NORTH AMERICA'S HISTORIC BUILDINGS
#1 THE ALAMO

This 1909 view by Stereo-Travel Co. shows the historic Alamo, located in the city of San Antonio, Bexar County, Texas. It began life as the Mission San Antonio de Valera established by Spanish Franciscan Friars in 1718, with the present chapel constructed in 1744. It served as a fortress and military depot after being abandoned as a mission in 1793.

In March of 1863, during the Texas Revolution, a group of Americans including Davy Crockett and Jim Bowie defended the fortress against 3,000 Mexicans under Santa Anna. On March 6 the 188 Americans, led by Lt. Colonel Travis, were wiped out. Santa Anna's army suffered many casualties and was delayed by two weeks, giving the remaining Texan forces valuable time to organize their defenses. The Texans went on to win with the slogan, "Remember the Alamo!"

—Neal Bullington

Note: This is the first of a series of views showing various historic buildings as they appeared in the late 19th and early 20th century. Readers are invited to send in views of special quality or interest, depicting in clear detail, exteriors or interiors of buildings with general historic credentials. The structure may still be standing or long gone, but MOST of all we would hope to see views of historic buildings that remain but are currently threatened—either by their own age or by a failure of the mechanisms of historic preservation.

EASTMAN COLLECTION BANISHED TO D.C.?

A situation that many photo historians see as a crisis has emerged rather suddenly involving one of the world's largest collections of photographs, motion pictures, vintage equipment and literature. On July 19th of this year, the trustees of the International Museum of Photography at George Eastman House in Rochester, NY voted to negotiate with the Smithsonian Institution concerning the transfer of the I.M.P. image and equipment collections to Washington, D.C. The proposed move has taken the Rochester community and much of the photgraphica community by surprise and has aroused considerable concern and opposition. N.S.A. member Nicholas Graver is vice president of The Photographic Historical Society of Rochester and has become active in a local group there called "Photo Archives Belong In Rochester"—PABIR. He informs us that the museum's trustees could make a final decision on the matter at their October meeting—about the same time this issue of STEREO WORLD will arrive in the mail.

TPHS and PABIR have been busy organizing meetings and letter writing campaigns to delay or change the action of the trustees. For information on the position taken by "Photo Archives Belong In Rochester" and on the current status of the IMP collections, write to PABIR, Box 15387, Rochester, NY 14615. A more detailed report on the whole matter will appear in the Nov./Dec. STEREO WORLD.
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Editor's View

A MATTER OF MAGAZINES

The recent birth of the new photographic history magazine THE PHOTOGRAPHICA JOURNAL (see article in this issue) is an encouraging sign. The need for a truly national publication serving students of photo history as well as photographica collectors has been formally recognized by the commitment of time and funding from several different organizations. While previous attempts at this sort of publication have failed, it is to be hoped that the wide base of organized support and the variety of potential writers will enable THE PHOTOGRAPHICA JOURNAL to grow into a strong and widely recognized source of historical and collector information.

In the meantime, there do exist a number of magazines covering various aspects of photo history. Although expensive, subscribing to any two or three of them would meet many of the needs of most enthusiasts. Material on the British international journal THE PHOTOGRAPHIC COLLECTOR was inserted in the July/August issue of STEREO WORLD. The Holmes Library contains back issues of this rather elegant magazine published three times a year in London and rich in material for both researchers and collectors.

Especially detailed information for collectors can be found in NSA member Robert Duncan's publication of the same name, THE PHOTOGRAPHIC COLLECTOR. Taking a more directly academic approach is the California Museum of Photography BULLETIN. Drawing on the resources of the University of California at Riverside and the Keystone-Mast Collection, the BULLETIN is able to devote entire editions to detailed coverage of single subjects including high quality reproductions of photos and views. The Photographic Historical Society of Canada publishes a bi-monthly magazine called PHOTOGRAPHIC CANADIANA which covers photo history north of the border, including illustrated stereo features. (See Jan/Feb '84 S.W. p. 38) In addition to these larger publications, the newsletters of the many regional photo history and collector organizations often contain valuable material on specific images, equipment or photographers.

Just where the NSA and STEREO WORLD fit into this whole picture is a bit hard to pinpoint. The NSA was organized in response to the lack of attention given stereography by most photographic historical groups and writers of ten years ago. Since then, the NSA and STEREO WORLD have grown in size and stature to the point where we have become larger and healthier than most similar national efforts. The reasons could be many, and could include the determination of people who see themselves as "underdogs" in the realm of photographic history or of photographic technique. Stereo, for better or worse, is a very specialized category of interest in the photographic world of today—both historic and modern. A publication serving that special interest was long absent from the scene, and STEREO WORLD was welcomed as a unique source of material, information and images. More general photo history publications, on the other hand, had existed in various forms before, and most people probably were and are confident that they will continue to exist in one form or another.

As for contemporary photography, the choice of publications is even wider but stereo remains a rare topic. Since the demise of 3-D INTERNATIONAL TIMES, STEREO WORLD is the only national U.S. publication with regular detailed coverage of news and features on current stereo photography topics. These differences set us apart from the other photographic groups and publications as a matter of the nature of our interests more than one of choice. In order to get the coverage it deserves, stereo (both historical and current) needs its own publication at least as long as it remains seen as something almost as separate from the "mainstream" of photography as the mechanical sculpture devices of the past or the holography of today.

More sharing of information and material should be possible between STEREO WORLD and the various other photo history publications with increased contact and more input to both groups from the many people belonging to multiple organizations. Current stereography material is available for more sharing from the many European club magazines—it requires only reading and sending in a translation from a few of those who receive the foreign publications.

Those who thought STEREO WORLD was the first magazine to regularly publish full size stereo views will learn from the feature in this issue that we're over 100 years late with the idea. THE STEREOSCOPIC MAGAZINE published three photographic stereo prints in each issue of the London based magazine. Our article is illustrated with some views from the final volume of 1865. Views from earlier issues (starting in 1858) are said to be even better and anyone with access to originals of the publications for copying is invited to let us know.

John Dennis
Comment

DATA STILL NEEDED ON GLASS

The reproduced first issue of STEREO WORLD in the Mar./Apr. issue was especially interesting, as on page 5 a note from Howard Bendix suggested an additional information source regarding glass stereo slides.

My main interest has been in making stereo views with a Realist camera, but the historical aspect of stereo has not been ignored. In my collection there are two complete sets (12 each) of WWI glass views which have not been adequately located so far in references. (William Darrah comes close on page 195 of his book.) The copyright is by Fisherview Scientific Materials, Co., Pittsburgh, PA.

The accompanying viewer is similar to binoculars with a ground glass screen on the objective end.

Shown are contact prints made from contact negatives, which illustrate the size and subject matter of the two sets. Seven of the 24 views relate to artillery. Additional information is being sought regarding first: a published index of glass slides suggested by Howard Bendix and secondly, additional information regarding Fisherview Scientific Materials Co.

Joel Glenn,
PO Box 217
Fort White, FL 32038

STEREO THROUGH THE APERTURE

APERTURE 94, a fine arts photography publication, has an article about H. H. Bennett which includes 18 stereoviews. Since APERTURE is a high quality publication, the reproductions are excellent and view quite well. The article goes into a brief discussion concerning the use of stereo by Bennett. This is the first time I can remember APERTURE devoting space to stereo views. The #94 spring issue is $12.50 and might be obtained by writing to APERTURE, Elm Street, Millerton, NY 12546.

Craig A. Busch
Houston, TX

(continued on page 31)
AN HISTORIC LANDMARK—1858-1865

The Stereoscopic Magazine

Indian Jeweller. A boy is shown blowing through a tube into the coals to help fuse the metal.
Many STEREO WORLD readers probably learned of the existence of a vintage publication called “The Stereoscopic Magazine” only a few months ago when its name appeared in an “Unknown” view in the March/April issue. Others had heard of the magazine but knew little about it. Peter Roylance, archivist of the British Stereoscopic Society, sent in the following article by the Society’s late president K.C.M. Symons which appeared in the Society Bulletin in 1977.

When we learned that NSA member Tracy Brown had discovered a bound copy of volume 5 of THE STEREOSCOPIC MAGAZINE in a Seattle bookstore, arrangements were made to copy some of the views and text in order to illustrate the article by Mr. Symons. As the article points out, photographers were not always identified in the later volumes and among the views illustrated, only those of India are identified as being the work of Captain Allan Scott.

The views of Brittany might be the work of the “Mr. Jephson” referred to in the text. Both the views and the texts reveal much about mid 19th century British attitudes toward the rest of the world.

The publisher, Lovell Reeve of London, also published the first book to be illustrated with stereographs—the 1858 “Teneriffe, an Astronomer’s Experiment” by C. Piazzi Smyth who established a temporary observatory on a 10,000 foot volcano. For 7 years THE STEREOSCOPIC MAGAZINE continued the effort to publish high quality, well documented stereographs in a magazine format—well over a hundred years before STEREO WORLD.

by K.C.M. Symons

AN HISTORIC LANDMARK

In the year 1858, Queen Victoria had reigned for twenty-one years. Lord Palmerston was about to resume office as Prime Minister, and the Indian Mutiny had been suppressed with the transfer of Indian Government to the British Crown. The Crimean War had ended two years before and Roger Fenton returned with two tons of material and the series of photographs that were to bring him lasting fame. He was the first Secretary of the Photographic Society of London, and in 1854 had already been photographing the Royal Family. Mrs. Julia Margaret Cameron had not yet stained her fingers with silver nitrate, and George Washington Wilson was making exposures as short as 1/6 sec. Shutters were available that allowed exposure of 1/10 sec. in good light.

In that year, THE STEREOSCOPIC MAGAZINE commenced publication in monthly parts, each part containing three photographic stereo prints, each print having about three pages of descriptive letterpress of excellent quality.

THE

STEREOSCOPIC MAGAZINE:

A GALLERY OF

LANDSCAPE SCENERY, ARCHITECTURE, ANTIQUITIES,

AND NATURAL HISTORY.

LONDON:

LOVELL REEVE & CO., 5, HENRIETTA STREET, COVENT GARDEN.

1855.
Auray, in the department of the Morbihan, Brittany, is the principal commercial town of that part of the province, and the starting-point for the tourist who desires to visit the Druidical monuments of Carnac and its neighbourhood.

The note of the photographer, describing the taking of the accompanying picture, is an amusing instance of the adventures occasionally met with in such expeditions.

"At Auray we pitched our tent upon a green slope some thirty feet above the quay, and were twice assailed by the authorities inquiring what business we had there. First came an officer in regimentals, an intelligent, gentleman-like man, who, upon understanding our purpose and satisfying himself as to the correctness of my passport, was extremely polite, and begged us not to disturb ourselves. Shortly after this an officious person in plain clothes came up to us with the same questions, and feeling that we had permission to remain here from some one who had obviously the power to grant it, I treated him rather cavalierly, and said at a venture that we had authority from the Commissary of Police. Upon this he flew into a passion, exclaiming, 'Monsieur, je suis Commissaire de Police, moi, moi.' It was evidently an officer of some higher denomination that had preceded him, for upon my describing him more fully, the real Commissary relaxed his visage, and bade us politely good-morning. Our stereograph was then taken on the quay below. The military figure in the foreground is a dourer, or custom-house officer, and a very pleasant, well-informed man he was."

