1974
1984
MARCH/APRIL 1984
STEREO WORLD
NATIONAL STEREOSCOPIC ASSOCIATION
WHITE MOUNTAINS TOUR
TO FOLLOW
1984 NSA CONVENTION

New England — where stereoscopes and stereo views became household words and family diversions in the 19th century — will host the 1984 NSA Convention and Trade Fair in August at the Sheraton/Mayfair Inn and Convention Center, Manchester/Bedford, NH. Convention activities will run from Thursday evening, August 16, through Sunday morning, August 19, with a post-convention White Mountains tour beginning Sunday morning and returning to the Sheraton Monday evening, August 20.

Plans for the Convention and registration forms are contained in the inserts distributed with this issue of Stereo World. The Convention planners, who constitute the New England Region 1984 Convention Cabinet, include Laurance Wolfe, Chairman, Donato Bracco, Paul Wing, Robert Brackett, Richard Russack, Robert Kroeger, Richard Hamilton and Robin Wheeler. T.K. Treadwell, President of NSA, is an ex-officio member.

Recognizing how well past NSA meetings have met the needs of stereo view collectors, stereographers, exhibitors and all the specialists who converge on the NSA Convention, the planners have gone all out to match the success of the past. A stimulating program of presentations covering the art, science and history of three-dimensional photography is being organized under the leadership of NSA Director Paul Wing. Richard Russack, an NSA founder, heads up the auction. He promises a Spotlight Auction that will be highly attractive to collectors and dealers alike.

"This will be a stepped-up auction in terms of the quality of the items offered and of the time allotted," says Rick. "We're shooting for quality that will enhance collections and provide an upgrading of merchandise to the collectors and dealers making winning bids."

New to NSA, although New England and other regions have experimented with the idea, is a field trip to encourage stereographers and nature lovers to enjoy and photograph notable scenic areas within easy access of the Convention site. Richard Hamilton, a connoisseur and resident of the White Mountains area, has arranged a field trip which includes such well-known landmarks as the "Old Man of the Mountain", the Flume, the Mt. Washington Cog Railway and other points of interest which the collector of vintage stereos will recognize. The tour of the White Mountains, beginning by motorcoach Sunday morning August 19, will include an overnight stay in Littleton, NH, home of the Kilburn brothers. Return to the Manchester area is planned by 6 P.M. Additional information concerning the tour is available from Dick Hamilton, 61 Cottage Street, Littleton, NH 03561. Reservations will be accepted on a first-come first-served basis. Accommodations in this resort area are limited, hence reservations must be received by May 1.

Neither last nor least will be a Trade Fair designed to bring together top dealers in stereographica with those who combine interest in stereo views with stereo hardware and first-class photographic equipment and images. The registration fee for the Convention is $12.50 to members, $15.00 to non-members. This includes admission to all Convention events but the Banquet and the White Mountains Tour. Included are Exhibits, Presentations, Trade Fair, Spotlight Auction and Reception. In addition, pre-Convention registrants will receive a personalized, collectible Convention souvenir and will be entitled to Early-Bird admission to the Trade Fair, otherwise costing $12.00.

The Tour cost will be $110 per person, based on double occupancy. This includes transportation, overnight lodging, two meals and admission to at least three scenic rides.

Stereoscopic exhibits by members of NSA and New Hampshire historical groups will be in evidence. A prize will be awarded to the most outstanding exhibit.

A reception on Friday evening and a banquet on Saturday evening are planned to promote fellowship among stereophiles from across the nation and from all parts of the world.

Members and friends are invited to submit exhibit material and to participate in the auction by consigning quality items. Contributed items, sale of which would benefit NSA, are also earnestly solicited. Information concerning these matters may be obtained from Laurance Wolfe, Box 62, North Sutton, NH 03260, or by phone from Donato Bracco, 617-369-8347.

To assist the Convention Cabinet in preparing Convention events, attendees are urged to give priority to consignment of auction items, registration for the White Mountains Tour and offering of exhibit items. Likewise, dealers wishing to reserve table space at the Trade Fair should make their needs known at the earliest possible date.

Donato Bracco
Laurance Wolfe
26 January 1984
1984 NSA Convention Co-Chairmen
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COVER: The original View-Master “Model A” with early reels. Included are two of the first style on blue stock with gold labels. The envelopes shown are the original gold style, and other reels are the more common early yellow stock. For more on View-Master, see this issue’s feature, “Seven Billion Windows on the World — View-Master Then and Now” by John Dennis.
Editor's View

Ten years doesn't seem like a vast span of history — until you ask a ten year old! With this special issue, the NSA and STEREO WORLD are exactly one decade old. This makes us something of a "village elder" in the realm of photography oriented volunteer groups and publications. We have reached this point only because so many people contributed their time, work, money, knowledge and creative talents to various NSA projects during those years. The work load on some individuals has at times been tremendous — and their continuing efforts prove that like the three dimensional images that involved us all in the first place, there is some special element of depth to people's interest in the goals of the NSA.

Rather than attempt a list that would almost certainly be incomplete, the staff decided thank everyone at once in the best way we could think of: with a promise to continue building the organization and the magazine in ways that will inspire more decades worth of volunteer efforts from more members.

Besides a complete reprint of Volume 1 Number 1, this issue contains an expanded version of Paul Wing's article on the famous French tissue series, "The B.K. Diableries", originally published in Volume 1 Number 4 with limited illustration of the fascinating views. There are a number of articles like this from early issues worthy of being updated, and this will be attempted as space allows.

Our expanded issue also includes a somewhat overdue feature on View-Master — the only mass market source of stereo images functioning in the U.S. for many years. The subject is a full and complex one with a wealth of recent and current details available, as is evident from the article's length. With the help of interested collectors and photographers, more information about the history and products of View-Master International Group Inc. (as it's now known) will appear in future issues. As some connected with the story have said, "there's enough for a book" and one retired employee is collecting material for just such a possible project.

— John Dennis

"GOLDEN GLASSES" FOR BEST/WORST 3-D FILMS

The results of November/December's 3-D movie poll are in, and NSA members voted "Amityville 3-D" the BEST 3-D film of the past three years. "Parasite" was voted WORST in a close vote that saw some films receive nearly equal totals for best and worst ("Comin At Ya" and "Metalstorm" for instance). Others, like "Space Hunter" got relatively few votes for either extreme category. "Amityville 3-D" stood out with more "best" votes than most other films got in either column and only one vote as "worst". "Jaws 3-D" was a close second for best and "Treasure of the 4 Crowns" for worst.

Many people commented on the poor projection in theaters where they saw the films as a factor making a fair choice difficult, although most also noted that even the "best" of the recent 3-D movies were, in the words of one member, "the best of a bad lot". Several people wished that movies like "House of Wax" or "Dial M for Murder" could be made currently with the supposedly superior formats and equipment now available. The general feeling was that the combination of poor acting, scripts, production values and projection will kill the current wave of 3-D productions even faster than that of the 1950s. Commenting on the low-key lighting used in so many recent 3-D films (combined with poor projection) Don Marren wrote; "Frankly, right now I'll take the dumbness of "Gorilla at Large" and "Wings of the Hawk" any day. At least you can see what's going on the screen."

The GOLDEN GLASSES awards themselves are giant size replicas of 3-D movie glasses on gold cardboard. The award for the BEST 3-D movie comes with clear plastic lenses, while the glasses for the WORST movie are equipped with dense, grey image diffusers. The awards will be presented to the producers of the films along with a selection of quotes from NSA members and STEREO WORLD articles relating to both the problems and potential of 3-D films.

If the poll proved anything, it illustrated the difficulty of judging films so similar in what they lack and in their treatment of most theaters. More than a couple of well known film critics have taken to saying of any really bad film, "It might as well have been made in 3-D!" With that kind of attitude more common than ever, we face a widening gap between the concepts inherent in the term "3-D movies" vs. those in "stereoscopic cinema". As that gap grows, the difference becomes more actual and the chances of any sort of 3-D films being produced become more rare.
HAYNES RAILROAD BOOK

In addition to the Book "F. Jay Haynes Photographer" which contains many of his stereoviews, the Montana State Historical Society has also published a recent book titled "Northern Pacific Views - The Railroad Photography of F. Jay Haynes 1876-1905". Although liberally illustrated with photos of railroad construction, locomotives, depots, scenics and pictures of Haynes, none are stereo pairs as in the other book. Library of Congress number is ISBN 0-917298-11-X and the price is $24.95.

Ron Fredrickson
Kenosha, WI

FRAZEE MACROS SUPPORT NSA

By selling some of my macro stereo slides, I raised some money for the NSA at the February Photo Fair in San Jose. The Photo Fair is an annual trade show with about 200 tables. Lou Smaus and I each had a table, with a table between us filled with NSA literature and copies of STEREO WORLD. I set up a rotary viewer showing some of my macro slides and a tray of them with a sign offering them for sale at $1.00 each with proceeds going the NSA. I sold 55 slides, and I feel this is a good way to raise money for the NSA that others should consider.

If anyone would like some of my macro slides, I would be happy to send you five of them if you would then contribute $5.00 directly to the NSA. (I would rather not handle the money.) I have several hundred slides that I would part with. These are originals, not duplicates.

Howard Frazee
1621 Pinehurst Dr.
Los Altos, CA 94022

KEYSTONE TITLE SEARCH COMPUTERIZED

I would like all the good friend contributors of Keystone titles in times past to know that I have turned a copy of my listings over to Charlie Ilgenfritz, it being his determination to own his own computer and there accrue the titles and eventually turn the entire aggregation over to the Holmes Library - hopefully giving a little meaning to the hundreds of hours we have devoted to the work. This is to give notice that I am now in the secondary position of the search, Charlie taking the primary, and to also express gratitude to each and every one of you who helped generate the lists.

Robert Wright
Ashland, OR

3-D DOTS

My family enjoys STEREO WORLD immensely. I personally am pleased with your plans for expansion of the magazine. I would like to extend a positive suggestion, I hope, on improving the quality of your publications' photo reproductions. When viewed with a standing type viewer, the dot pattern (magnified by most viewers) is very distracting and takes away from some spectacular views. Please insist that whomever is screening your photos switch to a finer screen size. Any improvement would be much appreciated.

Jonne Goeller,
Eugene, OR

Ever since Steven Schwartzman's Stereo Infrared books appeared a few years ago, people have realized just how much is possible in the reproduction of stereo prints. A laser scanner was used to produce a 280 line screen on the black and grey duotone reproductions at a specialized printer. STEREO WORLD is limited not only by money, but by the fact that maintaining good tone and contrast in many of the vintage views limits us to 133 to 150 lines per inch with normal camera half-tones. And besides, under a viewer, even those elegant scanner dots are quite visible.

- Ed.

SCALE MODEL STEREOSCOPE offers an interesting contrast to last issue's article on the "World's Largest" stereoscope. This tiny viewer is part of a kit for a doll house parlor table and includes several matching views to lay beside it. The view was sent in by R.L. O'Nan of Albuquerque, NM, who comments, "I feel it shows how much a part of American life the stereo viewer was at the turn of the century. The stamp is included for relative size."
Seven Billion Windows on the World

Then and Now

View-Master

Master
by John Dennis

Over one billion reels and a hundred million viewers have been sold since the View-Master’s introduction. Partly an estimate, the tally was done a few years ago and any exaggeration that might have crept into the figures has been wiped out by the millions sold in the meantime.

This means that over seven billion color stereo images have been seen by who knows how many people through those 100 million viewers. Market research shows that up to 85% of the public has heard of View-Master, and fee products can come close to that level. In fact, when you find yourself faced by one of those painfully exasperating people who seem incapable of grasping the concept of a stereoscope, the most effective recourse is still to say, “You know, like a View-Master”!

There are of course aspects of View-Master that leave its format and content open to specific criticism, but if planet-wide popularity and plain staying power mean anything at all, the little discs with the notches on top must be regarded as a vital part of the history and potential of stereo imaging. As much as anywhere else, the history of View-Master began underground . . .

AN IDEA & A WISH

Visiting the Oregon Caves in the summer of 1938, William and Norma Gruber had arrived at the final point of the tour where the guide invited people to rub a “wishing stone” just before returning to the bright daylight of southern Oregon. Norma Gruber stopped to rub the stone after her husband, a practical minded Portland piano tuner and amateur stereo photographer, had walked on past the polished stone. He turned and asked, “What do you think you’re doing?” “I’m just wishing that something would happen to your idea!” she told him.

The Chateau at Oregon Caves in 1938-39. The building has recently been restored. From reel #91.

William Gruber’s “idea” involved the use of 16mm Kodachrome movie film in a compact viewer for the inexpensive mass production of full color stereo transparencies. In the late 1930s, only a few amateurs like himself had made 3-D slide pairs on the popular new Kodachrome film. Commercial stereograph production was still limited to black and white - whether in the remaining Keystone output or the “modern” 35mm filmstrips from Tru-Vue. Gruber was an avid stereo enthusiast who had assembled several of his own paired camera rigs. He was certain that the combination of color and stereo could be popular and profitable - if only someone with the needed capital and business base could be found.

With his stereo rig (a tripod-mounted pair of Kodak Bantam Specials) on his shoulder, William Gruber walked out of the cave exit and directly in front of Harold Graves - who was attempting to photograph some deer. Stereo cameras were just as good for starting conversations then as they are now, and instead of asking Gruber to move, Graves’ question was, “What kind of a camera do you have there?”

Harold Graves was president of Sawyer’s, a Portland photo finishing and post card company in desperate need of a new and profitable business idea. Few details are known of that first conversation, but Norma Gruber remembers hearing William say at one point, “Well, you’re
just the person I've been wanting to meet". That evening, the two men talked long into the night in the Oregon Caves Chateau, going over details of how 16mm images could be spaced on a reel at the proper 2 1/2 inch separation for the eyepieces of a simple stereoscope - and how seven pairs would fit in an alternating sequence that would repeat without presenting any upside down pictures. Mr. Graves was impressed enough by the concept and its potential to waste no time in persuading the Sawyer's partners that such a system would be an ideal new line for their company. (William Gruber was later to gladly credit his wife's timely rub of the stone for all that ensued.)

Sawyer's partner Edwin Mayer borrowed $50,000 from a relative for machinery and supplies to start production. The company had no money to offer Mr. Gruber for his idea, so he accepted a percentage of future profits and went to work designing a machine to mount the tiny pieces of film in the reels - an essential element in any commercial mass production of the new stereo transparencies. As a young man in Germany, Gruber had become a master piano tuner and an expert in the design and repair of organs and player pianos with their air-activated linkages. He applied this kind of precision craftsmanship to the first "reel machine". With air hoses hissing and cutters and prongs chunking and clicking, workers sat around the machine performing mounting functions that would be automated in later versions of the machines that today remain the heart of the View-Master reel production process.

When money ran low, Mr. Gruber would tune a few more pianos and then return to work on the machine, telling his wife, "Wouldn't it be wonderful if it made enough money for two weeks vacation every year?". Despite their dedicated enthusiasm, it's doubtful that the people involved with the View-Master in 1938-39 had any idea how popular it would become and how many vacations it would pay for! The original viewer (later dubbed the "Model A") was first sold with 15 scenic reels on blue stock with glued on gold labels containing the title and captions. A few, perhaps a little later, were done on tan-yellow stock with a blue ring encompassing the scene windows. The most commonly found of the early reels are those on yellow stock with captions printed directly on the reels. (Some use yellow stock on one side and white on the other.) All reels produced in 1939 and the early 1940s are printed with hand lettered captions without scene numbers. The blue and yellow reels have only a single notch at the top, but there are hand lettered white reels with a single notch as well as some with double notches. The notches serve to position reel blanks in the mounting machines, and later machines were designed with register systems requiring double notches. It's probably safe to assume that any double notched reel with type-set captions dates from after 1946, but more precise dating can be difficult. Reel numbers don't help much, as newly issued reels with some new scenes of old subjects kept the original number.

The name "View-Master" was apparently chosen by people within the Sawyer's organization. William Gruber, according to his widow, hated the name - claiming it sounded too much like Mixmaster or Toastmaster. He had favored a more imaginative exotic name, but the easy product identity inherent in "View-Master" won out. Years later, a delightful vindication of his complaint about the name occurred when "Archie" cartoonist Bob Montana was sent a promotional View-Master and his young daughter inserted one of the reels in the Toastmaster!

In late 1939, enough viewers and reels had been produced for the first regular sales of the product to begin in Portland. The View-Master's introduction to the rest of the world, however, came when it appeared at the New York and San Francisco World's Fairs in 1940. Public response to full color stereo in this new format was so positive that by 1941 a thousand dealers around the country were selling all the viewers and reels that Sawyer's could produce.

THE WAR YEARS

Sawyer's sudden new growth was cut short by World War II. Shortages of film, plastic and paper would have crippled the operation and possibly ended the View-Master's existence if the army and navy hadn't recognized
the visual training potential of View-Master's convenient viewers and stereo images. Between 1942 and the war's end, about 100,000 viewers and 5 to 6 million reels were ordered by the military - assuring the plant a supply of raw materials and maintaining an active work force to help prepare for post war production. The training reels are mostly black and white and deal with ship identification (using models shot on a hazy set) and aircraft gunnery range estimation reels with range circles and model planes in stereo. In 1943, the Model B viewer was introduced featuring a streamlined design, a stronger hinge, and heavier construction throughout. (The lightweight Model A could warp if left in the sun!)

With the end of the war, the public demand for viewers and reels exploded - having been kept alive by limited reel production and advertising. By 1946 there were "stacks of requests" from stores asking to become View-Master dealers, but none had been added since 1942 because production couldn't even satisfy the needs of the original 1,000 dealers. Two new buildings were added to Sawyer's downtown Portland operation and new automated machinery was installed for increased production of reels and viewers. The company incorporated in 1946, an export department was established, and personnel grew to 150 people. At this point, Sawyer's was still one of the leading producers of postcards and photographic Christmas cards in the country but the expanding View-Master line was soon to put an end to those operations.

As early as May, 1946, plans for the creation of a View-Master stereocamera for amateur use was announced to the press. That same year, Stereocraft Engineering Company was established as an associated company to design and produce just that kind of totally new consumer product as well as specialized manufacturing equipment for Sawyer's.

That year also saw the introduction of the Model C viewer - the first to allow insertion of reels without opening the front of the viewer. Over the next ten years, this solid dependable device was distributed around the world in the millions and served as the basis for the design of all standard models to follow. Compared to any of the models before or after it the Model C is practically indestruc-

ible and a good percentage of these square, no-nonsense black viewers remain usable today.

One of the ship identification reels with target range information "scene titles".

Original patent drawing for the familiar Model C viewer. Note the scene title William Gruber chose to use — "Viewpoint, Astoria Oregon" (The ideal View-Master trivia question?).
By the early 1950s, Sawyer's had sold about 6 million viewers and production had increased enough to supply around 6,000 dealerships. In 1952, the then 300 employee company moved to a complex of new buildings designed to accommodate such a growing operation in suburban Progress (near Beaverton), Oregon. The new plant was something of a showpiece of modern factory construction of the early 50s, and Sawyer's was one of the early companies to help inspire the creation of suburban "industrial parks" in years to follow. The new plant eased production bottlenecks and allowed output to come closer to meeting demand. Already the largest single consumer of Kodachrome 16mm Duplicating Film, Sawyer's became only the second firm ever permitted by Kodak to do its own Kodachrome processing.

TRU-VUE

When Sawyer's purchased the Tru-Vue stereo filmstrip company of Rock Island, Illinois in 1951, they did more than eliminate the only serious competition in the field of stereo transparencies. Tru-Vue held the license to use Disney characters in their new line of color stereo filmstrips aimed at the children's entertainment market - an area of increasing interest for Sawyer's since issuing their first fairy tale reels with subjects like "Little Red Riding Hood" in 1946. The plan was to redesign the whole Tru-Vue system into an efficient product (concentrating on children's stories, cartoons, and popular entertainment figures) that would sell in toy stores. While the new viewers and rectangular seven-scene cards were being designed, Sawyer's continued to sell some of the Tru-Vue color filmstrips in new boxes with the Beaverton address. (These are now among the most rare of all the Tru-Vue filmstrips. See STEREO WORLD July/August 1980.)

Tru-Vue was a completely separate operation within the View-Master plant with its own photo, advertising, and sales staff and different production equipment. Tru-Vue cards even used different film - the then-new Kodak Print Film using color negative originals rather than duplicating transparencies. With the help of Tru-Vue, Sawyer's was able for a few more years to maintain its concentration on scenic and educational subjects and its "image" as a serious successor to the classic stereoscope. Children's stories and cartoon characters continued to appear, of course, on reels and by the late 1950s were a significant part of View-Master's whole line.

CAMERAS AND PROJECTORS

One of the buildings at the new Sawyer's plant was occupied by Stereocraft Engineering Company. Headed by partners Karl Kurz and Gordon Smith, the company designed and built the View-Master Personal Stereo Camera (introduced in 1952) and the Stereomatic 500 Projector (introduced in 1953). While the View-Master camera joined the 3-D photography boom a bit late compared to the Realist, it had a number of unique advantages to offer consumers over what had already become the "standard" Realist slide format. The View-Master camera, designed by Gordon Smith, featured the "Film Miser" lens shift that allowed a strip of pictures to be taken along the bottom half of the 35mm film. Then, at the end of the roll a turn of the center knob on the front of

Little Red Riding Hood starts to get the picture in this sample scene from the story reel. The set and figures were the work of Florence Thomas, who was responsible for Sawyer's story art for many years. Reel #DR-8 Boys & Girls Three Dimensional Sample Reel. © 1950 View-Master International Group, Inc.

A TOUR OF SAWYER'S

VIEWMASTER PLANT

The View-Master Stereo Family of the Personal Camera and the Steromatic 500 Projector.
the camera moved the lenses up so that a strip of pictures could fill the top half of the film as it was rewound. With 37 pairs to a “20 exposure” roll of film, the camera gave more rather than fewer stereos per roll. Awkward as the camera might seem today, it was relatively “user friendly” compared to its competition – once you got used to the lens-shift system. Perhaps its biggest advantage was the fact that 6 million people already had viewers, and personal reels could be shared among family and friends with the assumption that anyone who didn’t already have a viewer could get one for under two dollars at virtually any department, camera, or souvenir store.

The main drawback, of course, was the task of properly mounting the tiny images in the personal reels. While they offered a mounting service for already processed film, Sawyer’s main emphasis was on the sale of View-Master film cutters and blank reels for people to mount (and edit) their own reels. Including the cost of film, processing, and reels, each view came to about $0.12 (”Less than snapshots” was the line featured in Sawyer’s ads). The personal reel mounting service offered by Sawyer’s involved no automated equipment beyond employees with film cutters and white gloves, and the company didn’t exactly promote the service in the camera’s ads – even the instruction booklet packed with the camera omitted mention of it (it was explained on a separate slip of paper).

For “serious” stereo photographers, the small image size was almost an addition of insult-to-injury; the Realist format being small enough already! Sawyer’s own photographers generally used nothing smaller than the Busch Versascope f40 camera with its horizontal format, and usually employed paired combinations of full-frame cameras. The fixed-focus View-Master camera also left something of a void in the “normal” close up range of 4 to 6 feet, where images would be acceptable only if conditions allowed stopping down to f/16. Besides that, there were no reels with narrow “close up” windows, as offered in standard format stereo slides. For close ups at 24 to 36 inches, prism/lenses were available to snap on the front of the camera.

