson. At this address he took an assistant, Charles E. Smith, whom he made a partner in 1872. (Later, in 1876, Smith and John Loquist would become successful partners.) Tragedy struck James' life April 24, 1874 when Jennie died. Thurlow sold his part in the gallery to Smith, deciding to move west.

Thurlow and his daughter arrived in Manitou, Colorado in early June, 1874. First known for its bubbling springs used by the Indians, Manitou is nestled at the base of Pike's Peak, only several miles from the bizarre rock formations to become known as "The Garden of the Gods." The town was designed by its founder William Palmer and Dr. William Bell as the first resort in the Territory of Colorado. Thurlow knew the tourism having taken shape would be good for future business in portraits, and if need be, the unique rock formations could provide ample subjects. The fact that Colorado Springs, which was five miles away, had half-a-dozen competing photographers (with B. H. Gurnsey, L. K. Oldroyd, and Luke and Russell among the more prominent) was another reason for Thurlow to set up business away from the crowd. Thurlow became a respected member of the community, for besides signing the petition to incorporate Manitou as a town July 8, 1876, he was one of five to be made a trustee on the town council April 3, 1877.

His expertise and past business experience of taking
portraits would shift when Thurlow entered the first fair of the El Paso County Industrial Association. Although winning an award for “the best display of photographs” Sept. 19, 1874, it was B. H. Gurnsey who took home an award and $20 in prize money for “the best display of stereoscopic views of Colorado scenery.” The Oct. 10 Colorado Springs Weekly Gazette mentions “The splendid display of portraits which Mr. Thurlow exhibited at the County Fair attracted much attention, and furnished a sufficient guarantee of his ability as an artist.” Perhaps Thurlow did not have a sufficient stock of stereo negatives to show. At any rate he quickly realized their artistic merit and economic importance.

With the Sabbath set aside, and Monday through Wednesday allocated to taking portraits, Thurlow used the rest of the week to explore the region and at the same time build up his stock of stereo negatives. In late 1874, James Thurlow gave the now-famous Cave of the Winds its name, six years before it was “officially” discovered. From his home and studio on the Ute Pass road, Thurlow watched many of the large ox-drawn wagon trains head up the pass towards mines in the San Juan area.

February 20, 1877, James bought property next to the post office in town and built a new studio and gallery to capture more of the tourist business. It was around this time he met Alice Hammond, the daughter of a railroad mail clerk in Colorado Springs. They married Sept. 16, 1878, and honeymooned for a month in the Twin Lakes region and in the newly named town of Leadville. James, of course, took his camera along. This series of Colorado stereoviews was to become the last before his career was cut short on that tragic Christmas morning.

A 10 foot high monument in Evergreen Cemetery in Colorado Springs marks Thurlow’s resting place with the inscription “He lived the life of a Christian and has gone home to reap his reward.” His legacy left us are the regional views of superb quality that still exist.

After a period of mourning, Alice Thurlow sold the studio to Mrs. Galbreet—Manitou’s first woman photographer. Mrs. Thurlow turned the adjacent gallery into a book and stationery store where she continued to sell the 1100 stereoview cards that remained of her husband’s work. In 1885, she sold the building and property to C. W. Barker and moved her business to 12 E. Pikes Peak Ave. in Colorado Springs, the same business address as George E. Mellen, landscape photographer. There is no record of Alice Thurlow beyond this time.

According to the records of his estate, James Thurlow’s 250 glass plate negatives were bought by Charles Weitfle. The Rocky Mountain News article of the Weitfle fire Halloween night, 1883, states that Weitfle had paid Mrs. Thurlow $1,250 for the negatives. The discrepancy could be attributed to either a devaluation of the negatives for probate or an overvaluation for Weitfle’s insurance.

An interesting remark is contained in an article on Weitfle in the Central City Daily Register-Call, dated April 24, 1879. As a personal interest story on one of Central City’s more colorful businessmen, the article gives us a concise glimpse of Weitfle’s work and mentions the views he “brought back” from Manitou. Weitfle is praised for the views for they “…are admitted by all who have seen them to be the best ever taken.” Although no direct mention is made of
J. Thurlow #93, "Manitou and Vicinity - San Juan or Bust." Adventurers heading towards San Juan mining district. Thurlow's studio with "PHOTOGRAPHY" sign on top is in left background.

Weitfle's purchase of the Thurlow negatives, the use of the words "brought back views" instead of "taken views", all allude to the fact that they were, indeed, Thurlow's work.

J. Thurlow #91 1/4, "Manitou and Vicinity - Indian Supply Train in Ute Pass - Looking Down."

"Chas. Weitfle, Portrait and Landscape Photographer. The review of the interests of Gilpin would be incomplete were we to omit a mention of the success which has attended the efforts of the most successful Photographic artist that ever came to the mountains. Mr. Weitfle came to this city in January, 1878, bringing his 20 years of experience, and a first class outfit of apparatus, both for indoor and landscape photography, and bought out J. Collier's gallery on Main street. How well he has succeeded in portraits, his many
Early view of assistant posing near Thurlow’s studio/home. Sign on roof reads “PHOTOGRAPHY”.

customers in and around Central can testify, having made 730 portrait negatives, and as many, if not more, sittings for tin types. As regards his views of Colorado scenery, his success has even been more marked, receiving the splendid silver medal from the Colorado Industrial Association of 1878 for the BEST collection of Colorado views. His collection then consisted of views in Clear Creek, Green Lake, Georgetown, and

Pikes Peak from the Porch reads the handwritten note on the back of this view - tentatively identified as James and Alice Thurlow.

the extension of the Colorado Central R.R. between Black Hawk and Central. Encouraged by his success at the State Fair, the sale of his views, both wholesale and retail, and the many flattering notices received, he made a trip late last season to southern Colorado, and brought back (italics mine) views in and around Manitou, Williams Canon, Garden of the Gods, Glen Eyrie, Monument Park, Cheyenne Canon, Twin Lakes, and the new Pike’s Peak Trail, which are admitted by all who have seen them to be the best ever taken, and are finished and mounted in first class style. He has succeeded in building up a large local trade, while his
reputation as a landscape photographer has spread far, and his views are being sought for on all sides. During the last 15 days he has filled orders for 274 dozen of Colorado views, from parties in Denver, besides receiving orders daily from the larger dealers in eastern cities. His business is decidedly the most extensive in the mountains, and by his accuracy and artistic skill in portraying the beauties of Colorado scenery, he has done much to attract outside attention to the mountains. A visit to his studio is one of the sights of Central.

Central City Register-Call, Apr. 24, 1879.

J. Thurlow #188, "Leadville and Vicinity, elevation 10,300 feet - Chestnut street, looking west." Taken in Nov., 1878.

J. Thurlow #42, "Garden of the Gods - Siamese Twins." This formation has been the subject for innumerable photographers. Uniquely, Thurlow used the shadow to enhance the anthropomorphic features.
Apparently the quality of Thurlow’s work was not lost in enhancing Weitfle’s reputation.

In an attempt to compile a list of titles of Thurlow’s work, multiple images of the same subject with the same number and title on the paper strip label (a unique feature distinguishing Thurlow’s work) have appeared. As many as four variants with the same identification have been found and are duly noted in the title list. This interesting side light provides insight to Thurlow’s working habits and provokes speculation. As a landscape artist, Thurlow strived to capture the ultimate artistic quality of a subject. Variants afforded him this goal, and also insured against the inherent problems of wet plate photography (flaws and inconsistencies in making the negative, glass negative breakage, etc.).

Besides listing titles, an attempt was made to visually identify which Thurlow views were used by Weitfle. The Indian views (No’s. 129-134) are non-stereoscopic and are the only views not taken by Thurlow. This could be due to enmity among the Ute nation against the settlers encroaching their territory following the discovery of rich mineral deposits in the San Juan region in 1873. As both buying/trading “duplicate” negatives and pirating another photographers work was the norm instead of the exception at that time, it’s impossible to say how Thurlow obtained the images. However, proper attribution can be made. A negative of the image “No. 129. Ute Chiefs—Warrency, Chavano, Ancatosh, Ouray, Querro.” is on file at the Smithsonian; the negative jacket is labelled in pencil “Negative by W. G. Chamberlain, Denver, Col. 1872. C. D. Kirkland, operator.” Images No’s 131-134 were taken by Charles M. Bell and document a portion of the Navajo delegation that visited Washington, D.C. in 1874. Unfortunately, how the Indian images came to be mistakenly identified from the Hayden Survey can only be left to conjecture.

Colorado’s unique and formidable photogenic features have been the subject of a small army of stereo photographers, as shown to us today by the countless thousands of views that have survived. Although historians and collectors place primary interest on photographs depicting the people and events that shaped the history of the region, we cannot afford to overlook the photographers who took “mostly scencis” for they, too, have their place in history. James Thurlow’s talent as a landscape artist merits such credit in the annals of Western stereo photography.

**A CHECKLIST OF JAMES THURLOW STEREOPHOTOGRAHS**

* - Each Asterisk Indicates Another View of Same Subject
A - Indicates Variation of View

**MANITOU AND VICINITY SERIES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>WHITE HOUSE CLIFFS</td>
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<tr>
<td>2</td>
<td>TAKING A REST</td>
</tr>
<tr>
<td>3</td>
<td>MANITOU MANSIONS</td>
</tr>
<tr>
<td>4</td>
<td>UTE PASS - LOOKING DOWN FROM KELLOGG HEIGHTS</td>
</tr>
<tr>
<td>5</td>
<td>UTE PASS - LOOKING UP FROM KELLOGG HEIGHTS (Weitfle #999)</td>
</tr>
<tr>
<td>6</td>
<td>UTE PASS - ABOVE CANON EDEN LOOKING UP (Weitfle #163)</td>
</tr>
</tbody>
</table>
J. Thurlow #158, "New Pike's Peak Trail - Desolation."