Château de la Forêt, near Quimper, Brittany.

The accompanying stereograph of the Château de la Forêt, near Quimper, a quaint remnant of feudal Brittany, was taken on the occasion of Mr. Jephson’s ‘Walking Tour’ in that province. He thus describes his visit:

"I had some little difficulty in finding the château, and was obliged to enlist the services of a company of merry, barelegged boys, in very scanty clothing, who were wiling away the summer’s day in the fields. They could all speak French, an accomplishment in which their fathers and mothers do not share, and had a free, manly, polite manner, which, I am sorry to say, is not to be observed in our peasant-boys. Whenever a gentleman asks a question of a party of young clodhoppers in England, they always assume a demeanour partly shy and partly hostile, and when his back is turned, burst out into a stupid and ill-mannered laugh. These little génious conversed with me and each other, as we walked along, with the grave, polite, and unembarrassed air of young gentlemen. They left me with a graceful bow at the ancient gate of the château. It is now turned into a farmhouse, and with the exception of the doors and windows, preserves little of its ancient character externally. In the part which is seen in the*..."

* On reaching the Château de la Forêt, we found the inner courtyard, where knights and ladies once mounted their palfreys, a dirty farmyard, ankle-deep with liquid manure; and no signs of life were visible, except what proceeded from some pigs wallowing about among those miry delicacies in which the pachyderma delight. At first we thought we had been misdirected, but on seeing some fragmentary relics of pointed architecture about the walls, we settled that it was indeed the château, and planted our camera in the midst of some rough brushwood at the entrance gateway. The inner courtyard, it will be seen, is in bright sunlight, and as we entered, a numerous thrashing-party came out of the barn opposite, where, it may be observed, one or two massive stereographs is the principal door of entrance, with some curious carvings at one side of the arch. A little nearer the spectator are some excellent windows, but they are not shown in the picture. Having been kindly invited to enter by the mistress of the family, who may be observed to the right of the stereograph, shading her eyes from the sun, I was surprised to see the noble proportions and fine details of the interior. The kitchen or hall is large, and the rafters are of beautifully-carved oak or chestnut. A newel staircase leads to the upper rooms, which are spacious, and ornamented with fine carvings in wood and stone. Over the door of one of the bedchambers is a bas-relief in stone, representing a lady who is the object of the attentions of two gentlemen. It appeared to me to be a burlesque on the story of Susannah and the Elders. The chimneypieces are all of stone, carved with figures of men and animals, as are also some of the doors. The bourgeoisie told me that there had been a very handsome old bed in the house some
years ago; but that the landlord had sold it for a large sum to a collector of antiquities. In the kitchen reigned the same air of rustic plenty which I had observed in other Breton farmhouses; the huits-clos were polished till they shone again, the dressers were covered with brilliant copper and brass vessels, and from the carved rafters hung noble flitches of bacon."

stone pillars of the château are still used for its support. As they began to pry into our apparatus, and chat and laugh together, I spoke to them in French, but they only understood by signs what we were doing. No interruption, however, was offered, and we took a picture of the front of the inner building, placing a couple of boys on the parapet of a well in the foreground. As usual, their faces were completely overshadowed by the broad-brimmed hat, but they made excellent models, with their little waistcoats full of embroidery. The mistress of the farmhouse had by this time come out to see what was going forward, and upon my asking her, or, rather, making signs to her, to join in the group of portraits, she sat down upon one of the blocks of stone that lay scattered before the house, telling grievously of the ravages of the Revolution, and may be seen holding up her hand to keep off the sun.—Note by the Photographer.

**DRUIDICAL STONE, MORBIHAN.**

The accompanying stereograph was taken in one of the wild plains of Morbihan, Brittany, near the little town of Carnac, that are strewed with the monumental granite menhirs of the ancient Druids. The one selected for illustration is far from being the largest, but it is curious as standing erect in a position in which it could only have been placed by human hands. It is from ten to twelve feet in height, much weather-worn, and more or less overspread with lichens.

"Before describing," says Mr. Jephson, in his 'Walking Tour in Brittany,' for which work our stereograph was originally taken,
"what I saw of the Celtic remains in Morbihan, it may be well perhaps, to indicate briefly the various forms they assume, and the names by which they are distinguished. The nomenclature of this branch of antiquities was a perfect chaos of confusion, till it was happily reduced to order by Dr. Frederick Collings Lukis, whose 'Observations on the Celtic Megaliths,' addressed in the form of a letter to Lord Stanhope, then Lord Mahon, President of the Society of Antiquaries, is a model of laborious and conscientious investigation. I shall follow Dr. Lukis's nomenclature as far as it is Celtic and English.

The menhir, menhir, menhirs, or peulvan, is a long single stone, raised on one end. It may have answered the purpose of a landmark, beacon, or monument commemorative of some person or event. But as religion entered into every circumstance of domestic, social, and political life in the early ages of the human race, menhirs, no doubt, became—even if they were not originally—objects of religious veneration.

Sometimes they are disposed in single straight lines, called 'giants' teeth,' sometimes in many parallel straight lines, called by the advocates of the serpent-worship theory, 'dracontium,' sometimes in wavy lines, sometimes in circles. The single lines generally run east and west, and are often terminated by a dolmen or a cromlech at the east end. Of this there is an example in the Ile-aux-Moines, in the Morbihan. The parallel straight lines, the circular and wavy rows, seem all to be in some way connected with and subsidiary to dolmens, cromlechs, or kistvaens, and are generally found in wide and extensive plains."

ANCIENT DOLMEN, CARNAC.

The fields of Carnac, bordering the Bay of Morbihan, Brittany, are remarkable for the numerous interesting specimens which they contain of what have been called Druidical stones. Huge masses of granite may here be seen, some in rows, some in single monoliths, some rudely piled one upon another, as in the accompanying stereograph, so as to form a chamber. Mr. Jephson, describing his visit to this desolate part of the province, says, "From thence we proceeded for a few hundred yards on the road to L'Orient. To the left of this is a slightly rising ground, on which are three dolmens. The first I examined consisted of a passage about ten yards long, formed of upright stones, with flat ones laid on top of them. This passage led into a chamber upwards of four yards wide, and covered by one immense stone. Opening out of it was another smaller chamber. This, in Dr. Lukis's nomenclature, ought properly to be called a cromlech. The other dolmen, on the same eminence, is larger, has two entrance passages, and is covered by two huge stones, in one of which I observed a row of four holes, two or three inches apart. Were these holes contemporaneous with the dolmen, or were they drilled, in later times, for the purpose of splitting the stone with gunpowder? This dolmen had no second chamber. I descended into all of them, and could stand upright, with some room to spare. In one of these, M. Bail, the host of the inn, some years since found a golden torque, which he willingly shows to the tourist. Stone cists have also been discovered here. In a garden belonging to a house on the border of the town is another dolmen. It is like that shown in our stereograph, and a good idea of its gigantic size may be obtained from comparing its height with the height of the two peasant women who are seen inside it, their white caps and collars standing out conspicuously from the dark background.

"Dr. Lukis's intelligent and laborious researches have established beyond the possibility of doubt, that the dolmen, cromlech, and kistvaen are sepulchres. The bones of men and animals have been found in all, and in many kistvaens may be discerned several layers of human remains, marking a succession of burials, just as generation after generation in modern towns are buried, one on top of another, in a bricked grave. In many cases, too, earthen bowls were found. These were, no doubt, filled with food, and left, according to the custom of many idolatrous nations even now, to be partaken of by the manes of the dead."
water, they engage themselves as palanquin bearers. The regular Bhenastie carries water in a skin over one shoulder, but sometimes in two earthen pots, or, as they are called, Chatties. The stick over the shoulder is a piece of split bamboo. Another water-carrier, or Bhenastie, employs a bullock, as represented in our stereograph, on each side of which is slung a large leathern bag, of a shape peculiarly adapted to the bullock's side. The water is poured into an orifice-tube at the top, and is let out by a hose at the bottom of the bag. By this means a large quantity of water can be carried about easily.

Bhenasties are attached to every company of every regiment, Native or European, and accompany it on the march or into action; in the latter cases often displaying great endurance and courage in supplying wounded men with water while under heavy fire.

The finest bullocks are from Berar, a great cotton-growing country at the north of, and about 250 miles from, Hyderabad. The animals are larger than the ordinary description of bullocks, and are renowned for their strength and beauty. They generally cost from £5 to £12 each. They are used for agricultural purposes and draught, and, until the substitution of horses for bullocks in field-batteries, were employed for the artillery,—four bullocks to each six-pounder gun, or six in long marches, with larger proportions for siege guns, for the transport of which they are still continued. The bullocks of Berar are remarkable for beauty of colour and good breeding, and are frequently of very large size, larger indeed than English oxen.
THE INDIAN CHEETAH.

The Cheetah, or Hunting Leopard of India (Felis jubata of naturalists), though belonging to the tribe of Large Spotted Cats, partakes in some measure of the character of the Dog tribe. Its leading weapons of defence, the claws, are in the same situation as those of the dog, and they are incapable of being withdrawn into a sheath for protection. It is of a bright yellowish-brown colour, beautifully variegated with black spots, the ears being peculiarly short and rounded.

The Cheetah is very useful and docile, capable of being reduced to a state of domestication; and for hunting purposes, it is conveyed in a carriage, or on a pad behind the saddle of a horseman, with a hood over the eyes, to the field. Sometimes it is conveyed in low cars, chained and hoodwinked, and when the hunter comes within view of a herd of antelopes the Cheetah is liberated, and the game is pointed out to him. He does not immediately dash forward in pursuit, but steals along cautiously, till he has nearly approached the herd unseen, when with a few rapid and vigorous bounds he darts on the timid antelope and strangles it. Should he, however, fail in his first efforts, and miss his prey, he attempts no pursuit, but returns to the call of his master, disappointed and generally almost breathless.

A PARSSE SERVANT.

The Parsees came originally from Persia, from whence, being Fire-worshippers, they were driven by Mahomedan persecution, and settled in large numbers on the Bombay side of India. They are highly intelligent, and are more like Europeans than Indians. They are for the most part engaged in mercantile pursuits, and rarely enter the army.
Some of the views in Volume 5 have no text other than brief captions like this one, which probably says enough.

Guingamp, Brittany.

The publishers were Lovell Reeve, of 5 Henrietta Street, Covent Garden, and the photographic printing was originally under the supervision of James Glaisher Esq., FRS. Each issue cost 2s, 7d. by post (13p) and a cardboard folding stereoscope was supplied for 3s, 6d. (17½p). The use and advantages of the stereoscope were described in the first issue.

EQUIPMENT AND NEGATIVES

By 1858, the daguerreotype process of photography was obsolete, although it remained in use for some years, particularly in America. Fox Talbot’s paper negatives and positives, although possessing considerable beauty, ceased to be admired when the more rapid and exquisitely detailed wet collodion process of Frederick Scott Archer (1851) came into general use after Scott Talbot had failed to suppress it in 1853. The prints in the magazine were therefore made from practically grainless wet collodion negatives. The stereoscopic Camera with two lenses had also been designed.