While the View-Master Personal Camera never came close to dominating the 3-D boom of the 50s, (about 25,000 made) it was sturdy and many are still in use – with personal reels still available. For many stereo photographers, there is something very appealing about seeing your views securely mounted in permanent order in a reel. The quality of original transparencies can of course exceed even the best commercial duplicate reels, so personal View-Master stereo can rank among the best 3-D images produced. – In the mid 50s, some Sawyer’s employees formed a club called “The Stereo Shutterbugs” and went on regular outings around the Portland area to shoot (and later vote on) groups of assigned stereo subjects.

The Stereo-matic 500 Projector is regarded by many as one of the most well designed stereo projectors ever made. Mirrors direct even light from a single 500 watt lamp through polarizers and 3 inch lenses that will project up to a 50 inch image. Horizontal separation of the images is coupled to focusing, so the only other controls on the projector are a vertical alignment lever and the scene change lever.

Sawyer’s Publications

Three official Sawyer’s publications existed that today provide a wealth of background information, statistics, and delightful trivia relating to View-Master products and the people who made them. THE DEALERSCOPE was started in 1948 “To make available interesting facts about View-Master dealers, selling methods, promotions, and other subjects...” Distributed to the thousands of View-Master dealers, it often covered far more than just the sales-hype promotional gimmicks limiting other such wholesaler-to-retailer newsletters. For the employees, Sawyer’s NEWSREEL was later followed by NEWS AND VIEWS, which was published until the company was purchased by GAF in 1966.

NEWSREEL and NEWS AND VIEWS ran the usual stories of employee retirements, babies, vacations, and softball games. But the unique nature of the View-Master product, in its accumulation of images from all over the world and its equally wide distribution system, resulted in a fascinating range of articles and photos (all flat) in these company magazines. An account of photographer Rupert Leach’s 1956 trip through Russia was illustrated with several photos and required three installments in the NEWSREEL. A photo in one DEALERSCOPE shows him during a visit to India, talking to Indira Gandhi while in the background Prime Minister Nehru is busy looking through a View-Master.

The wide popularity of View-Master becomes evident from reading even a few of the company publications. More than just buying them and stashing them away in a closet, people really used and enjoyed the product in a way
SAWYER'S PURCHASES TRU-VUE CO. ASSETS

Production of Viewer and Films to Continue
New Digital Services Added

SAWYER'S PURCHASES TRU-VUE CO. ASSETS

The slogan under the masthead was "Real Facts of Reel Folks". Note aerial view of new plant in Feb. 1951.
"Calm yourself, Miss Twiddle! It's just Stereoscope Joe, the View-Master salesman."

Nearly every issue had a cartoon. This is from the May, 1949 DEALERSCOPE.

front page story on a 1948 visit by Rupert Leach to Israel in the midst of the violence surrounding the establishment of the new state. Leach was Sawyer's photographic director and the story reports that the same trip took him through England, Switzerland, France, Ireland, Palestine, Syria, Trans-Jordan, Lebanon, Egypt, and South Africa. "He brought back close to 4,000 pictures."

Fred Bennion succeeded Rupert Leach as photographic director, and a 1962 NEWS AND VIEWS article relates his work photographing a staged story packet called "FBI Agent" (#B700) at the FBI headquarters in Washington D.C. One scene involved J. Edgar Hoover welcoming a new agent, and Bennion was granted exactly two minutes to shoot the scene - which Sawyer's claimed to be "the only stereo picture of J. Edgar Hoover in existence". Photographer Weldon King covered the background and launch of John Glenn's 1962 space flight. An article in NEWS AND VIEWS detailed the tight coordination of several Sawyer's departments in getting the film processed and reels made for a special packet ("America's Man In Space") ("B657") that was ready for sale in New York in time for Glenn's ticker tape parade - exactly one week after the flight!

William Gruber himself, though never an actual Sawyer's employee, did photography for several special projects and stereographed Pope Pius XII at ceremonies in Rome. Some people have assumed that he did much of the stereography for early View-Master reels, but he was too busy perfecting the reel mounting machinery to help build up the original image library in 1938-39. By 1941 and 1942, Gruber was able to travel around the country with Ladd Goodman making stereos of scenic attractions.

**CUSTOM AND ADVERTISING REELS**

From the beginning, custom made reels for commercial promotions have been a part of the View-Master operation - generally with a minimum of 1,000 reels per order. Sawyer's quite actively promoted this service, and large orders for custom reels were often announced in the company publications. No single list of all the firms to have done reels seems to have survived, but they included Nash cars, Seagram's whiskey, Lyon's kitchens, Coleman furnaces, White Stag sportswear, and Steiner towels. One of the more unusual applications was the "Visa-Dine" View-Master stereo-illustrated menu at the Ganz Steak House in Sioux City, Iowa. With the printed menu card came a viewer and a reel with views of the seven different dinners offered. Customer reaction had been so good that the owner intended to place viewers in all the nearby motels!

Several of the books published by View-Master over the years. The model D focusing lighted viewer seen here was introduced in 1955.

The Regular Delivery scene from a Steiner Towel promotional reel, 1946 or earlier.
Some of the most sought-after of all the custom reels of the 1950s are the 3-D Movie Preview reels that appeared in special (probably sealed) viewers in theater lobbies in 1953-54. The reels and viewers where ordered by the National Screen Service Corporation, but “Preview Kits” were also distributed to any View-Master dealer who subscribed to the service. Included were monthly shipments of a reel and posters for each upcoming 3-D movie from most of the major studios. The idea was to “make dramatic traffic-stopping tie-ins with the widely acclaimed 3-D movies now showing in all parts of the country”. Preview reels sent out in August 1954 were: “Those Redheads From Seattle”, “Wings of the Hawk”, “Second Chance”, and “The Stranger Wore A Gun”.

THE VIEW-MASTER BOOKS

William Gruber’s ultimate hopes for the View-Master were that it could be a serious medium of educational information and photographic expression as well as a commercial success. The general feeling was shared by Sawyer’s management and, in effect, the company became a publishing house for stereo-illustrated books – some originated by Sawyer’s itself and others done for outside individuals or institutions. The publications ranged from the elegant 33 reel “Mushrooms in Their Natural Habitat” complete with Model C viewer, to brief medical monographs with a few reels and a plastic folding viewer. Most of the books were medical – one year’s list alone names 24 reel-illustrated books with titles like “Cochlear Anatomy”, “Arteries of the Brain”, “Atlas of the Uterine Cervix” etc. Vets are represented by “Stereo Atlas of Small Animal Surgery” and several dental subjects are covered as well. Some books intended for Sawyer’s own popular market included reels but no viewer. These included “Alpine Wildflowers”, “Succulent Plants”, and “Unlocking Earth’s Secrets”. The last on the list was an explanation of basic geology intended to kick off a “Visualore” series of consumer-oriented science books using the best possible stereo photography to reveal basic concepts. Portland journalist and free lance writer Claude Baskett was hired to write the text, and when the series idea was dropped he stayed on as a staff writer of the booklets in the Sawyer’s and later GAF packets on science, history, and numerous other subjects.

By far the most ambitious projects were the large, multi-volume book and reel sets photographed by William Gruber exploring subjects of specialized interest. With a solid text by Dr. Alexander Smith, “The Mushroom Book” (as it’s come to be known) remains unequaled in its field for the dramatic realism of its illustrations. Its main drawback is that it can’t be taken into the woods easily for on-the-spot identification. Finding and photographing in close up stereo the 231 examples took over a decade, and “Mushrooms In Their Natural Habitats” was finally published in 1950.

With Dr. David Bassett, William Gruber photographed every section of the human body (literally inside and out) using the facilities and prepared examples at the Stanford Medical School. The book, “A Stereoscopic Atlas of Human Anatomy” uses sequences that move into deeper and
closer stereo detail showing various structures of the body. Some stereo x-rays are included as well as shots of dye-injected blood vessels. The largest and most recent project was “Chinese Art in Three Dimensional Color” by Harry M. Garner and Margaret Medley. Mr. Gruber traveled all over the world doing stereo photography of Chinese art objects in public and private collections including objects in nearly every material from the Neolithic period to the end of the Ch’ing dynasty in 1912.

William Gruber died in 1965 before the work was completed. When asked about a fitting memorial for her husband, Norma Gruber asked that the book be finished, and Rupert Leach was brought back to work at View-Master to complete the photography. Due to fears that GAF, which had just purchased Sawyer’s, might not take the project seriously the “Gruber Foundation” was formed to finish and market the four-volume, 1,258 view set, which was published in 1969.

The reels are in folios bound into the front and back of each volume and the set includes a lighted focusing viewer on a special stand. Unlike any of the other View-Master books, this set is still available from Reel 3-D Enterprises.

Sawyer’s also published a series of “Correlated Classroom Materials” for grade schools consisting of combined books, records and View-Master reels in the late 1950s. Sets were available on music, science, and children’s stories, but most of the offerings in the catalog are “supplementary” and consist of the regular three-reel packets selected for their educational subject matter.

**INTO THE 60s**

In the late 1950s, original Sawyer’s partner and general manager Edwin Mayer had died and Harold Graves, president since 1930, had retired. In 1959, Robert Brost of the Chicago office became company president and began a program of modernizing production, products, and management. By 1963 there were 660 employees with an annual payroll nearing $3 million annually.

According to a former sales executive, one of the most important single elements in the increasing sales of the 60s was the introduction of shrink-wrap packaging to View-Master reel packets. The packets had already nearly completely replaced sales of single reels, and the new plastic wrapping process safely sealed the reels in the packets insuring longer shelf-life - a big difference for retailers tired of paper envelopes which quickly became dusty and faded looking. The glossy new look of View-Master products brought new displays in new outlets, but also brought the era of the open-backed envelope inside the plastic - a frustration for collectors for years to come. The seemingly incomplete envelopes allowed a dealer code to be impressed through the plastic of an already wrapped packet into a piece of carbon paper inside. This resulted in the store’s number appearing on the reel list order form, so that even if the customer ordered future packets directly from the factory, the dealer would get a commission.

**Other** than an occasional leaf or branch, this demonstration reel is one of the rare times Sawyer’s allowed anything to extend through the window. View-Master artist Joe Liptak posed with a loaded gun for “realism” and the story has it that a flashbulb exploded on one exposure, nearly causing the photographer heart failure! Reel #DR-29.
THE FOREIGN CONNECTION

Sawyer's had established a major distribution center in Chicago in 1949, and in 1952 Sawyer's Europe was established as an affiliated organization in Belgium to serve countries where monetary or trade restrictions made trade with the U.S. plant difficult. At one point, Sawyer's operations also existed in India and Japan, but most trade continued to flow from the main Oregon plant—which in 1964 was awarded the President's "E" Flag for a 75% advance in export sales in the previous 3 years.

The Belgium operation grew into a major manufacturing and design center with its own versions of the current viewer models, its own reel printing and mounting equipment, and its own packaging styles and innovations. As with many other things, the 3-D photography boom came later to Europe and lasted longer (interest having been more steady for years). In 1962, the Belgium plant introduced the View-Master Mark II stereo camera to the European market. Its diagonal film path allowed the full width of a roll of 35mm film to be filled with View-Master format images on a single pass through the camera. The concept seems to have been an independent solution to the format problem, although it had been proposed ten years earlier in a rejected design for the new Sawyer's Tru-Vue viewer and for the never-built "Personnette" camera. The Mark II was a light weight and less expensive stereo camera of far simpler design than the Personal. Sawyer's saw the 3-D boom as over in this country, and didn't promote the new camera here with anything like the effort made on the Personal (on which production had ended in 1956). It was introduced in the U.S. for $78.50—much lower than the initial price of the Personal—and remained on reel lists from 1963 to 1965 with its special film cutter listed in dealer's catalogs until 1975.

THE GAF YEARS

By 1966 Sawyer's had over 9,000 retailers in the U.S. alone and sales had grown from $9 million in 1963 to $29 million in 1965-66. Employment had grown to 1,300 with more working during peak periods. Three shifts were required and special parking arrangements had to be made, along with a traffic director on duty between shifts! The company was simply growing faster than its resources—both physical and financial.

When General Aniline & Film Corporation (the current incarnation of the original E. & H.T. Anthony Co.) offered to buy Sawyer's, the management and main stockholders expressed interest and meetings were soon being held to explain the move to employees along with stories in NEWS AND VIEWS. At an October 1966 stockholder's meeting, the promise of continued growth with a larger organization (combined with the prospect of increased value for their shares) resulted in a solid vote for the acquisition with less than one percent of the shares voting against the proposal. Sawyer's had become a wholly owned subsidiary of the GAF conglomerate—retaining its local management and providing to GAF a photographic equipment manufacturing arm to go with the film production division of GAF.

People at Sawyer's had been given the impression that the company would be allowed to retain the Sawyer's name, but that, like the publication NEWS AND VIEWS, was soon to disappear along with more and more of the kind of employee morale that had taken the company so far since 1939. The View-Master had become a minor item in the busy high-level dealings of one of the country's largest corporations. Attention to promotion of View-Master products was spotty, and hardly kept pace with the changing markets of the 1970s and 80s—even though a number of new products were introduced. After producing one last viewer under the GAF name, the Tru-Vue line was dropped and the eventual move of most View-
One of the most successful lunar surface stereograms was included in the GAF Science Series. (NASA photo)

Master subject matter into the toy oriented market was signaled. Fortunately, some interesting lines started by Sawyer's were followed up - as with the "World of Science" packets and the "Old Time View" series using high quality copies of Keystone views to fill packets on old cars, planes, ships, etc. With the best reels of the Nature packets and "World Travel" packets like the 1972 "Inside China Today", enough was produced to maintain at least some awareness of the View-Master's potential.

Even the move to an emphasis on entertainment subjects wasn't enough to guarantee sales, and GAF introduced some new 2-D projectors and the 3-D Talking View-Master to try to regain growth in the market. But for a device intended mainly for children's stories, the GAF Talking View-Master required five steps (and usually the help of an equally frustrated adult) just to get a reel started properly! Even then, sound quality was atrocious at best and the translucent records made a burlesque of the concept of a light diffuser.

Perhaps the most basic change that GAF made in the product was the switch from Kodachrome duplicating film as the stock used in View-Master reels to a Kodak print film similar to that used in Tru-Vue cards and employing a color negative as the "original" from which the 16mm final prints are made. While the deep color saturation and permanence of Kodachrome are lost, there is more control of color balance and contrast through the intermediate step of creating the best possible "internegative" from which to work. Permanence, perhaps, was seen as less important in a reel of "Scooby Doo" than it had been in a reel of the World's Fair - the latter probably being stored carefully in the same drawer as the family photo album, and the former as likely to be stored in a box somewhere under the couch with the Barbie clothes and bubble soap.

THE UNICEF-VIEW-MASTER PROJECT

One of the most ambitious and significant projects ever planned by a producer of stereo images was in the works at the time GAF sold View-Master. In 1980, about 200,000 brochures like the one shown were mailed to potential subscribers inviting them to sign up for the "UNICEF Children of the World GAF View-Master Home Learning Program". As a sort of children-to-children education program, the idea was that parents would buy the set to expose their children to the cultures and lifestyles of other children in every corner of the world.

Every other month, an installment would arrive containing six View-Master reels covering two different countries (three reels each) as well as a hardcover book with illustrated information on the two countries. With the first shipment, a free special-edition View-Master viewer bearing the UNICEF insignia was to be sent. Subscribers would be billed $9.95 prior to each shipment, with the money helping UNICEF programs in more than 100 countries. In 1981, everyone who had sent in the "Charter Enrollment Card" received a post card from the U.S. Committee for UNICEF, reporting the GAF sale of View-Master and announcing a "re-evaluation" of the project.

Promotion and distribution of the program was to be through Midlantic Marketing Ltd. who told STEREO WORLD in December of 1981 that they planned to
proceed with the project because View-Master International was "very enthusiastic" about it. As it turned out, those who would have been responsible for creating the actual reels and guiding the project through the View-Master plant soon had to temper their enthusiasm for the concept with some practical questions that are yet to be answered.

With current United Nations membership, three reels per country would add up to more than 3,000 stereo photos – a "set" larger than anything ever done by Keystone or View-Master. At twelve countries per year, the program would run for over twelve years. (Leaving out or combining countries would probably be politically impossible.) Midlantic Marketing identified the sources of the photos to be used as the U.N. Library, UNICEF files, UNESCO files, commercial agencies and View-Master. Except for the latter, very few of the images on hand are stereo pairs however.

While the View-Master files could provide many of the background scenics, most of the "scenes of children at home, at school, and at play" promised in the brochure would have to be photographed specifically for the program in each and every U.N. member country! Even if that could be arranged (maybe NSA and ISU members could supply some images) the editorial questions remain. How would children in famine areas be portrayed? Would views of hungry kids be regarded by the countries involved as helpful, or insulting? Would children in rural areas be used or would urban life be more representative in some cases? What about national minorities within countries? Would the sequence of countries pictured be random? Alphabetical? By region? If some views had to wait for a country's "turn", how old a picture would be acceptable? And what about model releases for the pictures in U.N. files?

UNICEF has experience at finding solutions to problems more complex than these, but the U.S. Committee for UNICEF and Midlantic Marketing may lack the resources to launch a project of this scope. To collect and publish 21 stereographs honestly portraying the lives of children for each and every country in the world will require that someone supply more guidance, capital and determination than has yet been available for what would be the most complete stereoscopic record of a specific aspect of human life ever attempted.

VIEW-MASTER INTERNATIONAL

News of layoffs at View-Master were seen in the Portland press through the late 1970s, and by 1979 the total employment figure had dropped from about 1,500 (in 1966) to around 250. The entire GAF empire was coming apart at that point - and they had sold or were trying to sell the film manufacturing and processing divisions and the roofing material division among other enterprises that had been acquired in recent years. In late 1980 GAF announced that the entire View-Master operation in Oregon and Belgium was up for sale - along with seven other GAF businesses. Within a year, businessman Arnold Thaler had assembled a limited partnership and with the help of Integrated Resources Inc. of New York, had purchased View-Master under the name View-Master International Group for a reported $24 million.

Some change was evident in a matter of months in store display racks. Packets, some with the GAF name still in the corner, were starting to be packed in blister-pack cards with bold new graphics and colors. Gradually, the View-Master name was clearly featured again on viewers, boxes, and packets as the new company restocked the racks with its own product - including the new packaging treatment for the reels, now naked to the world within their plastic bubbles on hanging cards.

Collectors and enthusiasts who might have hoped for a return to the View-Master of the "Mushroom Book" days were, however, due for disappointment and even disgust. Even the few science, nature, and old-time view packets that GAF had carried were no longer in store displays. The rule seemed suddenly to be "If it's not from TV, the movies or the funnies, it can't be on a View-Master reel." Worse yet, when the packet based on the movie "E.T." appeared, it was found to be made up of all flat images - some very skillfully separated into different planes for some 3-D effect. It all seemed a bit depressing for the work of a company that had added to its name, "The 3-D Company".
ENTHUSIASTS VISIT VIEW-MASTER BELGIUM PLANT

by Gordon D. Hoffman

While planning a trip to England and the International Stereoscopic Union Congress last year, John Waldsmith and I compared notes on places we would like to visit in Europe. John asked if there was anything special I would like to see. Without hesitation, I replied, "If we get over to Belgium I'd like to see the View-Master plant in Sint-Niklaas".

After several letters to View-Master explaining our mission, we were all set. Later, after several days of stereo slides and shows at the ISU Congress (and an auction with some nice European View-Master packets in it) we left Buxton and headed toward Sint-Niklaas. We arrived after a dawn-to-dusk train ride with a ride on the jet-foil in between.

The next morning we were greeted in the lobby of our hotel by Mr. Jules Gautot – Picture Products Development Manager for View-Master. After a short ride out to the factory we jumped out of the car and marveled at the size of the plant. Mr. Gautot informed us that the overall complex was shared by View-Master and GAF, both operating independently of each other. Entering the main lobby we spotted a large display case filled with View-Master viewers, projectors, and reels. Mr. Gautot took us to the main conference room where we were dazzled by the many different display racks of 3 reel blister packs, viewers, and gift packages.

Off to one side was a small glass case which caught my eye. On careful examination, I discovered a couple of the original molds that were used to make the #3 type viewer, along with some old viewers, cameras, and assorted reels. Like two kids in a candy shop for the first time, Mr. Gautot showed us the large warehouse stocked with finished products – viewers, projectors, etc. Our next stop was the plastic injection room where we saw operations in progress, making the red viewer we are all familiar with.

Leaving this room, we walked down a long hall into the machine shop where employees were working on different molds, dies, and assorted parts. We then entered a large assembly room where most of the viewers and projectors are put together. We were amazed at the machinery, workers, and skill with which everything was assembled and packaged. Trying to absorb everything that was going on was overwhelming, but this wasn't anything yet (which we found out on entering the room where the reels were assembled).

We marveled at the machinery used to assemble the reels, standing in a trance for several minutes watching it work its mechanical magic. All the 16mm film that is fed into this machine is selected and processed at the home office in Portland, Oregon and sent here to be stored and used when needed. Next we saw how the windows of the reels and the reels themselves were cut out of large rolls of heavy paper. Watching the women package and seal the reels in the blister packs by hand was most interesting. Also included in this room was row upon row of bins stocked with boxes of finished reels.

Next we went into the room where the printing is done for the packets in a multitude of different languages. Also at work in this room was a group of women assembling the new Talking View-Master and working out the bugs in the assembly process. We spent several hours more talking and asking questions. Knowing that a vast majority of collectors don't like the new blister packs, we asked Mr. Gautot to explain why they had to go this route. He answered that retail stores insisted on having a child-proof package that couldn't be ripped apart and reels strewn all about. The blister pack was the idea of the Belgium plant and Portland followed suit a short time later.

For those of you who have trouble storing these oversize packets, you might want to do as I've done and cut the packet in half – just above the plastic bubble. Then measure towards the top about the same height as the old 3 reel packets, and cut off about ½ to ¾ inch more. You can now slide this into a plastic envelope with the reels and store them with your older packets.

By then the afternoon was drawing to a close so John and I expressed our thanks to Mr. Gautot and View-Master for their generous cooperation and hospitality. It was a visit that highlighted our whole trip.

The View-Master International management is well aware of the criticism and equally well aware of the much narrower market open to their products. As easy as it is to blame television for virtually any problem, its importance in the matter of public awareness of and need for images (scenic, scientific, or event oriented) is very direct. Today's color television programming provides a variety of interesting images far beyond those available by the flick of a switch in the 50s and 60s. A few hours of "Nova" or "National Geographic Special" can provide more picture information than a hundred science or natural history packets – and for most people, movement provides as much of an added dimension to the images as does 3-D. The entertainment packets find a successful market not despite the similarity to television shows, but because the characters and stories are identical to what was on the screen – like buying a poster or T-shirt or lunch box of your favorite character. Scenic, science, or nature reels can't achieve this identification with any specific personality or story, and may be regarded by most people now as rather static generalizations of the detailed, moving images they've already seen on TV.