7 UTE PASS - MOUNT MORIAH
8 A THIRSTY CROWD AT THE NAVAJOE SPRING NO. 1
9 A THIRSTY CROWD AT THE NAVAJOE SPRING NO. 2 (Weitfle #118.57)
10 READY FOR A CLIMB (Weitfle #151?)
11 CLIFF HOUSE
12 RAINBOW FALLS - UTE PASS ****
12.25 RAINBOW FALLS IN WINTER - UTE PASS (Weitfle #116)
13 UTE PASS ABOVE THE FALLS - LOOKING DOWN * (Weitfle #108)
14 UTE PASS - THE TWO FALLS
15 FROST SCENE FROM GLEN BRIDGE
16 PIKE'S PEAK FROM MANITOU MANSIONS
17 WINTER SKIRMISH NEAR MANITOU MANSIONS (Weitfle #157)
18 A RAID ON GRACE GREENWOOD'S BEAVERS
19 FROM MANITOU MANSIONS - LOOKING SOUTH
20 PIKE'S PEAK FROM "LOVERS' LANE"
21 PIKE'S PEAK FROM CLIFF HOUSE OBSERVATORY * (Weitfle #147)
22 CAMERON'S CONE - FROM UTE PASS (Weitfle #126/132)
23 FROM ILES' TERRACE - LOOKING SOUTHEAST
24 IRON SPRING - LITTLE CHIEF ** (Weitfle #117A)
24.25 IRON SPRING - LOOKING DOWN THE CANON
25 GRACE GREENWOOD'S COTTAGE *
26 WILLIAMS' CANON *
27 GARDEN OF THE GODS - THE GATE * (Weitfle #77)
28 GARDEN OF THE GODS AND PIKE'S PEAK **
RESIDENCE OF GEN'L WM J PALMER - GLEN EYRIE

MAJOR DOMO - GLEN EYRIE (Weitfle #105)
MAJOR DOMO GROUP - GLEN EYRIE
THE GATE-KEEPER'S LODGE - GLEN EYRIE
CAVE OF THE WINDS - WILLIAMS' CANON (Weitfle #137)
WILLIAMS' CANON - LOOKING NORTH
WILLIAMS' CANON - LOOKING SOUTH
PIKE'S PEAK FROM MANITOU PARK
THE OLDEST INHABITANT - MANITOU PARK
THE FIRST SETTLERS - MANITOU PARK
THE HAPPY FAMILY - MANITOU PARK
THE AWKWARD SQUAD - MANITOU PARK (Weitfle #330)
TROUT RANCH - MANITOU PARK
PIKE'S PEAK FROM THORNTON HEIGHTS - MANITOU PARK
SNOWY RANGE FROM THORNTON HEIGHTS - MANITOU (Weitfle #329)
JUST FROM THE MOUNTAINS
NAVAJOE SPRING *
MINERAL BATH HOUSE
DR. BELL'S COTTAGE
VIEW IN WILLIAMS' CANON (Weitfle #120*)
VIEW IN LOVERS' LANE (Weitfle #165)
WILLIAMS' CANON - THE NARROWS
WILLIAMS' CANON - THE FALLS
BATH OF VENUS - UTE PASS (Weitfle #110)
FOUNTAIN CASCADE - UTE PASS
VIEW IN MANITOU
TEMPLE OF ISIS - WILLIAMS' CANON (Weitfle #136)
CAMERON'S CONE - CLOUD EFFECT * (Weitfle #114)
MANITOU HOUSE DINING ROOM

FOUNTAIN CREEK - UTE PASS
THE CASCADE - ENGLEMAN'S CANON
"CAMPING OUT" AT MANITOU SPRINGS
INDIAN SUPPLY TRAIN IN UTE PASS (Weitfle #107)
INDIAN SUPPLY TRAIN IN UTE PASS - LOOKING DOWN
PIKE'S PEAK AND MANITOU *
"SAN JUAN OR BUST" *
FROM THE GLEN - LOOKING SOUTH-EAST
SOAPWEED (YUCCA AUGUSTIFOLIA)

SUMMIT PIKE'S PEAK SERIES

U.S. SIGNAL STATION - ELEVATION 14216 FEET ***
ABYSS OF DESOLATION - LOOKING WEST
PERPETUAL SNOW
ABYSS OF DESOLATION - LOOKING EAST
ABYSS OF DESOLATION - LOOKING NORTH
THE BOTTOMLESS PIT (Weitfle #293)
COLORADO SPRINGS AND PIKE'S PEAK (Weitfle #112) (Manitou Series)
THE CRATER (Weitfle #282)
THE CRATER - SOUTH WALL (Weitfle #295)
THE SHADOW OF THE PEAK AT SUNSET

PIKE'S PEAK TRAIL SERIES

THE LAKE HOUSE - ELEVATION 10275 FEET (Weitfle #271)
RETURNING FROM THE SUMMIT (Weitfle #285)

J. Thurlow #159, "New Pike's Peak Trail - Sphynx' Cave." Invert this view and note the shadow under the pointed rock at left.
MANITOU AND VICINITY SERIES

110 GARDEN OF THE GODS - RUINS OF MONTEZUMA'S TEMPLE
111 GREAT AMERICAN DESERT - FROM MANITOU HEIGHTS
112 MANITOU - FROM "THE HEIGHTS"
113 THE ABBEY - WILLIAMS' CANON
114 (TWO PROSPECTORS)
115 GATE TO THE MOUNTAINS - UTE PASS
116 PILLAR OF JUPITER - WILLIAMS' CANON (Weitfle #139)
117 PIKE'S PEAK AND FOUNTAIN CREEK
118 RED CANON - LOOKING NORTH
119 THE CITADEL - RED CANON
120 STRIATED SANDSTONE - RED CANON
121 THE DUTCH WEDDING - MONUMENT PARK ****
122 VULCAN'S WORKSHOP - MONUMENT PARK (Weitfle #999)
123 THE CYCLOPS - MONUMENT PARK
124 VULCAN'S ANVIL - MONUMENT PARK *
125 THE FLYING DUTCHMAN - MONUMENT PARK
126 THE DUNCE'S PARLIAMENT - MONUMENT PARK (Weitfle #167)
127 *
128 PIKE'S PEAK - FROM MONUMENT PARK (Weitfle #171)

FROM HAYDEN'S SURVEY

129 UTE CHIEFS - WARRENCY CHAVANO ANCATOSH OURAY QUERRO
130 *
131 NAVAJOE INDIAN HUNTER (Weitfle #334)

132 GROUP OF NAVAJO INDIANS
133 NAVAJOE BLANKET-MAKER
134 NAVAJO INDIAN

GRAND CANON OF THE ARKANSAS SERIES

135 GENERAL VIEW
136 *
137 LOOKING EAST TOWARDS THE PLAINS *
138 ROYAL GORGE - WALLS 1500 FEET IN HEIGHT
139 ROYAL GORGE - LOOKING WEST
140 ROYAL GORGE - GLIMPSE FROM CEDAR CLIFF (Weitfle #261)
141 PHOTOGRAPHING AT ROYAL GORGE *
142 FROM Pinnacle IN ROYAL GORGE *
143 *
144 CACTUS AT GRAND CHASM
145 EXIT OF THE ARKANSAS FROM GRAND CANON
146 TEMPLE OF THE AZTECS

MANITOU AND VICINITY SERIES

147 MANITOU BELOW NAVAJOE SPRING
148 *
149 *
150 A MOUNTAIN HOME - RUXTON GLEN
151 *
152 *

(continued on page 38)

Interior Thurlow's Ranch is written on the face of the card. - Private Collection.
After twenty-two hours of travel, I found myself walking up a hill through a chilling mist to the imposing Palace Hotel at Buxton, England. The outside temperature was quickly forgotten once I stepped into the lobby and began to see many warm, familiar faces. It was early evening of Wednesday, September 22. I was exhausted but the anticipation of the coming days of non-stop 3-D pleasure kept my senses peaked with excitement.

I had arrived at the Fourth International Congress of the International Stereoscopic Union, of which the N.S.A. is a member. This was a five day event which will be long remembered by the over 200 enthusiasts who attended from throughout the world. The First Congress in 1975 at Wageningen, the Netherlands, saw the official formation of the I.S.U. which brought together the various Clubs and Societies interested in stereoscopy. The Second Congress in 1976 on the outskirts of Paris was sponsored by the Stereo-Club Francais and set the tone for the Third Congress two years later at York, England. Jointly sponsored by the Stereoscopic Society and the Third Dimension Society, this congress marked the first time the N.S.A. played a role, with several members plus myself attending. It was a resounding success and sights were set for another congress in 1980, but there were several delays mainly caused by the untimely death of Don Jeater, the I.S.U. President who had been the prime mover of the organization. Fortunately, Arthur Girling of England stepped forward and with the help of David Burder organized the Fourth Congress.

Buxton is located in the Peaks Country of Derbyshire, just southeast of Manchester. The Palace Hotel provided a beautiful setting for the Congress. A resort hotel built in the 1860’s, it has been restored and modernized to accommodate twentieth-century guests. After a very sound sleep, I was ready to get going the next morning when Paul Wing, President of I.S.U. stepped to the front of the room at 11:30 on Thursday morning. He officially opened the Congress and welcomed the I.S.U. members who had journeyed from as far away as Australia and Hong Kong.

The first day we saw the P.S.A. sequences organized by Jerry Walter. This was followed by the winning sequences of the Stereo-Club Francais. To conclude the afternoon session we were entertained with stunning slides of orchids by Marcel Lecoufle of Paris. Mr. Lecoufle, in addition to being an excellent stereo photographer, is a leading authority on orchids.

After the International Exhibition by the Third Dimension Society, we gathered into small groups in the hotel bar and lounges. The talk centered around stereo photography of course, but also the Australian yacht hoping to capture the America’s Cup. Each day we were given updated reports by the Australians. Next to the bar, View-Master International had placed a display of the latest 3-reel sets which were for sale.

Pat Whitehouse (U.K.) being introduced by congress chairman David Burder (U.K.)
Congress organizer and STEREOSCOPY editor Arthur Girling, right, holds a “Meeting in Progress” door sign while chatting with projectionist and equipment builder Hugo de Wijs.

There was also a display of Nimslo equipment and some sample prints. It was fun to have a chance to visit with such an international group of enthusiasts and to share 3-D experiences. Sometimes communication was a little difficult but our common language of stereoscopy could always be understood.

A surprising addition to the Congress was the sales room, which was coordinated by Fred Lowe. A variety of 3-D and other photo equipment was offered during breaks in the sessions. A new selection of items was placed in the room each day to give late arrivals a chance at the goodies.

Friday’s session opened with “The Stereoscope in America” by Paul Wing—a fine program of 19th century stereoscopy utilizing Paul’s excellent collection of stereoscopes, and views from Gordon Hoffman’s collection.

Next came a program by the Sydney Stereo Club of Australia. One of the best sequences of slides led off the afternoon session: Hans-H Koepp of W. Germany presented “Underwater stereo from the North Sea to the Red Sea”. This was followed by “Winter” by Prof. Dr. Werner Weiser also of W. Germany. In an adjoining room, there was a display of the equipment used to make the underwater stereos.

This was followed by a series of “Action” sequences made by Allan Griffin of Australia using a twin Konica FS-1 SLR camera rig. His sequences of sporting events were terrific, especially “Australian Rodeo”—a most exciting series of slides backed with authentic rodeo music and sound effects.

The evening session led off with “3-Do It Yourself”, a twenty minute program put together by the Swiss Society for Stereoscopy. It was presented to demonstrate what can be an effective program to show a general audience as an introduction to 3-D. The evening session concluded with the “Guy Ventouillac Show”, a review of modern stereo photography using various sequences of slides.

Saturday morning was free for attendees to roam the town of Buxton, visit shops, and buy souvenirs. The town was filled with 3-D enthusiasts. Walking into a used book store I was greeted with “No, we don’t have any stereo views”. The confused owner could not understand the sudden interest in stereo or 3-D related items. He was pleased when I bought a 19th century engraving which had nothing to do with stereoscopy.

The afternoon featured an informal “Stereo Equipment Symposium” where there was a nice assortment of 3-D items including much home-made equipment. It must be remembered that usable 3-D equipment is very difficult to find in Europe, with many enthusiasts resorting to making their own. In another room was a preview of the stereo view portion of the auction which was to be held the next evening. We were pleasantly surprised to find several tables filled with boxed sets, viewers, and miscellaneous views. The room was quickly jammed and it was difficult to see everything.

After dinner we were treated to the almost legendary Pat Whitehouse. I had seen her sequences at the York Congress and was very impressed with her work and imaginative slides of animals—her specialty. She had just been elected a Fellow of the Stereoscopic Society and was greeted by a standing ovation. A quiet, unpretentious lady, Mrs. Whitehouse explained the sequences we were to see and said she had been the custom Hawk projector used by Pat Whitehouse for her presentation, “A Three Dimensional Experience”.

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persuaded to reshow, as she called it, her “Handel” sequence. It is difficult to place in words the sensory experience of seeing her slide programs. They are surrealistic, symbolic, sumptuous, a bit comic and at times very moving. I will not tell the surprise ending to the “Handel” but some, seeing it for the first time, were moved to tears.