So, by a fortunate coincidence, the stereoscopic camera, a shutter capable of making instantaneous exposures, the wet collodion plate, the rapid iron developer, and a perfected printing process, all became available at about the same period, to the lasting benefit of stereoscopic photographers, and of photographic archives generally.

THE POSITIVE PROCESS

The prints, made on a fine paper, have a silk-like sheen. The image is a rich dark brown, resembling a warmtoned platinotype print; but as the platinotype process was not developed until later, the writer at first wondered whether they could be an early example of the collodion positive process. This however is also unlikely, as this process was not applied to printmaking until 1865; besides they lack the brilliant gloss of this process, which was introduced for ferrotype positives in 1852.

The prints must therefore be specially good albumen prints, as this process was introduced in 1850 by Blanquart Evrard of Lille. Only one slide in the author’s collection has the same fine silky gloss, and this slide may be by Roger Fenton himself. There are two ways in which this gloss could have been obtained: by double coating with albumen, or by scraping the prints and burnishing them between polished rollers.

Later prints in the series have the typical “plummy” purple colour obtained by longer toning in a bath rich in gold, but towards the end of the publication period, possibly as a result of inadequate washing between the toning and fixing baths, many have faded to an unpleasant ginger colour, although traces of the original purple remain on the inner edges.

THE PRINTS

Most of the prints are of such excellent quality that they would be admired by our own Large Format Group, and cherished by the members of the Collectors’ Folio. Most of them are well-preserved, having been protected from atmospheric contamination by the bindings and letterpress pages. The degree of preservation varies, however, indicating a relaxation of supervision during the later years. One pair of prints is carefully hand-coloured.

Surprisingly, the sizes of the prints and the separation of homologues compares reasonably well with modern practice. The separation of infinity homologues varies from 66.5 to 74mm, permitting “free viewing.” Again, the standard fell off in later years. It was evidently the practice to mark the negatives with lines to denote the limits of the edges and foreground: the lines were often ignored in the last three years: the supervision had evidently declined. Previously a good “window effect” was usual.

Bridge at Hyderabad, India. “This spirited little picture was taken by Captain Allan Scott, of the Madras Artillery, at Hyderabad. It represents a bridge over the river Moosey, with a group of half-a-dozen Sikhs in the foreground.”
Berncastle on the Moselle.

THE AUTHORS

Many of the prints are anonymous, particularly in the last two volumes. A.J. Melhuish and H.C.M. (Melhuish?) contributed to the first issue, and Professor Tennant was possibly a contributor. Throughout the series, the major contributor was Roger Fenton; he contributed landscapes, still-life pictures, and architectural slides, together with many slides of the treasures of the British Museum, probably obtained as a by-product of his work for the Trustees.

Another spinoff was the series of slides of Stonyhurst College, of which he had made many pictures. Fenton sold his photographic apparatus in 1862, when he resumed legal practice, and it can be assumed that the stereoscopic negatives were acquired by the Magazine.

The work of amateurs—mostly very good by any standards. Capt. Henry contributed views of Iceland, and what is evidently an instantaneous exposure made before 1858 on the deck of his yacht "Maraquita", heeling over at sea with the crew at their stations, even the rigging is sharp. E.E. Edwards contributed scenes on the Isle of Wight; R. Howlett and L. Sissons photographed chateaux and French churches and cathedrals, and among other slides by H. Taylor is a

(continued on page 37)
Here is a man whose stories, with their intricate blending of time and space and mind, are in the forefront of what has been called New Age consciousness, and yet who openly admires the writings of the 18th Century English Rationalists. Extraordinarily well-versed in literature, history and philosophy, his conversation is filled with references to famous and little-known people from various epochs and cultures. Like Dali and de Gaulle, he often refers to himself in the third person, and even appears as a fictional character in some of his own stories.

Born on August 24, 1899, in a seedy section of Buenos Aires, Jorge Luis Borges learned English before Spanish (his grandmother was from Britain) and read Mark Twain, H.G. Wells and even Cervantes in English at an early age. He learned French and German in Geneva during World War I, then returned to his beloved native city in 1921. There he began writing the poetry that culminated in his first book, *Fervor de Buenos Aires*. That city in particular, and Argentina in general, have continued to play a large part in his writing.

1938 was a crucial year for Borges. His father died. He began working at a job he didn't like. He suffered a serious head wound that resulted in blood poisoning and loss of speech. As is often the case, this enforced exile from the external world led Borges to the treasures of his own inner world. He began composing the fantasies for which he is now so well known and which are represented in the two anthologies *Ficciones* (1944) and *The Aleph and Other Stories* (1970). Adding to Borges' inner vision during those middle years was an increasing hereditary blindness that left him totally sightless by the late 1950's. (In a poem called "June 1968" he described the pleasure he took in rearranging his books 'on the waiting shelves' even though he could no longer read them.) He has continued studying, writing, translating and lecturing up to the present day, and he is recognized as one of the world's greatest living writers.

Like so many other creative people, Borges is very aware of the way creativity works through him. He says that often an idea will come to him unexpectedly. "Then I sit back... The important thing at this point is not to tamper. We must... let the Holy Ghost, or the Muse, or the subconscious—if you prefer modern mythology—have its way with us." But the process can't be rushed, and something interesting that comes to Borges now might not appear in his work for years, not until the time is right. He also feels a strong kinship with the past, as evidenced in his study of Anglo-Saxon poetry, for example. He encourages young writers to start out by mastering traditional forms like the sonnet, which provide the necessary structure an inexperienced writer needs. After all, "the language itself is a tradition."

Borges is frequently asked about a writer's duty to his time, and has sometimes been criticized for not writing against the Peron dictatorship in Argentina even though he deplored it, nor for taking a stand in writing against other injustices. He answers that "a writer's duty is to be a writer, and if he can be a good writer, he is doing his duty." He seldom allows his opinions about world affairs to enter into his stories or poems, believing that a writer should maintain a respectable distance in time from his subject matter and under no circumstances try to be "modern."

In a revealing admission Borges once said "I don't choose my subjects, they choose me," from which it is clear that he sees himself as a channel for ideas which seek expression in the world, ideas whose time has come, as the expression goes. He is an intermediary in other senses as well, and often a paradox. He writes in Spanish, but his style is heavily influenced by English structure, and so Spanish moves closer to English. (This is already happening geographically: Spanish is now the second language of the United States and the number of people who speak it here is increasing all the time.) He is admittedly old-fashioned in some ways, and yet his ideas are the stuff of modern physics: American audiences would find some of his stories indistinguishable from *Twilight Zone* episodes. His realm is primarily literature, but he told me that he was fascinated by the mathematician Kantor, who first realized that there are different kinds of infinities. Borges appears to be obsessed with time, and yet he has denied that time even exists.

For readers who would like to get acquainted with Borges' writing, I strongly recommend a short story called 'The Cir,
and Daguerreotypes

MUSÉE FRANÇAIS DE LA PHOTOGRAPHIE

at the Musee Francais De La Photographie

by Peter E. Palmquist

"A museum of photography? In France? Never heard of it... surely you are mistaken?" These denials were surprisingly frequent, particularly so, when you consider that France was where photography was born.

Finally! There it was, situated in an oversize farmhouse alongside a winding country road a few miles south of Paris. Despite amazingly austere surroundings (chickens and ducks roamed at will around the grounds) the Musee Francais de la Photographie not only existed, but proved to be an veritable treasuretrove of photographic equipment and images.

More than 15,000 pieces of photographic equipment and 850,000 photographs are crammed into this three-story building which had once been a home for disabled children. In addition, the basement and several outbuildings house still other collections including a superb gathering of photographic literature. These collections are so immense that almost every inch, floor-to-ceiling, of each room was jammed to capacity. Many times only narrow alleyways provide marginal access to storage. Even then an overflow extended into an open yard behind the Musee. It was a bit unnerving to see a rooster perched on a 1940's-style Pako print dryer patiently awaiting storage.

I spent four hours at the Musee. Frankly, the effect was overwhelming. Even though I am not particularly interested in equipment, I was astonished at the wealth of early items on display—not only cameras, but lenses, projectors, darkroom equipment and photo-related devices of all kinds. For the first time I examined a mammoth-size field camera "close-up and personal."

The Musee's emphasis is on French photography from the earliest to contemporary times, the greatest concentration being on pre-1920 photographica. Major themes include the early history of photography and photographic processes, origins of color photography (especially the autochrome), and development of camera equipment. A brief interview with Director/Curator Andre Fage revealed that the collection was begun by his father and himself in 1949 and was a private undertaking until 1968 when the collection came under the control of the Minister of Culture for France. In 1972 the collection moved to its present (but temporary) site until a new museum can be funded. "Perhaps within five
years,” remarked Mr. Fage wistfully.

The image displays were organized to explain the development of photography from its origins in 1816 through the daguerreotype, wet-plate, and the myriad of techniques that followed. Again the effect was intimidating. Each display had enough examples to occupy one’s interest for a week, let alone the few short hours available. Among the more interesting items were projection slides designed for Daguerre’s Diorama! There was even a painting showing Madame Irisson’s Salon in which the academicians Horace Vernet and Paul Delaroche held forth—leading to the classic comment “La photographie est née, la peinture est morte.” Naturally, there was a rich collection of French daguerreotypes including a goodly number of stereo-daguerreotypes. Here also were examples of Physionotracés drawings and other pre-photography techniques.

Representative of the major French photographic inventors were displays on Joseph Nicephore Niepce (first image), Daguerre, Hippolyte Bayard (direct positive on paper), Desire Blanquart-Evrard (technique for photographic printing, etc.), Niepce de Saint Victor (albumin negatives), among many others. French photographers who receive attention include Charles Negre (1820-1880), Edouard Baldus (1815-1886), the Bisson Brothers and many, many others. Nadar (Felix Tournachon) (1820-1910) is prominently represented.

Commercial photography, in all its forms, is also well represented, as is French photo-journalism and pictorialism. The Musee regularly arranges traveling exhibits of French photography. An exhibit, at the time of my visit, dealt with photographs taken during the liberation of Paris at the end of WWII.

Besides the stereodaguerreotypes, there were displays of stereo equipment. Brewster and other stereo viewers were available in large numbers. Several displays dealt specifically with stereo-techniques, one of the most unusual being the “Oldstereogramme” a technique attributed M.Jacques de Lassus and dating from 1930-32. I was told that there were countless stereographs in storage.

The Musee is really not all that difficult to find. It is listed in local guides such as the Musees, Monuments, Expositions de Paris et de l’Ile-de-France. This guide is available in most tourist centers and at other museums. The unusual aspect (at least for me) is how little known the Musee is generally. This was true even among Parisians otherwise knowledgeable of cultural happenings.

