



VIEW-MASTER®

MARY ANN & WOLFGANG SELL

CHARLEY VAN PELT



Memories

VIEW-MASTER®

MEMORIES

By Mary Ann & Wolfgang Sell
with Charley Van Pelt

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First Printing July, 2000 - Limited to 300 Copies

Second Printing September 2007

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ABOUT THIS BOOK

This book is a collaborative effort compiled by Charley Van Pelt and us. It began in Berlin, Germany in October 1994. At that time, our first book had just been released and we had high hopes of doing a book about the history of the View-Master. Charley offered his assistance and the project was underway.

By January, 1995, the idea started taking shape and we began doing research on specific sections. Slowly the information began to fall into place. We were able to collect the research gathered by the late Claude Baskett (VM employee). We also obtained a number of interviews with Sawyer's alumni to assist us in our research. What had only been a vague idea was becoming a reality. After many months of diligent work we were able to make our deadline of October 15, 1995 for the initial printing. (A Xeroxed version that was distributed to former View-Master employees at the annual Sawyer's Alumni Luncheon.)

It was well received and we were asked to update and revise it for retail sale. After several more years of research, dealings with various publishers and constant delays, we were finally able to get the book printed. The finished product is what you have before you.

For our part, more than 300 hours have been spent researching, typing, scanning, and editing this manuscript. It was produced on a Hewlett Packard Pavilion Computer used in conjunction with a HP scanner and printer. Most of the writing was done by Mary Ann with the scanning and editing functions performed by Wolfgang (the computer genius who was responsible for setting up all the configurations needed for this project).

We would like to thank everyone who contributed to this project, especially Norma Gruber Scofield and her son, Karl Gruber. Bette Shoepe was of great help providing both oral and written information. The artists were all very generous in sharing their time and stories. A really big thank you goes to the current staff at View-Master for giving us their support, encouragement and kind permission to use text and photos from the various plant publications.

Our love and gratitude is especially extended to the late Dave Hitchcock who spurred us on with many fond tales of the "old days" at View-Master and provided us with valuable introductions to many of his former colleagues and friends.

After collecting View-Master memorabilia for more than 18 years, we began this project with deep affection for this wonderful product. Now, after a great deal of intense research, our feelings have greatly deepened. We are proud to be associated with so many "alumni" and with this book. It is our devout hope that, someday, we are able to open a View-Master museum featuring the many fine products of this great company. Thanks again, to all of you for your help and support.



This book is dedicated to the late
Dave Hitchcock
without whose help it would never have
happened.

Also to the men and women who have worked
for View-Master throughout the years.

Thanks for the memories.

Forward

By Karl Gruber

My father, William Biller Gruber, has been gone now for 35 years. He invented the View-Master but, in addition, knew how to have a good time. He enjoyed spending the money that came in and lived his life to the fullest.

He was a mountain climber, hiker, collector of Chinese porcelain, and liked to drive big cars fast. The cars I remember are a 1948 Lincoln Continental, 1956 Cadillac Fleetwood Special, and a 1959 Lincoln Continental. He bought a Studebaker and took it to Germany for his brother.

All these cars were yellow--- or so he thought! His best friend was an optometrist. The doctor had given William a pair of yellow glasses. That night he bought a PINK Lincoln Continental. He thought it was yellow. When he arrived home there was no end to the delight we kids took teasing him about his "yellow" limo.

The family took a year off in 1956 and lived in his native Bavaria. We took the big Fleetwood Special. It had leopard-skin upholstery and Washington license plates. The car looked very official in war torn Munich. William looked a little like Eisenhower, and a good many Germans thought that he was. He enjoyed the unintentional ruse and liked to get out of the car speaking his native Bavarian language. He was truly a commotion everywhere he went.

William had the coolest business card from Sawyers. It was a tent folded miniature View Master Personal camera. It was the first camera design, the one that copied the Kodak Bantam Special black with chrome lines. I still have a couple of those Kodaks that he used for some of the many photo assignments he undertook for View-Master. He enjoyed his traveling and I loved to go to the Portland Airport with him to say goodbye or hello. I just wish that someday he would come back home again.