Sunday morning offered an optional coach excursion to Chatsworth House, the handsome home and grounds belonging to the Cavendish Family, ancestors of the Dukes of Devonshire. I did not make the trip, but was told later that the home and grounds were beautiful, and many rolls of film were transformed into spectacular stereo slides by I.S.U. members as they walked the garden paths of the estate.

I decided to attend an old-fashioned street market in town that featured colorful booths and concessions and local people dressed in 19th century costumes. The distinguished Mayor of Buxton strolled along wearing his necklace of gold medallions. A band played and vendors sold candy, ice cream and my favorite, baked potatoes.

Sunday evening we had the much anticipated auction sale. The room was jammed as the approximately 300 lots were offered and quickly sold. Some had to be withdrawn because they did not reach their minimum reserves. It was a bit maddening because the sale was in English Pounds. Behind me I could hear the French figuring in Francs, the Germans in Marks, etc. As expected, the usable stereo cameras and viewers went high in most cases. The stereo views and older viewers tended to sell below prices usually realized in U.S. sales. The market for vintage stereo items in Europe is not nearly as strong or advanced as it is here.

Monday morning we saw several fine slide sequences by Harry zur Kleinsmiede of the Netherlands. Particularly outstanding was a sequence of a miniature village plus a thought-provoking sequence of Auschwitz, the infamous Nazi death camp.

I then followed with a more informal presentation on the N.S.A. and the Holmes Library. After showing slides of N.S.A. activities and a few views in the Library, I opened the meeting to questions and discussion. A few Europeans resented the idea of the Library having European material, feeling the “rich Americans” were coming over and emptying the collections, not to mention filling the pockets, of collectors in Europe. I tried to address the question diplomatically but it was obvious that there was some hostility being directed toward Americans in general.

The outburst of a few tended to embarrass the majority, many of whom afterwards apologized for the comments. I did not seem to be as bothered by all this as my European friends.

After lunch we saw a nice sequence of macrostereo slides by Enar Simonson of Sweden. By far macrostereo was the most discussed topic at the Congress. Influenced by Pat Whitehouse and others, a whole new area of interest has been created to record the close-up world around us.

The last slides shown were those by attendees. Unfortunately we ran out of time and did not see them all. I hope more time is set aside for this activity at the next Congress.

The I.S.U. general meeting followed and reports were given on the progress of the group. Arthur Girling is stepping down as Editor of Stereoscopy and he will be difficult to replace.

(continued on page 32)
What is almost certainly the world’s largest stereoscope has been installed on the grounds of the Helen Hayes Hospital in West Haverstraw, New York. The Wheatstone style mirror device is actually a live-action hyperstereo viewer, with a base of sixteen feet between the 8 x 8 foot outer mirrors that are angled outward toward a view of the Hudson River in the valley below.

The combination sculpture and optical device is the work of New York artist Alfons Schilling, who was commissioned by the Helen Hayes Hospital to do an outdoor sculpture in conjunction with the National Endowment for the Arts “Art In Public Places” program. Mr. Schilling had been interested in creating a large stereo device for some time, and the site for the project provided the sort of view needed for such a large base instrument.

While the range would have allowed an even longer base for a more ‘hyper’ effect, the maximum mirror size of eight feet square called for the choice of 16 feet to take advantage of the wide-angle view made possible by the large mirrors and deserved by the scene out over the valley. The mirrors were contributed by Chromalloy of King of Prussia, PA and the structural metal frames were contributed by Kawneer Co., Inc. of Niles, MI.

Artist Schilling has had several shows of what is termed his “perceptual” art in the U.S. and Europe and his work is in permanent collections in the Metropolitan Museum of Art, New York; the Museum of the 20th Century, Vienna, Austria; and the Kunsthaus, Zurich, Switzerland. He has been interested in stereo-sopic art forms since 1968 and has created and displayed his own lenticular images, vectographs, and random dot stereograms. He is currently one of that rare breed of artists who do stereoscopic paintings - a somewhat different realm from 3-D designs and line cartoons. He told STEREO WORLD that while there are no concrete plans for other similar instruments to the one at West Haverstraw, he would eventually like to construct some in more dramatic locations where natural vistas can be viewed and in places like tall buildings where the movements of things like cars and ships could be included in the hyperstereo view.

While the device at the Helen Hayes Hospital as yet is untitled, one name is suggested by a reading of David Brewster's harsh criticism of Charles Wheatstone’s mirror-type stereoscope in favor of the lens-type “Brewster” viewer. (STEREO WORLD, May/June 1977.) With the largest stereoscope in the world now consisting of a double pair of mirrors and no lenses, it might well be labeled “Wheatstone’s Revenge”.

Two sets of eye mirrors on center post allow people of various heights to see through the device, which was officially presented on October 14, 1983. Mrs. Helen Hayes Macarthur, for whom the Hospital was named, was at the ceremony. Photo - Dawn Peters.

Artist Alfons Schilling views the Hudson River Valley through his sculpture/stereoscope, which measures 23’ by 10’ overall. No stereo photos have as yet been made through the device, but NSA members will doubtless soon remedy that situation. Photo - Dawn Peters.
C.L. Pond
by Peter Palmquist

Looking like Buster Keaton waiting for a bear, Pond poses in his bed-roll. #716—PHOTOGRAPHER’S CAMP ON GLACIER MT., 3,720 FT. ABOVE YOSEMITE VALLEY, CALIFORNIA.

A Stereoscopic Gadabout Visits Yosemite
gad-a-bout, a person who gads; one who goes about looking for fun, excitement, etc.

How many Yosemite stereographs have you seen? Thousands? How many show the photographer? Although most photographers seem to have been shy before their camera, we have at least one happy exception—Mr. C. L. Pond of Buffalo, New York who was an active photographer from 1861 to 1881 and a stereo publisher from 1869 to 1878.

Pond visited Yosemite in the summer of 1871 and he couldn’t wait to pose for the camera, either as part of his muleback tableau “Photographer’s First Glimpse of the Yo Semite Valley,” or in one of his “Photographer’s Camps.” Even in the midst of the California Big Trees, Pond is seen leaning upon or inspecting each specimen as the camera records the moment.

How could Pond—a working photographer—become such a tourist? The most simple solution is that there was more than one photographer at work. Presumably, the second photographer was very familiar with the area, enabling Pond to spend his time as a “guest” in his own stereographs. This idea is probably C.L. Pond on his mule, #726—PHOTOGRAPHER’S FIRST GLIMPSE OF THE YOSEMITE VALLEY, CALIFORNIA.
C.L. Pond seated in #647—PHOTOGRAPHER’S CAMP AT THE ROYAL ARCHES, YOSEMITE VALLEY, CALIFORNIA. (5maus)

substantiated by the view of Pond overlooking Southdome from Glacier Point. This image was taken by Martin Mason Hazeltine, a stereophotographer known to have been working in Yosemite at this time. Since Hazeltine was a sometimes partner with John James Reilly, a well-known Yosemite photographer who had the first photographic studio in the valley, it is likely that several photographers were involved. In fact, T. C. Roche, a photographer for E. & H. T. Anthony & Company, was also in the valley at the same time as Pond. In addition, there was “a Mr. Garrett, of Wilmington, Delaware.” A reporter for the San Francisco Daily Californian (May 28th, 1871) was so amazed by the photographic crush, that he penned: “The valley abounds in photographers, and their signs hang upon the outer walls of their canvas houses, notifying men and women that their shadows may be secured with El Capitan, or any of the falls, in the background.”

While we may chuckle at the spectacle of Mr. Pond in his bed-roll or on his mule, it is a shame that more photographers didn’t take time to pose for immortality.

Pond shares the Lincoln Tree with an unidentified woman in #903 of his MAMMOTH TREES OF CALAVERAS CO., CALIFORNIA.
Print Folio Secretary Bill C. Walton continues to do his bit in spreading the stereoscopic gospel to the uninitiated. Bill serves as a writer and photographer for the Public Affairs Office, Infantry Center, Fort Benning, Georgia. He is also doing much in the way of recording, in stereo, modern military life. His pictures in the folios dredge up memories for some of us and show that the training of the foot soldier is still quite recognizable four decades after World War II.

Bill had an article, “Stereography—Unique Photography Technique”, in the Fort Benning newspaper *The Bayonet*, April 29, 1983. He also did an article, “Double Your Pleasure”, in the September 1983 issue of *Soldiers*, the official U.S. Army magazine. In both cases he gave some history and extolled the virtues of stereo photography. Stereographs of trainees undergoing bayonet drill were printed for mirror viewing to illustrate each article.

Speaking of mirror-viewed stereo, I have noticed several magazines in the past year or two using this type of format when illustrating stereo views. So often the pages do not lie flat enough very easily and a properly made mirror isn't at hand. One wonders how many initiates actually can be impressed when first seeing stereo this way.

Actually, I have a devil of a time getting a decent viewing experience by this method most of the time and I can usually free view nearly anything. It is the same old problem that has held back stereography all along, i.e. a way to view it easily without special equipment.

RAY BLOEMER—I am saddened to report that the Stereoscopic Society has lost a good friend. Ray Bloemer of Santa Ana, California, passed away several months ago due to complications arising from what was expected to be a fairly routine medical procedure. Ray was an active member and printmaker in the early 1950's and although no longer active he retained ties with the Society and was an associate member and supporter in recent years. Ray was responsible for preserving the stereographs of C.W. Norder (*Stereo World*, Oct-Nov 1980) and had also preserved valuable documents relevant to the history of the Society. Most recently he had permitted me to make copies of his views of the H.C. White Co. which were once owned by Walter S. Cotton (the reorganizer of the American Branch of the Society following WWI). These H.C. White Co. views were illustrated in *Stereo World* along with John Waldsmith’s article in the Nov-Dec 1983 issue. We will miss Ray, a fine gentleman. He had no immediate family to my knowledge.

USA Contacts—Frequently, Stereoscopic Society members maintain correspondence and exchange visits with other members both in the USA and abroad. These friendships remain one of the greatest bonuses of Society involvement. The following letter was received from Anton Blickman, a member of the Netherlands Stereoscopic Society:

“Dear Sir:

I am interested in corresponding and exchanging (swapping) 3-D slides.

I am 62 years old and for 3 years a 3-D fanatic. Prior to that I engaged in monophotography.

I have photographed about 99% in nature subjects; plants, flowers, some insects and other interesting nature happenings.

So, I would prefer to establish contact with a nature lover (male or female) but also friends with other interest are welcome for interesting and friendly contact.

I also have an interest in traditional jazz before 1945.

I should highly appreciate it if you would help me make contacts in the USA and I thank you in advance.

Yours sincerely,
Anton Blickman
Palamedesstraat 17
2026 V V Haarlem
Holland

I thought I’d share Anton’s letter with the NSA membership at large rather than just the Society in the hopes of encouraging contacts between our groups. I hope anyone interested will contact Anton directly.

Society Membership—Corresponding Secretary William Shepard, 425 N. Morada Avenue, West Covina, CA 91790, is the person to contact if you are an active stereographer making either prints or transparencies and wish to consider joining the Society.
Remember the view at the bottom of page 26 in the JAN/FEB '83 issue . . . “Price Cadets on board the Milton S. Price”? Eric Stott has done quite a bit of digging and found that Milton Price was a successful dry goods merchant in Syracuse, N.Y. until his death in 1889 at age 64. The Price Cadets were a militia group he sponsored through the 1870's. The view in question was taken on the occasion of their first picnic, on July 11, 1878. The time was prior to 8:00 a.m. when they steamed down the canal to Fayetteville, N.Y. for picnicking and dancing. How's that for precise dating?