Part of the problem (based on my very short visit) is that
A portion of a stereo-daguerreotype display.

the collection was apparently a family undertaking, and even though the collection has now come under the French government, it is still controlled in large measure by the original collectors. Jean Fage serves as the president and founder of the Musee, while his son Andre manages the Musee and serves as its curator. There may be some political repercussions which stem from this continued paternalism. Yet, it is obvious that the Fages have devoted a major portion of their lives to this undertaking.

The Musee is strongly nationalistic. This is a fine trait, but tends to isolate the impact of an outstanding collection in international circles. All literature is in French only, including the 20-page Guide De La Visite. Operational funding is severely limited. For instance, the Musee cannot afford to subscribe to non-French publications. Also, M. Fage has only two assistants even though the Musee is open to the public from 9 a.m. to 12 a.m. and 1:30 p.m. to 6:30 p.m. I feel that the Musee would benefit strongly from a more active exchange with other institutions and individuals interested in photographic history. A new facility should make such exchanges easier, particularly as regards research.

Besides exhibitions, the Fages (father and son) have contributed greatly to the literature of French photography, particularly as regards the life of photographic pioneer Nicephore Niepce. In 1982 the Musee arranged a major exhibition called the HISTOIRE DE LA PHOTOGRAPHIE FRANCAISE DES ORIGINES A 1920, and prepared a lavish catalogue. I have provided a brief review of this catalogue elsewhere.

The Musee is absolutely worth visiting. I have mentioned only a small number of positive reasons for making a detour from Paris to Bievres (the town in which the Musee is located) and there really is something for all visitors. My few negative comments have more to do with the temporary nature of the Musee. There are far too many objects on display (you could put 80% of the displayed artifacts in storage and not miss them because of the wealth that remains) and the usual difficulties of trying to view images and cameras through impossibly reflective glass display cases. Also, I found myself on my knees while viewing some displays and at others, regretted that I was not ten feet tall. Overwhelming is the most appropriate word for the collections of the Musee Francais De La Photographie.

A few words about getting to Bievres. Starting from Paris you take the Metro (underground or subway) train to Massy-Palaiseau which is south of Paris. At Massy-Palaiseau you cross to the S.N.C.F. railroad for a two-stop ride to Bievres. From the train station you have a pleasant half-mile (or so) walk to 78 Rue de Paris. Caution: Everything in Bievres is closed during the hours from 12 to 3 p.m. so plan accordingly.

This Wheatstone viewer with its color prints was one of several displays of different stereo techniques.

REVIEW
by Peter E. Palmquist

HISTOIRE DE LA PHOTOGRAPHIE FRANCAISE DES ORIGINES A 1920 by Jean Fage, Andre Fage and Alain Challande. (Exhibition catalogue, Paris, France: in cooperation with du Ministere Des Affaires Etrangeres et le Musee Francais De La Photographie, 1 September 1982. Hardcover, 176 pages, 197 photographic illustrations including 46 in color, 150 FF (about $20).)

France has been surprisingly slow to publish books on its photographic heritage. Even Claude Nori's ambitious French Photography From Its Origins To The Present (1979) did little to fill this gap. This, during an era in which almost every imaginable country or region is busy publishing their photographic roots, no matter how meager they may be.

The introduction of Histoire De La Photographie Francaise Des Origines a 1920 mentions this lack of definitive literature and the need for a comprehensive exhibition showing the French influence on the development of photography generally. The subsequent exhibition—as shown by the catalogue—consisted of 180 items representing French photography from 1816 to 1920. Included were images, documents, equipment and photographically-related ephemera.

The catalogue is organized into 15 different aspects of French photography. Part 1, for example deals with the origins of photography, part 7 with "Le collodion humide," part 14 with color photography, and so on. It is lavishly illustrated throughout. Most of the cameras shown are reproduced in full color. The selection of images is both in-
Dr. William Zulker will lecture on stereoscopes at the society on Tuesday, November 20th at 8:00 p.m. Museum hours are Tuesday, Thursday through Saturday 10:00 a.m. to 4:00 p.m. and Wednesday, 1:00 p.m. to 8:00 p.m. The museum is at 225 N. High St., West Chester, PA 19380.

A FINAL 3-DIT ON THE WAY

Lack of material, time and money, combined with a declining circulation forced 3-D INTERNATIONAL TIMES Magazine to cease publication several months ago, but editor/publisher David Gibson has announced that a special final issue will be published at the end of 1984. It should be larger than the usual issue of "3-DIT" and will be sent to all subscribers to make up for the issues they have missed.

3-D INTERNATIONAL TIMES took up where REEL 3-D NEWS left off when that magazine of news and features for modern stereographers ceased publication in December of 1980. Other than some club newsletters like that of the Stereo Club of Southern California, there is now no national publication devoted exclusively to contemporary stereography news and techniques. (This puts more need than ever on NSA members to contribute information to the Newviews section and to tell people about STEREO WORLD.)

If anyone is interested in starting a new 3-D photography magazine, David Gibson would be happy to help with advice and other details. What's needed is something combining the qualities of many international 3-D publications like STEREOSCOPY, the club publications from England, France, Switzerland, Germany and The Netherlands with the commercial freshness of REEL 3-D NEWS.

Anyone with material to contribute to the 3-DIT special issue should send it in as soon as possible. For a refund of the balance of your subscription or to order just the special issue, write to 3-D INTERNATIONAL TIMES, 761 West N Street, Springfield, OR 97477.

CHESTER COUNTY STEREO EXHIBIT

An exhibit of hand-held and box type stereoscopes will open at the Chester County Historical Society on November 3, 1984. The exhibit will include selected cardboard and glass slides of local scenes, Niagara Falls, Japan, South America, Europe, etc. Also in the exhibit will be glass slides by early photographers Edward E. Langenheim, Platt D. Babbitt and J. McPherson.

The catalogue is hardcover, a little larger than 8½ by 11 inches in size. Printed on high quality paper, the reproductions are excellent. Many of the illustrations occupy a full page.

The greatest strength of Histoire De La Photographie Francaise Des Origines a 1920 is that it illustrates so many important relics of French photography. Its most glaring weakness is the lack of a definitive text (the introduction is less than one page in length). Although each image is captioned, the available information is sparse at best. None the less, a most handsome addition to your photographic bookshelf.

The catalogue may be ordered from the Musee Francais De La Photographie, 78 rue de Paris, B. P. No 3, 91570, Bievres, France. Be sure to send an international money order and include extra for postage.
Then and Then—

and Maria's Lovers

by Norman B. Patterson

I reached my home
My home no more
For all had flown
Who made it so

When, as a teenager sitting in the Free Public Library in Brownsville, PA, I first read those lines from TAMERLANE, I thought I understood what they meant. Perhaps I did. After all, Edgar Allen Poe was equally young when he wrote them even though they voice a conclusion based upon experience rather than youth. But, now I realize beyond the slightest reservation that they state a basic truth almost as absolute as Murphy's laws. How Poe could be so wise at times in his writings and make such a mess of his own life remains a mystery not to be resolved here.

After learning that Cannon Films had chosen Brownsville as the location for filming a movie placed near the World War II and postwar era, I suppose reflections on those times were bound to surface among those who knew Brownsville in the 1940's. Great forces were in motion. It was a time of apprehension for youngsters about to be drawn into global conflict. For some, high adventure lay ahead and for a few it was the final adventure. To most, the future was so murky and uncertain that it was pointless to ponder over it. And yet, after traveling to adulthood through the great depression, the long term hope for the future was most optimistic. The stirring voice of Franklin Delano Roosevelt had promised to that generation of Americans a rendezvous with destiny and they were not to be disappointed.

America's faith in itself was absolute. I can recall no instance where I heard anyone express doubt in the eventual outcome of the war. It was a battle to the death...Hitler's death, the Third Reich, and the Japanese Empire. No other outcome ever occurred to us. Further, everyone knew the postwar world was a promised land. That's the way it was in Brownsville those 40-odd years ago and that is the time frame in which they placed MARIA'S LOVERS. It is a story of postwar adjustment of a returning prisoner of war. I have no idea of what they have done with it as of this writing. I do recall real prisoners of war who returned to Brownsville and I doubt it is anything like that.
"The Neck" (it's long and narrow) in Brownsville, PA, of the 1870's is compared to the 1963 version. The National Pike looking west became U.S. Route 40 and was paved. On the left, the Monongahela House hotel was replaced by the Monongahela National Bank whose appearance was sturdier than its finances during the great depression when it went under.

On the right, Oliver Baldwin's Restaurant has been replaced by a men's clothing store but the need for an awning still persisted. The basic contours were little affected by nearly a century of living. Some buildings have been removed since the later picture was taken but none constructed.

Why did they choose Brownsville, Pennsylvania? For one thing, it hasn't changed a great deal over the years outside of the appearance of empty store fronts and the knocking down of used-up buildings here and there. (I'll ignore the movie people's snide remark that it took only minor updating to bring it into the 1940's.)

More significant is the Russian Orthodox Church across the Monongahela River in West Brownsville which played a roll in the film and is hard to duplicate elsewhere. Brownsville is in an area experiencing a long economic decline, allowing little change over the years. It may be mostly forgotten now, but time was when prospects were much brighter for Brownsville and it was "riding point" during some grand events leading to the opening of the west.

No town is older in western Pennsylvania and it deserves more recognition than it has received. It and the forks of the Ohio River, where Pittsburgh now sprawls, were sites of the first military outposts built by the British and the colonists to meet the needs of the French and Indian Wars. It was call-
The National Pike east (c 1870) and Route 40 east (1963), as seen through "The Neck" in Brownsville, PA, show much that survived the near century between. Since the latter picture was taken several of the old buildings on the right have been replaced by a parking lot. Nothing new has been built, and it is possible to make a stereograph without drawing a crowd, which apparently wasn't true in the 19th century.

Redstone Old Fort by the frontiersmen because of an ancient, abandoned Indian earthwork that once stood there. It has known the likes of young George Washington and Daniel Boone, of Henry Clay and the Marquis de LaFayette. George Rogers Clark began his famous campaign from there during the revolution. The so-called Whiskey Rebellion was hatched there. Many less famous but interesting frontiersmen such as the Cresaps, Christopher Gist, Colonel James Burd, the Indian Nemacolin, interpreter William Peter (called Indian Peter) of the Mason-Dixon expedition, to name only a few, were involved in the bustling 18th century activities in this old settlement now called Brownsville. One will find little in the way of historical plaques commemorating these events in today's Brownsville and they are familiar, by and large, only to a few history buffs in the region. The local newspaper rarely shows any real historical awareness, having buried its interest in such things with the aged columnist who once wrote about regional history.

All in all, the people making MARY'S LOVERS made a good choice, especially if they were looking for a place free of urban redevelopment. Because the economy became too dependent on soft coal mining, a long downhill slide began with no industry to replace declining employment pro-
pects. The first part of this century saw a considerable influx of European immigrants into the region. Going to school in the 1930's, in retrospect, had a sort of League of Nations flavor, though one gave it no thought at the time. Many of my boyhood friends were Slovaks whose parents had limited command of English. After World War II, fought and won in large part by the children of these immigrants, this area never really took part in economic resurgence. In many ways the great depression is alive and well and living in Brownsville. Since most of its young people have had to leave the area to find a life for themselves, the region's most basic strength has been systematically sapped for decades.