The stereo aspect of the images in entertainment packets may, in fact, be somewhat incidental to the personality recognition factor of just having the familiar character "in hand". (This may be much of the reason that complaints about the flat images in the "E.T." packet came mainly from stereo purists and collectors.) Young children are even less impressed by the 3-D in their reels of favorite characters, and many may not be able to see 3-D through the viewer at all. A study at Purdue University found that only half of children between 4 and 5 could see 3-D through a View-Master. Many use only one eye due to overly wide viewer lens spacing, inability to understand the viewer, developmental problems associated with eye muscles, or simply the habit of holding the viewer with a hand over one of the diffusers!

Sales figures for non-entertainment packets in recent
the first year or so of release (30,000 to 40,000 each) but sales dropped off sharply once the specialized market was saturated. Scenic packets had been relatively poor sellers for some time even during the GAF years. In some cases, they did well only in the area near the subject of the packet. Whether they could have been promoted more effectively and with more imagination than GAF showed is of course open to debate. It would have been interesting to have seen what Sawyer’s strategy would have been in the 1970s.

Several people interviewed at View-Master International made the point that the cost of keeping scenic packets up to date and introducing new ones has gone up considerably and would today no longer be matched by sales – even if sales could be improved. Many of them also pointed out that scenic and specialized packets are still made as custom orders to be sold in or around attractions like Knotts Berry Farm, the NASA Space Center, Cypress Gardens, and the Smithsonian Air and Space Museum.

One potential “event packet” that was impossible to ignore was the 1980 eruption of Mt. St. Helens, only 50 miles from the View-Master plant. The day of the big eruption, View-Master Senior photographer Hank Gaylord was flying back from assignment in the east when his plane flew directly over the billowing ash cloud. His cameras were right there with him, but all the film had been safely packed away and checked in with the luggage! Later, two trips were made over the mountain to obtain stereo pairs that could be used in reels, despite the lack of any interest on the part of the GAF main office in New York. Nothing would persuade them that this was more than just another “journalistic” matter beyond the scope of View-Master. Current View-Master Creative Director Gary Evans relates that talk around the plant was that the eruption would have been covered if it had occurred in New York. (It’s not hard to imagine the hoards of stereographers who would have been scrambling up through the ash if the eruption had occurred in 1880!)

THE EUROPEAN DIFFERENCE

The View-Master plant in Belgium continues under the new company to be a separate operation with its own models of views, its own selection of subjects and its own marketing strategy. In Europe, scenic subjects are still

**View-Master photographer Richard Dubnow with one of the paired Nikon rigs used for live-action stereo.** The slight keener effect provided when using normal focal length lenses has become “what people expect” in the same way it did with the wide separation effects from vintage stereoview cameras. Note coupled focusing band on lenses.

years tell much of the story behind current policy. Coverage of the recent visit to the U.S. by the Pope involved an event that drew huge crowds, and yet the packet sold poorly. Similar timely coverage of John Glenn’s space flight in 1962 sold well, and the packet covering the coronation of Queen Elizabeth II sold nearly ½ million copies. The recent Royal Wedding packet on the other hand, sold only a few thousand even in Europe! The GAF series of packets using reproductions of old Keystone views sold well for

**Figures. sets and props from past story reels clutter a wall of shelves in the art department where a studio still functions doing occasional model and background shots that are today often combined with drawings.**
View-Master artist Joe Liptak explains large-drawing stereoscope and special easel to NSA member Jean Poulot. Nearly all story packets are now done as stereo drawings, some with titles and other effects added in the process of creating the final color negative step. The time and expense involved with the sculptured figures of past reels have combined with the saturation of kids’ expectations with animated images to make stereo drawing more in demand than ever.

marketed along with TV, Fairy Tale, and Cartoon subjects and the multitude of nationalities within the marketing area makes the situation different. Scenics, for example, are color coded (on blue cards) under the heading “Countries” and the total volume of any particular packet is much lower than in the U.S. Packets are printed in at least 16 different languages, but not every subject is issued in every language and some reels are printed with additional languages on the back side. To whatever one attributes the cultural differences, scenic stereoviews do find more of a market in Europe. Besides View-Master International there are two companies in France producing Tru-Vue style scenic cards (Lestrade and Bruguiere) for the European market.

One of the biggest selling packets of all time is the Belgium produced set of reels on Mecca. “Makkah Mukarrama” is also sold as a gift box with 4 reels of Mecca and a viewer, and a good percentage of the pilgrims to the Holy Shrine apparently buy one as a visual token of their visit. The Belgium plant also markets one of the most imaginative View-Master oriented games yet devised. Called “Pyramido”, it consists of a set of plastic pieces that can only be assembled into the proper three dimensional form by study of the game’s View-Master reels.

A PACKET’S PROGRESS

Decisions concerning just what TV or movie characters and stories to use for packets (actually they’re now called “Cards”) depend on complex matters of market research and arrangements for licensing the use of some very valuable “properties” – names, faces, stories, and drawings. For a feature involving live story photography, the first step in actual production generally involves a review of the film or program script by the View-Master staff writer and photographer to determine if and how it can be translated into an entertaining packet. Senior Writer/Developer Jane Davies explained that she then writes a list of scenes that seem important to the story for the photographer to try to capture in stereo. The complex shooting schedules required in TV and movies often make this hard, since locations may be miles apart and story sequences in different order. The stereography is nearly always done during rehearsals, and even then, the sound of the paired Nikons used by View-Master can require moving back from the set and using a pair of longer lenses. (An advantage of the twin SLR rig, and of its wider than normal separation, is that 105mm lenses can be used without loss of stereo effect.)

The eventual scenes used in the reels (and the captions) depend largely on what the photographer is able to get on the set or location of the production. Good shots involving sub-plots or minor characters in a story can present a real challenge in caption writing, and can sometimes require the use of split frames to explain the action within the 21 scene limit. Once the 21 scenes are chosen, “internegatives” are made of each original transparency on 70mm color negative film. Any cropping or image combinations are done at this stage, and the processed negatives are checked.
One of the few hand assembly points in the viewer production process. Most operations are now automated.

on a video color analyzer to determine as closely as possible the correct color balance to be achieved in the next step - the printing of thousands of frames (after test reels are made) of each right and left negative on 16mm print film. After careful checking, the processed film is sent to the reel mounting machines where these masterpieces of pre-computerized automation cut and mount the frames from 14 spools of film onto each waiting reel blank at a pace and rhythm that has an almost hypnotic effect on most visitors. After a trip through a packaging machine that combines reels into sets of three and seals them on their cards, the story is ready for shipment and sale.

THE FUTURE
Sales of the new Talking View-Master had been "good" according to an executive at the Portland View-Master International Group Headquarters. Although store shelves haven't been cleared out by customers fighting over them, sales have been close to the expected level for a new and fairly expensive toy department item. Many parents probably remember the clumsy, doll-voiced GAF Talking View-Master of a few years ago and hesitate to spend money on anything that reminds them of it. This could mean a slow sales growth for the new product despite its nearly total improvement over the old design.

With only two controls (an insert/remove button and the scene change lever) the new viewer chimes into life as soon as a record/reel card is inserted, and from that point you just listen and look - guided by the automatic electronic tone. As improved as the sound quality is, it's limited by the 2 inch speaker and the relatively slow speed of the small record. The release of more talking reels will help sales somewhat, but the big test is the release (and degree of success with a slightly older market) of the Talking packet of Michael Jackson's "Thriller".

View-Master Creative Director Gary Evans sees considerable potential for the Talking View-Master in the rock music "video" image field - depending on the response to the "Thriller" reels. The possible stereoscopic effects that could be used in the already richly imaginative world of "MTV" type productions are limited only by the mind and eye muscles of the observer. With some video 3-D segments already history, rock videos could lead (and finance) the next generation of stereoscopic innovation. View-Master is now in the fortunate position of being able to provide handy, color 3-D stills (complete with sound track) of any such productions whether the originals are in 3-D or not.

The new Talking View-Master and one of the new record/reels. Both record and reel remain inside the plastic while in use. Openings in the plastic allow clear viewing of the otherwise regular reel. The older talking viewer's only advantage was that regular reels would fit in it, which isn't the case with the new one.

Stereo photographers continue to "discover" the View-Master Personal Camera and use it on a far wider range of subjects than shown in the ads of the 1950s. "Log, Humboldt County, California" was taken in 1983 by NSA member Jean Poulot.
People at the View-Master plant were confident that careful planning of on-set stereo photography would mean no more flat packets like "E.T." would be produced to contradict the company’s slogan "The 3-D Company". Late last year, the public sale of stock was announced, and shortly after it was learned that the stock certificates would indeed be in 3-D! Actually, the design is a perfectly dignified anaglyph of the company name in front of a globe to convey the international nature of the corporation.

Company representatives were unwilling to be more specific about upcoming 3-D products beyond saying that there is a good deal of interest in motion images combined with stereo. No one was willing to comment on the possibility of a talking projector, 2-D or 3-D, although with the records in the path of the light as with the old version, the design would seem more practical.

Whatever one thinks of the current range of subject matter, View-Master as a company and as an established stereo format is again committed to true stereoscopic imaging and the development of systems to maintain a market for it.

**SOURCES OF CURRENT VIEW-MASTER MATERIALS**

**NOTE:** USED CAMERAS, PROJECTORS, ACCESSORIES, VIEWERS AND REELS ARE AVAILABLE FROM A VARIETY OF DEALERS AND COLLECTORS. SEE THE STEREO WORLDWIDE CLASSIFIEDS PAGE OR SHUTTER-BUG ADS.

WORLDWIDE SLIDES lists in their mail-order catalog a large selection of View-Master packets no longer found on store racks or available only in local scenic attraction areas. Each packet listing includes the titles of all 21 scenes, so it's easy to check for duplicates in your own collection. They also offer packets from View-Master in Belgium, as well as current viewers, the projector, the library chest, and blank reel mounts. Old model talking View-Masters and reels are offered as well as a separate catalog of the 2x2 Pana-Vue slides which are still produced by View-Master. Worldwide Slides, 7427 Washburn Ave. South, Minneapolis, MN 55423.

MILWAUKEE STEREO EXCHANGE offers a wide variety of View-Master packets from both the U.S. and Europe, as well as View-Master viewers and viewers for the European Stereorama and Bruguierre reels. Several of the latest titles from both View-Master plants are available, as well as a selection of single reels. New single reel envelopes will soon be offered along with plastic sleeves in the View-Master packet size. For catalog listing sheets, send 37¢ postage to Milwaukee Stereo Exchange, Box 11686, Milwaukee, WI 53211.

REEL 3-D ENTERPRISES offers blank reel mounts, projection lamps for Stereomatic 500 projectors, camera manuals, parts manuals, and reel mounting manuals (xerox copies) for both types of View-Master cameras. They also offer the View-Master "Alpine Wildflowers" Book and the $400 "Chinese Art In Three Dimensional Color" four volume set with lighted focusing viewer. Reel 3-D Enterprises, PO Box 35, Duarte, CA 91010.

MR. POSTER offers blank reel mounts from PO Box 1883, So. Hack, NJ 07606.

THE 3-D SOURCE offers blank reel mounts at PO Box 14306, Austin TX 78761.

**VIEW-MASTER MOUNTING SERVICES**

3-DIMENSIONAL SERVICES does mounting of processed film from any View-Master camera at 15001 N. Applegate Road, Grants Pass, OR 97526.

C&M LEE does mounting of processed film from Personal View-Master cameras only, at 1419 Madison St., Clarksville, TN 37040.

**SPECIAL THANKS TO:**

Claude Baskett  
Jane Davies  
Richard Dubnow  
Gary Evans  
John Lawler  
Jean Poulot  
David Starkman
The
BK Diableries
by Paul Wing

One of the more fascinating collecting categories for early stereo views are the "tissues". The assembled view is a four part sandwich: a die cut cardboard front and rear which support a thin paper positive hand-tinted on the reverse side and covered with a thin white paper — both to hide the coloring and to serve as a diffuser when viewed against the light.

By reflected light, a normal sepia print may be viewed in the stereoscope. When held against a light, the scene is transformed through the addition of color. The effect is often heightened by delicate piercings to light chandeliers or milady's jewels, or to accent a brightly burning fire. Much ingenuity was displayed in the coloring, piercing, and shading of the best of these views. Thousands were produced, primarily in France, although the English makers including the London Stereoscopic Company also excelled in the art. In the United States, they were a popular import, but it wasn't until the 1890's that the American makers turned out a selection. It was too little and too late, since the best views of the 1860's required more time for coloring and piercing than was practical by the turn of the century.

Remarkably little is known of the makers of these intriguing views. Among the French, one of the very best is identified on the views as B.K. Editeur, Lithographed storage boxes identify B.K. as A. Block, a name that re-
mains only a tantalizing clue to the elusive company otherwise known only to have been located in Paris. They published large numbers of views from about 1860 to at least 1900.

Their tissue views were generally of excellent quality, particularly those on the yellow embossed mounts of the 1860's and 70's. In particular, they produced a very popular series of 72 views of the life of the Devil in Hell (Enfer). Their popularity is attested to by the large number of editions extending to 1900, and the large number of forgeries (non transparent) which show up quite commonly.

The entire set shows many aspects of life in Hell, and more particularly, the life style of the Devil himself. It is not known whether the original dioramas were on public display or produced only to be photographed. The views were sold for many years and produced in several editions. As is true of most tissues, the quality was in large part in the hands of the worker who did the coloring and piercing. The very best are remarkable indeed! The Devil and his cohorts have brilliant red eyes, jewels glitter, and colored lights appear. No wonder they were popular over one hundred years ago.

A rare early edition (not identified as to maker) is on light buff (cream) square cornered mounts. The piercing and coloring in this set, while interesting, differs substantially from the basic B.K. series.

The great majority are in yellow diecut mounts, as in all but one of the illustrations. The prints were not always numbered, but there is never any ambiguity and the entire 72 views can be neatly classified. Assembling such a set is a substantial challenge. Over the years, I have managed to put together at least one copy of all 72 with most in near mint condition.

The range of subject matter is fascinating. Figure 1 #48,
“Visit of the Sun to Satan” is a fine example of one of the more complicated dioramas. As in this example, most of the titles are easily translated but some are much more challenging. In Figure 2 #49, “Les Clodoches in Hell,” four skeletons are dancing for the Devil and his consort, two women and two men. From Professor Laurence Senelick, a specialist in 19th century French theater, I find that “Les Clodoches” was the name of a group of four very popular eccentric dancers — all male! They posed as a fireman, a military man, a wet nurse, and a milkmaid. It must have been a hilarious act. They even spawned competition and their popularity led to this most unusual accolade.

Another fine view #68 shows the legendary Madame Angot in Hell (Fig. 3). She was a fishwife in Les Halles (the old market place in Paris) back around 1800 who suddenly acquired a fortune but not the manners to go with it. She was known for her coarse humor and foul mouth. She made such an impression that her name was still bandied about over fifty years later. It even led to the production of a musical (1874) “La Fille de Madame Angot” (The Daughter of Madame Angot) available as a set of six diorama tissues published by JM, a competitor of BK in this field.

The first of the Diablerie views “The Seven Capital Sins” is the work of a man named Habert and he inscribed both his name and the date 1860 in the plaster base. His signature shows on seven others with the date 1861 on #33 and 1863 on #45. Starting with #4, nine of the dioramas are signed by Hennetier. All the rest, with the exception of #5 “Satan Chased from Paradise”, the work of an artist named de Cougny, are assumed to be the work of one or the other of these imaginative gentlemen.

Figure 4 #63 “Madame Satan’s Boudoir” is in a white (continued on page 46)
The National Stereoscopic Association and STEREO WORLD grew out of need for information. The main purpose was and still is to disseminate information to enthusiasts interested in stereoscopy. After ten wonderful years we can boast of an international membership of over 1600 with a three day national convention and a magazine which represents our interests with timely and informative articles in a style which bespeaks the highest quality possible.

The National Stereoscopic Association, Inc. was the result of a conversation between Richard Russack and William C. Darrah. Mr. Darrah was the guest speaker for the Photographic Historical Society of New England annual show at Boston in the spring of 1973. During his meeting with Richard Russack, Mr. Darrah suggested that possibly there were enough collectors to form a national stereo collectors club. Richard Russack agreed and in the next few months he began to formulate what was to become the N.S.A.

The Darrah book Stereo Views, A History of Stereographs in America and Their Collection, published in 1964, was the chief source of information for collectors. Richard and Francine Russack were both avid stereo view collectors and had made a number of contacts with other collectors. Shortly after this meeting with Mr. Darrah, Richard Russack and John Craig promoted a mail auction of photographica which featured many lots of stereographs. It was through this auction that I had my first contact with the man who would found the N.S.A. I was quickly becoming an avid (almost addicted) stereo view collector and placed bids on a variety of lots — my first experience with a mail auction. With my invoice came a note asking who I was — a virtual unknown living in Columbus, Ohio. Soon afterward Richard and Francine sent out a letter to all persons who they felt would participate in a stereo collectors club. We were asked to respond by listing the names and addresses of all those we knew. From this survey a mailing list of about 450 names was compiled. Questions had been asked about participation and I responded that I would like to see about 450 names was compiled. Questions had been asked by John Waldsmith

design and the like, but I agreed to give it a try.

The response from the survey proved there was sufficient interest and plans were made to start up the new club. I went to the library and looked at other newsletters and chose a format I thought was suitable — a four page folded sheet. After a call for articles I soon realized it would be much bigger in size. I planned the first issue to be twelve pages.

I soon discovered the agony of dealing with printers upon obtaining estimates. We planned to print 1,000 of the first issue. Most large printers would not even talk to me unless we needed 5 or 10 times that amount. After driving all over Columbus for two weeks I found a commercial printer who would do the job at what seemed like a reasonable cost. I reported back to Rick Russack and we decided a membership for six issues a year at $10 would cover the expenses.

In late 1973 we had the “Stereo View Collectors Club” and my original name for the newsletter, “The Viewfinder”. But it sounded too much like a classified ads trader. At the time there was a slick magazine called “The Wonderful World of Ohio” so I changed the name to the “Wonderful World of Stereo Views”. This was too much. My brother Tom suggested shortening it to “STEREO WORLD”.

In the meantime, Rick Russack had been contacted by some stereo photographers who also were interested in joining. The “Collector” part of the organization’s title was too limiting in scope and I did not like the idea of a “Club”, so the Stereo View Collectors Club was given the more prestigious name “American Stereograph Society”. I sent my suggestion on to Rick Russack. He liked “STEREO WORLD” but pointed out that there was already a “Stereoscopic Society, American Branch” — an organization for people who take stereo. Also, my brother Tom pointed out that our initials would be “ASS”. I toyed with the idea of changing it to the “American Stereoscopic Association” (ASA) but eventually chose the present name.

In late November 1973 an application letter was sent to our mailing list which had increased to over 500. We also mailed it to several institutions with stereo view collections.

The articles and comments began to come in. To encourage membership we offered free classified advertising (we still do). Here I was in Columbus, Ohio and the Russacks in Mansfield, Massachusetts. We had never met and he was sending me a check for the first printing.

An article on the Kilburns arrived from Tex Treadwell and another on Civil War stereo views from John Craig. Rick supplied photos on his Railroad War views for a pictorial feature spread. By late January I was ready to take
the rough typed copy to the printer for typesetting. They said it would take about a week. I was soon to learn my first lesson about printers. Never believe them when they give you a completion date. Always figure on an extra week or more. A week later I returned. It was not ready. By mid-February I was in a panic. Rick called to say we were getting them at a rapid pace and would have almost 100 by March 1, the day for the first issue of STEREO WORLD.

On about the 15th of February the printer called to say the typesetting was ready. I drove there through a blinding snowstorm on my lunch hour, across town from where I was working. I arrived about 12:45 p.m. Nobody knew anything about it. I had learned my second lesson about printers. Never go in during the lunch "hour." I called my work to have someone cover for me. A fifteen minute drive had taken me forty-five minutes in the snow. At about 1:45 p.m. somebody in authority returned to find my typesetting. I dashed back to work.

That evening my brother Jim and I pasted up STEREO WORLD. It was exciting to see it come to life on the pages. Somehow my estimates had allowed enough space for all the columns of type but I had to reduce the Civil War views to get them all in.

The next morning I was back at the printer with the paste-up. They said it would be ready by March 1. February 28 I checked with the printer. They had not started on it yet. I thought back to the evening my brother and I had worked till 3:00 a.m. pasting it up, and then with not enough sleep, I had driven through the snow in a sweat so they would have it. I was learning fast the ins and outs of the printing business.

In a few days I checked again. There was a delay because the "Stripper" was sick. I will not try to explain what a stripper is, but every print shop has only one and if he is on vacation or sick everything comes to a halt. They always seem to be sick or on vacation.

The labels had arrived from Massachusetts and we affixed them to the legal-sized envelopes.

March 11, 1974 arrived, my 29th birthday. I felt like I was 129. Rick Russack was probably thinking I was in Mexico with the money he had sent. March 15 the STEREO WORLD was ready. It was delivered to my parent's home in mid-afternoon. I had to work until 9:00 p.m. that day. My brother Tom folded and stuffed the 110 first issues. Later I would mail several hundred Vol. 1, No. 1 to institutions with an application. I arrived home at 10:00 p.m. to find the magazine ready for the post office.

Within a few days I started to receive reactions to the first issue. The only negative comment was that it was sold out for the legal-sized envelopes! From then on all issues have been mailed flat.

I went to several suppliers for estimates on envelopes. My best price was for a plain brown catalogue-size. I ordered 1,000 of them. To save money we used a hand-stamp for the return address. STEREO WORLD was being mailed First Class, and with the second issue I was to begin my agonizing education into the trauma I call the U.S. Snail Service.

I had already decided to change printers but the second issue was already in the works. The third issue was done by our second printer, who lasted until a couple years ago when we switched to the present company. The second issue was on time (May 1, 1974) because I had taken in my pasted-up copy further in advance in anticipation of the delays. The second issue was slightly smaller but was mailed to nearly 200 members. We had doubled our size in one month. We stuffed them into the brown envelopes and sent them on their way. I soon learned that the Post Office was taking a long time to deliver many of the issues. Members in Chicago, New Jersey and California were reporting two to three week delivery times. Some got the issue in 2 days! I went to my local Post Office to see what could be done. The clerk looked at my sample in the brown envelope and asked how much postage I had used. We had affixed the First Class amount and stamped each with a "FIRST CLASS" imprint. But in sorting the mail, Post Offices in some regions were considering our package as Third Class or Parcel Post. We switched to a white envelope (which we still use) and got immediate results.

Over the years we have progressively learned to deal with printers and the Post Office and even banks. I could fill many volumes with horror stories that would turn an Oakland Raider gray. Fortunately we learned from our mistakes and made mostly right decisions at the right times and have survived to tell about it. The N.S.A. would not exist today if it were not for people like John Weiler and Linda Carter who devote hours of volunteer time to keep the whole organization afloat.