The tropical scene at the bottom of page 26 in the MAY/JUN '83 issue has been definitely identified as Charlotte Amalie, St. Thomas in the Virgin Islands by Fred Rodriguez who saw an identical view with label at a recent show.
The house at the bottom of page 22 in the SEP/OCT '83 issue could possibly be that of President William Howard Taft, according to Harriet Hayes. She has an Underwood & Underwood view of Taft’s front porch, which looks very similar to the unknown.

We received quite a response to the monolithic building shown at the bottom of page 23 in the SEP/OCT '83 issue. As we mentioned last time, it is the Powers Block, built for banker Daniel Powers at the Four Corners in Rochester, N.Y. in 1869. Powers had several additions made to it through the 1880’s in order to keep it the tallest building in the city. Further information can be found in Landmarks of Rochester & Monroe County by Paul Malo, Syracuse University Press, 1974. Thanks to the following who sent in information: David Caterino, Jack Brown, Remy Fenster, Fred Hooper, Denys Myers, Ivan Mich, Ken DeLaura, James Zimmer, and Albert Sieg. Apparently this was a popular subject for stereo photographers; there were views of it issued by Bacon & Carnall, Union View Co., I.H. Sanderson, G.H. Monroe, and W.F. Carnall, to name just a few.

This month we have two unknowns sent to us by David Caterino. The first is a large orange card with a pink reverse that shows a 4-story stone building with mansard roof. David's second view, a large tan card, appears to be tabletop photography of a log (continued on page 37)
INSTANT STEREO APPLES

As the computer market grows we can expect more and more off-the-shelf software of interest to 3-D enthusiasts. "The Stereo Generator" is the first such software program that we have heard of. Currently available only for the 48K Apple II or Apple II Plus, this is a graphics program that will allow the user to define fully transparent three-dimensional objects which may be rotated in space. (Do-it-yourself pro- grams for simple 3-D images have, of course, been published in several computer magazines in recent years.)

The unique feature of this program is the ability to display the objects as true right and left stereo pairs. The user has several display options: 1) a normal right/left pair may be generated and printed for viewing with a stereoscope. 2) For on-screen viewing without a stereoscope, a pair may be generated with one as a mirror image, for viewing with a mirror as done with some magazine 3-D pairs. 3) The right or left eye view may be expanded to full screen, which would be useful for separately photographing each one to make 3-D prints or slides.

On the whole it sounds like an interesting program. It includes a (not described) stereoscope and full documentation for $39.95 plus $2.00 shipping from R-ALPHA SOFTWARE, Box 3332, Crofton, MD 21114. Phone 301-779-6910. Maryland residents add 5% sales tax.

If any STEREO WORLD readers have used this or any other 3-D graphics programs, how about sending in a report including some stereo images? They may be sent directly to the editor.
lenses have a few millimeters greater separation, however, to help fuse the 2½ inch wide images with their nearly 2¼ inch infinity point separation.

This is the same viewer and format Stereoptics used with their 1981 set of precise and impressive computer-drawn stereo designs. Just why the OSU campus was chosen as the subject for this ambitious follow-up project isn't mentioned, but the stereo images are well composed and printed and the color is at least on a par with good postcards. The scenes are almost devoid of action or people and show the campus buildings and grounds in beautiful but hardly exciting detail. (One excellent stereo image shows only the OSU sign at the main entrance - surrounded by greenery.)

It's the kind of set that should sell very well to sentimental Ohio State alumni and a few stereo collectors, but can hardly generate the kind of wide potential audience for Stereoptics that the computer drawings did. When magnified by the viewer, the 4-color dot pattern is more distracting in some views than in others, and in some is no worse than in black and white reproductions.

Both the Computer set and the Ohio State set are available for $5.95 each ($1.50 postage & handling) from Stereoptics, EARTHeings Corp., 115 N. Rocky River Dr., Berea, OH 44017. The folding viewer comes free with the cards.

**RADIO SHACK 3-D**

Owners of 16K TRS80 computers with Extended Basic can find programing instructions for true 3-D graphics in the 1983 anniversary issue of 80 MICRO. Two articles provide general information on stereo vision and imaging as well as instructions on designing simple line images in 3-D and translating them for the computer for red/blue anaglyphic images on the screen.

The first article includes some very primitive examples of stereo photo pairs done with a regular camera. For the computer image, some blocks are photographed, printed as a high contrast pair, and the outlines plotted for the program. The second article explains more complex steps to create a screen full of rotating hollow cubes in 3-D. Included for viewing the illustrations and one's own computer efforts are what must be the world's worst anaglyphic viewing glasses - in the two issues I saw, at least, the lenses were completely streaked with variations in color intensity and transparency that would get them rejected for use even as candy wrappers in most places. While the photos show that the programs create interesting images, anyone using the enclosed glasses would find stereo viewing frustrating regardless of the quality of the image on their screen.

80 MICRO can be contacted at P.O. Box 981, Farmingdale, NY 11737.

**“3-D CAMERA” RETURNS**

After being absent from toy store shelves for some time, “Big Bird's 3-D Camera” is again being marketed. Actually a stereo filmstrip viewer, this Sesame Street toy looks like a stereo camera in front (with light diffusers in place of lenses and a sort of “nose” looking like a “normal” lens). In back, two viewing lenses reveal the Sesame Street alphabet stereographs as the “shutter button” brings them into place on their diagonal-path filmstrip (which resembles a strip of un-cut film from a View-Master Mark II camera except that the images are transposed for viewing).

The views themselves are of fairly high quality and imagination, but the continuous loop of film cannot be removed or changed and all the “cameras” contain the same scenes. The item was first introduced about 1978 by the Gabriel Toy Company and is now part of the CBS “Child Guidance” line. Except for the CBS logo, the film and viewer are identical to the earlier model - including a sometimes balky advance mechanism and the Big Bird figure sitting on top holding a tiny non-synthetic camera.

See also, REEL 3-D NEWS, May 1980, page 8.

**NUTS & BOLTS CORRECTION**

The correct address for Karl Heitz Inc. (distributor of GITZO 2x2 stereo viewers and shift bars) is P.O. Box 427, Woodside, NY 11377.

**3-D TV GIMMICK #473A**

Yet another 3-D TV system has made the news, however briefly, in recent months. The September 83 issue of CHANGING TIMES announced the coming availability of a 3-D “adapter kit” that would convert any television picture to an anaglyphic 3-D image. Made by a German company called ABDY, the device is probably one that takes advantage of computer selected time-delay images of moving objects and translates them into anaglyphic right/left colors for viewing with the glasses supplied with the kit.

No response has been received from the kit’s U.S. promoter, and anyone who has seen it offered, demonstrated, or advertised is invited to share the information on this oddity with STEREO WORLD. The same invitation goes for information on “Biovision” - the no glasses 3-D TV system from Biofuel Inc. and Design West in California that was mentioned back in the Sept. 82 issue of OMNI and in some bits of TV news filler since then.
A major show on stereoscopic vision opened at the Boston Museum of Science on October 27, 1983 running through February 5, 1984. With nearly 50 invited exhibitors and 4000 square feet of space, a truly comprehensive cross section of stereoscopic techniques is presented. Things are nicely tied together with explanatory wall plaques outlining the principles involved in seeing 3-dimensionally. NSA Members Steve Aubrey, Steve Best, Bob Brackett, Arthur Girling, Bill Patterson, Gerry Marks and yours truly are represented.

This is a working museum, catering during the week to thousands of school children. Some try every device in the house at lightning speed, but many, armed with pad, pencil, and a questionnaire prepared by a conscientious teacher, take notes for a later essay.

There are anaglyphs galore, vectograms in black and white and color, large stereo drawings and paintings, unusual lenticulars, multiple slide viewers, aerial hypers, state-of-the-art holograms, a fifteen minute lapdissolve automated slide show, 3-D video, special displays illustrating the effect of retinal rivalry, historical exhibits (both 19th century and post-Realist), and more!
Among the more important highlights: the projection show arranged and mounted by Steve Aubrey, a wide angle stereo anaglyph of the Boston skyline by Gerry Marks, fine lenticular transparencies from France, rare full color Polaroid vectograms, and the interesting large scale stereo drawings and paintings. A 3-D arcade game and a group of 3-D hand held games are a great attraction for the kids.

The big challenge in presenting a large 3-D exhibit lies in providing comfortable, easy viewing for both children and adults in designs that stand rough handling. Large size anaglyphs (red and green) are popular and effective, but far less than ideal. Next come the mirror stereoscopes, on hand at the show in a variety of sizes and design. Some of these are very nicely made, but a good 35mm transparency viewer would most often be much better. I have loaned the exhibit a 21 slide viewer made in Holland expressly for museum service. More on that subject after a few thousand youngsters have tested it!

The viewing problems are small - the show is large and well organized. Living nearby, I have been able to spend several hours watching it all happen and talking with the visitors. They like it! A very positive influence for our great hobby.
Proper storage is a major factor in the preservation of stereoviews. Unlike restoration, this aspect of conservation brings immediate and simultaneous benefit to the entire collection of stereoviews. The time and money spent in creating a proper storage situation are the best long term investments which a serious collector can make.

The specific design of a storage system must be left to the collector who will be using it. The final system should be pleasing and easy to use as well as safe. When considering specific materials and methods, remember the types of things which are detrimental to photographs and choose accordingly. Keep the system simple so that dangerous shortcuts will not become temptations.

The first step in designing a storage system is to choose a location. Ideally this would be a separate room free from other types of activity; at a minimum, it should be an area which is not used for eating or entertaining. If available, an interior room free from exterior walls and windows is an excellent choice. Avoid rooms with large windows or glass doors which would require a lot of effort to cover and filter.

Preferably, stereoviews will be housed in cabinets, drawers or boxes which will keep them protected from all light. When the views are not in storage, protection from high light levels and ultraviolet light should continue. Reduce natural light by covering windows. If the light fixtures are fluorescent, use warm white tubes rather than cool white, or filter this light with UV absorbers. One method is to place ultraviolet filtering plexiglas (Rohm and Haas UF-3) inside the fixtures below the tubes; another is to install plastic sleeves with UV absorbers over the tubes. If filtering the fluorescent light seems too expensive or cumbersome, discontinue the use of these lights. Table lamps or floor lamps fitted with low wattage incandescent bulbs provide adequate illumination for stereoviews and are much safer to use than unmodified fluorescent lights. If the light fixtures in the room are incandescent very little effort is required to create a safe situation—simply install a rheostat and use the lowest light levels possible.

The control of temperature and relative humidity are critical to the preservation of photographs. The methods of stabilizing the environment are numerous and the solutions will depend on regional climate, house construction, personal finances and so on. Begin by monitoring the temperature and relative humidity and keeping a record of levels and fluctuations. Once the normal conditions are known, modification needs can be identified. The ideal levels are a maximum temperature of 68°F and relative humidity in a range of 40-50%. Humidities of 15-40% are not dangerous; those in excess of 55% are very harmful and should be corrected. Constancy of temperature and humidity is extremely important.

Room furnishings can emit hazardous pollutants. Avoid fabrics and carpeting with rubberized backings and cushions or urethane foam. Latex is the most inert paint when used near photographs—other types emit chemical fumes which can cause fading.