This is illustrated in the mostly unchanging physical appearance which, at least in part, made it attractive as the locale for a 1940ish movie. Since 1925 when I first appeared there, I believe the only substantial public buildings constructed were a Borough Building and a Post Office in the 1930s. I also recall two downtown commercial buildings which were replaced after spectacular nighttime fires. Now only demolitions occur, which at best replace empty storefronts with parking areas. MARIA'S LOVERS magicians converted empty stores into "living" businesses by sign painting, some decorations, and mock window displays as backgrounds where shooting occurred. Beyond that, it was only necessary to have the power company reinstall the old Holy Resurrection Russian Orthodox Church in West Brownsville, PA, is seen in this 1984 view. It was used to advantage in MARIA'S LOVERS and the site of Maria's marriage.
type of street lights for a few weeks. To summarize what has happened to Brownsville since World War II, I recall the reaction of several class members at the 40th reunion of the Brownsville High School Class of 1943. On driving through town for the first time in many years, they admitted to crying a little when they saw the decay that had eaten away the reality where fond memories still lived. “I reached my home, my home no more, for all had flown who made it so”.

Brownsville people have always been outgoing and friendly. They are more than ready to give and accept affection. Sometimes it works out, sometimes not. Understandably, the motion picture workers must restrict their availability and get on with their business. This is routine stuff for them and there is really no opportunity or desire to get close to the locale or its people.

But it is anything but routine to the populace of a small town when a movie is being filmed in its midst. There is a great desire for approval and camaraderie from the outsiders. For the most part the movie front-people are diplomatic in dealing with this … but not all of their troops are diplomats. Robert Mitchum (remember THE WINDS OF WAR) was never known for diplomacy. His candid comments to “do you really like us?” type of questions turned the good will of admirers into the scorn of rejected lovers. His honesty must be weighed against his lack of diplomacy. After all, he was in and out. It is likely the only thing he had less contact with than Brownsville was the story line of MARIA’S LOVERS, if there really was one, when they shot his scenes. I did read that he checked in for the Betty Ford treatment not too long afterward and maybe that explains his boorishness. Still, he is a pro. I try to think of a movie performance of his that I disliked and I come up blank.

The old wharf at Brownsville, PA, on the Monongahela River was a transportation center in the 18th and 19th centuries. Settlers embarked here on flatboats for Kentucky. Daniel Boone brought horses upriver to sell and unloaded on occasion at this landing. It is long gone, destroyed during railroad construction, and no trace remains. (c 1880)

Nastassja Kinski is “Maria”. Be not concerned with pronouncing the ‘j’ as it is an unpronounced affectation she has assumed. She is very beautiful. According to the newspapers, she was a protege of Roman Polanski, who, the reader may recall fled the country after conviction on criminal charges stemming from his methods with another of his very young proteges. She also left for Europe after shooting MARIA’S LOVERS where she was reported by the newspapers to be infanticipating, though I doubt Brownsville had anything to do with that. According to a recent news report ‘it’s a boy’ and PEOPLE magazine ran a picture of mother, child and a father-designate.

Although the movie has not been released as of this writing, I understand it is to be rated ‘R’. Funny, they couldn’t have shown an ‘R’ movie in the era the movie is set in and certainly not in Brownsville. But on thinking back to those times and some of the goings-on, I guess the ‘R’ rating could be about right. They still won’t be able to see it in town until it’s on HBO… the last picture house has long since closed.

Stereographs of Brownsville were made on several occasions in the 19th century. They were probably all made by E. K. Abrams, a local photographer. I have only located a few from each series. I was permitted to make copies of these some years ago by the late Earl Storey, a lifelong Brownsville resident, merchant, local history enthusiast, and a good friend who is sadly missed. I would appreciate the opportunity to purchase or copy any others which are known to members of the stereo community. They must be out there somewhere (contact N. B. Patterson, 2922 Woodlawn Avenue, Wesleyville, Pa 16510).

It may be true as Tamerlane learned that one cannot go back or find again a lost home. But, there is still something special to each of us about the place where we grew up, the first Home, the one with a capital H. For me, that will always be Brownsville, Pennsylvania, though I can’t find it anymore, even when I go there. . . . “For all had flown who made it so”.
3-D WATER FILM AT THE FAIR

High quality, 70mm dual projector 3-D films are becoming less rare every year, even if a full length feature in such a high-tech format has yet to appear. The U.S. Pavilion at the New Orleans World’s Fair has been delighting visitors all summer with “Water the Source of Life”, a spectacular 20-minute 3-D film projected onto giant curved screens in two theaters seating 750 people each.

Produced by Academy-award winning Guggenheim Productions of Washington, D.C., the film “Literally makes viewers feel as though they are white water rafting, moving through huge glaciers and riding an airboat down the country’s rivers, lakes, bayous and waterfalls”. There are dramatic scenes of rain, swamps, forest wildlife, and life under water. Admission is free, and the polarized glasses with waves and bubbles were at least partially financed by selling ad space on the sides to Ford Motor Co.

A number of local people with passes to the fair have seen the film several times, and find it one of the best attractions there. What will become of the film after the fair is as yet unknown, but there are at least now a few permanent theaters (like Epcot, Disneyland, and the new Science Center in Toronto) where it could eventually run.

—Thanks to Norman Jacobs
MORE ON NIMSLO

Nimslo is continuing to go through so many changes that it is difficult to keep up with them all. I'll try to sift through the current facts for you, and add some of my own pure speculation, based on personal observation.

First, although Nimslo has not mentioned going out of business, it is certainly not the runaway success that they originally predicted. Cameras have been dropping in price quite rapidly. I won't name any names, because the numbers may change by the time that you read this, but if you read through any of the microscopically printed ads from numerous New York camera dealers which appear monthly in "Popular", "Modern", or "Petersen's" photo magazines, you will find some incredible prices.

In the August issues I found two New York dealers listing the camera at $26.95 (plus about $4.75 shipping), with no "after rebate" indicated, and no requirement to buy mailers! I couldn't resist ordering one, and, indeed, just received it today, new in the box with warranty and all. More on this later.

At the same time, I've been hearing stories from many Nimslo users that the print processing time has increased from about 2 to 3 weeks to 6 to 8 weeks! This is apparently due to a change in the processing lab locations. From now on all Nimslo film and mailers should be sent to the following address:

Nimslo 3D Film Processing  
P.O. Box 339  
Thomaston, CT 06787

If the turnaround time (hopefully to get shorter) sounds like bad news, the new retail processing prices are even worse. New prices are as follows:

<table>
<thead>
<tr>
<th>Type of Roll</th>
<th>Price</th>
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<tbody>
<tr>
<td>12 exposure (6 print) roll:</td>
<td>$14.95</td>
</tr>
<tr>
<td>24 exposure (12 print) roll:</td>
<td>$20.88</td>
</tr>
<tr>
<td>36 exposure (18 print) roll:</td>
<td>$26.88</td>
</tr>
<tr>
<td>Standard size reprints:</td>
<td>$2.32 each</td>
</tr>
<tr>
<td>8&quot; x 10&quot; enlargements:</td>
<td>$14.95 each</td>
</tr>
</tbody>
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Plus postage and handling!

That's the bad news! The only good news is that pre-paid mailers (no matter what price you paid for them) will still be honored. Here one should look into the New York dealers previously mentioned. In the August photo magazines I saw 36 exposure (18 print) mailers as low as $10.95 (plus shipping): less than half of the new retail price.

So, what does it all mean? Although one can't be sure, it certainly seems to point to Nimslo ceasing manufacture of any new cameras one of these days soon. I doubt that the volume has gone up to the point where the camera can be profitably sold this cheaply, therefore, I assume somebody is closing them out.

At the same time, the new processing prices may finally make this part of the system worthwhile to Nimslo, but it certainly spells death for increased sales of a profitably priced camera. I believe the law requires a manufacturer to continue parts and service (and in this case processing) for about 10 years after a product is discontinued, but the law doesn't say that the service has to be cheap. Nimslo may be rapidly heading for a "print only" operation.

Still, now may be the best time to buy a Nimslo 3D Camera, if you don't already own one. I can hardly imagine the prices getting much cheaper (although anything is possible), and there are some other possible uses for the camera if you don't fancy high-priced lenticular prints.

First, you can shoot normal negative film and have flat prints from right and left pairs made for mounting on standard stereo card format.

Second, you can shoot ASA 100 or 400 slide film and mount one of the four images into an EMDE "Ultra Close Up" mask, for viewing and projection compatibility with Realist-format slides. You can also use two separate 2" x 2" half-frame mounts for twin-projector systems.

A Sigma (formerly Realist) mask may also come out soon in a special Nimslo size opening, making Realist-format compatibility even easier.

Why bother? Well, for a relatively low price you will be able to get a stereo camera that takes advantage of 1980's technology: fixed focus; fully automatic exposure for ASA
100 or 400 film; one-stroke lever film advance; compact and light weight (about 12 ounces). This makes it ideal (with slide film) as a second "point and shoot" stereo camera, if not as a back-up for yourself, then perhaps for a spouse or child.

The biggest objection may be the wastage of the two extra film frames. I don't consider this major, but, if you don't like waste, these extra frames could be put into keychain viewers or half-frame 2" x 2" mounts for those friends or relatives who don't care for 3-D as much as you do.

It's a shame that Nimslo hasn't reached its potential, but now might be just the time to take advantage of the low camera prices for a true stereo bargain: a camera that took many millions of dollars to develop and manufacture may be had today for around $30. BELIEVE IT—OR NOT!

**COMPUTED DEPTH**

Another set of 3-D computer drawing cards has hit the market, this one from NSA member Dan Dyckman. The 32 card set includes a variety of figures, patterns and objects done in both straight and curved lines along with some clever 3-D type set designs. The images are 2 1/4" square on 7" x 2 3/4" cards. Sets are $6.50 postpaid from Daniel Dyckman, Tara Apt. 416-N, 2900 Main St., Bridgeport, CT 06606.

**PUZZLING DEPTH**

After the success of their "Jaws 3-D" poster, the folks at Hallmark continue to be interested in anaglyphic products.

**TRIVIAL DEPTH**

View-Master will soon market the first new View-Master game aimed at the U.S. market in some time. It's called the View-Master 3-D Trivia Quiz and is claimed to combine 3-D with the fun and educational value of quiz games. A panel of experts from the fields of art, education, the sciences and industry helped choose the questions—which are set at two skill levels, one for preschoolers and another for school-age children.

The game contains a View-Master viewer, game board, eight-sided die, 4 player pieces, 7 reels and game book with...
over 900 questions. Separate throws of the die determine the question category, the picture to be viewed and the question to be asked. A correct answer advances a player's piece.

The object of the game is to reach the top of a ten-space "Winner's Circle". Categories include Children of the World, Classic Tales, Conquest of Space, Musical Moments, Pet Parade, Trivia Surprise and Wild and Exotic Animals. Questions involve a variety of skills and challenge the players to identify everything from space objects to exotic animals, compare sizes and shapes, observe colors of planets, reason from clues and 3-D pictures and be alert for surprise questions.