I would like to thank Mary Ann and Wolfgang for their sizeable effort in bringing this View-Master story to print. In the decades gone by it has been amazing to me to see the View-Master become an American icon.

Karl L Gruber

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Chapter I

Sawyer's Pre View-Master 1911-1938

In 1911, Carlton Sawyer opened a small company in Portland, Oregon that specialized in photo finishing.

Fred & Ed Mayer developed an interest in photography at an early age. This interest progressed over the years while Fred served in the Army and Ed became a licensed pharmacist.

In 1918 Ed bought part of Sawyer's, and in 1920, Fred bought into Sawyer's as well. This company became one of the largest photo finishing businesses in the Pacific Northwest.

In 1926, Harold Graves joined the Sawyer's team; and, in 1938 Harold met William Gruber.

From these humble beginnings came one of the greatest products of our time – View-Master.

SAWYER'S

PRE VIEW-MASTER 1911-1938

By Charley Van Pelt

The Sawyer's Story probably begins about 1909 when Ed Mayer, at age 13, and his brother Fred, at 14½, acquired a box camera and developing outfit for \$4.00 and became instant photo enthusiasts. They bought or constructed (with Fred's mechanical aptitude) any other equipment they needed, such as an enlarger. Their younger sister Bernice recalls that frequently, when the boys were using the family bathroom for a darkroom to develop and print their snapshots, kid sister as well as the rest of the family couldn't get in.



Ed Mayer

At about age 20, while still living with his parents, Ed worked at the Crosby Drug Store in The Dalles. He gained additional experience in amateur photography that enabled him to better serve the store's camera and film customers.

This experience not only kept him abreast of the expanding field of amateur photography but also gave him a first-hand interest in pharmacy.

At this time, Eastman Kodak Co. and the other photographic manufacturers chose the drug store as the principal avenue of marketing their cameras and films. Drug stores also developed the retail customers' film and printed their pictures, unless the customers

chose to do this for themselves. In some metropolitan areas the druggist was able to "farm out" his photo finishing. Otherwise it was done by the store personnel. There was much room for improvement.

Ed Mayer, with a visual deficiency in one eye that barred him from military service in World War I, later attended a Portland Pharmacy school and became a licensed pharmacist. Circa 1918 the Owl Drug Store No. 3 at Broadway and Washington in downtown Portland employed him.

The considerable volume of photo finishing of this store was farmed out to Sawyer's Photo Co., incorporated in 1914 by Carlton Sawyer, G.L. Rogers, and A.S. Specht, the manager of Owl Drug Store No. 3. Sawyer's was basically a portrait and commercial studio on the third floor of the Dahl & Penne building at 2nd Avenue and Alder Street in Portland.

Fred Mayer had planned to take a course in electrical engineering at Massachusetts Institute of Technology and was saving his money for that purpose. He worked for the telephone company in Oregon until he enlisted in 1917 for Army duty. When World War I was over and he was discharged in 1919, he returned to the telephone company at Baker, Oregon -- again adding to his college fund.

In November 1918, when headquarters of the Owl-Rexall Drug chain in Chicago learned of A.S. Specht's interest in a supplier's (Sawyer's) business, they instructed him to divest himself of this investment, which amounted to about \$2,500. Accordingly, Specht offered to sell his interest to the two store employees who handled the camera department -- Ed Mayer and C.W. Preston. It wasn't until May, 1919, that Ed and Preston took over the Specht share of Sawyer's. Mayer's parents, who had recently moved to Portland, mortgaged their home to finance Ed's share of the purchase.

Soon afterward, brother Fred resigned from the telephone company at Baker and was planning to enroll at M.I.T. for the spring quarter of 1920, as he now had enough funds to start his college career. On a January day in 1920 that was to change the course of his life, he came to Portland to tell his family members goodbye. But Ed engaged him in a long talk that evening. Ed's enthusiasm for his new venture at Sawyer's proved so irresistible that Fred gave up his own college ambitions. Instead he and brother-in-law Ray Kelly bought out C.W. Preston's share of Sawyer's.