A few people do the work of hundreds. This is most evident in our image. A week hardly passes that we do not receive a letter or telephone call from a new member who asks to speak to the "Classified Department" or the "Back Issues Department". They have visions of a multi-story office building filled with workers who put out a slick magazine and offer all kinds of services to stereo enthusiasts. I have had several people call me while passing through Columbus who want to come over to our "Headquarters Building". I only laugh and explain that we are volunteers working from cluttered family rooms and dens who simply love stereoscopy enough to give hours of time to this organization. Maybe 10 years from now somebody will call and ask to see the N.S.A. headquarters and I will be able to tell them directions and which parking garage they should use. We now have over 1600 members — sixteen times what we did on March 1, 1974. Let me see, 16 times 1600...
By T. K. Treadwell

Let me say at the outset that I am primarily an admirer of the Kilburns, and not a scholar. Comments on their photographic output are based on study of my own collection, and examination of several others; amounting in total to probably less than half their output. Much of the following biographical information comes from works by Dexter, Darrah, Taft, and others. I was recently encouraged to learn that Gary N. Chamberlin is doing graduate research on the history of the Kilburns, which should provide new information. I only hope that this short, hasty note will provoke comment, and smoke out others who are interested in or know something of the Kilburns.

The Kilburn partnership — Benjamin West Kilburn and Edward Kilburn — came after the true pioneers of photography. After Civil War service, the two brothers set up shop in Littleton, N. H., in 1865. Although Edward had learned daguerreotypy in the 1850s, he wound up in the laboratory end of the operation, while Ben became the photographer. Success came quickly, due to the combination of the photographic talents of one, and the business acumen of the other. Edward Wilson, of the influential Philadelphia Photographer, was an early admirer who helped to spread their fame far beyond the limits of the White Mountains.

By 1869 their plant, including production facilities, salesrooms, and studios, was one of the largest in the country, reported to be producing 1,200 prints daily. Unfortunately little is known of the technical side of the operation. The building which housed the plant still stands (as an apartment) in Littleton, with a modest historical marker on the curb. Their distribution outlets are not clear; Bates of Boston was one, and produced an early catalog. Dodge, Collier and Perkins of Boston were also an outlet, and Whiting Bros. of New York City listed themselves as "sole agents" as early as the second and third issues. Darrah notes that the Underwood organization was involved at a later period, but I have seen no direct evidence of this.

In 1877 Edward Kilburn retired; Ben turned most of the photography over to others, but continued to manage the operation almost until his death. Apparently it was a highly successful financial venture; Kilburn purchased several paintings of the White Mountains which he bequeathed to his home town.

As with many photographers, portraits of them are not common; they spent more time behind the camera than in front of it. Ben Kilburn is shown in his view No. (Cont. on page 3)

"RAIL ROAD on to Mt. Washington," No. 101, one of Kilburn's most popular subjects. (John Waldsmith Collection)
DEBUT: WAR IN 3-D

By John S. Craig

Photo-journalism, of which war photography is a small portion, is almost as old as photography itself. The daguerreotype was used to record disasters in the 1840's; stereoscopic photography to bring the depth and dimension to the battlefield, however, find its beginnings in America's Civil War.

While many believe that Roger Fenton took stereo photographs during the Crimean War in 1855, there is virtually no evidence to support this. The Gernsheims, in their volume on Fenton, make no mention of any stereo views during this time. In fact, quite specific mention is made that exposures with the wet collodion process ran between "three and twenty seconds in fine weather," certainly negating the possibility of any "active" pictures and certainly making it twice as difficult to record a scene in stereo.

It was a culmination of many events that led American photographers to the first to use stereoscopic photography during wartime. The theory of stereo photography, as it was first proposed, provided for two separate exposures, taken a lateral distance apart in proportion to the distance of the camera to the subject. At a distance of approximately 25 feet from the subject, two separate exposures must be taken approximately 25 inches apart; for a view across a river, the exposures must be separated in their taking by approximately 50 feet.

This was to give the three-dimensional "relief" effect, which more often appeared as "relief" rather than as stereo as we know it today.

It was not until 1849 that Sir David Brewster proposed the theory of binocular stereo photography as we know it today—with the taking lenses of the camera separated by approximately the same distance as between a person's eyes. A camera following this theory was constructed in that year, but was not in general production until 1853. And, particularly in England, the theory was still being strongly debated well into the 1860's, and not widely accepted.

It was a combination of the adoption of Brewster's theory in the United States and the publication in 1859 of the glowing reports on stereoscopy by Oliver Wendell Holmes that created the atmosphere for photographers to take advantage of this new type of photography during the Civil War. The Holmes viewer, also devised about this time, became a popular household item, and remained essentially unchanged for nearly 100 years.

So it was coincidentally with this upsurge in interest in stereo photography, the stereoscope and its pictures, that the American Civil War gave people at home the opportunity to see the war as it happened, in living three-D.

The identification of stereo views taken during the Civil War, or at least the identification of the photographers, offers an almost hopeless tangled mess for the collector and historian. Various interchanges of negatives, personal conflicts resulting in dissolution of partnerships and negatives changing hands, and the rapid changing of hands, and the rapid

(Cont. on page 4)
Auctions

Photographic Discoveries, Mail Auction No. 1, P.O. Box 271, West Nyack, N.Y. 10994. Illustrated catalogue $1. Closing date, March 15. Cameras, viewers, stereo views, large prints, literature and images. 477 lots, including two stereo cameras, five viewers, 215 lots of stereo views which include "John Robinson's Circus Parade" in San Francisco; "Home of Lincoln," Springfield, 1865, with funeral drappings; and 63 lots of Centennial Exposition views. They are taking consignments for a second auction in the summer.

Graphic Antiquity, P.O. Drawer 1234, Arlington Heights, Ill. 60006, phone: 312 - 296 - 5321. Illustrated catalogue $2. Closing date, April 2. Photographica. Over 250 selected stereo views including an 1854 Langenheim; handwritten Watkin's views of California (ca. 1865); Chamberlain's views of the Colorado silver towns; over one hundred Chicago Fire views; views by Soule; a view of P. T. Barnum's Circus Car; early views of South Carolina and Florida, etc.

Earl Moore, 152 Walnut St., Wooddale, Ill. 60191. Auctions are held periodically, material is solicited for a 25 per cent commission. Write for further details.

* (Editor's note: This column is offered as a free service to reputable dealers to keep members informed of up-coming auction sales. Closing date for notices in the next issue is April 15.)

Events

The New England Photographic Historical Society is holding a two day Trade Fair, exhibit, lectures, banquet, etc. April 6 and 7, at the Copley Plaza Hotel in Boston. They expect 40 collector/dealers to sell a large variety of photographica. Interested persons may obtain more information from John Craig, Box 161, Simsbury, Conn. 06070.

Swap-Shop photographica at the ninth semi-annual Photographica Fair of the Photographica Historical Society of New York, Sunday, April 28. The Fair will be held at the Hotel McAlpin, Broadway & 34th St., from 11 a.m. to 6 p.m. For more information contact Shirley Sprung, 202 Herrick Ave., Teaneck, N.J. 07666.

Kilburn (Cont. from page 1)

5496 in Colorado, and is also probably the man in No. 340, "The Bachelors Dream". Other family members are believed to appear in a few views.

The talents of Ben Kilburn as a photographer are but one reason for an interest in the company. Indeed, although he was very good, he probably does not rank with the giants such as Muybridge, John Soule, or George W. Wilson. His later work, especially, seemed to suffer, perhaps from the pressures of a growing commercial enterprise. Perhaps the most important thing is that the Kilburn company spanned a period of 40 years of change in the United States, from 1865 to 1909; to my knowledge the largest of any single company. It documented the changing scene, and the changing interests and tastes of the public to which it catered so well.

Their volume was tremendous; Kilburn views are the ones most commonly encountered, with the exception of lithos, Keystones, and Underwood & Underwood views. Their total output ran to perhaps 20,000 different views; the highest I have examined is No. 17,274, copyrighted 1909. Allowing for replacement of un-numbered views, etc., and remembering that they were reported to have had a terminal stock of some 100,000 negatives, they were indeed a major American photographic influence. Their annual output of new views was not really large until about 1890, averaging only about 250 annually. In that year, new issues doubled, and in 1891 jumped to over 1,000. It stayed at a level of some 800 annually until the turn of the century, after which it declined to about 200 a year in the terminal period of the company.

Kilburn is often claimed to have taken all his own photos prior to 1876. Based on the photography, I rather doubt this; an increasing number of later views lack the Kilburn touch. The Bermuda views, for example, may well have been the work of Heyl. Certainly after 1877 he used a wide variety of photo sources, ranging from John Soule to H. H. Bennett; from Hurst and Rogers to (probably) G. W. Wilson. James L. Davis, first credited on a photo in 1882, increasingly contributed, and finally took over the stock after Ben Kilburn's death.

The vast majority of Kilburn views are on standard-sized card stock. Both Darrah and Dexter have listed card characteristics by which one can pin down rather closely the date of Kilburn views up to about 1875. While generally good, these are not infallible. Darrah's statement, for example, that all "first issues" will bear a revenue stamp, is highly questionable. Certainly all the views actually sold during the time stamps were required will have them, but it is entirely likely that views were made, but not immediately sold. Distinguishing first-issues from third, which their index closely resembles, should involve the photos themselves as well as the card stock. Identifiable first issues invariably have the two photos butted, with no gap between, and with their top edges flush, or very nearly so, with the upper edge of the card. By the second issue, laboratory mounting practice had turned to separating the prints slightly, and dropping them somewhat below the upper edge of the card. Many views have all the characteristics of a first issue, but lack a revenue stamp; I believe that these were unsold stock.

Likewise, the use of square prints as opposed to arched (produced by the Bergner print cutter) is uncommon after 1870. Although this patent trimmer came into use in 1869, square prints persisted until well into the 1870s, for whatever reason. The use of variations in printing type for titles and numbers is also shaky; there are at least four variants of first-issue typography and style, for example.

After a somewhat hazy period in 1877-78, undoubtedly related to the retirement of Edward and the reorganization of the company, copyright dates are generally shown on views, and work after that time can be closely dated in that respect.

Kilburn, as early as his second issue, and for reasons which are often unclear, began replacing some numbered views with others. In many cases these were up-dated versions, such as those of the Mt. Washington cog railway. In other cases the replacement had no relation at all to the original subject, and often a fine view was replaced with a hum-drum one, such (Cont. on page 12)
Editors' Letter

It is with a great deal of pride that we publish this first issue of Stereo World. We hope that many will follow. We hope to act as a communications center for stereo photographers. We sincerely solicit your suggestions and criticisms. This will be your organization and its ultimate success will depend on the degree of active participation of the members.

We are especially interested in expanding the published information on the subject of stereo photography. If you have made a study of a particular photographer, or subject, send us an article. If your research is in progress, let us know what you're working on. Perhaps we can put you in touch with someone else working in a closely related field. We will publish almost any original research. We also will reprint articles by and about stereo photographers, as they appeared in the 19th Century photographic press. If you know of an interesting article, let us know. Each issue of Stereo World will contain as much material as we can afford to print. The more members we have, the larger our newsletter.

We will continue to offer copies of early catalogs. We will try to keep members aware of books of interest to students of photography and where possible, we will try to offer these books to members at reduced prices, as we have in this issue.

Our scope is broad. We plan to take a look at the development of the views, cameras and the various photo processes. Amateur work as well as commercial photography, will not be neglected. The newsletter will allow a free exchange of information and ideas. A special Question & Answer section will provide an opportunity for all members to communicate with one another to identify the unidentifiable and answer the many questions that photographic history has provided. If you know of an event of importance or an upcoming auction sale, write us and it will be listed without charge. Dealers as well as members are invited to advertise either in the classified section at 10 cents a word, or display advertising at $25 a page, $15 a half page. (Camera ready)

Each member will receive three free classified ads a year of a total of up to 100 words (a $10 value). This means he may run an ad of 35 words in his first issue, 35 words the second, and 30 the third, or in whatever amounts up to a total of 100 words. Any additional ads may be run at 10 cents a word.

If you have a view, or viewer, that you would like to see featured, send a glossy black and white photo and include enough postage for its return. We plan to publish as many pictures as possible. If you send a view, please insure it and wrap it securely. We cannot take responsibility for views sent to us but every precaution will be made to see your views are handled with care.

We're interested in your comments about our advertising policy. We'd also like to know what kind of response your ads brought. This would seem to be the finest market place for disposing of duplicate or unwanted items. Keep in mind many of our members, especially new collectors, do not have material for trade. These people, however, are ready buyers and we encourage listing of material for sale.

In conclusion, please give this newsletter your support. An active membership can make for a very successful publication that can make for a very successful publication that can respond to the needs and wishes of all members.

COMING

— An article about E. & H.T. Anthony by Fred Lightfoot.
— Coleman Sellers’ history of the Amateur Exchange Club.
— Howard Bendix’s up-to-date census of glass views.
— Robert Taft’s Photographic History of Early Kansas.

DEBUT

(Cont. from page 2) rush to get the first views published, without regard to many of the details of accuracy, make the study of these images much akin to assembling a jigsaw puzzle which may or may not be all there.

All that can hope to be accomplished in an article such as this is to give a basic outline of some of the information that is known; it remains for individual collectors of these views to provide the pieces of information they possess which, when all assembled, completes the puzzle.

We know that Mathew B. Brady and three companions photographed the Battle of Bull Run in 1861. In Humphrey’s Journal of September it is recorded that Brady took stereo views, but did not publish them. The first published views of the war were released in December, 1861, on pink mounts, by the Anthonys. They were the work of Thomas C. Roche, an Anthony employee who had been sent to be with the 7th and 12th Regiments, New York Volunteers, stationed near Georgetown.

According to the research of Mrs. Bryon Dexter, glass views were prepared about the same time by George Stacy of Fortress Monroe and the New York Zouave regiments. He apparently also prepared a set of paper views. Additional notes indicate that the first published series of these is almost always identified, whereas later reprints are not (George W. Thorne published Stacy views in 1867-68; the war views numbered No. 600—No. 658. Most of these were of the rededication of Ft. Sumter in 1865, although some were of Fortress Monroe in 1861).

At the same time, late 1861, Chicago’s Carbutt was stationed at Columbus, Kentucky and produced paper stereo views. The exact number is unknown.

Brady set forth in the spring of 1862 with his own assistant, D. B. Woodbury, and a second photographic team of Wood and Gibson, to photograph the Peninsular Campaign. Views taken along this trip include Yorktown, the Battle of Fair Oaks, and Harrison’s Landing, among others. It is these views, plus some taken in 1861, which constitute the first publication of Brady’s war photography. They were published, by Brady, in the summer of 1862, under the title “BRADY’S ALBUM GALLERY.” It is thought that Brady had produced some 600 or more views in stereo by this time. Until recently, it was also believed that the first 500 numbered views in the series were all large prints, not stereo. Mrs. Dexter in the 1960’s could locate no stereo views with numbers less than 500. At least two, however, exist in a private collection in Boston, including one of Dr. Lowe’s ascension in the balloon.

For the most part, views in this ALBUM GALLERY were credited to the photographer who executed them; Mrs. Dexter and W. C. Darrah list the following as probably (Cont. on page 10)
In each issue of *Stereo World* the editors will attempt to bring to your attention books that are of interest to persons collecting stereo views, viewers, and cameras. We will include in this section reprints (or photocopies) of early catalogs as well as contemporary writings. Whenever possible, we will offer these publications to members at reduced prices. Make checks payable to National Stereoscopic Association.

George Moss has written an outstanding book. It is called "Double Exposure: Early Stereoscopic Views of Historic Monmouth County, New Jersey and Their Relationship to Pioneer Photography", but do not be misled by its title. Its interest far exceeds the New Jersey shore. The book is illustrated with over 250 illustrations, many of them of stereo views. Furthermore, the book contains detailed information concerning over a dozen stereo photographers who worked in the Monmouth County area, as well as checklists of their views. Monmouth County, N.J., was a major resort of the period with notables, such as President Grant, owning cottages in the area.

The book contains illustrations of many stereos of other parts of the country with a discussion of the role of the stereo view in general. Also included is a discussion of the early photographic processes and a stereo viewer to be used with two of the views in this book.

The book is a limited edition and we feel should be in the library of every member. Beaumont Newhall of George Eastman House says, "In addition to its value for local New Jersey historians, Mr. Moss' book is an excellent survey of the history of American photography from the introduction of the daguerreotype in 1839 up to, but not including the prefection of the gelatin 'dry plate' in 1880: Here are descriptions of the various processes and kinds of photographs popular in America, liberally illustrated not only with reproductions of examples, but also with wood-engravings of apparatus and whole pages in facsimile from instruction manuals."

The retail price of "Double Exposure" is $12.95. However, Moss, who is a member of our Association, has graciously allowed us to offer the book to members at $10.95. (Please include 50c postage and handling.) It should be noted that this book has never before been offered at a reduced price.

"Two Points Of View: The History of the Parlor Stereoscope", by the late Harold Jenkins, was written in 1957 and has long been out of print. It has just been republished, in paperback, by the Warman Publishing Co.

The book contains 76 pages, 29 short chapters dealing with the various categories of views, 5 pages illustrating different types of viewers, and a short pricing guide. Surprisingly, the pricing guide seems to be fairly accurate except in the area of glass views where it falls far short. Perhaps most useful might be the section containing the illustrations of the various viewers.

The author dated most of the viewers and while we would disagree with some of the dating it is still a useful guide. There is, after all, very little written on viewers.

**CATALOGS**

In each issue of "Stereo World" we will offer quality photocopies of catalogs issued by stereo photographers or publishers. The originals of these catalogs are extremely rare and were they to be offered for sale the prices would probably be quite high. These catalogs are basic research material and belong in the libraries of all serious students of photography.

**LANGENHEIM: 1861** — Thirty-six page catalog of the American pioneer of stereo views. Catalog contains introductory remarks, descriptions of magic lantern slides and apparatus, microscopic photographs, and stereoscopic pictures on paper and glass. The section that deals with stereo views lists 170 views, along with a price list. Seven pages are devoted to listenings of stereo views. Price of this entire catalog is $2.50 for members; $3.00 non-members. (Please add 50c for postage and handling.)

**Q AND A**

R. Russack asks, "I would like to know more about 'The Florida Club', names of members, dates of operation, subjects taken, etc."

The Editors ask "Does any member own a view of a disaster (Fires, floods, tornadoes, etc.) before 1866. What is the oldest view? We are preparing a master list of disaster views. Let us know if you have something of interest."

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**Stereo Views: A History of Stereographs in America and Their Collection**, the "book" on stereo collecting by William Culp Darrah. 255 pages, 46 illustrations, alphabetical and geographical checklists of photographers and publishers. The number one reference for our members. We are offering it to members at $6.95 (Postpaid).

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**members comment**

I contemplate bringing the census of known glass views in American collections up-to-date in an early issue of "Stereo World" and request that any one having any glass views let me know of their holdings, also requesting that anyone knowing of the whereabouts of known glass views in other collections, either private or institutional, let me know so that I may contact them. I need to know the name of the photographer or publisher and the number of views by each. Howard Bendix, 28 Stanford Place, Monclair, New Jersey 07042.

**STEREO WORLD** is published six times a year by the National Stereoscopic Association, 1345 Tiverton Sq. N., Columbus, Ohio 43219. Telephone (614) 885-9057. Or 475 Chauncy Street, Mansfield, Massachusetts, 02048. Telephone (617) 339-7602. Annual dues $10. News items must be received at least three weeks before publication date. Richard Russack, editor; John Waldsmith, managing editor.
VIEW NO. 5. "Hillside opposite 28 Street, where citizens were shot." Shows destroyed cars and Albee's photographic wagon.

VIEW NO. 7. One of three showing "Interiors of Upper Roundhouse." Gives some idea of the vast destruction of locomotives and buildings.
The four views illustrated are from a set of 44 views taken by S. V. Albee, 784 Fifth Ave., Pittsburgh, Pa., after the Railroad War of July 21 and 22, 1877. Actually, this was one of the first major strikes in this country. It was brought about when the Pennsylvania Railroad reduced the wages of its employees by a flat 10 per cent. The views show the damage to the P.R.R. yards at Pittsburgh. The reverse sides of the views contain a complete listing of the set and the following introductory paragraph. “The following list of stereographs, taken from near 10th Street and 7th Avenue, and extending to 33rd St., gives a complete historical view of the district burnt over. These are the only views that were taken directly after the fire, and before the debris had been disturbed.” It is interesting to note that the National Guard was called out, several people were killed, and the strike was unsuccessful.

VIEW NO. 16. One of three showing “Interior of Lower Roundhouse, where Troops were besieged.” Shows damage to another roundhouse and more engines.

VIEW NO. 28. “Opposite 16 St. looking up.” Tracks appear to have been on a trestle and show what happened when the wooden supports burned and gave way.
WANTED


OREGON stereoscopic views wanted, furnish description including publisher number and condition E. D. Culp, 505 — 24th Street NE, Salem, Ore. 97301.

WANTED: Photographs or negatives of cameras, with halftone stereograph views. Also, more for ships, etc. Might be in European or Asiatic — even Chinese. 50 cents each. More for ships, etc. Might be in European or Asiatic — even Chinese.


BUYING JULES Richard Homeos camera and/or accessories, Glyoscope / Verascope accessories, first model Verascope, Richard hand viewers and literature, and Verascope glass stereoviews, especially colored. Richard Lipack, One Deepdale Dr., Randolph, N.J. 07801.


NEED SPECIFIC view-cards to complete Keystone 600 card Educational series set. If you have, please write for list of our needs. Also, will trade from our surplus, same set if interested. R. H. Bohman, R.R. No. 1, Cedar Rapids, IA. 52401

PRE-1880's: Expositions; Foreign, no scenes; industry; interiors, homes, stores, factories; occupational; Pittsburgh and Environs; Pennsylvania cities, towns and oil regions. Prefer to purchase outright. Describe and price. Donald L. Weiss, 101 Park Lane, Beaver Falls, Pa. 15010

WANTED: Beach, Sea Bright, Highlands, Ocean Grove, Long Branch, Monmouth Beach, Sea Bright, Highlands, Shrewsbury, Sandy Hook, Red Bank, Freehold, Monmouth Park, Eatontown, Spring Lake and other Jersey Shore views. Moss, Box 234, Seabright, N.J. 07760.

WANTED: Views of Historical or Anthropological Interest. Early America, "primitive" peoples, and later boxed sets. James S. Benton, 3242 Sawtelle, Apt. 2, Los Angeles, Cal. 90066


Standard Terms

WANTED: Beach, Sea Bright, Highlands, Ocean Grove, Long Branch, Monmouth Beach, Sea Bright, Highlands, Shrewsbury, Sandy Hook, Red Bank, Freehold, Monmouth Park, Eatontown, Spring Lake and other Jersey Shore views. Moss, Box 234, Seabright, N.J. 07760.

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STANDARD TERMS

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marking of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
CAVES, mountaineering or Alaska stereoviews. Can use all cave material, especially early prints. Mammoth Cave, Carlsbad Caverns needed. I pay top prices. Also books, postcards, etc. Charles R. Pease Jr., 766 33rd Ave. B. NE, Great Falls, Mont. 59404.

WANTED TO buy: Stereo view cards: General European and Scenic Western America. R. S. Dail, 149 E Avenue, Coronado, Cal. 92118.

WANTED: New Mexico Views; Southwestern Indian Views; Views by photographers W. H. Brown, Bennett and Brown, Ben Wittick, H. T. Heister, and G. C. Bennett. Photo Archives, Museum of New Mexico, Box 2087, Santa Fe, N.M. 87501.