The View-Master 3-D Trivia Quiz will be available for sale at local retailers in the United States and Canada in September. The suggested retail price will be under $15.00. Supplementary game modules will also be available. Game module categories will feature rock video subjects such as Michael Jackson, favorites from the newest movies and television series and popular licensed characters including Disney and Muppet stars.

BIG DEPTH

If you've ever seen a film in the super wide-angle IMAX or OMNIMAX at one of the many special theaters around the country, you've probably wondered just how much more spectacular the process might be in 3-D. Well, IMAX Systems Corp. of Toronto read your thoughts and will open the first 3-D OMNIMAX theater at Expo 85 in Tsukuba, Japan. Few details are available yet on the new process, except that it was developed by the Fujitsu Computer Company and will require the use of viewing glasses. First film in OMNIMAX 3-D will be a special one on birdlife.

Big screen 3-D fans in North America won't have to wait long to see the Fujitsu process closer to home. A special preview pavilion of the 1986 World's Fair in Vancouver, B.C. will feature a showing of the first 3-D IMAX film on "Great Forms of Transportation" sometime in 1985. It will be shown on the world's largest IMAX screen—86 feet in diameter. (IMAX and OMNIMAX are sister systems, except that OMNIMAX involves a domed theater allowing a 180 degree view.)

However it works, the new process will certainly be the biggest 3-D film format ever. IMAX film stock is three times the size of 70mm film and ten times the size of 35mm. The film moves through the projector horizontally, providing an ideal opportunity for side-by-side stereo pairs and "dual" projection from a single strip of film.

SATURDAY MORNING DEPTH

Television columnists in newspapers all over the country have mentioned that ABC plans to air two of its new fall Saturday morning cartoon shows in 3-D. One is "Broots", about 5 robots with superpowers and the other is "Turbo Teen" who turns into a race car when his body temperature rises. To avoid charges that the whole thing is just a merchandising gimmick to sell kids viewing glasses, ABC says that instructions for how to make them at home will be given on the air. The combination of cheap TV animation, anaglyphic 3-D broadcasts tuned in by kids, and home made glasses should provide some interesting results...
THE 1984 STYLE IN 3-D COMIC BOOK ART

Three panels from ALIEN WORLDS, the 3-D comic book published in July, 1984 by Pacific Comics and reviewed in the July/August STEREO WORLD. Stereo Club of Southern California member Ray Zone initiated the project with Pacific and did most of the 3-D art conversion with help from SCSC president Tony Alderson. The comic quickly sold out and plans are said to be underway for more 3-D issues from Pacific. © 1984 Pacific Comics.
Information continues to arrive regarding the Powers Block in Rochester, N.Y. and the log cabin view from the JAN/FEB '84 issue. Ken DeLaura confirms that it is a representation of a cabin built in 1812 by Hamlet Scrantom on the site that would later become the Powers Block. Mr. Scrantom was the first permanent settler of the 100-acre tract purchased by Col. Nathaniel Rochester in 1803. The model of the cabin must have been popular because several photographers issued views of it.

John Dennis wrote concerning the crystal with the Stereoscopic Magazine label under it in the MAR/APR '84 issue. He says this magazine was published monthly from 1858 to 1865 in England by Lovell Reeve and James...
Glaisher. Each issue contained three quality (probably albumen) prints mounted on the pages with about three pages of descriptive text for each view. A folding cardboard stereoscope was used to view the prints. Views by several professional as well as amateur stereographers were used. One major contributor was the famous Roger Fenton, who may have been one of the mainsprings of the enterprise. (See feature in this issue).

No identification has surfaced yet on the art gallery view in the MAY/JUN '84 issue, but Roland Kerber wonders whether the presence of all the women in front of the building next door might represent the world's oldest profession.

We heard from Carroll Bell, A. Hirschman, and Steve Bathey about the Japanese view in the same issue. It turned out to be a common Keystone card, #14058, “All Sorts and Sizes—A Japanese Shoe Store.”

Our guess that the hospital scene, also from the MAY/JUN issue, represented the Philippine Insurrection was confirmed by Bernard Rogers, who identified it as a B.W. Kilburn view by James M. Davis, copyrighted in 1900. Another view, taken moments later is #13646 “2nd Division Hospital Established in Angeles Church, P.I.” Interestingly, after Keystone bought up the Kilburn negatives, they reissued the view and either intentionally or unwittingly perpetrated a hoax. Their card was issued as #18723, “Hospital Established in Church, France” (World War I). Thanks to Robert Baffer and Carl Wiederaenders for that information.

And now, on to this issue’s unknowns. One of them is an impressive government building, apparently a pirated view (continued on page 31)
CHANGES There is good news and bad news within the Society ranks. Changes are inevitable from time to time in any human endeavor and the Society offices certainly are no exception. Fortunately, however much we may owe to individual efforts, the Society has continued to survive, and indeed, to thrive for many years. The reason, of course, lies in the hard core of stereo enthusiasts whose interest has remained through good times and bad.

VIEWSLETTER Former Viewsletter editor Rebecca Ratcliffe, who had to relinquish her duties because of serious medical reasons, has been able to accept folios again and it has been a treat to see her entries once more in the Alpha circuit.

Craig F. Daniels, our new editor, is currently preparing to put out the second issue since he took over the task. Craig is one of the especially interesting people in the Society and well equipped to fill the role of the Society’s great communicator. More information on Craig and his many interests will appear in a future column. Some will recognize Craig as the source of the popular Red Wing Viewer which has been praised in Stereo World (page 14, May/June 1984).

CORRESPONDING SECRETARY I am sorry to report that our Corresponding Secretary, Bill Shepard, has had to refocus his stereo activities and has resigned from the Society. He remains very active in stereo in California, however, both in local groups and in 3-D movie making. We wish Bill good fortune in his many endeavors and expect to continue seeing him from time to time at stereo meetings. He has given much of his time and energy to the Society and we will remain in his debt.

Good fortune continues to smile on us with the advent of Jack Cavender, a veteran of the print circuit, as the new Corresponding Secretary.

Jack E. Cavender was born in Atlanta, Georgia in 1929. He received a B.S. in Architecture in 1957 from the Georgia Institute of Technology. He married Bobbie Garrett of Atlanta in 1951 and they had three children: Jackie, Jennie, and David. Bobbie died in 1969. Jack was remarried in 1971 to Celeta Estes of Carrollton, Georgia. They have a son, J. Edmund, Jr.

After college, Jack worked in two architectural offices before establishing his own office in 1963...a partnership that lasted only two years. He went solo then until joined in 1970 by Joseph Kordys in forming Cavender/Kordys Associates Inc. They have proven compatible and complement one another’s strengths and weaknesses. Kordys’ strong suit is construction and construction documents while Jack’s is design and presentation. Jack’s son, David, now has a Master of Architecture from Georgia Tech with emphasis on historical preservation. The firm has done some of that type of work, so his contribution has been substantial. In addition, David is a top notch designer and Jack’s righthand man in the office. Jackie and Jennie became teachers like their mother. However, Jackie moved on to Republic Airlines and Jennie is married and was the first to make Jack a grandfather.
Their architecture is diversified. They do all types of commercial, religious, industrial, and multifamily housing, restaurants, and retail shops, and you-name-it. If you ever eat one of those delightful boned breast of chicken sandwiches in a CHICK-FIL-A's Restaurant in a shopping mall... they did it! They have done over 200 CHICK-FIL-A's. They also have several corporate clients: Gulf Oil, Sherwin-Williams, FAO Schwartz, Consolidated Freightways, and World Bazaar.

Jack is active in civic affairs and is serving his second term on the Architectural Design Review Board of East Point. He also has been involved in the revitalization of East Point's central business district.

His hobbies and interests are varied. They include: art and painting, woodworking, philately, boating and fishing, photography AND stereo viewers and views. He has over twenty viewers and hundreds of views... mostly boxed sets. His special viewcard interest includes old views of wars, catastrophes, National Parks, and old views of Atlanta, Georgia (of which he had none at the time he was interviewed). He especially enjoys old city-scapes of our larger cities.

A few years ago, Jack and his wife became interested in miniatures (dollhouses). He designed and built a few, each based on some historical or regional style, i.e. Colonial Williamsburg, English Tudor, Southern Anti-bellum Plantation etc. They established DOLL DOMICILES, a dollhouse plans and accessories business, operating mainly mail-order and wholesale through shops across the U.S. This has been fun and only mildly profitable. By doing a miniatures show about once a year, they travel and meet some fine people and established valued friendships across the land.

In the print folios, Jack's beautifully fashioned viewcards are recognizable at a glance. Not only are they characterized by the obverse which usually carries a well-composed view of an interesting architectural subject but the reverse usually carries an equally novel Cavender creation.

JOIN THE SOCIETY This is the time for those who have been thinking that they might enjoy joining with other stereo photographers in one of the Society folio circuits to take the plunge. Jack Cavender is waiting for his first opportunities to greet new members into the Society and will be especially gracious (he always is anyway) in answering your inquiries. Potential members should write to Jack E. Cavender, 1677 Dorsey Avenue, East Point, Georgia, 30344.

THE UNKNOWNS (continued from page 29)

on the Standard Series label. Perhaps D.C., or a state capitol...?

We also have a lighthouse perched on a rocky cliff sug-

gestive of the coast of Maine. By design, no two lighthouses look alike, so no doubt our sharp-eyed viewers will recognize this one.

We close with two yellow card views from Fred Rodriguez. Fred says there is some evidence that they may be of Northport, Long Island, N.Y. but would like confirmation if possible.

Several of the letters we've received over the years contain a statement something like: "This is a common view so I almost didn't write, knowing you will be deluged with letters about it."

Please don't let that feeling stop you from writing. Quite often we receive only one or two letters about a particular view. Even when there are several, almost every writer has something unique to add to the story. We need to hear from everyone with information.

Send unknowns or information to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772. Don't forget to include return postage with views; otherwise they will receive last consideration for publication.

COMMENT

(continued from page 3)

PSA SEeks "LEFTOVER" SLIDE SHOWS

As club programs director for the Stereo Division of the Photographic Society of America, I am always on the lookout for new programs. We know there are stereographers out there who have assembled programs which are shown to local clubs and organizations. Generally after a while the audience is exhausted and the programs are lingering in oblivion.

Could you help me to ferret out such shows and find out if the owner would contribute such a show either permanently or for a given length of time (1 to 2 years) to the Stereo Division program circuit? If the maker feels that the show is not quite up to par, I will assist in upgrading, rearranging the slide sequence, supply it with a narration and/or background music on open reel or cassette tape, etc. The number of slides should be around 50 to 120 but smaller series are also welcome. I might combine several small series into one full length program. Short series can also be used as teasers for "flat" photographers to become 3-D enthusiasts.

Any subject matter is welcome. Travelogs are dominating at the present, therefore other subjects would be especially welcome. "How to" shows, unconventional presentations of common themes etc. would provide some variations within the present collection. If someone does not want to part from his or her slides, I will make copies. Anonymity will also be respected if desired. On the other hand, contributing a show is a chance to become well known in the stereo community.