Above: Fred Mayer, seen here in 1981, maintained an active interest in the View-Master product until the time of his death.

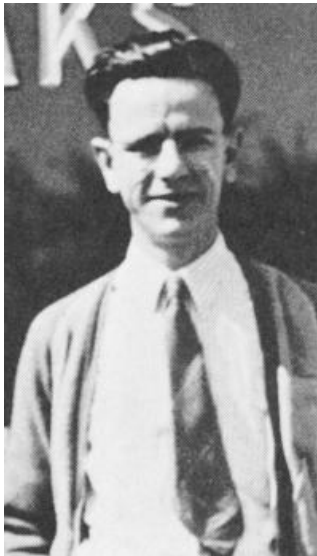
Meanwhile, Carlton Sawyer decided that he wanted out. The Mayers acquired Sawyer's interest but retained his name for the company. Carlton Sawyer became a missionary for his church in the Fiji Islands.

CORPORATE HISTORY OF SAWYER'S INC.

- November 29, 1918 -- Sawyer and Specht sell to Preston and Ed Mayer.
- January 7, 1920 -- Preston sells his stock to Fred Mayer & Ray Kelly
- January 12, 1922 -- Name changed to Sawyer's Kodak Finishing Service.
- October 31, 1922 -- Name changed to Sawyer's Service, Inc. Ed Mayer was President with 33%, Fred Mayer 33%, Ray Kelly 27%, and Al Mayer 7%.
- March 31, 1927 -- Ed Mayer, Ray Kelly and August Mayer founded Oregon Photo Supply Co., which then purchased several other photographic businesses. Fred Mayer, Ed Mayer and Ray Kelly exchanged their entire Sawyer's Service stock except one share each, for shares of Oregon Photo. Thus, Sawyer's became a subsidiary of Oregon Photo.
- April 22, 1929 -- The name of Oregon Photo Supply was changed to Western Photo Supply Co. Western Photo Supply acquired the buildings used by Sawyer's and leased them back to Sawyer's.
- January, 1930 -- The name was again changed from Sawyer's Service to Sawyer's Photo Finishing Service Inc. Harold Graves, who had started work for Sawyer's in 1926 became a stockholder and was elected President, a position he held until 1939.
- January 1932 -- Name changed from Sawyer's Photo Finishing Inc. to Sawyer's Photo Service Inc.
- April 1939 -- The Corporation was dissolved, and the business was carried on as a partnership between Harold J. Graves, Edwin E. Mayer and Ray F. Kelly.
- 1911-1914 -- Partnership between C.S. Sawyer and G.L. Rogers.
- January 9, 1914 -- Incorporated under the name of Sawyer's Photo Company by A.R. Specht, C.S. Sawyer, and G.L. Rogers.

- May 1946 -- The partnership was dissolved and a new corporation, Sawyer's Inc., was incorporated. Harold Graves was again elected President, and continued in that position through 1956.
- 1948 -- Ray F. Kelly died, replaced on board by Jim Kelly.
- 1951-- Western Photo Company dissolved.
- 1956 -- Edwin E. Mayer died.
- 1957 -- James E. Kelly elected President.
- 1959 -- Harold J. Graves sells his entire stock holdings.
- November 1959 -- Robert V. Brost elected President; James E. Kelly becomes Chairman of the Board.

Al Mayer opened a branch at Longview, Washington and in 1924 hired teenager Roland Simard for pick-ups and deliveries. After a short period, the branch was closed and Simard transferred to Portland. Al Mayer left the company to pursue other interests. Simard's career, one of longest of any employee's, was to total 48 years with Sawyer's (and later GAF). Only Les Paulsohn came close to this record with a tenure of 45-years.



Roland Simard

Ed and Fred Mayer conceived many ideas to improve service. Early on, they introduced a pickup and delivery feature, which was new to the local trade. They solicited all the drug stores they could reach, and soon were doing this work for accounts in Oregon, Washington

and Idaho. They instituted a billing procedure that gave a uniform retail price for all services, with the dealer's discount showing on the invoice. This helped to stabilize prices in the area.