Numerous types of storage units are useful for housing stereoviews. The choice of file drawers, cabinets or boxes is determined by personal taste, size of collection, space available, etc. Regardless of the particular type of unit, a few factors should be considered. The stereoviews should fit into the space well—there should be some extra space to prevent cramming but not so much that the views can shift around. The space should be tall enough that the stereoviews can be stored upright; horizontal stacking can create stress on the views at the bottom, and unequal stresses if there is variation in the size or curvature of the views. It is best if views can be organized in the storage units in such a way that the curved cards are separate from flat cards and so on.

To reduce the effects of irregularities and to stabilize movements within the unit, it is recommended that dividers be used at intervals of 10-15 stereoviews. These dividers should be cut from 4-ply neutral, 100% rag matboard, available at many art supply stores. If slightly taller than the stereoviews, they can be labelled in pencil and serve as finding aids. It is also useful to line the interior of wood, metal or plastic units with ragboard. This will insure a high quality surface adjacent to the stereoviews. The ragboard will also help to absorb excess moisture should condensation occur (this is especially important in metal units).

Storage units made of wood should be coated inside and out with a good quality varnish to seal against
the high acid content of the wood. This holds true for old wood as well as new. Storage units of metal are best finished with baked enamel. Seams, scratches and dings should be examined regularly for signs of corrosion. Any rust must be treated quickly as it will spread and cause staining. Cardboard units are not recommended for storage. If cardboard must be used, buffered boxes, available at conservation supply houses, are recommended; because these are alkaline, it is extremely important that protective sleeves be used to keep the stereoviews isolated from the box. Very few plastics are sufficiently pure and stable for use with photographs. If plastic storage units are chosen, polystyrene and polypropylene are the best for the purpose; opaque plastic will afford protection from the light. Discard plastic units at the first sign of stickiness, brittleness or yellowing.

Storage units should be placed away from exterior walls, radiators or heating/air conditioning vents as these locations will have the greatest fluctuations in temperature and humidity. They should also be set at least 4" off the floor. This will prevent wetting should there be a leak or spill and will make floor cleaning easier and safer.

The use of individual protective storage sleeves is strongly recommended. Sleeves offer protection from fingerprints, soil and accidents such as minor spills. The photographs and cards are additionally protected from scratches and abrasion. Storage sleeves come in two basic types—paper and plastic. Each has distinct advantages and disadvantages.

The greatest advantage of plastic sleeves is transparency. The stereoviews can be sorted and seen, even in a viewer, without removal of the sleeves and without loss of protection. Because the view can be left in the sleeve, small tears and separations can go without mending; the sleeve will prevent snagging and consequent aggravation of these damages. If the stereocard is cracked, broken or otherwise in need of physical support, a piece of 2-ply ragboard can be inserted in the sleeve behind the stereoview. The major disadvantage of plastic sleeves is their ability to ferrotype, or gloss, gelatin. This phenomenon, described in the discussion of gelatin materials, requires moisture. If humidity is high or uncontrolled, plastic sleeves may be potentially damaging to gelatin emulsion stereoviews.

Great attention must be paid to the type of plastic used for the sleeves. Most plastics are manufactured with chemical modifiers to improve flexibility, suppleness, etc. In time these chemicals separate from the plastic, oozing damaging substances onto the photographs. After loss of these modifiers the plastic itself becomes brittle, yellow and distorted. Vinyls and acetates, marketed for storage of photographs, are plastics of this type; they should never be used for any photograph. Stable unmodified plastics are slightly more expensive but well worth the difference in safety and longevity. The purest and most stable plastic known is polyester, of which Mylar and Estar are trademarks. If budget allows, polyester is unconditionally recommended. Cellulose triacetate is also very stable and a bit less costly. Intermediate choices include polyethylene and polypropylene; these are of reasonable quality but not as good as the polyester or triacetate.

Most papers lack sufficient purity for long term use with photographs. Sleeves of purified paper pulp with neutral pH, available from several conservation supply houses, are recommended for use with photographs. The pH-buffered sleeves marketed by these same companies must be avoided. Glassine is a highly processed semi-transparent paper. While glassine is now available in neutral pH, its use is not advised because of its poor physical strength and durability. Paper sleeves have a distinct advantage if the collection is at high risk of ferrotyping. Opacity is a disadvantage—the stereoviews will have to be removed from the sleeves before use of any kind.

Regardless of the material chosen, all recommended sleeves have seams. Some plastic sleeves are heat sealed at the edges. Most will have overlapping seams which cause a band of extra thickness and leave a sharp cut edge on the inside of the sleeve. When inserting a stereoview always be certain that the seam is to the back and not lying on the face of the card.

Stereoviews which were published in boxed series present a real dilemma. The original boxes are made of very poor quality, acidic board and are damaging to photographs. If one is willing, and well organized, these views can be removed from the box, carefully identified and then stored in the same manner as other stereoviews; the box should be retained and stored separately. If one prefers to keep the views in the box, some protection from the box interior is required. If space allows, interleaf the views with sheets of neutral glassine. Wrap the entire group of views in glassine before returning them to the box.

While there are no hard and fast rules for storage, do remember that careful and thoughtful storage of stereoviews will be the most beneficial action which can be taken for their preservation. Proper storage and a healthy environment will not improve the photographs; they can, however, insure that additional deterioration will be minimized and that your stereoviews will continue to look as good to you in twenty or thirty years as they do now.

Christine Young is responsible for preserving the photograph collection at the Indiana Historical Society, where she may be contacted with specific questions at 315 W. Ohio Street, Indianapolis, IN 46202.

A PARTIAL LISTING OF CONSERVATION MATERIAL SUPPLIERS

CONSERVATION MATERIALS
340 Freeport Boulevard
Box 2884
Sparks, NV 89431
(702) 331-0582

CONSERVATION RESOURCES
1111 North Royal Street
Alexandria, VA 22314
(703) 549-6610

(continued on page 35)
we have superior visual abilities in this regard. We stereo enthusiasts have a greater sensitivity to vision. Or, to put it another way, it seems to me that "limited" use of 3-D is a fleeting cinematic phenomenon, much like the 1953 experience.

Critics have been harsh with 3-D, just as they were 30 years ago. Roger Ebert made the audacious statement on national television, "3-D is a totally useless gimmick. There has never been a good 3-D movie." Although most of the critics' venom has been directed at the scripts and direction (often deservedly so), the stereoscopic process has received precious little enthusiasm.

The familiar complaints about the glasses continue. I've never quite understood why wearing glasses for 90-120 minutes is perceived as such a traumatic ordeal. Many of us have worn spectacles our entire adult life, or longer. I'm sure that undisciplined shooting and projecting techniques are the real culprits behind the complaints of eyestrain and headache, real and imagined.

I've noted another type of criticism that has me even more pessimistic about the long range commercial viability of 3-D films. Many people, critics and otherwise, seem to describe 3-D only in terms of the through-the-window effects. They talk about the "limited" use of 3-D, as if the only dimensionality in the films was at those times when objects were seen coming off the screen. Even my own son confessed that these were the only instances when he perceived depth in the movie "Jaws 3-D".

I've read statistics that around 15% of the population is stereoscopically blind. I have a suspicion that an additional significant percentage has limited stereovision. Or, to put it another way, it seems to me that we stereo enthusiasts have a greater sensitivity to depth cues. At the risk of sounding smug, I'd add that we have superior visual abilities in this regard.

I fear that our numbers, however, are inadequate to assure continued healthy box office receipts, once the novelty of 3-D cinema has faded. In "Fantastic 3-D", editor David Hutchison makes a case for 3-D being a natural expectation of movie audiences, in the same way that color replaced black and white images. Although I certainly hope that his prognostications are accurate, I see a world whose graphic representations have occurred throughout history almost entirely on flat planes. Movie producers are undoubtedly asking themselves whether the public is willing to expend the additional effort, however slight, to see screen images in their proper depth relationships.

If there's any validity to my observations, let us at least hope that 3-D won't just disappear until the next uninitiated generation comes along in 20-30 years. Now that many theatres have installed the required silver screens, studios could continue to supply occasional stereo features, while cinematographers and film technicians work at refining the art. In the 50's, 3-D cinema arose from the need to counter the growth of home television. Now, in the 80's, the variety and freedom of cable TV programming, and other forms of home video, demand a similarly creative Hollywood response. 3-D can and should be an important part of that response.

THE SELLING OF "JAWS 3-D"

It's undoubtedly no coincidence that the biggest moneymaker of the recent stereo features was also the most promoted 3-D film. The publicity people at Universal Pictures threw out all stops in their efforts to hype this dimensional installment of the popular man vs. beast adventure.

Months before its July 1983 premiere, movie audiences were teased with a brief but powerful trailer: "First there was 'Jaws', then 'Jaws II', now even the screen won't contain the terror of 'Jaws 3-D'!" L.A. freeway commuters were treated to the sight of a giant, plastic shark rising from a "Jaws 3-D" billboard near the Universal City studio.

A "Jaws 3-D" radio kit includes two LP records featuring interviews with the stars, director, and producers, as well as diverse advertising messages. Already reported in this column was the one-hour TV special, "The Making of Jaws 3-D".

In addition to the official movie program, a theatre lobby giveaway, "The Movie Magazine", trumpeted the "nastiest shark yet" on its summer issue cover. Ken Young of Calgary, Alberta, Canada, donated to the Holmes Library a Canadian theatre magazine, "Tribute", entirely dedicated to the film.

Other tie-ins are a "Jaws 3-D" Viewmaster reel set, a stereo(phonic) soundtrack album, an anaglyph poster, complete with shark frame glasses, and a set of 43 bubble gum cards with anaglyphic line drawings. Norman Jacobs from New Orleans sent in information about the "Jaws 3-D" Viewmaster, with a silk screened anaglyph shark ("Pops right out at you!") It is available for $11.95 plus $1.50 postage and handling, from Bruce David Productions, Inc., P.O. Box 67800-5316, Los Angeles, CA 90067. Specify men's size S, M, L, or XL, or boy's size S, M, or L. Glasses are included.
MORE ON “ROBOT MONSTER”
by David Starkman

After reading John Dennis’ article on “Robot Monster” in the Nov./Dec. STEREO WORLD, I feel I must add a bit more information about this humorously bad film.

From March 1982 to February 1983 I worked for 3D Video (TM) Corporation, the company responsible for bringing the recent wave of not-too-great anaglyph broadcasts to television. During that period the company searched out 3-D film properties that it could buy outright (almost all are still owned by big studios and aren’t for sale). The two films which they were able to buy were “The Mask” (which has some interesting and technically excellent 3-D scenes) and “Robot Monster”.

“Robot Monster” was indeed so bad that it was funny. Even worse, we discovered that this so-called 3-D film was only about 30% 3-D! Even going back to the original negatives, it was discovered that most of the scenes were merely double-printed right and left identical images. There was also no apparent pattern as to what was 2-D and what was 3-D. Cuts would arbitrarily switch from 2-D to 3-D, leaving us with the assumption that because of obvious severe budget limitations they couldn’t afford a 3-D camera rig for the whole shoot - or perhaps the camera system failed and they couldn’t afford to re-shoot. We had no details of what the actual shooting system was.

3D Video (TM) decided to “enhance” the commercial possibilities in two ways: First, they decided to re-edit the film and create a new story line by shooting some new scenes with new actors and a Robot Monster “double”. Second, using their own video technique, they created a simulated 3-D effect in the remaining 2-D scenes by selectively matting certain portions of the image and creating varying red/blue offsets. This technique produced questionable results, but was better than “flat”.