Ernst Steinbrecher
Club Programs Director
PSA Stereo Division
9122 Friars Road
Bethesda, MD 20817
THE NERVE TONIC

Salesmen for the Keystone Travel System were a part of "A high class Sales Organization—Selling
A high class Product—IN
A high class way—Direct to
A high class of Customers"

At least that's what the weekly newsletter No. 347 states on December 8, 1928. The T.N.T. stimulated keen competition between individual salesmen and regional groups as they went door to door extolling the benefits of owning the new telebinocular and boxes of Stereographs.

Names like Bear Cats, Pelicans, Jayhawks, Spark Plug and Giants livened up the group competition. A thousand dollar sales in one week qualified one to enter the Hall of Fame.

When John Harshman (whoever he was) entered the Hall of Fame in 1928, he did so by making 17 sales totaling $1004.20. Five customers accounted for $600 of it:
1. $158.70—Holmes 400, 100 War, Yellowstone
2. $139.10—Holmes 400, 100 War

3. $113.10—Holmes 400
4. $113.10—Holmes 400
5. $113.10—Holmes 400

The Holmes 400 set sold for $113.10; the 100 card War set for $26.00; the Yellowstone 50 card set for $19.60.

"A Salesman's Creed for 1929"

I believe in this country and the opportunity it offers me to make something of myself. I am thankful I live in a land where a man is accepted at his face value; where intelligent application to one's work brings certain success; where the highest awards go to those who sell things; where every man can write his own pay check and one out of every six people owns an automobile.

T.N.T. (The Nerve Tonic)
December 8, 1928
(Some things DO change!)

"Double Your Pleasure"

N.S.A. member Bill Walton is the author of an article, "Double Your Pleasure" in Soldiers, September 1983, the
official U.S. Army Magazine, Bill is a writer assigned to the Public Affairs Office, Infantry Center, Fort Benning, GA. His article included a stereo-photograph of soldiers in a bayonet assault drill. The pictures were printed with the right image in reverse so that it could be viewed in 3-D with the use of a mirror. Bill also donated five of his own stereoviews to the Library.

DONATIONS RECEIVED

Mr. George Moss, well-known New Jersey Historian and author of stereo photographic books has boosted our stereocard collection by his donation of over 350 views along with three Underwood and Underwood travel books on Niagara, Yellowstone and Washington, D.C.

Mr. Ron Loudon has donated The School Boy by Oliver Wendell Holmes.

Mr. Fred Lightfoot has donated 38 stereo-slides from the collection of the late Walter Jordan Goldsmith. Some were photographed by Mr. Goldsmith and others collected by him. They include views of Buckingham Palace, NY City and animal exhibits at the American Museum of Natural History.

Mr. Craig Daniels has donated a tru-veu viewer with three view cards of the Robin Hood series and the Mickey Mouse Club circus. He has also given us an early model of Sawyer's View Master with a “Personal Reel Mount.”

Fifty stereoviews have been received from Mr. Neil Bullington.

DONATIONS NEEDED

The growth of the Oliver Wendell Holmes Stereoscopic Research Library is dependent upon the donations of stereoviews and literature by the members of the N.S.A. Why not send us some of your duplicates today.

3-D IN THE NEWS
New 3-D Film at Toronto Science Center

Chris Chapman, who made the award winning Expo '67 film “A Place to Stand” has finished an equally impressive film in 70mm 3-D on the natural beauty of Ontario's northern. As yet unnamed, the film is the leading attraction at the new Sudbury Science Center North in Toronto. Chris and his brother Francis spent a year and $680,000 shooting the film, which ranks in technical precision and overall quality with “Magic Journeys” at Epcot and “Water the Source of Life” at the New Orleans World’s Fair.

In a June preview article in the Toronto Star, John Bryden wrote, “The branch of a maple, the spring leaves a glistening green, leaps out from the screen and trembles in the wind inches from my nose. The illusion is almost perfect.” The film was commissioned by Science North, and so far will run only at the new center.

Thanks to Stan White

R2-3-D?

“Guiding Robots With Stereo Vision” is the title of an article in the April 84 issue of ROBOTICS TODAY. It explains in some detail how providing stereo “vision” to the sensing systems of industrial robots enables them to judge distances and positions of objects as well as identify objects to be handled. One distinctive feature of an object or part are programmed into a robot's computer, a pair of digitized images from different angles can be used by the robot (after more specific programming) to do “stereo reconstruction” (or “seeing”) of the object in various positions on an assembly line or stacked on a pallet. The cameras providing the digitized images can be placed at any separation and can move with the robot arm or be stationary—depending on the programming. A single camera can be used for sequential pairs of images as well. Giving robots stereo vision frees them to find their work on their own rather than having it fed to them on a rail and handled only by prepositioned physical contact.

Thanks to Paul Dickson

ANOTHER NO-GLASSES 3-D TV SYSTEM

The May '84 issue of RADIO-ELECTRONICS ran an article titled “What’s New in 3-D TV”. It mentions the AB-DY and the Stereographics systems covered in previous issues of STEREO WORLD, but the third system covered is a new and clever (if limited) approach to dual screen 3-D TV. It's called the Autostereoscopic Image Display System, and it was developed by the Bright and Morning Star Company of 5319 West 146th St., Lawndale, CA 90260. To avoid the need for viewing glasses, it uses plastic Fresnel lenses to achieve a form of lenticular viewing device for TV screens or prints placed at right angles to each other. A sandwich of prismatic Fresnel lenses is placed diagonally between the screens. When the viewer sits from 12 to 24 inches from the unit, the sight path of the left eye is reflected by the Fresnel lenses to the left screen, while the sight path of the right eye passes through the lens to the right image screen directly in front. (The image of the left screen must be reversed to compensate for the mirror effect of the lenses.) A second person could view the image in 3-D from the other side of the Fresnel array, but the image would be reversed.

For limited viewing, the system could use stereo pairs generated by any video, film, computer, or still camera print or slide system as long as the left image was reversed and the image size fit the Fresnel lenses being used.

—Thanks to Gerson G. Eisenberg
by Paul Wing

(First Joint Convention of the Stereoscopic Society and The Third Dimension Society, Norwich England 31st May / 4th June 1984.)

Taking advantage of my freedom as a retiree, I slipped over to England the end of May to attend the first joint annual Convention of The Stereoscopic Society and The Third Dimension Society, the two active 3-D societies in Great Britain.

About 90 of us met at the Maid's Head Hotel in Norwich, a delightful town near the coast north east of London, from Thursday afternoon through Sunday evening. The hotel, in continuous service since 1260, was situated right next to an imposing cathedral, one of 31 churches, and next to a nicely maintained medieval area ideal for exploration on foot.

Formal programming was limited to four shows. A group of 45x107mm glass "oldies" was projected on Thursday evening. Pat Milnes and John Taylor put on a travelogue on the western United States from slides made when they came to the 1983 PSAA San Francisco Convention where Pat was awarded her Associate Certificate. A highlight of the convention was a superb four part show by Mike Fisher on Saturday evening. Mike is the man who sawed two Pentax cameras apart and coupled them, to produce stereo pairs that were spliced into reels and projected using a custom projector. He recently experimented with other more flexible projection systems, but has now settled on the use of 4 Ektographic projectors and a separate high quality dissolve unit. As you can see from the snapshot, a few refinements are still in order for the projector stand. He had only owned the rig for about two months and this was his first showing. Story line, photography, music, narration and projection approached perfection. We can only hope that he brings some of his magic to the United States one of these days.

On Sunday evening, a group of members' slides were gathered up and projected with informal comments by the authors. Such a show would be well worth consideration at our own conventions.

Time was set aside for an exhibition of stereo equipment (home made and otherwise) and a buy-swap-sell session on Sunday brought the Convention to a close.

With the exception of the two annual meetings held late afternoon on Friday and Saturday, daytime activities were principally sightseeing tours on foot or by bus. A highlight of these was a cruise on the "Southern Comfort" billed as a Mississippi river steam boat. Our group of 100 or so didn't sink it, but we sure filled it to the brim. We traveled in an area known as The Broads along channels connecting a series of local rivers. Don't laugh out loud—the stern wheel actually turned along with the main propeller!

A bit more formal programming would have been to my liking, but there is much to be said for ample socializing time. Our comfortable old English Hotel provided the opportunity for lots of wonderful conversation—which, when all is said and done, is the real reason for it all.

Members of the Stereoscopic Society and the Third Dimension Society prepare for a tour on the less than authentic "Southern Comfort".

Mike Fisher with his four projector system. Stereo by Paul Wing.
"Free View Or Die"

Test

For those free viewers who were unable to attend the 1984 NSA Convention, here is an opportunity to take the "FREE VIEW OR DIE" Test that was featured on the NSA table at the entrance to the Trade Fair. You can win your NSA Freeviewer Badge by fusing this pair (cross-eyed or parallel) and reading the secret 3-D message. Write down at least 4 words from the message and send them with a stamped, self-addressed envelope to: NSA FREEVIEW, 4329 SE 64th, Portland, OR 97206.

WARNING: The unfair use of any viewing device to learn the secret message can result in permanent eye damage and a reduced sense of self-esteem.

The stereoscopic typographical message appeared on the cover of issue #93, THIRD DIMENSION, the magazine of the Third Dimension Society of England. This slightly reduced version is actually somewhat easier to fuse than the copy used at the NSA convention. The Freeviewer Badge is on genuine goldenrod stock with state-of-the-art self-stick backing and measures an elegant 40 x 52mm. It will make you the center of attention and envy at any photographic function, stereography seminar, or solid waste disposal site hearing. It is suitable for framing and display near your view collection or as an ideal patch over any small hole in your darkroom wall.
Events

Oct. 8

Oct. 14
Baltimore's Annual Photographic Swap Meet & Show by the Chesapeake Antiquarian Photographic Society, Quality Inn, Towson, MD. Contact Robert Bond, 348 Chalet Dr., Millersville, MD 21108. Call 301-987-5318 or 301-774-7581.

Oct. 14

Oct. 14

Oct. 20-21
Baltimore's Annual Photographic Swap Meet & Show by the Chesapeake Antiquarian Photographic Society, Quality Inn, Towson, MD. Contact Robert Bond, 348 Chalet Dr., Millersville, MD 21108. Call 301-987-5318 or 301-774-7581.

Oct. 20-21

Oct. 20-21
Chicago Photorama USA. Best Western Lake Shore Hotel, 600 N. Lake Shore Dr. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Oct. 20-21

Oct. 20-21
Barone Camera & Swap Meet. The Conference Center, Olde Colony Motor Lodge, N. Washington & First St., Alex. VA. Contact Swap Meet, Barone & Co., PO Box 18043 Oxon Hill, MD. 20745. Call 703-768-2231.

Oct. 20-21
Long Island Camera & Photographica Show. Student Center, Hofstra University, Hempstead, Long Island, NY. Call 516-665-4982.

Oct. 28
Cleveland, 3rd Photo Trade Fair. Cleveland Mariott Inn/Airport, 4277 W. 150th St. at I-71, Cleveland, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2242.

Nov. 3
Stereo Exhibit at the Chester County Historical Society, West Chester, PA. See Story in this issue.