To expand and speed the area service, they bought first one, then up to 11 Ford delivery trucks. Soon they were serving more than 300 drug stores. This increase in business made it necessary to expand to the second floor of the Dahl & Penne building. Ray Kelly probably gave financial assistance for this move.

Below: Sawyer's delivery trucks ready to make their film pick-ups from nearby drug stores.



During this period Fred was busy creating and building new and improved equipment for the laboratory. Assisting him was Tom Meyer, a family member.

By 1923, as Sawyer's Photo Service continued to grow (it would become one of the nation's 10 largest photo finishers by 1936), it was evident that they were outgrowing the Dahl & Penne facilities. Besides, the streetcar track curved around the 2nd and Alder intersection in front of the building and whenever the cars screeched around the curve, the vibrations shook the building and forced temporary halt to camera work.

One summer day in 1923, Fred, the "dreamer" always alert for new possibilities, put on his hat and took a walk uptown. He discovered vacant land at 181 Ella Street, now S.W. 20th Place, near Multnomah Stadium and south of

Burnside. It would be ideal for a new location. Sawyers purchased the site and, the following year (1924) moved into the newly constructed building which Fred had designed for their special purposes. In 1926 they had a fleet of Model "T" Ford roadsters for delivery. Sawyers could now outdistance the other photo labs with its quality and speed of service along with other advantages.

One of the most crucial factors in the photo finishing business is the weather. In the early days of amateur photography, nearly all pictures required outdoor sunlight. Black and white films were slow by comparison with todays. Flash photography was by powder only, and was available only to professionals. So if it rained or was cloudy on a weekend, Monday's volume of photo work was very small. If the weather happened to be poor on July 4 or Easter, a large part of the year's business was down the drain. Sawyer's experienced several loss periods during their expansion. So, the Mayers had their "ears to the ground" for a compatible or complimentary source of extra revenue.

HAROLD GRAVES JOINS SAWYER'S

Harold Graves came to Sawyer's in 1926. He had an extensive photographic background and had recently sold his studio in Tillamook, Oregon.

Soon after joining Sawyer's, he was assigned to develop Fred Mayer's idea to produce photographic postcards and album sets containing 12 or 20 scenes. This product would be compatible with photo finishing. It would utilize their existing technology and equipment and would provide production work in the off season and other low volume periods.

Part of the assignment would involve building a photo library of pictures of National Parks and other scenic and tourist locations. They would also buy negatives from other sources

including a sizable library from another well-known company.

Harold was busy wearing "two hats". He traveled extensively taking pictures and building a strong customer base of direct dealers as well as distributors in strategic locations -- Hawaii, Washington D.C., Florida, Colorado and others. Sawyer's would become the country's largest manufacturer of photographic postcards -- printing as many as 30,000,000 per year.



Harold Graves

Harold became a stockholder in Sawyer's Service, Inc. and was elected president in January 1930.

Below: Sorting scenic postcards, circa 1936.



A natural extension of photographic postcards and albums were greeting cards with travel scenes from the Sawyer's library and Christmas Cards using consumers' negatives. Again, these were products that would utilize existing equipment and technology and would help to "level out" the years manufacturing.



Les Paulsohn (left) was a graduate of Benson Tech with a natural born mechanical talent. He went to work for Sawyer's in 1924. He had helped design and build much of Sawyer's unique photo processing machinery.

Al Armfield was a greeting card designer and part time salesman for Sawyer's. Together, they developed a very successful line of cards, utilizing a photo print affixed to a "French fold" high-grade paper or parchment stock.



In 1929 Rex Graves, (photo at left), Harold's brother, started working with Les Paulsohn in various jobs, one of which was multilith printing of dealer's names on photo finishing envelopes -- a novel idea at the time. When the greeting card line came into being, Rex would do the

printing, joined by Ole Herwick in 1937. Both men had printer's ink instead of blood in their veins and would be printers for Sawyer's until death (Rex) or retirement (Ole).