The final result was dubbed “Robot Monster: the Special Edition”. It aired nationally once on MTV, and has had a small number of local showings. I would dare to say that this version is equally funny and bad, in the tradition of the original. One viewer even complained about the tampering with such a “classic” film.

The 3D Video (TM) Corporation is currently in the process of filing Chapter 11 bankruptcy, so the fate of the original film version or of the video “Special Edition” is unknown.

For a few other side notes, the monster helmet was not a diving helmet, but a “real” fiberglass space helmet rented from Western Costume, and left over from (I believe) the old “Commando Cody” Republic serials. One of the original helmets was actually rented and restored for the video gorilla “double”. Wyott Ordung, credited as the writer, is still alive and kicking and contacted 3D Video to tell them that he had never been paid for the script. I think he was about 30 years too late!

There are many strange tales in 3-D Movieland, and this is certainly one of them.

Review

GRANT & LEE

Grant and Lee: the Virginia campaigns, 1864-1865., by William A. Frassanito, 1983, 255 pages, illustrated with halves of stereographs and other photos from the original negatives, $24.95 hardcover. Published by Charles Scribner’s Sons, New York.

N.S.A. member William A. Frassanito has scored another triumph with his third book on Civil War photography, Grant and Lee, the Virginia Campaigns, 1864-1865. Like his other two books, Gettysburg, A Journey in Time and Antietam: The Photographic Legacy of America’s Bloodiest Day, Frassanito takes the reader on a step by step, day by day tour of the battlefields using modern photographs alongside those of such photographers as Timothy O’Sullivan, Thomas C. Roche, A. J. Russell and others. It becomes a haunting journey with recognizable classic views which have been mislabeled or misinterpreted by previous scholars becoming more than just visual documents. We suddenly can feel the sense of loss and almost senseless carnage which depleted the ranks of a Pennsylvania Regiment as we see the burial parties at work. Frassanito has put names to formerly nameless, lifeless bodies.

The reader is introduced to the able commanders of the Army of Northern Virginia who fought on despite the North’s overwhelming superiority in manpower and economic resources. Finally with the long sought-after leadership which Grant provided, the battles turned in favor of the North.

Frassanito takes us along on the crossing of the Rapidan on May 4, 1864, following close behind the photographers who stayed just behind the lines of conflict, sometimes coming within a few thousand yards of the heat of battle.

But like the previous books on Gettysburg and Antietam, Grant and Lee is a thorough documentation of the events as they were recorded from the photographer’s point of view. Frassanito has researched each portion of the campaign using the official records to explain the significance of each photograph, even identifying some based on written accounts of the participants. Using modern photographs, the original camera positions, even the approximate time of day are revealed in this interesting piece of photographic detective work.

For the purist collector there is disappointment that the photos are stereo halves instead of reproductions of the entire stereo pair. But this is a minor fault of a splendid book. It is recommended to all who seek knowledge of the Civil War’s great conflicts as recorded by the photographic artists.

—John Waldsmith
REPORT FROM BUXTON
(continued from page 16)

A very nice reception and dinner closed out the Congress. After the tables were cleared, Paul Wing expressed his thanks to those who had participated and the many people who had worked hard to make it all possible. He then announced that the Fifth Congress will be in the United States in 1985. It all seemed to end too soon. We wanted it to go on and on. Many of us stayed in the room, chatting about what we had experienced. Suddenly the Australians all gathered together and announced the victory in the America’s Cup Race. Those still assembled in the room rose to a chorus of “Waltzing Matilda”. A blend of national tongues—French, Dutch, Swiss, German and English in many dialects filled the room to honor our friends from Australia. For a brief moment we were all one body of people linked by a common interest, hopeful we would all be together again in two years.

THE ISU, THE CONGRESS, AND THE NSA
by Lou Smaus

What is the ISU and what does it mean to the NSA? The International Stereoscopic Union is composed of the principal stereoscopic associations in the world as well as a number of individual members. It is headquartered in England where the Secretary and Treasurer reside, but the President, our own Paul Wing, is from the USA and other officers are from Australia and The Netherlands. Simply stated, the purpose is twofold: to publish a magazine (quarterly) containing articles on stereo photography and to hold an international congress every few years. (The by-laws state additional objectives, but little has been done to further them due to lack of assistance.)

The fourth Congress was attended by well over 200 interested stereophiles representing at least 10 countries and lasted five exciting days and nights. The many stereo slide presentations by different member countries were impressive—truly outstanding. The care taken in the selection, perfection and presentation of the shows was notable. Many of the shows were carefully set to music, flowing effortlessly as a result and leaving the viewer to study and enjoy the slides without the interruption of a voice interpreting the scenes. (Europeans were not too complimentary about some American sequences accompanied by a “disturbing” voice commentary.) Projection of most of the shows by Hugo De Wijs of The Netherlands, who used his own precision custom-crafted 3D projector, was the best I’ve seen.

It must be said that the Pat Whitehouse show, for which an evening was reserved, was the highlight of the Congress. Superb sequences of nature shots set to music provided the ultimate in enjoyment of stereophotography. Pat showed her own slides using a specially modified pair of Hawk stereo projectors.

Not only was there a fine program of slide shows but there was an interesting display of special stereo equipment. There were custom viewers for Realist, large transparency and Viewmaster formats, viewers with rotary magazines and independent focusing, and underwater cameras and lights.

If all that wasn’t enough, there was a fine display of stereo views including anaglyph pictures, a special sale table loaded with photo goodies, and an auction of many more items. Both the sale and auction were for the benefit of the ISU and helped pay some of the expenses of the Congress.

A meeting of representatives of all the member organizations present was held to discuss the purposes, status and future of the ISU. This was a miniature United Nations meeting, and it was easy to see why the UN sometimes has so much difficulty in reaching agreement. There are honest but differing opinions representing different cultures and backgrounds. It was a fascinating experience and did conclude harmoniously and generally in accord. In addition there were general membership meetings of the ISU, the Third Dimension Society and the Stereoscopic Society.

The ISU’s existence is tenuous at best. It was abundantly clear that the continuance of the ISU depends on a very few dedicated persons, which is usually the case for volunteer organizations. But more help is needed. Arthur Girling is not only Secretary with the major responsibility for communications with members throughout the world, but is Editor of STEREOSCOPY, the ISU’s quarterly magazine. He will serve in this dual capacity for only one more year, as he plans to retire from both positions the end of 1984. Any volunteers for either spot? For practical reasons the Secretary probably has to reside in England, but they could still use assistance from elsewhere in the world.

What is NSA’s place in the ISU? All the other organizations are concerned primarily with contemporary stereo photography including taking pictures, building equipment, holding slide competitions and exhibitions and participating in travelling folios. Only the NSA covers the history and collecting of classic stereo photography as well as covering the contemporary scene. NSA membership in the ISU provides beneficial exposure to other members. Many persons from other countries belong to the NSA for that reason.

Finally, what is the value of the ISU to the NSA? The ISU provides an awareness of stereo today, worldwide, and an exchange of ideas and techniques, even though limited to a fortunate few. Through STEREOSCOPY magazine and attendance at Congresses like the one just held, people will pass the information along and all of us should eventually hear about it and benefit from it.

A great deal of appreciation is due the officers of the ISU and the organizers of this great Fourth ISU Congress. Let us hope that strong support for the ISU continues and that additional volunteer help will be forthcoming.
STereo Fascination

Why is a stereo picture so fascinating? Some think it is realism at its finest. In a lecture given in France, Mr. J. Soulas, a past President of the Stereo Club Francais gave his interpretation.

"Looking into the stereoscope is a sort of contemplative or mystic experience... In our kind of stereoscopy, what is most striking is arrested movement, immobility, things not moving. And that is what we like and desire... What we secretly desire is that reality-what is so complicated, ever-changing—should hold still so that we can get a really good look at it.

We think that in stereo we have arrested movement, therefore, we are masters of time. We think we have cut out a little chunk of space that is ours to possess, which we can examine as long as we like..."


Stereo Library Inventory

In my annual report to the N.S.A. Board in August, I included the current inventory of the materials we possess:

- 276 Books
- 1300 Magazines and Periodicals
- 1500 Stereographs (includes Medical Diseases set and Edinburgh Anatomy Studies of 10 volumes)
- 350 Stereo slides (paper)
- 8 Filing cabinet drawers of literature
- 6 Stereoscopes and projectors

plus an array of miscellany

Bibliography

Though a complete alphabetical bibliography is still in process, it will take a while longer to finish. In the meantime, members may be interested in purchasing their own copies of books or personally subscribing to some of the publications that are a part of the Library.


"YANKEE," May 1966, "Why, it's like you're right there," by Paul J. Reale. Brief popular style article on stereophotography showing several interesting portraits of F. G. Weller, Edward Kilburn, Benjamin Kilburn and the Kilburn View Shop on Cottage Street in Littleton, NH. Also included is a Keystone photo of a young college student demonstrating "stereos" to a family with Father and Mother sitting in their wicker chairs and grandmother in her oak rocker. Daughter in pigtails looks on. pp. 64-71, 100-103. This issue can be found in used bookstores.

"PHOTOGRAPHIC CANADIANA," The Photographic Historical Society of Canada. P.O. Box 115, Postal Station "S", Toronto, M5M 4L6. A bimonthly publication. Annual membership and subscription $20, Single copies, $2.50.

The Principles of Stereoscopy, H. C. McKay, 1948, American Photographic Publishing Company, Boston, pp. 191. Beckler Press, Inc. Chapter 10 is most interesting as it deals with the stereoscope and non-stereoscopic stereograms. I had never seen a stereocryktogram before and would like see samples of others that are possessed by collectors.

Stereographs Received

Goal - 1000
Received to date - 290

Recent donations sent by:

- D. Smekal
- Freeman Hepburn
- Harry Amour
- Bill Eloe
- Larry Jones
- D. P. Parisi

Donations

A. Mr. Craig F. Daniels of Red Wing View Company, Red Wing, Minn. has sent us 51 B + W stereo transparencies of European Cathedrals. Each of 4 separate boxes contains 12-14 views. Also included was a small cardboard box-type viewer approximately 4½" x 3". These were produced by Stereo Films Bruguiere, Dia France, 37 Rue Chanzy, 75011 Paris. Products are distributed by Milwaukee Stereo Exchange, Box 11686, Milwaukee, WI 53211. A catalogue of 24 pages (4" x 7½") listing numerous Stereocartes de vues en relief was included but no date of publication or prices were included. The viewer pictured on the catalogue appears to be plastic and is similar to a View Master but utilizes a rectangular view card rather than the familiar disk. Stereo disques also are available.
COMMENT (continued from page 3)

FROM AN OPTOMETRIST AND ASTRONOMER

I'm in my first year of membership with the NSA and very much enjoying the magazine and the articles. The recent discussion on free viewing aroused my interest because it deals with what we try to balance when prescribing a correction for vision.

Pages 27 and 28 of the September - October issue ask the question as to the "hazardous to your health" situation. Ogden Frazier's exotropia seems to stem, in his mind, to the free viewing of stereo pictures, using the right eye for the right scene and the left eye for the left view. I would have to say that prior to his interest in free viewing he would have probably been measured, in standard testing procedures, to have a marked exophoria balance between the two eyes. A phoria is a tendency for an imbalance, usually coped with in everyday life and the eyes held in decent alignment for normal binocularity.