WANT STEREO and pre-1940 television literature and memorabilia. Will buy or trade antique photographica. H. A. Layer, AV-SFSU, 1600 Holloway, San Francisco, Cal. 94132.

WANT TO purchase views of golf players and scenes by Bay State Publishing Co. or others. R. Kuntz, 235 E. Helena St., Dayton, O. 45404.

WILL BUY or trade my scenery, any locality, for your large city street scenes. Harold W. Cochran, 8241 W. 44 Ave., Wheat Ridge, Col. 80033.

PREMIUM prices paid for stereo views of boxers and prize-fighting, fire engines, automobiles, early airplanes and balloons. Noyes Huston, Box 449, Rancho Santa Fe, Calif. 92067.


WANT STEREO views of The Citadel, the military college of South Carolina. Also early military views and views of photographers. Al B. Harley Jr., M.D., Box 3498, Florence, S.C. 29501.

CHICAGO AND Illinois stereo views wanted, the older the better. Old post cards too, if you have them. Earl Moore, 152 Walnut St., Wooddale, Ill. 60191.


STEREO VIEWS of Pa. oil regions; industrial; and anything on Pittsburgh and vicinity, particularly early views. Give details, conditions (very good or better only), and price. Valentino Buttignol, 179 Glenfield Dr., Pittsburgh, Pa. 15225.

WANTED — Stereos of John Rogers Groups of statuary — will buy or trade. Aso miniature hand viewer with miniature views. Mrs. H. Schoewe, 18819 Purlingbrook, Livonia, Mich. 48152.

CAVES (any except at Niagara), Kentucky, Advertising cards in which text on rear relates to subject depicted. Views of many divers subjects available for sale or trade. James Quinlan, Box 8, Mammoth Cave, Ken. 42259.

WILL PAY through the nose for: Amateur Photographic Exchange Club views; pre-1880 stereo cameras; Homeos camera. Waterhouse Stop, Box 472, Athens, O. 45701.

BUY OR TRADE: any views of the Crystal Palace issued from 1851 to 1900; any views by Heywood, Weller, F. W. Bell, or Pach; all early English comics and groups (tinted, pirated or not). Ronald D. Lowden, Jr., 314 Chestnut Ave., Narberth, Pa. 19072.

VIEWS OF musicians (particularly flutists and fifers); early fine European scenes; early Muybridge stereos; female occupationals. Fred Pajerski, 58 W. 8th St. Apt. 5-D, New York, N.Y. 10011.
DEBUT

(Cont. from page 4)


The initial retail price of these views, at 75 cents and $1 each, made their sale limited and probably accounts for their rarity today.

As we follow Brady and O'Sullivan to Sharpsburg in the fall of 1862, and the Battle of Antietem, we find that most of the resulting stereo views bear an O'Sullivan credit line, lending to the theory that Brady was primarily operating with a large camera, while O'Sullivan handled the stereo work.

It was probably in December 1862 that Alexander Gardner and his son James tired of working for Brady, and left his employ. In doing so, they took with them all the negatives they had executed, along with numerous others. Many of them, which originally bore a Brady credit line, we find later published under Gardner's name and still later appear in his "Photographic Sketchbook of the War."

According to Darrah, Gardner's stereo production for the war covered approximately 900 views; they were published apparently from the beginning of 1863 until he sold his gallery in 1866. They were printed on a light yellow card stock and titled, "Incidents of the War." Many of the views were credited to O'Sullivan, Gibson and G. N. Barnard. What is interesting is that the Library of Congress Brady collection contains most of these original negatives, all neatly labeled "Incidents of the War." The Library counts some 600 original plates from this series, bearing numbers from No. 1-No. 1287.

Darrah recounts that the Gardner's went back to the fields of battle for Gettysburg, probably as photographers for the Army Secret Service. They went with Gibson and O'Sullivan, to take approximately 50 views between July 5 and 8, 1863. In terms of quantity, the Gardner views may be considered scarce, as they did not appear in the standard Anthony catalog; this large firm was used merely as a wholesale agent, and not as a publisher.

It was after the Battle of Gettysburg, that Brady realized his own failures in the publishing field. At this point, and possibly in lieu of payment of several thousand dollars in debts to the Anthonys for equipment and supplies, Brady turned over a set of his negatives to them for publishing and distribution. Under the title of "Photographic History/War for the Union," these views began to appear at the end of 1863. As it turned out, however, of the 600 views that Brady had reportedly produced since the beginning of the war, only about 250 were published by the Anthonys. This lends credence to the thought that when Gardner left Brady's employ, he left with some 350 negatives.

The first run of Anthony-Brady war views numbered in the Anthony series from about No. 2275-No. 2522; this covers the battles through Gettysburg. Additional titles for War for the Union series, No. 2523-No. 2723, cover a variety of subjects — Nashville, Chattanooga, Lookout Mountain, and others. They are, however, a mixed assortment of photographers, as the Anthonys had purchased from other photographers, and had assigned their own, Roche, to still other campaigns.

Other Anthony war stereo views, according to Darrah, number No. 810-No. 1510, and No. 1900-No. 2275, the former probably taken in 1861 (including the initial Roche series), and the latter in 1863.

The "War for the Union" series came to a brief end about No. 2723, which carried the war to the beginning of 1865. These had been published on yellow card stock, rather than the earlier pink stock. It now resumed about view No. 3030 and ran to No. 3500. There are some duplicates in this run, as negatives were again purchased from different photographers. There are some additional 200 Brady items included, as he covered Ft. Sumter and its rededication in April 1865. The Anthony's also included a series of 20 views of the Grand Review of the Armies on May 23-24, 1865.

The total Library of Congress "Brady" collection (not including the separate Gardner series mentioned earlier) shows some 2500 plates, with numbers No. 1-No. 4091.

This essentially ended the production of Anthony Civil War stereo views; there was a move to revive them in the 1870's; this production on red mounts did not meet with much success.

Other photographers of whom we can make mention as having produced stereo views during the Civil War include the following:

Sam A. Cooley, "Photographer of the 10th Army." His views were taken at various southern points as they surrendered to the advancing Union armies.

John P. Soule of Boston. He traveled to Ft. Sumter in 1865 in the company of Roche, Brady, and Barnard.

Barnard's series of Ft. Sumter is nearly always unidentified in the first series and can only be identified by matching with a later, identified reprint series.

C. J. Tyson of Gettysburg created an effective business with some 100 views of the battlefield after the war. His partner, W. H. Tipton, eventually bought the business and added views, specializing in the photography of the battlefield monuments. He added some 500 views to the series, selling them to tourists as late as 1905.

Ropes & Co., of New York, took possibly as many as 100 views and published them in the 1862-64 period. Some of the views, according to Darrah, may date to 1861, and bear a strong resemblance to some of those of Stacy.

The Bierstadt Brothers of New Bedford, Mass. also took a series of some 50 views during the war.

Peter S. and Harmon E. Weaver, under a series titled, "Gems of the Battlefield of Gettysburg," issued some 80 views in 1865.

Bell Brothers, of Washington, D.C., prepared a series on Arlington National Cemetery between 1865 and 1868.


Stereo photography during the American Civil War began a new age for stereo; actual stop-action photos on the battlefield would not really be possible until World War I, but even so, a new dimension had been added to the brutality of war.

European conflicts were covered throughout the last half of the nineteenth century with stereo photography, but the greatest historical record was produced during the 1860's.
to Rick Russack and John Waldsmith for their enterprise, which cannot help but increase and deepen interest in the wonderful world of Stereo!

And greetings to our old friends and those we hope to gain-

For those who do not know us, let us say that we have been collecting, buying, and (yes!) selling stereos for over thirty years. We have had the honor and excitement of handling such outstanding collections as those of the late Elias Barkey, Dr. Guy L. Howe, Vincent Mercaldo, and others.

We have no store or high overhead, and this makes it possible for us to pay more generously than other dealers and many collectors when we buy stereos. Consider, for example, our current offers in a few categories:

Anthony No. 1 (Regular series) $25.00
" Chatham Island 10.00 up
" Cuba 3.00 up
" Instantaneous 3.00 up
" California (early series) 2.00 up
" Others 5.00-$200.00

Automobiles, pre World War I, close-up $1.00-$10.00
Airplanes, pre-World War I $2.50-$12.50
Bierstadt Bros., western and New Bedford, including whaling $5-$25
(Capt. Fisk Expedition ($3-$15
Carbutt- Rocky Mt. series and (higher for glass examples)
Daguerreotype stereos (not in case- other than statuary) $100 up
Grinnell or Hayes Expedition (higher on glass) $10 up
Mascher Stereoscopic Locket, with views or portrait $350

And so on through the alphabet- all prices for items in at least fine condition.

We are also looking for breastpins with imprint on back of National Miniature Gallery (name may be abbreviated). These should contain a tiny Daguerreotype. Our offer is $250 to $500 each in fine condition. (Please do not restore Dag. if it is tarnished!)

We also buy old postcards, primarily those before 1915, in unpicked lots or albums or selected items.

In general, we will buy anything of quality, either singly in the case of rarities, or in large lots or collections in the case of availability. We can use western views, all transportation- train, canal boat, ship, harbor, levees, etc., etc., industry, stores, other interiors, occupations, photographers and their studios or equipment, military subjects, all celebrities, and foreign views, especially older ones. Comics and genre also. Paper, tissues, glass, etc.

FOR SALE:
Except for very rare single items, we prefer to sell what comes our way in lots. This saves us time, and offers you a chance to buy to advantage, especially as we sell the gems along with the less dramatic views. Let us know your wants.

FREDERICK S. LIGHTFOOT 11 COURT DRIVE HUNTINGTON STA., N.Y. 11746
Was It The First?

KILBURN

(Cont. from page 3)

as a studio photo of a statue, or a flower arrangement. It is quite confusing in his early output to find as many as three subjects, and seven different negatives, bearing the same number.

In addition to his standard, serially-numbered views, Kilburn also produced a series of some 900 cabinet-sized stereos from 1877 to 1880, and a rather strange little series of standard-sized views with numbers from one to about 180, in 1877. The latter seems to have been an attempt to "start over" in his numbering, which was quickly abandoned. He also produced a limited group of non-stereo views, usually from one side of a stereograph, and, according to Lorraine Dexter, some lantern slides.

Kilburn's work was divided into several major classes: First, the many geographic series, in which popular areas such as Washington, D.C., New England, or the "Grand Tour" countries of Europe were covered in a group of sequentially-numbered views. As far as I can determine, however, he never issued boxed sets, as did Underwood. Often these were repeatedly re-done and updated; there are, for example, five different sets on Switzerland, and nine on Niagara Falls. On the other hand, Mexico, the subject of some of his finest personal work, was never redone. Some areas were unaccountably slighted; he seems to have never visited the Pacific Northwest photographically until 1896, nor the Far East until 1900.

Another major category was events of wide current interest to the public. Here we find records of the Chicago World's Fair, the Russian Coronation, and dozens of minor expositions and state fairs. Third was his coverage of unplanned events — the equivalent of today's news photography. This included the Boston Fire, the Spanish-American War, the San Francisco Earthquake, the Kansas City Flood, and many others.

Finally, a major stock in trade were the sentimental or genre photos — a category which can range from copies of religious cycloramas to a long series on marriage; from comedy to pathos. In the emotional days of the Victorian era, these sold well, and perhaps as much as 10 per cent of his total output was in this line. One thing he avoided completely was any off-color subject. He did reproduce several nude paintings and sculptures, but these were "classics", and socially acceptable. With one single exception (No. 7740, "The Morning Bath") I have seen nothing of his which approached adult nudity or smut. He catered to the family trade, and left the racy subjects to other companies.

The Kilburn operation, in summary, is a fascinating one of which little is fully known over its long existence. There are many specialized problems for collectors:

Sorting out, on the basis of all available views, the cycles of issue and replacement in his very early views. What was behind his abortive attempt at re-numbering? What was the progressive position of Davis in the operation? What were the outlines of his distribution system? These questions and many others will keep students busy for years, and collaboration among those interested will be most essential.
On the evening of March 8, 1862, the Federal blockading squadron at the mouth of the James River was in utter chaos. During the day, the Confederate ironclad Virginia (built on the hull of the old frigate Merrimac) had steamed out into the waters of Hampton Roads and simply run amuck. The Cumberland had been rammed and sunk, the Congress burned to the water line, and the flagship, the fifty-gun steam frigate Minnesota, had run solidly aground. On the morrow, the Confederates would be back to finish the job and then, once loose in the Chesapeake, probably steam up the Potomac and shell Washington. There was nothing to stop them.

Well, almost nothing. About midnight there arrived on the scene a bizarre vessel that looked to some like nothing so much as a "cheesebox on a raft." Fresh from the builders in New York, she had steamed up the bay that evening, her course marked by the pyre of the burning Congress. Come morning, the Monitor would fight the Victoria to a draw, the federal blockade and Washington would be saved, and untold praise would be showered upon John Ericsson, Monitor's Swedish-born designer. In the excitement, few would recall that Ericsson's ironclad might never have left the drawing board but for the foresight and tireless efforts of Navy Secretary Gideon Welles.

Welles was a Democrat who had broken with his party over the slavery issue. Born in Glastenbury, Conn., in July of 1802, he had a distinguished early career as a newspaper editor and member of the state legislature. An early supporter of Andrew Jackson, Welles was rewarded with the postmastership of Hartford. As a Navy Bureau Chief under Polk he acquired contacts and experience that would prove of exceptional value later on.

It was fortunate that Presidents saw fit to appoint Welles to responsible posts, for he failed in bids for Congress, the Senate, and the governorship. In the early 1850's, with the uncertain status of slavery in Kansas at the forefront of the national conscience, Welles was one of the founders of the Republican Party in Connecticut, helped to organize the Hartford Evening Press, a key Republican paper, and headed the state delegation to the Convention of 1860.

Gideon Welles was one of Abraham Lincoln's most fortunate Cabinet appointments. Despite persistent criticism and a few blunders, he ran the Navy Department with an efficiency and economy that contrasted favorably with that of the Army. Faced with a miscellaneous collection of wooden vessels that were either overage or overseas and with many key personnel decamped to the Confederacy, Welles built up the Union Navy from next to nothing.

He early foresaw that the war would be a long one and planned accordingly. As early as March of 1861, Welles had become interested in ironclads. By August he was examining Ericsson's detailed plans and belaboring Congress for appropriations. It took his own personal intervention to ram a ten-million dollar ironclad bill through the Senate. Ericsson got his contracts, the Navy got the Monitor and its kin barely in time, and the Confederacy as a result got precious little help from Europe.

Although Welles was never much good at delegating authority, his indefatigable energy allowed him to be seemingly everywhere, supervising closely over every facet of the Navy. He urged expansion of navy yards, backed steam engineering at Annapolis, and crusaded unsuccessfully for fast, seagoing, ironclad cruisers to equal those in European fleets. He supervised operations in almost microscopic detail.

A commanding figure whose flowing white whiskers gave him the appearance of an "old Mormon deacon," Welles was a keen judge of men and his meticulous diaries provide a highly personal behind-the-scenes look at the workings of the Lincoln Administration and Cabinet (continued on page 51)

Honorable Gideon Welles, Secretary of U.S. Navy. #4770 by E. H. T. Anthony. (Gordon Hoffman collection)
Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don’t know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

STEREO IN JAPAN TODAY

by Rob Oechsle

with additions by David Starkman and Susan Pinsky

For a country that is smaller in size than the state of California, or even the state of Montana, Japan has done a pretty good job of making a name for itself in the economic world. For one reason or another, Japan keeps popping up in the news, and her output of consumer goods has found its way to almost every corner of the earth. Most of us are familiar with the Japanese cameras, watches, electronics, and automotive products we either own or see advertised. Perhaps due to these reasons, many have assumed that Japan is at the forefront of contemporary 3-D. I have heard that many people outside of Japan think that 3-D television programming and 3-D movies are regular fare for the Japanese. Recently the sentiment has been expressed to me that, being in Japan, I must be able to more easily collect those fine old stereographs issued in Japan, such as those noted by Darrah (and some NOT noted by Darrah), and to pick up the historical data relevant to the photographers. In order to answer these sentiments, rumors and conceptions as best as possible, I would like to provide my fellow NSA members, on our 10th anniversary, with a report of things AS THEY REALLY ARE in the “Land of the Rising Sun”. Both what there IS and what there is NOT might surprise a few folks, but one thing is sure: for those that have to have something of everything, Japan has quite a few things to offer. And so, read about the 3-D world of Japan!

J.A.S.P.A.

The Japan Amateur Stereo Photographic Association sends you all congratulations on the 10th anniversary of the NSA. JASPA, founded by photographic collector and president of TOA PHOTO CO., Meikichi Okamura, will be 2 years old this July. (JASPA’s first meeting was July 1, 1982.) It is Japan’s first stereo association in this genera-

Time-Scope Meiji Japan 114 card boxed set with viewer.
JAPAN AND OLD STEREO VIEWS

As mentioned above, JASPA is primarily geared to the contemporary scene... historical discussions usually concern camera equipment rather than the views taken with them. The reason is simple: historical stereo views are practically nonexistent in Japan. Japanese issues do not exist. Foreign issues do not exist. There is no buying, selling, or trading of views. No dealers at flea markets... and no flea markets! In Japan, there are no Waldsmiths or Wheelers... not a single Rusty Norton-type to be found. No auctions or advance lists. Not even antique dealers who keep a few boxes on the side. The LAST place you will find any kind of Japan views is, of all places, Japan.

Though not to the extent of "western" nations, there WAS a stereo market in Japan from the beginning of 3-D photography. Primarily, Japanese customers were well-to-do, and in the large metropolitan areas. Even Japanese-made Holmes-type viewers had their markets among the Japanese. Class distinctions, and the lack of such a thing as Keystone's Educational System, prevented the spread to rural areas. Views were bought mostly as higher class amusement, and collected in the wealthier industrial areas like Tokyo, Osaka, Nagoya... Hiroshima and Nagasaki, etc. The last two cities mentioned will most vividly describe what happened to the many collections that once existed. Tokyo and the rest were heavily fire-bombed. Even before that, the Great Kanto plain earthquake in 1923 leveled a great portion of Tokyo and central portions of Japan, taking with them most of the views that collected and existed there up until that time.

In the clean-up after WW2, much was also thrown away. Only now, on rare occasion, will a handful of views surface — accidently found. In the past 5 years probably not more than 100 views have surfaced, and those in a few lots. Usually the people finding them don't know what to do, and, feeling that they have some worth, take them to a local used book dealer. Almost all of these have been to go on sale at the founding meeting of JASPA in July 1982. With most Japanese people under age 40 not even knowing that 3-D pictures of old Japan ever existed, this was such a surprise that the event was covered in local newspapers, and even made the evening news broadcast! To quote Okamura, "I had to do it. I have to share this 3-D history with the Japanese people. This generation has no idea of what life was like in Japan before the war. With this, now they can see."

Currently about 500 of this numbered limited edition have been sold. Plans are under way for more reproduction issues of views only, so that those with sets may add to their collection. In the future, these will probably be traded just as the originals are. The card size is smaller than the 3½" x 7" original format, being about 3½" x 5½" with images about 2½" x 2¼". The centers are actually at about 2¼", making them much easier to free view. The viewer for the...
set matches this size, which seems to be becoming the current Japanese print "standard". Printing service is a similar size (with mounts that are 3½" × 5¼") available here for negatives taken in Realist-format cameras.

POST WAR CONTEMPORARY STEREO

If you want to call the early 1950's rise of stereo in America a "BOOM", then you would have to say that in Japan it was more like a cap-gun. It was never more than an intense fad, kept alive mostly by porno, with the whole thing dying out before things in America did. There were no big ad campaigns like Realist had. Of course, the Japanese bought their share of 3-D cameras, but Japan's biggest marketplace was in the "West". "Made in Japan" did not always mean "marketed" in Japan. No one here seems to recollect 3-D movies, either. If there were any shown here they probably came from the U.S.A. and ran with subtitles.

3-D IN JAPAN TODAY

View-Master and Other Similar Items

View-Master came to Japan about 20 years ago, and was distributed and sold by Prince Optical Company until January 1983. About 100,000 units were sold during those 20 years.

Recently, in a new deal, distribution was taken over by the TOMY TOY Company (makers of the Tomytronic 3-D games) and re-introduced to the Japanese consumer with a heavy 6 month ad campaign on TV and in magazines. This began in January 1983, and by the end of the year 70,000 units had been sold! Production is being done completely in the Portland, Oregon factory, with the American model viewer (except for the TOMY name being added to the mold). The packaging is done in Japan. Currently only Disney characters/theme reels are available.

3-D DEMERAMA

Made by the Bandai Toy Co., this is View-Master's only real competitor. The views are placed side-by-side on plastic framed strips (brought out to normal eye separation by mirrors). Three strips at a time can be loaded into the handle of the viewer, and then viewed in sequence by depressing a lever. The subject material is aimed at young boys, with characters like Godzilla and super heroees like Ultra-Man. Hyper-stereo is the norm, and the stereo window is often ignored. Like View-Master, there is currently no attempt to offer scenic, travel or educational subjects.

CAN-LOOK

Made by Kyowa Film Company, this item is for sale at tourist attractions ONLY, with views of the local area. This is by far the best commercial 3-D item available in the small format category. The viewer is essentially an updated version of the Tru-Vue, Bruguier or Lestrade-type card system, but with 12 stereo transparencies on each card. All of the views tend to be on the slightly "hyper" side, but for the most part they are excellent and colorful; definitely the best 3-D souvenir of Japan available to NSA members. Arrangements have been made for NSA members to be able to purchase a viewer with a representative collection of 20 cards (240 views). See details at the end of the article. Subjects include Pink Lady, Japanese Baseball (with hyper-stereos of the great Oh-san hitting a home run and breaking the record), Japanese castles, race cars, movie location shooting, wild animal parks, and lots of beautiful scenic Japan views. Well worth it for those wanting something new and different in this type of format.

Caption side of a CANLOOK card. Color photos of details from some of the views are printed on the other side.

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PAN PET PANORAMIC STEREO VIEWER

Although this item was supposedly sold out two years ago, it is so unusual that it must be mentioned. It is the most inspiring viewer that I have ever seen with regard to some of the modern potentials of 3-D. This viewer was originally produced for the World's Fair at Osaka in 1970. It was the work of Kazuo Uchida, who photographed the sights of Japan with a pair of 6cm x 9cm Mamiya Press cameras, with wide angle lenses to match. Masking the tops and bottoms of the views gave a super panoramic format. These were ingeniously optically printed as 20 views on a long strip of 35mm film. To make the views appear continuous, while at the same time allowing for images that were often wider than a comfortable eye-spacing distance, the right and left images were printed on two rows, one above and offset in relation to the other. In a arrangement that is simple, yet complex to describe without illustration, the images are channeled to each eye through mirrors, with slightly different focal length lenses compensating for the different path length.

The result is a continuous stereo filmstrip, with some images so wide that you have to "pan" through them to see the whole image. This has been the most successful 3-D product marketed in Japan to date, with over 300,000 units being sold since they were introduced. Even though they are "sold out" they are well worth looking for. If you can't find one, however, don't worry too much: plans are being made to possibly introduce another one in the next couple of years.