The salesman for one of Sawyer's paper and envelope suppliers was Joe Leslie. While on a sales call at Sawyer's he learned from Al Armfield that he was leaving to work for a large greeting card company. Joe immediately applied for the vacant territory (California). Sawyer's greeting cards would fit in nicely with his other lines. Before long, the Sawyer's work would be a full time assignment and travels would take him east several times a year.



Above: From rear forward: Les Paulsohn, Bud Gagliasso, Ed Mayer, Harold Graves, Ladd Goodman, Joe Leslie and Al Gettman.

From "contacts" with his other lines (paper, stationery. cards), Joe would add many new outlets, such as major department stores, to the Sawyer's dealer list. This would prove to be very valuable in the coming View-Master years.

Below: 1936 Sawyer's staff. Paulson and Graves are at left rear; Simard, front center.



Chapter II

William B. Gruber -- Master Inventor

While hospitalized in 1938, William Gruber, a German immigrant, conceived a brilliant idea. He devised a way to make stereo pictures cost-effective and easily available to the general public.

A wish from his new bride and a chance meeting with Harold Graves made his dream come to life.

Inventor, photographer, concert pianist, mycologist, humorist, family man,
etc., etc., etc.

There were many facets to this intriguing man.

This is his story...

THE MAN BEHIND THE MAGIC...
THE INVENTOR

WILLIAM
GRUBER

by Mary Ann & Wolfgang Sell

Early History...

William (Wilhelm) Gruber was born in Munich, Germany in 1903, the youngest of three boys. The Gruber's were an average middle-class family of the period. For many generations his family was involved in the blacksmith business making undercarriages for wagons. During William's youth, they lived in various locations throughout Munich. Although not considered wealthy, the family gave him piano lessons and he was lucky enough to have a camera. It was a very close knit family, but William was a bit rebellious as he felt he was not destined to work in the family business. At age 10 he became interested in photography and won several photo contests in Germany. He thought he would like to become a photographer and, at age 13, he started working for a photography studio. However, he soon gave up that idea because he had to be in the darkroom all of the time and that didn't suit his personality.



From there, he began to work on typewriters but gave that up as well. One day he was walking along the main street when, across the street, he saw a beautiful woman in a sari dress--she was from India.

She was so gorgeous that he looked into a nearby window in order not to stare at her. Because of the narrow streets her reflection showed in the store window and he continued to look at her until she had passed. After she was gone, he looked into the store itself to see what it contained. It was a piano store! He decided then and there that he was going to be a piano and organ builder. At age 13, that became his trade.

As he grew older and perfected his trade, he came to know various people in and around Munich. One of these people was an American colonel who had retired to Germany after World War I. This particular gentleman, Colonel Kunderatt, had a Welty player piano that had become one of William's specialties. At the time, the Welty was a very famous player piano and all of the great pianists made master rolls for this piano. Musicians like Horowitz, and Rachmaninoff were devotees of the Welty thus making it very popular.

Because of his ability to repair these complex instruments, the colonel arranged for William to get a job in Los Angeles and immigrate to America. William had brilliant foresight because he bought a master key roll that was made by Welty when he first began his piano repair career in Germany. Since the piano could not be repaired without the key roll, his talent was in demand. The company he was to work for in Los Angeles sold the Welty pianos but they did not have a key roll so that they could repair the mechanism and they were eager for him to come over. He was 21 years old when he came to the United States.

Upon his arrival in New York, several men came to Ellis Island selling the new emigrants railroad tickets to other destinations throughout the country. William bought a ticket to Los Angeles, only to find out later that the ticket was bogus. He had just enough money to get to Portland, Oregon where he knew someone else from Munich. Upon his arrival in Portland, his friend put an ad in the newspaper stating that there was a piano tuner available directly

from Germany. Thus, he earned enough money to get to Los Angeles and the long awaited promised job.