Nov. 3

Nov. 3
NSA SOUTH CENTRAL REGIONAL MEETING—see ad in this issue.

Nov. 4

Nov. 9
NSA SOUTHEAST REGIONAL MEETING—see ad in this issue.

Nov. 10
Atlanta Photographic Collectors, Third Annual Show. Atlanta Marriott, Perimeter Center, 246 Perimeter Center Parkway NE, Atlanta GA. Contact Atlanta Photographic Collectors, PO Box 87298, College Park, GA 30337.

Nov. 16
NSA SOUTHWEST REGIONAL MEETING—see ad this issue.

Nov. 17-18
Western Photographic Collectors Association 16th Annual Fall Trade show. Pasadena City College, Pasadena, CA. Contact WPCA, PO Box 4294, Whittier, CA 90607. Call 213-693-8421.

Nov. 18

Nov. 18

Nov. 18
Photographic Fair sponsored by the American Photographic Historical Society. Penta Hotel, 33rd St. & 7th Ave., New York, NY. Write to APHS, Box 1775, Grand Central Station, New York, NY 10163.

Nov. 25
Lansing Photo Trade Fair, Lansing Civic Center, 505 W. Allegan, Lansing, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Nov. 25

Dec. 1-2
Ohio Camera Swap, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blueash, OH 45242. Call 513-891-5266.

Dec. 2
Jorge Luis Borges
(continued from page 13)

cular Ruins," in which a man tries to dream another man into existence, and which has a surprise twist at the end that I will very kindly not reveal here. For those who want to know what Borges looks like, you can consult the accompanying stereo view. Borges had spoken before a huge crowd at the University of Texas in Austin on February 2, 1982. The next day I went out to the airport and photographed him while he waited for his flight. I took the picture with infrared film and an infrared flash, so that, as befits Borges, I used light that can't be seen to photograph a man who can't see.

STEREO MAGAZINE
(continued from page 12)

slide of the Chateau de Josselin with the owner, the Ct. de Leon, posed with his wife and son on the lawn.

Captain Allen Scott, an officer stationed in India, recorded many excellent scenes of Indian life—a colleague with his 101st tiger (very dead), and really fine portraits of Hindu and Moslem personalities, including a very sharp portrait of a comely Indian lady. Sharpness is a feature of all his work, no doubt the intense light enabled short exposures to be given, even in the shade of a veranda. Posed figures are common among the early slides. Some slides clearly show the use of sequential exposures, but the majority were clearly made with stereoscopic cameras.

THE END OF THE STORY

Roger Fenton may well have been the mainspring of the enterprise. Certainly his was the major contribution, and the quality, technical and artistic, of his slides causes them to stand out and invites instant recognition. He died at the early age of 50, in 1869, after a short illness. In its final year, the Magazine appears to have relied on a stock of negatives accumulated in previous years, and not always of top quality.

Why was the Magazine discontinued? Probably we shall never know, but it is permissible to speculate. By 1865, many firms were issuing sets of slides, including the London Stereoscopic Company. The publishers endeavoured to meet this competition by entering the same market, but perhaps their standards were too high. From the lists of slides available from other firms, a customer could make his own selection, which he would no doubt prefer, and a better type of Holmes viewer could also be purchased in place of the one designed for use with stereo slides presented on the page of a magazine. Although other firms also published very good slides, a great deal of cheap and inferior work was also issued, some as we know were even a pair of "flatties."
FOR SALE


STEREOSCOPE: Keystone ophthalmic telebinocular, made for vision testing, free stands on table, adjustable metal frame, built in light, and includes 22 eye test cards and carrying case. Superb optics, see all the detail in your stereo views, $185. Radiant flat silver screen, 50 X 50 inch, mid 1950s model, ideal for projecting stereo slides, $100. TDC project-or-view, $225. TDC Selectron changer with three slide trays, $45. All postpaid. Wayne Blanchard, 12276 Winter Gardens Drive, Lakeside, CA. 92040, (619) 443-8737.

Subscribe to Barr's Post Card News, the world's largest "Deltiology" newspaper for early newspapers, books, documents, images. Gordon Totty, 576 Massachusetts Ave., Luneburg, MA. 01462.

30 STEREO VIEWS by A. Ludden, photographer of Tacoma, Washington, circa 1897, of local scenes, $40. James O'Donnell, 199 Weld St., Roslindale, MA. 02131.

STEREO VIEW CATALOG. Military, Western, Occupational, City Views, etc. Send $1.00 for catalog of stereo views plus early newspapers, books, documents, images. Gordon Totty, 576 Massachusetts Ave., Luneburg, MA. 01462.


GORGEOUS BLONDE 19 YEAR OLD, Barbi, in ten sensuous nude poses (color), from the private collection of Ron Gustafson, ten views Realist format $20. Ron Gustafson, 909 S. Oriole Circle #102, Va. Beach, VA. 23451.

PHOTO LISTS— 3 eight p. $3., stereos, CDVs, tins, Cabinets, etc. Wide geographical, topical range. Or write wants. Raymond, Box 509, Richfield Springs, N.Y. 13439.

SERVICES OFFERED

REALIST EQUIPMENT REPAIR service. Have your 3-D cameras and viewers rebuilt to original working condition. 33 years experience. Ron Zakowski, 133 E. Liberty St., Berlin, WI. 54923, (414) 361-2524.

TRADE

AMERICAN FLYER S gauge toy trains wanted. Will trade hand or table viewers; stereo view cards or boxed sets; or cash. John Steffen, C/O Eastview Pharmacy, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.

WANTED

STEREO VIEWS of Martha's Vineyard, Mass., and Round Lake, N.Y. Arlen Westbrook, RD1 Box 95, Voomeeseville, N.Y. 12186.

J. J. HAWES & Southworth and Hawes stereo views, CDVs & cabinet cards: all related materials. Send Xeroxes and trade or cash demands. Ken Appollo, P.O. Box 10506, Portland, OR. 97210-0506.

UNDERWOOD & UNDERWOOD San Francisco Earthquake & Fire, 1906, stereo cards. Send view number, condition, and price. Must be fine to excellent. Talisman Press, Box 455, Georgetown, CA. 95634.


OTTAWA, KANSAS: Stereo views, photographs, post cards, advertising, etc. wanted from Ottawa, Kansas. Also desire anything pertaining to W.H. Martin, Ottawa photographer from 1890 to 1912. Morgan Williams, Box 2558, Washington, D.C. 20013.


ANTIETAM battlefield views by Gardner; published by Anthony, Taylor and Hunnington or others. Send view number, condition and price to: Bob Zeller, 375 Onzaba Ave., Long Beach, CA. 90814. I will always respond.

W. SUTTON views of Lindenwood, Loon Lake and Cohocton in New York state. Cash or trade. Jack Brown, Box 439 RR #3, Mallorytown, Ontario, Canada KOE 1R0.

CARIBBEAN, GUINAS. Always interested in acquiring early albums, stereos, CDVs, Michael Ayre, 217 West 13th St., New York, N.Y. 10011.

MUYBRIDGE 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) 348-9145.

COLLECT, TRADE, BUY & SELL: 19th Century images (Cased, stereo, CDV, Cabinet & Large paper), Bill Lee, 4989 Banquet Ave., West Jordan, UT. 84064. Specialties: Western, Locomotives, photographers, Indians, Mining, J. Carbott, Expeditions, Ships, Utah & Occupational.

NEBRASKA AND KANSAS early stereo views wanted. Also early CDV & post card views and viewbooks. Don Uttrich, 1825 South 23, Lincoln, NE 68502.

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

'84 LOOK FOR REPORT IN NEXT ISSUE
The N.S.A. has been divided into 12 geographic regions with a Regional Director assigned to each to act as the representative in your area. We hope members will work with them to promote the N.S.A., increase membership and establish regular regional meetings. There are no regional divisions for Canada at this time. Once the United States regions have been well established, then we hope to do the same for our Canadian and other non-U.S. members.

Tom Rogers, Vice President for Regional Affairs
1111 12th St., Huntsville, Tex. 77340

### Regional Directors

<table>
<thead>
<tr>
<th>Region</th>
<th>States</th>
<th>Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORTHWEST</td>
<td>Washington, Oregon, Alaska, Montana, Idaho</td>
<td>John Dennis 4329 SE 64th Portland, Oregon 97206</td>
</tr>
<tr>
<td>CENTRAL MIDWEST</td>
<td>Illinois, Indiana, Missouri, Michigan</td>
<td>Tom &amp; Pam Heseltine Rt. #2 Manhattan, Ill. 60442</td>
</tr>
<tr>
<td>UPPER MIDWEST</td>
<td>Minnesota, Wisconsin, Iowa, North and South Dakota</td>
<td>Craig Daniels 1234 Phelps Red Wing, Minn. 55066</td>
</tr>
<tr>
<td>EASTERN MIDWEST</td>
<td>Kentucky, Ohio, West Virginia, Tennessee</td>
<td>Jack &amp; Pat Wilburn 3607 Brownsboro #16 Louisville, Ky. 40207</td>
</tr>
<tr>
<td>NEW ENGLAND</td>
<td>Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island</td>
<td>Larry Wolfe Box 62 North Sutton, N.H. 03260</td>
</tr>
<tr>
<td>SOUTHWEST</td>
<td>California, Hawaii, Nevada, Arizona</td>
<td>Northern Area—Bill Eloe 1850 Laguna St., #3-D Concord, Ca. 94520 Southen Area—Bill Shepard 425 N. Morada Ave. West Covina, Ca. 91790</td>
</tr>
<tr>
<td>MOUNTAIN</td>
<td>Colorado, Utah, Wyoming, New Mexico, Nebraska</td>
<td>Ed Bashke 112 Palisade Circle Manitou Springs, Colo. 80829</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>Texas, Oklahoma, Kansas, Louisiana, Arkansas</td>
<td>Tom Rogers 1111 12th St. Huntsville, Tex. 77340</td>
</tr>
<tr>
<td>SOUTHEAST</td>
<td>Florida, Alabama, Georgia, Mississippi, South Carolina</td>
<td>Greg Taylor 8211 27th Ave. N St. Petersburg, Fla. 33710</td>
</tr>
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4201 Nagle Rd. Bryan, TX 77801.
The THEN & NOW views for this issue are from Leslie Feagan of New York. They depict what is one of the most lasting traditions in New York's Central Park—the building and sailing of model boats on the lake. The THEN view, "Model Yachts on Lake, Central Park, New York." is a color litho from the Pettijohn "Around the World" series.

The NOW view is from a stereo slide taken by Leslie in July, 1983. Readers are invited to send "THEN & NOW" pairs of views in for possible publication. Comic, historical or scenic subjects are all welcome. How much the subject has or hasn't changed is usually less important than trying to get a view from the same point and angle as the "THEN" view. Send views (with a brief description and DATES if possible) to John Dennis, 4329 SE 64th, Portland OR 97206.
Druidical Stone, Morbihan. One of several views of Brittany published in THE STEREOSCOPIC MAGAZINE in 1865 and illustrated in the feature article on that publication in this issue.