NEW 3-D PRODUCTS AND SERVICES IN JAPAN

FUJI COLOR STEREO PRINT SERVICE. TOA PHOTO will process any color negative film that is exposed in a Realist-format camera by mounting each stereo negative pair in a special mount for their automatic printer. They will then print full-color stereo views on a single piece of Fuji Color paper that is about 2 1/4" x 5" with the images themselves being 2 1/4" x 2 1/4". The overall size is very similar to the old German "Raumbild" standard. The same service is offered for twin 2 1/4" x 2 1/4" negatives from twin medium-format cameras (or Sputnik, if you have one). The prints may be viewed as-is, or placed in die-cut buff mounts which match the size described earlier for the antique reproductions. This makes the views compatible with the Deluxe Sterettascope that comes with the boxed set of views, or is also available separately.

STEREO VIEWER SV-1A. If you can't find a Radex Binocularscope for your twin 35mm slides here is a superior substitute. The body is black bakelite, with 60mm f/1 glass lenses, focusing, fixed 65mm interocular, and a diffuser for available light viewing. Twin 35mm slides are slipped into metal frame holders. Five come with the viewer, and extras are available in boxes of 50. Two thicknesses are available; one for Kodak-style cardboard mounts, the other for thicker plastic mounts. It is also possible to use the Reel 3-D Enterprises Full-Frame slip-in mounts with a small amount of end trimming.

STEREO VIEWER SV-2A. This is a beauty! It is essentially the twin 2 1/4" version of the SV-1A, and it takes the prize for big, bright and beautiful 3-D. Body is of ABS plastic in black or silver, with 80mm f/1 lenses, focusing with focus lock and 63mm to 69mm interocular adjustment. Also for available light, it is an impressive new viewer which can open up a new world of stereo viewing for those working
in the 2¼" format who wish the vibrancy of transparency film. It is like a giant Realist format. This also uses metal frames which take the twin cardboard-mounted 2¼" pairs.

UFO EIGHT STATION VIEWER. This looks like a flying saucer on a pedestal, with eight viewer positions, each holding one full-frame 35mm stereo pair, arranged around the rim. Perfect for a display or a museum. Quite expensive.

3-D AUTO VIEWER. A pedestal viewer which holds 20 2¼" stereo pairs on a continuous belt. This is a very expensive viewer for commercial applications, featuring automatic push-button advance and is available for coin operation.

SLIDE BARS AND TWIN CAMERA BARS. Several manufacturers are making these in sizes for the compact 35mm cameras up to twin medium-format cameras.

STITZ STEREO ADAPTER FOR CAMERAS AND PROJECTORS. The Stitz system is essentially a more sophisticated beam splitter attachment, with mirror and aperture adjustments. A lighted slide viewer, print viewer and projection adapter are all available.

ODD SIZE MOUNTS. Dragon Optical Co. makes "Easy-Mount" type cardboard mounts for half-frame transparencies in both vertical and horizontal formats. They also make a modern version of the Mascher stereo case in the form of a LARGE book of matches. When opened it actually reveals a pair of lenses at one end and 6 pages to which you can mount your own print views at the other.

CUBIK A-54. This is a folding print viewer for postcard size stereo prints, made of cardboard, but with clever interocular adjustment of the lenses.

3-D MOVIES IN JAPAN

You aren't going to believe this, but only one (1) 3-D movie has made the rounds in Japan in the past 20 years (or was it 30? ... nobody seems to remember). And that one was "Friday the 13th, Part 3 in 3-D". This one had everyone leaping out of their seats, at least when the projectionist had the alignment set up right! (There were the usual bad projection reports, too.) By the time this is published "Jaws 3-D" should be arriving here (scheduled for March or April release). As far as I have been able to discover, there is no recollection here of any Japanese-made 3-D feature films, and if you have heard of any they must have been shown somewhere other than Japan.

In spite of the recent Hollywood 3-D movie boom, no Japanese companies have jumped on the bandwagon, with the exception of the production company Filmlink International. Filmlink has been bankrolling a 3-D retrospective film called "The 3-D Movie" which is described as sort of a "That's Entertainment" of 3-D. It contains 3-D clips from dozens of 1950's 3-D movies, and has also dug up scenes from earlier 3-D works from Germany, France, and even the 1939 World's Fair. Although financed in Japan, the film was made by the Hollywood division of Filmlink, headed by Len Schrader. It is scheduled for initial release in Japan, and U.S. distribution is currently being sought. As far as anyone knows, no original 3-D productions are being planned here.

There have been some recent "short" 3-D films shown. One was a 10 minute short shown in a Tokyo department store. Another that has been on display is an "industrial" short made for the Nissan Motor Co. (Datsun). It is being shown to 30 people at a time in their Tokyo headquarters. These types of films are definitely rare, and strictly local in nature.

3-D TELEVISION

Last year an anaglyphic version of the 3-D, movie "Gorilla at Large" was shown on local Tokyo TV. This is the same one that was processed by 3-D Video Corporation of North Hollywood, and shown in over 100 cities all over the United States. Just like in many cities in the U.S., the glasses were sold at local 7-Eleven food stores. (Yes, there are 7-Eleven stores all over Tokyo!). Other than that there has been no 3-D TV programming. Some prototype 3-D TV systems are being worked on here, but most likely they will be demonstrated first at electronics fairs in the U.S.A.
Hints to Collectors
by T.K. Treadwell

In earlier articles I've talked about the various types of stereos, where to find them, and their financial value. Now let's think about what might be in an individual stereo collection, and why: Specialization versus generalization, collateral studies, and the like.

One major limit on the size and makeup of a view collection is simply price. Stereos have gone up by about a factor of ten in the last twenty years, and while prices show some signs of levelling off, the better-quality materials are not cheap. If you are wealthy, this is no problem, but for most people tying up thousands of dollars in a hobby is a major decision. For this reason alone, the days of the mammoth, comprehensive collections (say, 100,000 views) are fast disappearing. And it's not just price, it's availability as well. Most of the lodes of rich ore from households have surfaced long ago in the antique shops; now one can acquire primarily a few views at a time from a specialized dealer or another collector, or wait for the death of the owner of a big collection and its dispersal. I doubt that even with abundant money, a fine mammoth collection could be put together in less than a decade, nowadays.

But why would anyone want such a thing? First, we have the true stereo fanatic, who loves 'em all and devotes most of his life (and money) to the subject. Another would be the serious student of the field, whose scholarship covers the whole subject, and must have access to a truly representative collection. Dr. Darrah's classic studies of stereo demanded this sort of collection, and he built one up over many years. The monograph on the field will need similar foundations.

In studying the NSA directory, one does find many collectors who describe their interests as "general". But increasingly a member will identify his interests quite specifically. Often there is more than one, and they are frequently closely related: "Early views of Great Britain; tinted views; views of cathedrals; work by Wilson, Ogle and Edge, and Bedford." Different topics, but intertwined in time, space, and subject matter.

I suggest that for most collectors, with limited time and money, specialization is not only the most practical way to go, but also the most rewarding, in a broad sense. If you have a thousand dollars, you can put together a nice collection of views by one of the masters, like William England; you can accumulate a fine selection of pictures of cats, or St. Louis, or bicycles. But if your thousand is put into "one of everything", you still won't have an adequate grouping of anything at all.

The key word here is "adequate", because if you want to do more with your pictures than admire them in solitude occasionally, you have to get to some critical mass. Adequacy of course depends on what you want to do, and can range from a few to many thousands in number, and from cheap to extremely expensive. These factors are not only highly variable but independent of each other. A hundred Langenheim glass views is getting close to adequate, but a hundred lithographs is only a drop in the bucket, numerically. But the hundred Langenheims will cost about the same as 10,000 lithos. All these factors, in addition to availability, need to be carefully thought through before committing yourself.

Once you have picked your field and made a start, you can get into the related fields. Let's take one of mine: Cats. In addition to hundreds of stereos, I have many other images of them. I have two live cats under foot, and belong to both a local and a national cat fancier's club. I collect books on cats; cat figurines; I made stained glass cats. I support the local Humane Society and the A.S.P.C.A. And so forth — there is no end to cats, except the demands of other interests.

One very popular (and rewarding) specialty is views of one's hometown, state or region. This can be highly specialized; one NSA member has the definitive collection of views of the Catskills. In addition he has dug into the archives for related materials; tromped the mountains on foot; researched the photos to find precisely who took them, and when; tied the whole thing to the rise of tourism in the area; and will tell you all you need to know about the Catskills. Stereos are the mainstay, but only one part of the total history of the area.

This can be gotten into more easily than you might think, if you avoid the popular areas like Manhattan and California. If you decide on Dubuque, Iowa, or Havana Glen, New York, it's unlikely that you'll have much competition, and those who do have views of them will probably be glad to part with them. And the small to mid-sized areas almost always have historical societies, museums, archives, and the like to draw on; they are delighted to find someone to work with.

In this connection, perhaps the most under-rated and under-explored field is the foreign one. Vintage views of other countries, especially Europe, are usually priced quite low nowadays, simply due to the lack of interest. In my opinion, good foreign views are perhaps the best buy in the field at this time. Did your ancestors come from the Palatine, or Scotland, or Sicily? There is a wealth of good material available on such places, which can often be tied back to family origins. How about a "Grand Tour" set of the places your great-grandparents visited in 1880? Or the cities you yourself have been in? One trouble is that availability is patchy; if your family came from Paraguay, or Iran, or even Hungary, coverage gets pretty slim.

Topical, or subject, collections, are even more variable. Are you a Mason? Much material exists on fraternal societies. Yearn for the old family farm? Views of agricultural homes and practices are abundant. Like music? How about a collection of stereos of musical groups, instruments, or performers? Like a particular sport? It's (continued on page 51)
mount with a red lithographed design. The date is most likely 1880-85.

A predominate theme is the Devil’s preoccupation with the opposite sex, always portrayed fully fleshed and handsomely endowed. #72 “Les Cocottes” (Fig. 5) shows his majesty critically examining a member of his court. “Conference by Madame Satan” #55 (Fig. 6) must have been quite sensational in its day. Just imagine dancing around in slacks with your hair down and a bottle in your hand a hundred and twenty years ago! Freely translated, the sign in the foreground says “Death to hoop skirts”. “The War—Departure from Hell” #61 (Fig. 7) is one of several fine views on that macabre theme.

B.K. often sold the tissues in sets of six or twelve in lithographed boxes. The face of a rare box for the Diablerie is shown in Fig. 8. It would be a lucky collector indeed who turned up such a box with a set of mint views inside. The empty box I have is badly damaged. It contained eight mutilated views all in a unique black mount with red lettering, the only ones I have seen.

Because of the tremendous popularity and relatively high cost, many non-transparent pirated copies were sold. A large series of tissue “Devils” were also made by lesser publishers but there is little comparison with the B.K. Series in originality, photography, coloring, or piercing.

Throughout the entire period, B.K. also produced a beautiful series of dioramas of plays, ballets, and operas. (See Stereo World Vol. 9, #5.) Other publishers made similar sets, a few using full size scenery and live actors. They were among the very best tissues ever produced — veritable jewels of perfection when found in mint condition. Good luck to you if you choose these as your category.
Restoration

Cleaning Stereoviews

by Christine Young

The primary goal of conservation is to arrest the deterioration of objects in the collection. The most effective method of preservation is "archival" storage within a proper environment. However, dirty or damaged stereoviews may require individualized treatment, or restoration, to insure their preservation.

The potential number of treatments is infinite. Treatments which can be recommended as safe are few. If the goal is preservation, then taking unnecessary risks in restorative treatment is unjustifiable. The damaged photograph will fare better with no treatment than it will with unsafe treatment or over-treatment. A cautious and conservative approach to restoration is urged.

There are several types of treatment which can be safely undertaken by non-conservators. The first is cleaning. Removal of dust and dirt will not only improve the appearance of the stereoview, but will also remove particles which can scratch and abrade the surface of the prints. The surfaces to be cleaned must be carefully identified and assessed to choose the proper methods of cleaning.

It is also important to recognize what types of soiling and staining are present. Cleaning will reduce or remove dust and common dirt, and also certain types of surface deposits. Cleaning will not remove oily dirt, ground-in dirt (common along old tears), or most surface deposits or most stains, including staining from mold and mildew (foxing). Attempts to remove these substances can result in permanent damage to the stereoview. It is unrealistic to expect every stereoview to return to pristine condition by cleaning.

Tears and de-laminations (separation of layers in the mount, or the prints from the mount) are very serious conditions. Left unattended, these situations create flaps of paper which can catch and snag, resulting in further damage. Placing the damaged stereoview in a transparent sleeve can stabilize its condition by blocking physical access to the damages. It is also possible for the non-conservator to execute a number of mends without significant difficulty.

Restoration of severely damaged stereoviews should not be undertaken by the collector. These should be stabilized by storage or sent to a professional photograph conservator for treatment. A professional conservator is capable of remounting or even replacing the interior of a broken mount while retaining the original surfaces of the card. A conservator is also capable of the safe chemical removal of pressure sensitive labels and tapes. These types of treatments require extensive training and experience; do not attempt these treatments unless further damage or deterioration of the stereoview is considered an acceptable risk.

APPROACHING RESTORATION

The first step in restoration is examination. Determine the physical composition of the stereoview. Are the photographs albumen, gelatin, or some other process? Is the image handcolored? Is there retouching, and if so, is it on the print or in the negative? Are the exposed surfaces of the mount coated or uncoated paper? Is there an added paper label? printed identification? any handwritten inscriptions, and if so are they significant? If these questions cannot be answered fully, do not undertake treatment.

Next look objectively at the condition. Is there surface soiling, deposits, stains? Is there evidence of active mold? Are there any tears? Did these tears occur before the prints were mounted? If so, are the torn areas adhered to the mount and secure? Are tears more recent and loose? Do they extend through one or two layers of paper or through the entire thickness of the stereoview? Are there splits or separations between any layers of the stereoview?

Any dog-earing?

The third step is to decide upon a treatment which is realistic, appropriate and safe. Cleaning must precede mending as adhesives may "set" soils and cause staining. The amount of cleaning possible will be limited by hand-coloring, extensive retouching on the print, inscriptions and other original surface treatments. Mending may be limited by skills and materials; breaks extending through all thicknesses will require professional treatment. Tears in prints which occurred prior to mounting and which are stable will not require further treatment.

During all stages of treatment it is important to re-examine the stereoview as well as the tools and materials used for treatment. Every stereoview is a unique physical entity; its reaction to any treatment cannot be totally predicted. Adverse reactions to treatment are always possible and may occur suddenly. Stop work at the first sign of anything unusual and determine the cause. If the reaction cannot be ascribed to something non-detrimental, such as a heavier than usual deposit of soil, do not resume treatment.

The final step is preparation of the work area. Choose a surface which is smooth and flat. Cover the area with clean smooth paper, such as newsprint, Kraft paper (brown wrapping paper) or blotting paper. Allow more space than you think you will need — clutter and confusion will distract and may cause accidents. Finally, be certain to have plenty of light, using additional lamps as necessary.

CLEANING

A number of cleaning methods are recommended. Each is tailored for a specific type of surface; do not interchange them without good cause.

The first step of cleaning is to remove loose dirt from the surface. For both prints and mounts this is done with a soft brush, working from the center out. Broad natural bristle brushes, such as watercolor brush (art supplies), Kodak or Staticmaster brushes (photo supplies) are recommended.

MOUNTS

Cleaning of mounts should precede the cleaning of the
photographs. Coated and uncoated papers are extremely different, therefore it is very important that the card type be properly identified.

Uncoated paper is cleaned by erasure. Powdered eraser is the gentlest method for the purpose. Opaline and Skum-X are two of the most common brands; they are generally available in art or drafting supply houses. Powdered erasers come in shake-out cannisters or in knitted fabric bags. If the eraser is purchased in bags, ignore the manufacturer's instructions for use. Gently twist and shake the bag over the card to release the eraser. Cannistered erasers should be poured onto the mount. Using your fingertips, gently roll the eraser crumbs over the surface of the card to remove the dirt. Brush away soiled crumbs. Repeat several times, if necessary. Be extremely careful not to inadvertently erase the photographs; work along areas of tears or separation with great care.

A gum eraser may be used for stubborn marks such as pencil. It should not be used for general cleaning. Over broad areas, cleaning with large erasers will cause streakiness. Non-powdered erasers are also appreciably more abrasive than necessary for the removal of generalized surface dirt.

Even powdered erasers are too abrasive for the fragile and polished coated surfaces. The only erasers appropriate for use on coated mounts are the kneaded type, also available in art and drafting supply stores. Kneadable erasers are soft and pliable. Roll the eraser between the hands to form a cylinder, and then gently roll the eraser over the surface of the mount. Careful rubbing over very soiled areas is acceptable. Coated mounts will never clean as thoroughly as non-coated, so keep expectations realistic.

Gelatin emulsions swell with water and become tacky. It is very important that swabbing of gelatin be done quickly. Never allow the surface to become really wet; permit the gelatin to dry thoroughly before returning to the area, or cotton fibers and dirt will stick and may become embedded in the photograph.

Watch out for separation of the albumen or gelatin emulsion from the underlying paper. Albumen is generally dry and brittle; the cotton fibers may snag at edges along the cracks and lift the emulsion upward. Gelatin may swell and expand to such a degree that it pops free of the underlying paper. Separation is most likely to occur along edges, tears and scratches where moisture can get into the print more readily.

Frequently, stubborn soils which do not respond to water cleaning will respond to cleaning with saliva, applied with swabs. If this option is taken, avoid foods and beverages other than water prior to cleaning.

Never use any type of eraser on the face of photographic prints. The image layers are far too fragile and susceptible to abrasion.

— Part V will cover mending of views.
THE TALISMAN PRESS CATALOG
REVIEW by Peter E. Palmquist

On November 5th a total of three hundred and two lots of stereographs were offered for sale by Talisman Press of Georgetown, CA. Within five days, most had been sold to delighted collectors. Just another sale? Maybe, but the catalog itself is what should be of interest to collectors this time.

Talisman Press is best known as a publisher of fine western books since 1954. More recently they have served the trade as knowledgeable sellers of antiquarian books. Catalog 27 is their first attempt at selling stereographs. Two things distinguish this listing from many others - quality views and extensive historical descriptions in the vein of rare book listings rather than the sparse entries found in most stereo catalogs.

What I appreciated most was the way the catalog was limited to a unified region - in this case the "West" - allowing each listing to broaden my knowledge of both region and images. Many of the cards offered were unique, one-of-a-kind views of small western towns. These are difficult to find and Bob Greenwood of Talisman Press spent more than five years accumulating them.

There were 55 views by Carleton E. Watkins alone. These superb images (exciting non-scenics) would have justified a major descriptive essay all by themselves. Other fine groups included Montana views by N.A. Forsyth, Colorado images by Charles Goodman, 25 fine Keystone San Francisco Earthquake cards, and a group of scarce Nevada scenes by various makers. Unusual California makers included Mrs. Withington of Ione, E.L. Crawford of Georgetown, and Louis Heller of Fort Jones, to name only a few.

Prices were fair - in my opinion. Not cheap, but fully justified in light of their quality. The two most popular and frequently ordered views were Watkin's cards: catalog #26 (Watkins New Series #1301 - The Loop, Tehachapi Pass, S.P.R.R.) described as a "great train shot", it could have sold many times at its $60 price; catalog #47 (Watkins New Series #4325 - Making Pinnola, Andrews Station, S.P.R.R.) was equally popular at $40.

Twenty-two views were illustrated in the catalog, but not life size. The height of the cards dictated the size of the reproductions rather than the width, causing cabinet stereos to appear smaller than standard views. Also, some views were not carefully "stripped in" so that full margins would remain intact.

At a time when most stereo catalogs are merely a typewritten listing of views to be auctioned, it may be timely to make some comparisons with the Talisman offering. First, I believe that "auctions" are fine for material of poor to average collectable quality and interest. So long as the dealers who run them are dependable and consistent (and offer a money-back return) then it is an easy means of obtaining views without fuss. Presumably the price will be about what the market will bear and both buyer and seller will be happy. Less certain, however, are auctions of more valuable stereographs. Frequently, large sums of money are involved and it is difficult to assess certain intangibles of image tone and other factors. Often these are rare or seldom seen views with interesting backgrounds that are not explained adequately. These "better" cards are best sold by means of a fully detailed and well-illustrated catalog.

This would mean that dealers would hold their better views until a special catalog could be filled. With luck (or effort) this might take the form of a particular type of offering - only Chicago views, for instance. Such a quality, thematic catalog would be as collectable as the views themselves. Any collector would be able to have a published description (and illustration) of these items whether they could afford the original views or not. Comprehensive catalogs cost more, but they become lasting records. In this age of $15 to $70 books, it would not seem unreasonable to pay $10 (or more) for a quality catalog. Most collectors are willing to pay more than that for a single quality view.

While prices have climbed steadily, high quality views have become increasingly scarce and in some cases impossible to obtain. Historical data for "significant" stereographs will also become more important. I predict this trend will continue unabated and eventually our best views will only be available in publications. Let's ask for (and be willing to pay for) quality catalogs with pictorial and intellectual substance.

Copies of the Talisman Press Catalog are still available at $3.00 each from The Talisman Press, P.O. Box 455, Georgetown, CA 95634.
HINTS TO COLLECTORS
(continued from page 45)

hard to name one which isn't represented on views, ready
to be tied back to the history of your favorite field. One
NSA member runs a shoe store, and collects views on
anything to do with shoes. The possibilities are endless,
working up an adjunct in stereo to an existing interest or
hobby.

Collecting different types or formats of views is also a
possibility. Two obvious choices are glass and tissue views,
each with distinct beauty and unique characteristics. These
have been avoided to a large extent because of the cost and
limited availability, but can be very rewarding. High-
quality hand-tinted views are another, more popular,
subject, and a real joy to the eye as an art form. Even the
lowly lithographed view deserves some specialization, but
as far as I know, I'm the only one who has gotten serious in
this field.

If I had one capsule piece of advice, it would be this:
Shoot to become the world's expert on whatever you choose.
When someone says "Who could I turn to, to find out about
views of Germany, or turtles, or opera singers?" the
answer is "Bill Whoosis. He's forgotten more about
that than you'll ever need to know." You'll not only be
famous, but enjoying it more, too!

Q. In your column you spoke sort of disparagingly
about lithos. I think they're pretty, myself. Why don't you
like them, and why don't more people collect them?
A. I didn't mean to be slighting about lithos; indeed,
they are one of my personal specialties. Several reasons
why they aren't more popular; one being that Dr. Darrah
doesn't speak well of them in his books. Another is that
they often had poor quality control, and one in bad register
is unviewable. Also, being on light stock, they were much
more susceptible to damage and wear, and turn up in bad
shape. But in good quality, boxed sets, they are among the
best to be had.

Q. I'm interested in getting some more views of Italy,
and corresponding with collectors in Italy about the
current state of some of the things I see on views. How can I
find collectors there?
A. I'm sorry to say that except for those listed in the NSA
directory, I can't help you; I know few overseas collectors
myself. Perhaps other U.S. collectors with similar interests
could provide leads (you can spot them in the directory).

PERSONALITIES IN PERSPECTIVE
(continued from page 39)

politics. Intensely loyal to Lincoln, Welles was quick to dis-
cover something unsavory in the pushy Stanton. Later he
backed both Lincoln and Johnson in their moderate re-
construction policies and stood by Johnson during the long
impeachment ordeal.