And then we have those whose tendency to diverge (the exophoria) will eventually become marked to the degree they cannot control it well and one eye assumes an exotropia, an actual turning outwards in line of sight compared to its companion eye. Some are alternators, one eye or the other rather than one eye alone being "at fault". Commonly called a weakness, it is a lack of so-called normal coordination between the complex musculature governing the posture of the eyes in their sockets. People always think of weak muscles, like a polio victim's problem, some sort of inability to move the eye. The external muscles are attached to a rather large ball bearing (the sphericity of the eyeball) which lies in a soft and well lubricated setting of fatty tissue, requiring very little strength to actually point or aim the eye but requiring exceedingly fine control in balancing the aiming coordination between the two eyes. As in many things 'athletic', some people do better than others. The actual focusing of the eyes (sometimes mistaken for the pointing situation, a responsibility of the external complexity of muscles) is done by the internal lens of the eyes.

The annulus muscle attached to the perimeter of the lens is innervated by a separate pathway than the striated muscles (the exterior sort) are excited by. This smooth muscle at the ciliary body is autonomic in function, not voluntary by nature. So, in the beginning, when learning to best coordinate the two functions of pointing eyes (external) and clearing focus (internal) we learned, unknowingly at the time, that there is no need to diverge eyes in everyday life. The stars, at optical true infinity (at the most) required parallelism in aiming. When we focused, let us say, at 16 inches, we exerted 2.50 diopters worth of focusing effort to the smooth muscle of the ciliary body and 15 prism diopters of convergence effort to the striated external muscles. We learned this ratio so we could coordinate successfully the two different nervous systems responsible for that effort. We focused every-time we converged.

So what do we attempt to do in free viewing? We have the pair of scenes at 16 inches. Therefore we must exert a focusing demand of 2.5 diopters. This goes to the internal smooth muscle via its nerve pathway. However, past experience says there should be 15 prism diopters worth of convergence applied to the external muscles, the recti pairing. But if you allow these learned balances to continue, you will not free view. Hence, you must break up what was always natural and beneficial and try to focus and not converge, even diverge if the spacings are too wide for your personal interpupillary spacing. Hey, man. THIS is NOT habit built of long experience. This is TOUGH and the brain doesn't like the break up in the native and natural techniques acquired in real life needs. This tallies with the further comments on page 28, the experiences of Dr. Speakman. What does the viewer do that is so much better? The lenses focus the scenes as if they were at optical infinity. The prism factor in the half lens system keeps convergency happy. You restore the situation that would have existed if you had been witness to the scene when the pair was taken. Yes, of course the crosseyed view is easier. You are stimulating both convergency and accommodation, not in their original ratios but at least not inhibiting as much function. The reduction in size is due to the fact the convergence is excessive, "AS IF" the scene was much closer than it really is. You have learned to get apparent magnification when you bring things closer, fine print, for example, and now you have over-converged AS IF the prints were nearer, but their angular size is still reduced from what the eye posture of overconvergence is trying to tell you, so you PERCEIVE a reduced image.

Dr. Sherman Schultz,
Director, Macalester College Observatory - Planetarium,
Saint Paul, MN
3-D VIEWING NOTE:

Those needing a viewer for full size magazine reproductions don't HAVE to alter a standard stereoscope or "get by" with cheap viewers designed for smaller size pairs. Francois Beaulieu reminds us that standard stereoscope lenses (for mounting in any kind of holder you devise) can be ordered from Mast-Keystone, 2212 E. 12th St., Davenport IA 52803. The price is $16.00 a pair and the item # is 725-131.

LANGENHEIM'S TREES

Re: My comment in the Sept/Oct. issue on the upside down Langenheim view. In Apr. 83 American History Illustrated this is not a case of a blurred picture of trees, caused by their movement during exposure. It is a case of a clear picture of trees reflected from moving water.

It would be very interesting to read the opinions of those who have looked.

F. W. Ballantyne
Titusville, Florida 32796

"JUNIOR AT 3 MONTHS"

Has anyone else hit upon the idea of attempting stereo sonograms of a baby in utero? My wife's pediatrician is intrigued, but we're not far enough along to try it. I would appreciate hearing from anyone who's tried it, and will report on the results if it works for us. I find the mere idea exhilarating . . .

Vance Bass
Austin, TX

COLOR OR DEATH!

I am a new subscriber to your NSA Magazine. So far, I have received two issues and have been very disappointed, because all the stereo photos are in black and white. By not having stereo pictures in color, you are eliminating 50% of the beauty and effectiveness of third dimensional photography. Your constant printing of black and white stereo photos indicates to me only two purposes. Firstly, to satisfy the many historical buffs; secondly, to create the aura of nostalgia. But for me, "Give me color stereo prints or give me death".

Anthony Gasparro
Philadelphia, PA

We would be DELIGHTED to be able to print full color stereo, but the expense of even the present high quality BLACK & WHITE printing is met only through the generous help and donations of many NSA members. In covering the annual shortfall that the dues often seem to leave. Even higher dues or smaller issues wouldn't provide the extra time and people required to plan and lay out a good 4-color production. Black & white has nothing to do with history buffs or the nostalgic look. Tissues and tinted views really OUGHT to be in color, and the toned prints and colored mounts of many other views would be more accurately presented also.

Ed

3-D RENAISSANCE

"Unicorn" at the Texas Renaissance Festival. After I showed a 3-D slide show to the folks at the Texas Renaissance Festival, they hired me to do some promotional 3-D slide shows before various groups. This may be worthy of mention for all those members who have projectors but never use them. Only by showing people what 3-D is all about can greater interest be generated.

Craig A. Busch
Houston, TX

Process Materials began primarily as a paper manufacturer and supplier; they are strongest for things like matboard, envelopes and weaker in terms of adhesives and the like.

Light Impressions is designed for photographers and photo archivists; they will probably have the greatest variety of things for the average collector's needs.

Photofile and Print File are specific suppliers for negative sleeves, slide storage systems and the like.

The names and addresses of additional suppliers may be found in the advertisements in Stereoworld.
FOR SALE
GORGEOUS BLONDE 19 year old, Barbi, in ten sensuous nude poses (color), from the private collection of Ron Gustafson, ten views Realist format $20. Ron Gustafson, 909 S. Oriole Circle #102, Va. Beach, VA. 23451.

FREE IDENTIFICATION SERVICE for your early English "group" or "comic" stereo views!! Send clear front & back Xerox. I especially need to see any marked or identified views. Russell Norton, Box 1070, New Haven, CT. 06504-1070, (203) 562-7800.

FOUNDATIONS OF THE STEREOSCOPIC CINEMA by Lenny Lipton is the most complete and knowledgeable sourcebook ever written on the technology, history, and methodology of stereoscopic film making. Essential for anyone making three-dimensional films who wants pleasing, easy-to-look-at images. Hardcover, Send check or money order for $24.45 (California residents add 6% sales tax) payable to Stereographics Corp. to: Foundations of the Stereoscopic Cinema, Stereographics Corporation, P.O. Box 2309, San Rafael, CA. 94912. Please allow six weeks for delivery.

30 HENRICH HOFFMAN 6 X 13 cm stereo views of 1936 Nazi Party Rally including views of Hitler, Goebbels, Hess and others. $55. J. O'Donnell, 199 Weld St., Rosindale, MA. 02131.

FIRST ANNUAL ISSUE of Cherry Pink Index to Stereographs (CPIS) now available. $34.95. Killiay Press, 764 Dalkeith Ave., Toronto, Ontario, Canada N5X 1R8.


RARE SET OF 13 STEREOSCOPIC GLASS SLIDES in sepia tone, 1/4" X 1/4" on a 4 1/4" slide. Center panel shows number of each slide. No. 13 slide shows title in Latin, "Pontifical 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, Nyssa, OR. 97913. Will confirm by phone.

ILOCA STEREO CAMERA, w/c, F:3.5 litlar lenses, 24 X 24 mm pairs, $95. View-Master Personal Stereo camera $100. Sawyer's Stereomatic 500 Projector, w/c $225. Stereo Viewer, w/c made by G.M. Photographie, includes 18 cards (six faded color views per card) showing 1957 Pontiac car models. Excellent optics, lighted, interocular and focus adj. Will accept Realist format slides, $100. I pay postage. Wayne Blanchard, 12278 Winter Garden Dr., Lakeside, CA. 92040, (619) 443-8737.

STEREO VIEW CATALOG. Military, Western, Occupational, City views, etc. Send $1.00 for comprehensive Catalog of stereo views plus early newspapers, books, documents & images at affordable prices. Gordon Totty, 576 Massachusetts Ave., Lunenburg, MA. 01462.


35MM NUDE SLIDES—From 1952. Stereo $1.25, Mono (2X2) 75c. All are B&W—Dozens of models—1200 slides available. Add $1.00 shipping. D. Berenson, 32 Colwell Ave., Brighton, MA. 02135; (617) 254-1563.

STEREO COLORIST II, the rangefinder model. Case VG $149.50 prepaid. Send me a SASE for my latest list of scarce stereo items plus a free viewable pocket size stereo card. Robert O'Brien, 5101 Lauderdale, Dayton, OH. 45439.

VIEW-MASTER 3-REEL PACKS: Send 20¢ stamp to receive list to be sent out in February. John Waldsmith, P.O. Box 29508, Columbus, OH. 43229.

TRADE
HAVE AN EXTRA REALIST or Projector? Will swap Nimso camera, accessories for Realist, etc. Write for swap details. SPU-Swap offer & '83-'84 catalog, 8221 27th Avenue North, St. Petersburg, FL. 33710.

WANTED
WOLF STEREO VIEWS, any maker, excellent condition only, must show animal as main subject. Also interested in tissue, hand-tinted glass and pre-1860 views, plus boxed sets. Bill Rountree, 1370 Stephens Ave., Baton Rouge, LA. 70808.

COMPOCO TRIAD stereo masks, and Powers Adapter for stereo trick photography with the Realist stereo camera. Roger Vernon, 6555 S. Briar Bayou Dr., Houston, TX. 77072, (713) 498-5736.

LANSING, MICH. views, photos, post cards, advertising, early books, anything! David R. Caterino, 3879 Bismark Hwy., Vermilionville, MI. 49096.

U & U "FIRST AID to wounded Fusiiler; Honey Nest Kolf Bettle, South Africa"; Medic stereo views especially Royal Army Medical Corps; Charlotte of Wales Royal Berkshire Regiment. Pierce, Herald-Post, P.O. Box 20, El Paso, TX. 79999.


AMERICAN HISTORICAL SERIES by D. Barnum and American Stereoscopic Views by George Stacy (logo and text on back). Other views by these photographers also wanted. L. Gottheim, Box 176, Johnson City, N.Y. 13790.

JACKSON BROS., Omaha, Neb. stereo and CDVs. Any subject. Also, want anything by N. Brown, Santa Fe Dave Delling, 28887 Clover Lane, Evergreen, CO. 80439, (303) 674-3094.


WELLER'S "PILGRIM'S PROGRESS" 12 card set or single cards from the set. Also want entire set "Silas Green from Wayback, Ohio," Gary Ewer, 19011 46th Ave. S #B, Seattle, WA. 98188.

MASSACHUSETTS: All stereo views of Gloucester, Annisquam, Essex, Lansingville, Magnolia, Manchester, Pigeon Cove, Rockport, and Cape Ann. Please list or send on approval. New Collector, Charles Dennis, 165 Woodland Drive, Uncasville, CT. 06382.

COLLECT, TRADE, BUY & SELL: 19th Century images (Cased, stereo, CDV, Cabinet & Large paper), Bill Lee, 340 Crescent Dr., Lake Bluff, IL 60044. Specialties: Western, Locomotives, photographers, Indians, Mining, J. Carbutt. Expeditions, Ships, Utah & Occupational.  

As part of their membership, members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional ads or words may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Rate sheet for display ads available upon request. Send ads to the National Stereoscopic Association. Box 14801, Columbus, OH 43214 or call (614) 895-1774.
NEW RESOURCE DIRECTORY FOR COLLECTORS AND PHOTOGRAPHERS

The Photographic Arts Center has published the 1984 edition of The Photographic Collectors' Resource Directory.

A collector seeking to acquire or view prints will find complete listings for galleries, dealers, museums, and workshops. Galleries, dealers and museums are listed in the United States, Canada, and Europe. The same information is an invaluable starting point for the contemporary photographer seeking exhibition space and/or gallery sales.

Other categories of information include listings for photographic artists who represent themselves, auction houses, publishers of photography books and periodicals, publishers of posters, portfolio publishers, specialty photographic printing services, conservators and restorers, matting and framing services, conservation products, historical societies and educational and information organizations.

The over 1,000 listings contain names, addresses, and phone numbers. Additional information is included for galleries and dealers specializing in particular work or time frames. A photographer or collector interested in contemporary work will be able to pin point those galleries and dealers handling or displaying contemporary images while a collector specializing in civil war images will be able to locate those with inventories of 19th century prints.

The directory is available by mail from The Photographic Arts Center, 127 East 59th St., New York, N.Y. 10022 for $19.95 postpaid.

THE UNKNOWNS (continued from page 23) cabin. Both images on it are a single sheet of print paper.

The third unknown is a green card picturing an imposing stone structure that might be a church or university building. Anyone recognize this one? It is the sort of architecture that may well have survived to the present.

For our fourth unknown we have a Keystone view of relatively recent vintage. Judging from the clothing and furniture, some of these people may still be living. Views of this type have been speculated about before in Stereo World. Are they a promotional device, or rewards for successful Keystone salesmen?

Send information on these or past unknowns to Neil Bullington, 137 Carman St., Patchogue, N.Y., 11772. We would like to try some "theme" columns in the future, so watch for mention of something you have on hand. For our first try, please send us any you have that are probably western scenes, between now and the next issue.
NEW PIKE'S PEAK TRAIL SERIES

153  CASTLE THUNDER (Weitfle #284)
154  FALLEN TIMBER
155  CASCADE DECEPTION
156  FOUNTAIN OF ARETHUSA (Weitfle #276)
157  THE OREADES BATH
158  DESOLATION
159  SPHYNX' CAVE (Weitfle #274)
160  HIDDEN CREEK
161  PEBBLES FROM PIKE'S PEAK
162  LITTLE MINNE HA HA FALLS *
163  DEVIL'S GAP
164  ROSEemma FALLS * (Weitfle #272)
165  SHELTERED FALLS * (Weitfle #286)
166  DOWN THE CANON FROM SHELTERED FALLS
167  NAiAD'S GROTTO (Weitfle #275)
168  HIDDEN FALLS
169  

TWIN LAKES AND VICINITY SERIES

170  TWIN PEAKS AND MOUNT LA PLATA
171  
172  THE HIGHEST YACHTING IN THE WORLD (Weitfle #130)
173  TWIN LAKES HOTEL
174  LOWER LAKE - PARK RANGE IN THE DISTANCE
175  
176  
177  HEAD OF UPPER LAKE - BRUNER'S RANChE
178  
179  UPPER LAKE
180  FROM THE WAGON ROAD (?) (Weitfle #306)
181  
182  
183  THE UPPER FALLS (Weitfle #300)
184  LAKES FROM BASE OF MT. ELBERT
185  

LEADVILLE AND VICINITY SERIES

186  LEADVILLE FROM . . .
187  
188  CHESTNUT STREET - LOOKING WEST *
189  CHESTNUT STREET - LOOKING EAST
190  STREET SCENE ON ELECTION DAY 1878
191  
192  
193  
194  SHAFTS OF MINES "LITTLE PITTSBURGH" AND "LITTLE CHIEF"
195  "DISCOVERY" "CHIEF" & "WINNEMUCK" MINES
196  
197  
198  ARKANSAS RIVER AT BUENA VISTA - 50 MILES FROM ITS HEAD
199  MOUNT YALE FROM ARKANSAS RIVER NEAR BUENA VISTA
200  
201  
202  

CANADA IN DEPTH

The Photographic Historical Society of Canada publishes an elegant, illustrated bi-monthly magazine called PHOTOGRAPHIC CANADIANA. The July/October 1983 issue contains the first article of a series called "Canada Through the Stereoscope" which will be a regular feature of the magazine. The introduction covers the basics of stereo imaging and the history of stereography, while the rest of the text provides a brief overview of stereo photographers and publishers active in Canada since the 1850s.

The following five pages are filled with 14 high quality reproductions of vintage Canadian views from St. Johns, Newfoundland to Victoria, B.C. The cards are reduced to 6½ inches wide for viewing with a "Realist Manual" type small plastic viewer which is included with the issue along with instructions for its use. Future articles in the series by Robert Wilson will cover more specific aspects of Canadian stereography.

Like the NSA, the Photographic Historical Society of Canada will celebrate its 10th anniversary in 1984. A photographic historical seminar titled "Photohistory Canada" will be held prior to the group's regular annual photographica trade fair to help mark the event. The seminar will be held May 25-26, 1984, at York University and the trade fair at Don Valley Holiday Inn, Toronto on May 27th.

For more information or membership contact the Photographic Historical Society of Canada, P.O. Box 115, Postal Station "S", Toronto M5M 4L6 Canada.
Events

FEB. 4 - NSA event
Southwest Regional NSA Meeting, 7:30 p.m. at Gateway Hall, Santa Clara Fairgrounds, San Jose, CA. Held in conjunction with the San Jose Photo Fair. Contact Bill Eloe, 415-682-4236.

FEB. 11-12
Ohio Camera Swap, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blueash, OH 45242. Call 513-891-5266.

FEB. 11-12

FEB. 18-19
Florida Photo Collectors 8th Annual Camera and Photographica Show. Hilton Inn, 3501 Inverrary Blvd., Ft. Lauderdale, FL. Contact F.P.C., P.O. Box 15224, Plantation, FL 33318. Call 305-473-1596.

FEB. 18-19
Third Annual Montana Photo Fair, Main Mall, Bozeman, Montana. Contact Derek Pruitt, 28289 Norris Road, Bozeman, Montana 59715. Call 406-587-3031.

FEB. 19
Delaware Valley Photographic & Collectors Association Swap/Shop/Show. Sheraton-Poste Motor Inn, I-295 & Rt. 70, Cherry Hill, NJ. Contact D.V.P.C.A., Box 74, Delance, NJ 08075.

FEB. 25
Huntsville VBCC Photographic Flea Market, Huntsville, AL. Contact Malcolm Tarkington c/o Southerland's Photo, 2357 Whitesburg Dr., Huntsville, AL 35801. Call 205-539-9627.

FEB. 25-26

FEB. 26
L.I. Camera & Photographica Show, Student Center, Hofstra University, Hempstead, Long Island, NY. Call 516-665-4982.

FEB. 26
Atlanta Photo Fair, Holiday Inn Powers Ferry Road. Contact Robert Barlow, Box 76, Livingston, NJ 07039. Call 201-994-0294.

FEB. 26
Lansing Photo Trade Fair, Lansing Civic Center, 505 W. Allegan, Lansing. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

MAR. 4

MAR. 11 - NSA event
First Annual DC Antique Image & Photographica Show with NSA REGIONAL MEETING, Hyatt Regency Crystal City, 2799 Jefferson Davis Hwy., Arlington VA. Call 703-486-1234. Sponsored by Russell Norton, P.O. Box 1070, New Haven, CT 06504 (203-562-7800).

MAR. 21
Ft. Worth Camera Show, Amon Carter Exhibit Bldg., Ft. Worth, TX. Contact Bob Norman, P.O. Box 9604, Ft. Worth, TX 76107. Call 817-732-1194.

MAR. 31- APR. 1

APR. 14-15
The Boston Show. The 21st show sponsored by the Photographic Historical Society of New England at Howard Johnson's 57 Park Plaza Hotel, 200 Stuart St., Boston. Set-up Apr. 14, open to public Apr. 15. Contact PHSNE c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565.

APR. 14-15

MAY 5 - NSA event
Upper Midwest Region (Western/Central) Annual meeting from 9 AM to 4 PM at the Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101. Call 612-388-5413.
available from
Jean G. Poulot
2156 N.W. Irving #201
Portland, Or. 97210

$3.25 each, postage and glasses included.

B. Mr. and Mrs. Al Scheer of Trenton, NJ have donated a "Bessler-Stereopticon" to the Library. This large projector is kept in a metal carrying case 17" x 15" x 24". We will have more to say about this projector in our next column.

C. Mr. Craig F. Daniels has donated a very handsome Red Wing Viewer, a contemporary stereoscope produced by the Red Wing View Company, 1234 Phelps, Red Wing, MN 55066. The viewer is sturdy, high quality and inexpensive. What a great gift to a collector-friend for only $50 (1983 price).

D. "Zoek de diepte in deze foto's," driedimensional Kijken!, Service Serie - 27, Klik 82. Donated by A. Klooswijk, the Netherlands.


F. Thanks to Mr. Bernie Dahl for his contribution of $10 to the Library.
MARCH 9-10-11, 1984
COLLECTORS, DEALERS
HISTORIANS, LIBRARIES
MUSEUMS
J-M Productions Presents:
SECOND ANNUAL
SOUTHWEST BOOK,
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COLLECTIBLES SHOW
Austin, Texas
OVER 100 QUALITY TABLES
Villa Capri Hotel - Entertainment & Convention Center
2400 Interregional Hwy. - Exit 235-B. "LBJ Library Exit” on I-35
HOURS
Friday, March 9, 6-10 PM
Saturday, March 10, 9 AM-8 PM
Sunday, March 11, 9 AM-5 PM
ADMISSION
$10.00, Good for all three days
$3.00, Good for both days
BOOKS: Western Americana, Literature, Military, Art, Texana, Childrens, Civil War, Science
Fiction, fine bindings, etc. Rare, Used, New.
PHOTOGRAPHIC: 19th and 20th century photographs, daguerreotypes, ambrotypes, tintypes, stereoviews, cartes de visite, cabinet cards, etc.
PAPER: Postcards, historical documents, letters, autographs, diaries, maps, stocks & bonds,
currency, stamps, trade cards, posters, political material, advertising & ephemera.
SPECIAL EXHIBITS ON PUBLIC DISPLAY
Rare books from the John H. Jenkins collection of basic Texas books,
19th Century Texas photographs from the Lawrence T. Jones Collection.
J-M PRODUCTIONS, P.O. BOX 15247, AUSTIN, TEXAS 78761 - (512) 448-0700 or 474-2097
NEXT SHOWS: DALLAS, SEPT. 29-30, 1984 — AUSTIN, MARCH 9-10, 1985
C.L. Pond on his mule, #726—PHOTOGRAPHER'S FIRST GLIMPSE OF THE YOSEMITE VALLEY, CALIFORNIA. From Peter Palmquist's article in this issue, "C.L. Pond - A Stereoscopic Gadabout Visits Yosemite". [Lou Smaus Collection]