Disgusted by the excesses of the Radical Republicans
running Congress, Welles in private life remained an active
and potent political commentator until his death on Feb-
uary 11, 1878, a steadfast foe of grandiose federal powers
and champion of individual freedom.

NEWVIEWS (continued from page 44)

3-D VIDEO GAMES

Large arcade-type 3-D video games are here, utilizing
special viewing hoods, and exhibiting good, bright 3-D. I
believe they are all using the PLZT electronic shutter
method, like "Subroc 3-D", which is currently in the
States.

The hand-held liquid crystal Tomytronic 3-D games are
on sale here also, but with at least one different game than
the ones being sold in the U.S. This is a "Jaws 3-D" game,
which has sharks and divers swimming back and forth at
you. These are made by Tomy Toys.

3-D IN PRINT

Until November 1983 the only place you could read
about 3-D here was in the JASPA materials, or in other
related technical manuals or books. Then, quite by sur-
prise, a popular men's magazine (non-girlie type) called
"POPEYE" devoted a good part of its November 23 issue
to an introduction to 3-D.

A long feature article entitled "What's About 3-D?"
included a pair of anaglyphic glasses and lots of 3-D
photos. This appears to be the first general introduction of
3-D to the Japanese public. At least 14 stores and major
corporations displayed their goods in anaglyphic ads. In-
cluded in the group were Toshiba, Seiko Watch Co.,
Maxell, Subaru, and Sony (with a two page center
spread!). Japan's big ad executives seem to have no qualms
about going "one-up" on Madison Avenue by going for
the extra dimension.

The article also mentioned that the 1985 World's Fair in
Japan (Expo '85) is planning to have at least one 3-D
Pavilion with a twin 70mm 3-D feature. Sounds a bit like
what is at Epcot Center in Disney World. I'll write about
more details when they are known.

STEREOGRA-PHERS

Most of JASPA's members shoot with twin 35mm or
slide bar rigs. Realist-format is probably the second most
popular, with a small group favoring twin 2¼" rigs. One
fellow even has a pair of Hasselblad's with motor drives!
There is also a fair group which has made "joined" camera
systems (by cutting apart and reworking and assembling
the two 35mm cameras).

Based on the above, a final fair estimate would be that
there are between 500 and 800 active stereographers in all
of Japan. On the other hand, further investigation could
turn up a larger number, but I would still say that the total
would not likely be higher than 1,500.

CATALOG OF JAPANESE
3-D EQUIPMENT AVAILABLE

Because there are too many Japanese 3-D items avail-
able to list them all with addresses, prices, and ordering
information, arrangements have been made with NEW-
VIEWS Editor David Starkman to make xerox copies for
NSA members. Included in this "packet" are about 7
double-sided pages of 3-D equipment, and a membership
application for JASPA. Please send $2.00 to cover postage
and copying costs to: David Starkman, P.O. Box 35,
Duarte, CA 91010.
THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH

THE SOCIETY

from the Society Notebook

by Norman B. Patterson

WHITHER THE GOVERNMENT STEREOS?

Paul Wing raises a pertinent question regarding the reference in this column (Nov/Dec 1983) to the report that the Pacific bomb tests were photographed by the Navy in stereo. Paul writes, "That hint of stereos of the bomb tests is intriguing. It is always in my mind that the USA has thousands of interesting stereos that are simply hard or impossible to get to. It is not war secrecy but simply inertia. I think particularly of stereos of the planets, the back side of the moon, for example, or Mercury. There are some good ones of the earth's surface and if I were an astronaut there would be more! I went to Beltsville once and got to look at a lot of pairs but never got any to keep. I ordered some from Washington and got such poor copies that I had to throw them in the wastebasket and they were not cheap either!" Anyone who has seen the superb aerial hypers that Paul produces can well imagine what we might be seeing if his talents were brought to bear on these projects. To me it has been a great disappointment that in the drama of the grand accomplishments of the space program we have seen so little in stereo. With only a very few exceptions what I have seen is near garbage and not demonstrating even a kindergarten knowledge of stereo principles. I don't know why. The 1969 Viewmaster issue, APOLLO MOON LANDING, has several decent hyperstereos taken from lunar orbit and an earth-orbit view of the Grand Canyon which is nice, though showing severe keystoning. Beyond that I really haven't seen much I wish to mention. It's a shame.

BRIDGES

In a lighter vein, I have been reading and rereading the articles by A.F. Schear in the Jul/Aug and Sept/Oct 1983 issues of Stereo World with much interest. I realize now that I have been seeing bridges in a new light for some time now, guided by the perceptive eye of Society members who recognized long ago that they are desirable subjects for their stereo lenses. Currently our principal bridge stereographers are Ray & Eileen Bohman (see page 23, Jan/Feb 1983 Stereo World) who have produced a very interesting series of viewcards on modern color stock. But, the subject has been a recurring one in the Society folios for many years. Some examples from the years around 1930 are illustrated.

1983 VOTING RESULTS

Complete returns are now in from all folio circuits. Each time a folio is viewed by a member there is the opportunity to list the 1st, 2nd, and 3rd choices of said member among the views in that folio. Often it is very difficult to make the choices, especially when one must pass over excellent pictures to whittle the choices down to three. It should be noted in this context that every point garnered by one's entries is an honor. Also it is noted that no two members ever vote on exactly the same field of competitors since each voter removes his/her old entry and submits a new view before sending the folio on its way. Some members, and especially newer ones, do not have views in all folios. Overall point totals do then give some indication of how

John R. Lindmark, Society member from Poughkeepsie, NY made this time lapse hyperstereo of the Poughkeepsie Bridge with a separation of about 3 feet. The view is dated 9/1/30.
one's pictures are being received. An especially popular
view can gather quite a few points all by itself. Here are the
results as reported by the several secretaries:

## Transparency Circuits

1st place vote - 3 points; 2nd place vote - 2 points;
3rd place vote - 1 point

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<th>Alpha Group (25 or more points)</th>
<th>Total Points</th>
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<tr>
<td>Howard Frazee</td>
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<td>Louis Smaus</td>
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<td>Paul Wing</td>
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<td>Dr. Paul Milligan</td>
<td>70</td>
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<td>Susan Pinsky</td>
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<td>14</td>
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<td>Dr. M. Markley</td>
<td>65</td>
<td>13</td>
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<td>R.W. Harris</td>
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<td>William Quinette</td>
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<td>Lucia Brann</td>
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<td>Dr. L.E. Robertson</td>
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<td>Ralph Geiser</td>
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<td>Dr. Brandt Rowles</td>
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<td>Rolf Eipper</td>
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<td>4</td>
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<td>Dr. R. Markley</td>
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<td>Bob O'Brien</td>
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<td>Rick Vallon</td>
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<td>Dave Hutchison</td>
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<td>Harold Kershaw</td>
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<td>Pat Wilburn</td>
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<tr>
<td>Bill Payne</td>
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## Print Circuits

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<td>Hank Bielecki</td>
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<td>Bob Rebholz</td>
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<td>Harry Newman</td>
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<td>Rebecca Ratcliffe</td>
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<td>Scott Mathews</td>
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<td>Vern Paulson</td>
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## Regular Folios (25 or more points)

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<td>Bill Patterson</td>
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<td>26</td>
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<td>Brandt Rowles</td>
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<td>John Dennis</td>
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<td>Bill C. Walton</td>
<td>108</td>
<td>8</td>
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<tr>
<td>Wil Metcalf</td>
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<td>15</td>
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<td>Paul Fisher</td>
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<tr>
<td>Jack Cavender</td>
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<td>3</td>
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<tr>
<td>Sherry Lovato</td>
<td>45</td>
<td>5</td>
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<td>Rolf Eipper</td>
<td>37</td>
<td>5</td>
</tr>
</tbody>
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Favorite Views - 1st - "Wet Sand Sunset" - John Dennis
2nd - tie
"Scenic Group" - Brandt Rowles
"Fishing" - Wil Metcalf
"In the Mirror" - Nick Graver

(continued on page 61)
KISS ME KATE
A RETROSPECT

Occasionally, we stereoscopic movie enthusiasts are challenged to name examples of good 3-D motion pictures. I suspect that one title we often overlook is the 1953 MGM musical, "Kiss Me Kate". It rates three stars in Leonard Maltin's reference TV MOVIES, as do "Dial M For Murder", "House of Wax", "Hondo", and "Miss Sadie Thompson".

One reason that "Kiss Me Kate" might not immediately spring to mind is that the majority of its showings were in the flat version. The film was released as the 3-D craze was apparently starting to wane. MGM had scheduled test engagements in six cities — three in 3-D (Columbus, Dallas, Syracuse) and three flat (Evansville, Houston, Rochester). The 3-D engagements were more successful by "substantial percentages". The film pressbook concluded, "Although the picture is available both 3-D and flat, it is MGM's recommendation that all theatres so equipped present 'Kiss Me Kate' to their patrons in 3-D for greater box office returns." Nevertheless, the Radio City Music Hall in New York premiered it flat, citing the "shady reputation of 3-D in the public mind".

"Kiss Me Kate" was first presented as a highly successful Broadway musical play, opening in 1948. The book was by Bella and Samuel Spewack, and the music and lyrics by the legendary Cole Porter. The story involves a play-within-a-play theme, with Shakespeare's "The Taming of the Shrew" being musically revived by a modern day cast.

MGM is renowned for its marvelous musical films, many of them original works ("Singin' in the Rain", "The Band Wagon", "Seven Brides for Seven Brothers") and others adapted from stage plays ("Show Boat", "Annie Get Your Gun"). In transferring "Kiss Me Kate" from the stage to the screen, MGM retained the original story and most of the songs.

The cast features the outstanding talents of Howard Keel and Kathryn Grayson, their third teaming following "Show Boat" and "Lovely to Look At". Ann Miller contributes her wonderful dancing and singing abilities, as does a young Bob Fosse. The Cole Porter score includes many now-standard songs: "So In Love", "Why Can't You Behave", "Wunderbar", "Always True To You In My Fashion", and "From This Moment On". A showstopping comic song and dance routine, "Brush Up Your Shakespeare", is performed by James Whitmore and Keenan Wynn ("Just declaim a few lines from Othella, and she'll think you're a heckuva fella...`).

MGM's interest in 3-D began in 1936 with the anaglyph short, "Audioscopiks", followed by "The New Audioscopiks" (1938) and "Third Dimension Murder" (1941). The studio's 1950's entries were limited to "Kate" and "Arena", a mediocre western. Both were shot with a dual camera rig called Metroscope.

"Kiss Me Kate" would seem to be an improbable choice for 3-D exploration. Like "Dial M For Murder", it was shot entirely on indoor sets, but what sets they are! Exciting and colorful perspective scenery, designed by Cedric Gibbon and Urie McCleary, provide very effective depth qualities. This reaction was not shared by VARIETY, which remarked:

"Why 3-D? 'Kate' has all the dimension it needs in 2-D. The pictorial effects achieved with 3-D lensing mean little in added entertainment. The necessity of wearing glasses, to us, proved a pain in the eyebrows."

3-D or not 3-D (speaking of Shakespeare). Well, in any dimension, "Kiss Me Kate" is absolutely first rate screen entertainment.
Review

ANTHONY — THE BOOK

Review by Frederick S. Lightfoot

Anthony, The Man, The Company, The Cameras — by William and Estelle Marder - De Luxe Hardbound buckram, signed and numbered edition $59.95 plus $2.00 postage, obtainable from Bill or Estelle Marder, P.O. Box 234, Amesbury, MA 01913. (Inquire for availability of regular hardcover at $49.95 or soft cover edition at $24.95.)

This book, like other recent works on photographic history, has had to be privately printed because it tells far more about Edward Anthony and the company he founded than a general reader would want. For the very same reason, it takes a giant step forward from past books which, as Beaumont Newhall notes in his foreword, never attempted the monumental task of telling the whole story about one of the great pioneering firms in the photographic industry. For anyone who has more than a casual interest in how American photographic entrepreneurs met the challenge of supplying the needs of an art that virtually exploded into every corner and almost every living room in the country, this book is a "must." We say that even though it is an imperfect book and a costly one — though not priced excessively in terms of what one can expect for so large a volume in a small edition in today's marketplace.

It has to be recognized that anyone attempting a story of the Anthony firm runs into a stonewall so far as locating any significant quantity of its business papers is concerned. So far as seems to be known, these papers were lost at some time or times in the past when the company moved to different locations and eventually changed hands. So the authors have had to plow through whatever other contemporary sources could be found and the reminiscences of photographers in the 1880's — often contradictory — to piece together their story. They have done a remarkable job in this, and supply ample notes to permit a reader to follow up any source for additional detail. Naturally, they have missed some items, such as Edward Anthony's Daguerreotype political buttons, and they have been unable to supply us with information or pictures on such things as the stereoscopic cameras used by Anthony and other photographic firms in the 1850's.

Since we are writing this review primarily for readers of STEREO WORLD who are apt to be interested in what the book tells about the stereoscopic views published by the Anthony's, we need to note that the book (as its title indicates) is concerned mostly with the cameras and other hardware that the firm produced. Only about eighty-five pages, or roughly one-quarter of the book, are concerned with the stereoscopic views that are so highly coveted by many collectors today.

Inevitably, when a book covers so wide a territory as this one does, it would be unreasonable to expect a definitive narrative in each section. The story offered on stereos may well satisfy most collectors but it omits reference to much of the catalog assembled by the firm, details of which are still being garnered by A. Verner Conover, who took over the work of trying to reconstruct the catalog that Ron Lowden began many years ago. More troubling are questionable statements at a few points, notably the discussion of Thomas C. Roche's initial relationship with the Anthony's. There is no reliable source known to us that supports the claim made that Roche took stereographic negatives of the Hudson River valley for them before he undertook the 1863 Central Park series as a freelance. We agree with the authors' second guess that the Fulton Street Prayer Meeting series was taken after 1857 because the prints of this series are of a quality not achieved until after 1859. Perhaps the most important error is the assumption that Henry Anthony's instantaneous process was kept secret. George Barnard actually revealed the technique in 1860, and the details evidently were soon known or easily worked out by other photographers who produced instantaneous stereos in 1860 in New York and at Niagara Falls.

The last item we will comment on is the four-subject portrait on Page 46 of the book, identified as Henry Anthony circa 1864. A stereograph which appears to date from 1862 and came from a descendant of the Anthony's shows him as having a moustache and goatee then. So we question the book's identification, even though it is based on a name scratched in the negative.

To sum up, we would say that this book definitely belongs in every library of books dealing with the general history of American photography. Much of the detail in it is unlikely to appear in print again and the abundant illustrations of hardware, photographs, prints, correspondence, etc. will bear hours of pleasurable scrutiny. Credit is due Robert Duncan, who did a masterful job in editing a staggering amount of material and making it yield a continuous, well-organized and fascinating story. Readers who are only stereograph collectors will have to weigh its purchase more carefully, but may be encouraged by the prospect that its value is likely to increase once the edition is sold out.

'84 STEREO SEQUENCE
COMPETITION OPEN TO ALL

The Stereo Division of the Photographic Society of America is inviting ALL stereographers everywhere to participate in the 1984 Stereo Sequence Competition (PSA membership NOT REQUIRED). Closing date is May 9, 1984. Accepted entries will be premiered at the Annual PSA Convention (August 20-25, 1984) in Chicago, Illinois. Entries remain the property of the maker. Accepted SEQUENCES (scripted stereo photo-essays) are retained for subsequent exhibition at requesting clubs, then returned to their makers about Oct. 1, 1985. Rejected entries are returned immediately after the Selection date of May 19, 1984.

1st, 2nd & 3rd PSA Sequence trophies and 3 PSA Sequence Honorable Mention Medals are awarded at the Premier Exhibition at the '84 PSA Convention in Chicago.

Entry forms are NOT required, however, Sequence GUIDELINES with complete details are available from NSA member & PSA Stereo Division Sequence Director, Norm Henkels, 3441 Ashley Drive, Glenview, Illinois 60025 USA (312) 724-5999.
We received a response to the view of a waterfall, shown at the bottom of page 23 in the NOV/DEC 1983 issue. David Downey identified the location as Honesdale, Pennsylvania, near the Himilian International Institute.

We also got letters about the snow cave view in the same issue. Dan Dyckman sent in a copy of a similar but different view copyrighted in 1898 by T.W. Ingersoll. It was #1122, “An Ice Cave in Wonderland”, with a descriptive reverse which mentions ice caves in Finland, Greenland, and the Alps but doesn’t definitely locate the photo. Jack Erickson sent copies of two views, both with the same photos as the original unknown, but on different mounts. One is a green card by W.G. Smith, a famous photographer of Cooperstown, N.Y. The title read “Cooper Views and Otsego Lake Scenery 606: Snow Cave in Rocky Mountains”. The other is a yellow mount by Haines, 478 Broad-
way, Albany, N.Y. The label reads “No. 606. Snow Cave Rocky Mountains Wasatch Range”.

For our first puzzler this issue we have an orange card from Jim Burgess showing a rugged group of miners in front of a mine entrance. They hold the tools of their trade; pick, candle holders, lunch buckets. The card is labelled “T.E. Hinshaw”, and “Scenic Photographer”. Jim says the view was found in a lot of views of Utah towns on yellow cabinet mounts labelled “Hinshaw, Joy & Baker - The Illinois Tourists”.

David Dyckman submitted the gray card with as formidable a group of women as we’ve ever seen. The white ink handwritten label is partially illegible and reads “…Women’s Club Feb 22 ’15”. It was purchased in Rhode Island. Note the woman dressed in the stars and stripes. At least a couple of their badges bear the famous Stuart portrait of George Washington. Is this a meeting of the D.A.R., or perhaps suffragettes?

From Nigel Lendon comes a pair of unknowns. The first shows calcite or Iceland spar demonstrating its property of double refraction. Does anyone know anything about the “Stereoscopic Magazine” on the labels behind the spar? The view came with two similarly mounted views titled “The New Museum, Royal Gardens, Kew” and “The Temple Collection of Antiquities”.

Nigel’s second view looks like a photographer playing a trick on us by shooting himself and his camera. Can anyone identify the man? Anyone recognize the type and age of the camera? On the table are some views, along with what looks like a Brewster stereoscope.

Send information on these or past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772. When submitting unknowns for publication please do not send more than four at a time, and remember to include return postage and insurance if desired. We’d especially like to receive some unknowns featuring military scenes for a future issue.
KEYSTONE STEREOSCOPIC TOURS

Have you ever wondered how many "boxed tours" were produced by Keystone? Here is a list of 60 as found on pages 450 and 451 in the WORLD WAR THROUGH THE TELEBINOCULAR, J.M. Hanson, Keystone View Co., Meadville, PA 19128.

The following Keystone Stereoscopic Tours are put up in neat Volume Book Cabinets.

AFRICA — 100 positions and cabinet.
ALASKA — 100 positions, explanatory notes on back of stereographs, and cabinet.
ANIMALS, WILD — 100 positions, explanatory notes on back of stereographs, and cabinet.
AUSTRALIA — 100 positions and cabinet.
AUSTRALIA — 50 positions and cabinet.
BELGIUM — 60 positions, explanatory notes on back of stereographs, and cabinet.
BULGARIA — 30 positions and cabinet.
BURMA — 50 positions and cabinet.
CANADA — 100 positions, explanatory notes on back of stereographs, and cabinet.
CENTRAL AMERICA — 50 positions, explanatory notes on back of stereographs, and cabinet.
CEYLON — 30 positions and cabinet.
CHINA — 100 positions, explanatory notes on back of stereographs, and cabinet.
CUBA — 30 positions, explanatory notes on back of stereographs, and cabinet.
CZECHOSLOVAKIA — 50 positions and cabinet.
DENMARK — 36 positions and cabinet.
EGYPT — 100 positions, with guidebook by Prof. James H. Breasted, Ph.D., 360 pages, cloth, and twenty patent maps, and cabinet.
ENGLAND AND WALES — 100 positions, explanatory notes on back of stereographs, and cabinet.
FRANCE — 100 positions, explanatory notes on back of stereographs, and cabinet.
GERMANY — 100 positions, explanatory notes on back of stereographs, and cabinet.
GREECE — 100 positions, with guidebook by Prof. Rufus B. Richardson, Ph.D., fourteen patent maps, and cabinet.
HAWAII — 25 positions and cabinet.
HOLLAND — 50 positions, explanatory notes on back of stereographs, and cabinet.
INDIA — 100 positions, with guidebook by Prof. James Ricalton, ten patent maps and cabinet.
INDIANS — 50 positions, explanatory notes on back of stereographs, and cabinet.
IRELAND — 100 positions, explanatory notes on back of stereographs, and cabinet.
ITALY — 100 positions, with guidebook by D.J. Ellison, D.D., and Prof. James C. Elbert, Jr., Ph.D., 602 pages, cloth, ten patent maps, and cabinet.
JAMAICA — 36 positions and cabinet.
JAPAN — 100 positions, explanatory notes on back of stereographs, and cabinet.
KOREA — 50 positions, explanatory notes on back of stereographs, and cabinet.
MANCHURIA — 50 positions, explanatory notes on back of stereographs, and cabinet.
MESOPOTAMIA — 36 positions and cabinet.
MEXICO — 100 positions, explanatory notes on back of stereographs, and cabinet.
NORWAY — 100 positions, explanatory notes on back of stereographs, and cabinet.
PALESTINE — 200 positions, with guidebook by Jesse Lyman Hurlbut, D.D., and Chas. Foster Kent, Ph.D., 319 pages, cloth, eleven patent maps, and cabinet.
PANAMA — 50 positions, explanatory notes on back of stereographs, and cabinet.
PHILIPPINES — 50 positions, explanatory notes on back of stereographs, and cabinet.
PORTO RICO — 36 positions and cabinet.
PORTUGAL — 36 positions and cabinet.
PRIMROSE — 200 positions, with guidebook organized and applied to children's use by a board of educators who are authorities on child training; 188 pages, cloth, and cabinets.
RAILROAD TRANSPORTATION — 50 positions, explanatory notes on back of stereographs, and cabinet.
RUSSIA — 50 positions, explanatory notes on back of stereographs, and cabinet.
SCOTLAND — 75 positions, explanatory notes on back of stereographs, and cabinet.
SOUTH AMERICA — 100 positions, explanatory notes on back of stereographs, and cabinet.
SOUTH SEA ISLANDS — 50 positions, explanatory notes on back of stereographs, and cabinet.
SWITZERLAND — 50 positions, explanatory notes on back of stereographs, and cabinet.
SWITZERLAND — 100 positions, explanatory notes on back of stereographs, and cabinet.
TOUR OF WORLD — 460 positions, with guidebook by Burton Holmes, World Traveler, 289 pages, cloth, and three patent maps, and cabinets.
TURKEY — 50 positions, explanatory notes on back of stereographs, and cabinet.
UNITED STATES — 100 positions, explanatory notes on back of stereographs, and cabinet.
COLORADO — 36 positions, explanatory notes on back of stereographs, and cabinet.
FLORIDA — 50 positions, explanatory notes on back of stereographs, and cabinet.
Glacier National Park — 50 positions, explanatory notes on back of stereographs, and cabinet.
Grand Canyon — 36 positions, explanatory notes on back of stereographs, and cabinet.
Rainier National Park — 50 positions, explanatory notes on back of stereographs, and cabinet.
Southern Utah Parks — 36 positions, explanatory notes on back of stereographs, and cabinet.
Yellowstone National Park — 50 positions, explanatory notes on back of stereographs, and cabinet.
VISUAL EDUCATION — 600 positions, with guidebook applied particularly to world education by a board of editors who are recognized authorities on travel, education, religion, art, science, etc., 630 pages, cloth, and cabinets.
WORLD WAR — 100 positions, with guidebook by Maj. Joseph Mills Hanson, 442 pages, cloth, and cabinets.

Ask for any information wanted on travel, industrial, nature study, or other educational material. Desirable subjects in stereographs or lantern slides can be supplied, covering almost anything that can be photographed.

All of us have stereoviews that are not boxed. Some of these are marked as part of a series, but we don’t have the complete set. We then wonder how many cards were in the set. By checking this list you can see that the Colorado set contains 36 views whereas the Hawaii set contains just 25. Now that you know that you need to complete your sets, good luck to you in your search.

ACQUISITIONS


Hanel Tri-vision Stereoscope (2" x 3" x 4½"), plastic with adjustable lens. Does anyone have further information about this company? Gift of Craig F. Daniels.

EXCITING NEWS!!

Stereographs Needed! Goal 1000 - Received to date 1215. In previous reports I have expressed our desire to increase the collection of stereoviews in the Holmes Library. Researchers need to see the actual pictures that tell so
much about the way people lived in those long-gone years. Information about the photographers and publishers is often found on the cards themselves. The library needs a broad representation of subjects depicted on the cards. What may appear familiar to one collector may be a delightful surprise to another.

We set a beginning goal of 1000 stereoviews and asked every member to send us a few. Thanks for responding. With the special help of Robert Vogel of Washington who has donated over 500 stereoviews we have now exceeded our goal. Other gifts have recently been received from Neal Bullington, Paul Wetzel, Jorge Faz, Richard Ryder, Lou Smaus, Craig Daniels, Brandt Rowles, Richard D. Marks, Jr., Paul Dickson, Fred Hooper, David Caterno and David Raney.

Why not have a part in helping us reach our second thousand. Send some of your duplicates to us now and help preserve this important history of photography.

Events

APR. 1

APR. 6-8

APR. 8
South Bend Ind. Photo Swap Meet. Century Center. Write Heirloom Images, PO Box 4686, South Bend, Ind. 46660. Call 219-259-2968.

APR. 13 - NSA event
Delaware Valley NSA Regional Meeting, 7:30 P.M. at the Cherry Hill Free Public Library, Kings Highway (Rt. 41) Cherry Hill, NJ. Speaker: Al Schear. Topic: "Early New Jersey Photographers - Especially Pioneer Stereographers."

APR. 14-15
The Boston Show. 21st show sponsored by Photographic Historical Society of New England at Howard Johnson's 57 Park Plaza Hotel, 200 Stuart St., Boston. Contact PHSNE, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565.

APR. 14-15

APR. 15

APR. 29

APR. 29
Cleveland 2nd Photo Trade Fair, Cleveland Mariott Inn/Airport. Cleveland, OH. Write Sam Vinegar, 20219 Grosse Pointe Woods, MI 48236. Call 313-884-2242.

APR. 29

MAY 5 - NSA event
South Central REGIONAL SPRING MEETING, University Hotel, Huntsville, TX. Contact Tom Rogers, 1111 12th St., Huntville, TX 77340. 409-2911-0110.

MAY 5 - NSA event
UPPER MIDWEST REGION (Western/Central) annual meeting 9:00 AM to 4:00 PM at the Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101. Call 612-388-5413.

MAY 12-13
Western Photographic Collectors Assn. 15th Spring Trade Fair, Pasadena City College, Pasadena, CA. Write WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

MAY 19-20

MAY 19
4th Annual Pacific Northwest Camera & Photographica Sale Swap Show. Between Seattle & Tacoma at Kent Commons, WA. Write Dave Studebaker, 10421 Delwood Dr., SW Tacoma, WA 98498. Call 206-582-4878.

MAY 20
Central PA Camera Show, York, PA. Holiday Inn. Write Central PA Photographic Associates, Box 964, Carlisle, PA 17013. Call 717-252-3403.

MAY 26-27
Ohio Camera Collectors Society 22nd Trade Fair at the Quality Inn, Columbus. Write to OCCS, Box 262, Columbus, OH 43216.

THE P.H.S.C. IS TEN THIS YEAR, TOO! - CELEBRATES WITH "PHOTOHERITAGE 1984"

To celebrate its tenth anniversary, the Photographic Historical Society of Canada announces PhotoHeritage 1984 - reception, symposium and fair - to be held May 25, 26 and 27, 1984. The symposium will be the first ever held exclusively dedicated to the history of photography in Canada.

The Reception and Symposium will take place on Friday afternoon and evening and on Saturday all day and evening May 25 and 26, 1984 at Winters College, York University Toronto. The Tenth Photographic-Fair will be held on Sunday, May 27, 1984 at the Holiday Inn Don Valley, Toronto.
Classifieds

FOR SALE


VIEW-MASTER AND TRU-VUE items for sale. Some old filmstrips & reels. Send SASE for list. Mary Ann Sell, 3804 Aylesboro Ave., Cincinnati, OH 45208. Would also be interested in trading for View-Master items I don’t have.

FOUNDATION OF THE STEREOSCOPIC CINEMA by Lenny Lipton is the most complete and knowledgeable source-book ever written on the technology, history, and methodology of stereoscopic filmmaking. Essential for anyone making three-dimensional films who wants pleasing, easy-to-look-at images. Hard-cover. 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.


GORGEous BLOND 15 year old, Barbi, in ten sensuous nude poses (color), from the private collection of Ron Gustafson, ten views Realist format $20.00. Ron Gustafson, 909 S. Oriole Circle #102, Va. Beach, VA 23451.

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.

EHO 120 ROLL FILM stereo box camera (German, circa 1930). Duplar lenses, simple shutter, minor wear at edges of camera. Cloth covered metal. $105 pp. Beheim, 311 El Monte Road, El Cajon, CA 92020 (619) 442-6579.

BOOKS — Krause "Three Dimensional Projection" $28; Tydings "Stereoscopic Realist Guide" $18; many other books, magazines, etc. of the 50’s and 60’s — send your want list. Steven Perand, 1601 Mallard Ln., Virginia Beach, VA 23455 (804) 464-2842.

PHOTO LISTS — 3 eight p. $3, stereos, CDV’s, tins, cabinets, etc. Wide geographical, topical range. Or write wants. Raymond, Box 509, Richfield Springs, NY 13439.

UNDERWOOD & UNDERWOOD sets at flea market prices! Italy 100 cards complete VG-E (few slightly stained) in Keystone World Tour box $50. Switzerland 92 of 100 set E in Key World Tour box (fair) $50. Egypt 99 of 100 E in Key Tour box $75. Palestine 94 of 100 (no box) $45. India 54 of 100 (no box) $30. Ireland 92 of 100 VG-E (some stained) seldom seen, no box $45. Grand Canyon 16 of 100 (no box) $10. Postage and insurance $4.00 per set. John Weiler, 49 E. Longview Ave., Columbus, OH 43202 (614) 263-4296.

NEW STEREOSCOPES of walnut, leather, and brass. Round cornered 4.5" x 5" x 7" flat cards in black or grey. Mounting jig for standard format print views. Send SASE to: Red Wing View Co., 1234 Phelps, Red Wing, MN 55066.

35MM NUDE SLIDES — All from 1952. Stereo $1.25, 2-2 75c. All B&W, dozens of models, 1,200 different slides available. Add $1.00 shipping. D. Berenson, 32 Colwell Ave., Brighton, Mass 02135 (617) 254-1565.


TRADE


WANTED

COMPLETE SETS with boxes wanted. Wayne A. Boynton, 11333 Acme Road, W. Palm Beach, FL 33414.

THOUSAND ISLANDS and St. Lawrence River views, stereos or singles, especially ones by McIntyre, Anthony, Bain, Monroe and Esson. Glad to pay cash or will trade. views you want. Jack Brown, Box 439, RR #3, Mallorytown, Ontario, K0E 1R0 Canada.

NEW YORK CITY STEREO VIEWS, 1860-1880. Street scenes, buildings, dock and harbor views, etc. Also Brooklyn Bridge under construction. Send photocopies and prices to: Jeffrey Richman, 52 Harriet Lane, Huntington, NY 11743.

TRU-VUE 1933 Century of Progress Expo, one or all eight. View-Masters #3301, 2, 4, 5, 7. Jeff Molloy, 45 Dorothy Hgt., Wappingers Falls, NY 12590 (914) 297-3342.

URGENTLY REQUIRE Nude Daguerreotypes. S. Leonard, P.O. Box 127, Albertson, NY 11507 Tel. (516) 742-0979.

EARLY CLEVELAND views needed. Also nudes and Victorian architecture. Also seeking Darragh’s Stereo Views: A History of Stereographs in America in VG condition. Charles Petry, 3424 West 94 Street, Cleveland, OH 44102.


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

AUSTRALIA, TASMANIA, New Zealand views. Generous purchase or trade. I'm desperate to locate any early Australian photographica for research purposes, even if not for sale. Please help Nigel Lendon, Box 142, Balmain, NSW, Australia 2041.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrikens, P.O. Box 21153, Kennedy Space Center, FL 32815.

WILL PAY $50 for any Bierstadt Bros. view of Kansas or Nebraska. Also want Lincoln funeral, Views of Jap. Embassy, Prince of Wales, Russian Grand Duke, Anthony Portrait Gallery Series and views by John Moran. Happy to trade for your wants. Wilfred Thompson, Box 326, Davisburg, MI 48019.

JACKSON BROS., OMAHA, NEB. stereos and CDV's. Any subject. Also, want anything by N. Brown, Santa Fe. Dave Delling, 28867 Clover Lane, Evergreen, CO 80439. (303) 674-3004.

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 $0.20 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) 695-1774.
MASSACHUSETTS all stereo views of Gloucester, Annisquam, Essex, Lanesville, Magnolia, Manchester, Pigeon Cove, Rockport, and Cape Ann. Please list or send on approval — New collector. Charles Dennis, 165 Woodland Drive, Uncasville, CT 06382.

COLORADO RAILROAD stereo views wanted by collector/author. Also seeks town views, street scenes, farming and mining views. Glass negatives and cabinet views also desired. David S. Digerness, 4953 Perry Street, Denver CO 80212.


VIEWS AND PRINTS of pre-1890 wineries, people using corkscrews or unusual wine cellars. Also buying cabinet cards and larger prints showing electric train layouts and cars. Rob Oechsle, Box 55, Kadena, Okinawa-Ken, Japan 960-8009.

JAPANESE SUBJECT VIEWS, early flat to late curved: American, European, Australian or Japanese issue. Uncommon singles, any complete or broken boxed sets. Russo-Japan War singles of officers or Red Cross/Hospital Scenes. Any pre-Okinawa (Ryukyu) images. Rob & Etsuko Oechsle, Box 55, Kadena, Okinawa-Ken, 904-02 Japan.

MUYBRIIDGE VIEWS. Top prices paid. Also Michigan and mining — the 3 Ms. Many views available for trade. Leonard Walle, 49525 W Seven Mile, Northville, MI 48167 (313) 346-9145.

MATHEMATICS — Am seeking information on the use of stereographs to 254-1565. non-scenic by Goodman, Hine, Weitfle, Smith, or Red Okinawa (Ryukyu) images. Rob Oechsle, Box 55, Kadena, Okinawa-Ken, Japan 960-8009.

SHAKER STEREO VIEWS, photos, post cards wanted. Please send Xerox & price to Richard Brooker, 775 Avenue of the Americas, New York, NY 10001.

AMERICAN RAILROAD VIEWS, all format. Especially London Stereo North American; Anthony-Erie, Penn. Cent. & etc.; Civil War RR by Anthony, Brady, Taylor & Huntington; Baldwin Locomotive Works. Dave Rousar, 2833 Aquia Vista, San Jose, CA 95132.

LANERN SLIDES or projectors. I will pay fair prices or swap for stereographs, including stereo dags, early Anthony, boxed sets, etc. Best prices for pre-1800 magic lanterns and wood-mounted, mechanical slides, Larry Rakow, 1585 Maple, Cleveland Hts., OH 44121.


OLD LANDSCAPE VIEWS of Glasgow by Cram, if possible, quote price and condition to Freeman F. Hepburn, 557 Pleasant St., #203, Malden, MA 02148.

CYCLING AND CYCLING RELATED, also tennis, stereo views, cabinets & CDV's. Will buy or trade from large variety of stereo views. All letters answered. B. Ganns, 152 East 84th St., New York, NY 10028.

BOLEX STEREO PROJECTION LENS and adapter sleeves, 8mm and 16mm stereo feature films and cartoons. Kodaslide II stereo viewer, Brian Murphy, 135-53 Northern Blvd., flushing, NY 11354.

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

SHAKER STEREO VIEWS, photos, post cards wanted. Please send Xerox & price to Richard Brooker, 775 Avenue of the Americas, New York, NY 10001.

HOLYLAND WANTED. Buy Maxine de Camp $20; Salzman $20; C.F. Spittler $5; British War Office Survey $5, EF or better. Bert Zuckerman, 390 River Dr., Hadley, MA 01035.

FLAT MOUNT KENTUCKY views in any condition. Also views by J.A. Williams, J.A. French, J. Freeman. Wes Cowan, P.O. Box 98, Northville, MI 48167 (313) 349-4767.


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

WATKINS VIEWS of Seattle and Puget Sound #5201-5263. Also any views of Washington State. Buy or trade. T. Wake, 3540 SW Rose, Seattle, WA 98126 (206) 928-3057.

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, NY 13790.

REALIST CUSTOM F2.8; accessories. Also Baja C-21-8L8 drawer library cabinet for 2-2 or 1600 stereo slides in groups. All in excellent condition. Carl Wayo, 4199 Highland, Fremont, MI 49412.

LUKE & WHEELER — Also other Colorado non-scenic by Goodman, Hine, Weitfle, Chamberlain, Mellen, Collier, Miller, Gurnsey, Martin, McLean, Duhem Bros., Kuyendall, Barnhouse, Jackson, & Wakely. Bill Eloe, 1850 Laguna #3-D, Concord, CA 94520 (415) 682-4236.

Acquisitions
SASE FOR FIRST LIST
Robert Wright
503 Morton, Ashland OR 97520

SOCIETY MEMBERSHIP
Persons interested in Society membership should write to the Corresponding Secretary, William Shepard, 425 North Morada Avenue, West Covina, CA 91790.

SOCIETY NOTEBOOK (continued from page 53)

<table>
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<tr>
<th>Speedy Folio</th>
<th>Total Points</th>
<th>Number of 1st Place Votes</th>
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<tr>
<td>Bill C. Walton</td>
<td>59</td>
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<td>Brandt Rowles</td>
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<td>7</td>
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<td>John Dennis</td>
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<td>Sherry Lovato</td>
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<td>Paul Fisher</td>
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<td>Craig Daniels</td>
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<tr>
<td>Jack Cavender</td>
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</tr>
</tbody>
</table>

Favorite Views - 1st - (tie)
“Mout Training” — Bill C. Walton
“Williamsburg Stream” — Brandt Rowles
2nd - “Cooperative Make-up” — Bill Patterson
LEON JACOBSON
Hilde & Leon Jacobson
161 Genesee Park Drive
Syracuse, N.Y. 13224, (315) 446-8145
(AFTER APRIL 5TH)
CALL (305) 474-5349 BEFORE APRIL 1ST.

PLEASE INCLUDE $1.50 SHIPPPING COSTS WITH EACH ORDER. ITEM 41-1 REQUIRE $10 SHIP.

41-1 T.D.C. Stereo Vivid Deluxe model T66A projector w/case. 750 w. lamps w/2 slide pair. 2 manual slide changer. Case for 30mm slides. Operator. The other for 2 x 2 slides. 4 Pro. brand Polaroid glasses & about 50 pr. disposable glasses. One manual tray changer w/one tray. All E/ VG, $375 plus $10 ship for lot.


41-4 No. 5-Old Manhant Graipe Vine. Orange mt. adv. view of Server's Mammoth grape Vine Resort, Santa Barbara, Cal. Taken by Tuttle, 1875. Of tree-like grapevine that dwarfs men around it. VG, hardly discernable crack/crease through one view, $6.

41-5 Central Pacific Railroad, C.R. Savage, Utah green mt. view. Bloomen Cut cost, $1,000,000 to construct. Rail track pass. G, some glue marks & stain in one print, $7.

41-6 Another--Wasatch Mountains, from the University View of houses with picket fences and mountains in the background. G, $7.

41-7 No. 564, Snow Cave Rocky Mountains Wasatch Range, penned on reverse label of Haines, Albany, N.Y. Interesting yellow mt. view of men in the cavern formed by snow. G, $8.


41-9 Another--orange mt. 2047, Sea Lions, West End, Farallon Islands. G, lt. stain on one print, $7.


41-11 Another--693, Missionary Canon, from The Wasatch. A nice view taken through a pass. VG, $17.


41-14 Another--orange mt. 1801 In the Grounds, North of the Hotel. G, but center crack spliced with cardboard in back, $4.

41-15 Interior of (Monn) Tabernacle----. Green mt. view by Carter, Salt Lake City, VG, $7.

41-16 Before and After The Pike-Boston, Nov. 9 and 10, 1872. A "Combination View" of Pear St., with view on one side before the fire and the destruction after, on the reverse. VG, scuffed corners, $8.

41-17 4275 Coply Square, Boston. A Universal gray curved mt. view of the Square with what appears to be a military parade passing through. VG, $3.

41-18 New York State assembly in session. Two views, yellow mt., one marked Haines & Elliot, Albany. Probably taken by "magnesium light" as label advertises. G, $7 for the pair.

41-19 Otsego Lake Scenery, W.G. Smith, Cooperstown, N.Y. Two green-mt. views of 4 men; one taken along the lake's shore with boats & bait buckets; the other next to hammocks. G, $8 for the pair.


41-21 Digging a Cellar. A yellow mt. view photographed in Detroit by Bardwell of horse-drawn plows and wagons being used to soil the field, G, some soil & crease between views, but an interesting scene, $6.

41-22 Robinson, Baltimore, B. & O. RR. Two yellow-mt. views; one a birds-eye view of a river. The other overlooking railroad tracks along a body of water, VG, $7 for the pair.


41-25 Another--wood-burning locomotive puffs along in foreground, on rail curve, while freight trains wait in the background. G, $12.


41-28 Lowen Rack 1007. G, light print with 1850 patent date (see photography) and provides monument statistics. E, $4.


41-33 No. 3417-Affidavit, taken on board U.S.S. Ponce, Charleston Harbor, S.C. By Brady, revenue stamp torn & one corner clipped.


41-37 Another--853A Beiss. Couple in each other's arms. Ma & Pa getting ready for bed. 553A Beiss Disturbed. Pa ushers sailor outdoors while Ma leads daughter to be bed by her ear. VG/E, $5.

41-38 Comic-The Woman Barber, American Stereoscopic Co. tan curled mt. Woman barber daintily holds straight razor, with her stockingless knee almost exposed (heavens!) while lathered customer smiles at her. E, $3.

Phone orders held 5 days for receipt of payment. Prompt refund on sold items. 10 day unconditional refund privilege. Include shipping costs (where required) & N.Y. State sales tax (if resident).

ADDITIONAL ITEMS ARE AVAILABLE LET US KNOW YOUR WANTS.
STEREOPOCKET available light 3-D viewer .......... $7.50 each + $1.50* postage
3-Diland 50-view color transparency cartridge ... 4.25 each +  .50* postage

Cartridge Titles

1002 Rome, Italy 1053 German Northsea Coast
1003 Venice, Italy 1054 The Main to the Danube
1004 Florence, Italy 1055 The Eifel Region
1007 Naples, Italy 1056 Sauerland to the Weser
1008 Lake Garda, Italy 1057 5 Countries on the Rhine
1009 The Adriatic Coast 1102 Paris, France

Each 3-Diland cartridge comes with a descriptive booklet in five languages, one of which is English.

The Stereopocket viewer and cartridge work like most film-cartridge cameras with the film being advanced when the lever in the upper right of the viewer is pushed. The size of the viewed image appears to be wider and slightly higher than that of the standard View-Master viewer.

We are offering this system only as a curiosity or toy...because mirrors used in the optics cause "shadowing" or "ghosting" in the image which prevents it from being a first-class 3-D system.

*All 3-Diland merchandise comes blister sealed on oversized cardboard designed for wire-rack display, so our postage and handling charges are higher due to larger boxes and extra packing needed for shipment. If you will accept just the merchandise, unsealed, with none of the plastic or cardboard packaging we will ship with no postage charges.

OUR NEWEST BELGIAN MADE VIEW-MASTER® 3-REEL TITLES

$2.80 each + $.20 postage

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tr>
<td>BC 352-F/NM</td>
<td>Vallee de la Semois</td>
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<tr>
<td>BC 363-FM</td>
<td>Grottes de Han-Sur-Lesse</td>
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<td>BC 381-FM</td>
<td>Grand Duche de Luxembourg</td>
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<td>BC 382-FM</td>
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<td>Adam and the Ants</td>
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<tr>
<td>BD 216-E</td>
<td>Doctor Who II</td>
</tr>
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</table>

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DO INSECTS SEE STEREO?

If you've been losing sleep wondering whether insects see stereo, you can finally relax. According to a report published in the British science journal NATURE, at least your pet praying mantis (and probably other bugs as well) could enjoy your stereo slides with you - as long as you build it a small enough viewer.

A very small pair of base-out prisms (with much the same effect as a Holmes type viewer) was placed in front of a mantis, which was held in place by the thorax, to determine if the increased retinal disparity would affect the way the insect reacted to a small fly held in front of it as a target. The effect was quite measurable and confirmed the presence of binocular stereopsis in insects with more precision than the previous means of simply blinding them in one eye and watching their behavior.

Records were first made of the "strike" motions of the mantis feet and head without the prisms when the target was moved in front of it on a precision plotting device. After the distance at which the mantis would strike at the target was determined, the prisms were suspended 2mm in front of the forward-looking eyes. "Obviously," (quoting from the paper) "this arrangement of prisms increases retinal disparity, without altering monocular depth cues such as motion parallax and image size. Thus, if the mantis are using binocular triangulation, they should strike short of the target by an amount that is positively correlated with the prism strength."

That is exactly what happened - the mantis struck short of the target despite the fact that their heads were left free to move around to use peripheral vision or establish motion parallax information. While many such other cues might help, it seems that the true distance of moving prey is established by stereo vision for insects with forward looking eyes. Vertebrates are therefore not alone in having evolved stereopsis. To call a super close-up stereo of a flower a "bug's-eye view" can no longer be simply a figure of speech.

"Binocular Stereopsis in an Insect" was reported by Samuel Rossel of the Zoology Department of the University of Zurich, Switzerland and appeared in the April 1983 issue of NATURE, page 821.
Detail of #72 from the DIABLERIES set of tissue views published by B.K. Photographie Paris. From Paul Wing's article in this issue, "The B.K. Diableries". (Paul Wing Collection)