After finally reaching Los Angeles, he met with the piano dealer as originally planned. However, the piano dealer said to him "I'm sorry, I know we promised you \$35 a week but we can only pay you \$25.00 a week." William said "No, thank you," and took the train back to Portland. He had been earning money there repairing pianos and knew he could continue this on a regular basis. He loved the Pacific Northwest area because it reminded him of so much of his native Germany.

Meeting & Marrying Norma Lenz

During this time, Norma Lenz was growing up in Eastern Oregon. Her father died when she was only two years old and her mother and stepfather raised her. They were not very well off and, in order to have enough money to attend high school, Norma worked as a housemaid. After working for one family in Eastmorland for three years, a friend asked if she would like to work for the Collins family in Irvington. The Collins family was somewhat prominent in the area since Mr. Collins was a partner in the Collins & Erwin Piano Company.

After working for them in this capacity for about a year, a girl in the office at the piano company left there to work in Los Angeles. Mr. Collins asked Norma if she would like to work as his bookkeeper/secretary. Because of her education at a commercial high school, Norma had the necessary skills to do the job. Although she originally planned to be a nurse, she accepted the position at Collins & Erwin.

It was here at the Collins & Erwin Company where William met Norma in 1935. He asked her out but she refused because she felt he was too short, although she was impressed with his "scrubbed" look and neat appearance. William asked her out every day for six months till she finally said yes. They had so much fun that she decided that his height

didn't make any difference. They were married in 1938.

Norma & William were married on a Saturday and, on the following Tuesday, William went into the hospital for a hernia operation. Friends made fun of poor Norma asking her what she had done to him on their honeymoon. It was during that time, in the hospital, that he thought of the idea of using movie film to make stereo pictures for use in a hand-held viewing device. He felt that his idea would make it inexpensive to have stereo pictures available to people in all walks of life. (Prior to this time, he had been taking his own personal 3-D photos and felt nothing could compare with stereo images.) This was in April, 1938.

Soon afterward, (probably July) he had to travel to Medford, Oregon, to work on a few pianos in the area. He did this on a routine basis, several times a year. Because Norma had vacation time coming, she traveled with him on this occasion. While they were there, they visited Oregon Caves.



Above: Chateau at Oregon Caves

Norma Makes A Wish

The newlyweds took the cave tour with William toting along his stereo rig -- two Kodak Bantam Specials mounted together onto a tripod.

In the very last room the forest ranger said "This is the end of the tour, folks. I hope you enjoyed your visit to the Oregon Caves National Monument. Come again soon."

Oh, by the way" he added, gesturing toward a stalagmite formation that rose from the cave floor in the center of the room, "this is our Wishing Stone. If any of you would like to make a wish, just rub it and your wish will come true!" He grinned and, turning, led the way toward the exit.

Norma and William were last in line. Earlier, William had caused many heads to turn in curiosity as he walked through the dripping corridors with his folded tripod slung over his shoulder. Norma slowly shuffled along after the other visitors and watched to see if anyone would rub the Wishing Stone. A few people did, some touched it curiously; but most ignored it altogether. William glanced at it briefly then continued toward the exit. Norma however, was less skeptical.



She paused...she didn't believe in such things, of course, and yet William's idea for a new kind of stereo photography was so exciting and so original! Plus they certainly could use some luck. She put out her hand and caressed the smooth, cool surface of the stone.

Left: *Oregon Caves*
...a magical place.

William turned and looked back impatiently. His face, with its well-scrubbed look and habitual expression of elfin good humor came as near to expressing displeasure as it possibly could..." What do you think you're doing?" he asked Norma. (It embarrassed him, to think that she was that naive.) "Oh, I'm just wishing that something good would happen to your idea!" He turned and shook his head at such foolishness. Together, they walked out into the

sunlight. Just then Norma seized William's arm. "Oh William, look at those deer grazing over there! Let's go over and watch them" she said.

William Gruber Meets Harold Graves

Harold Graves raised his camera to his eye and looked through the viewfinder at the grazing deer. He was about to click the shutter when, suddenly, a human figure moved into the viewfinder scene between him and the deer. It was a young man, blond-haired and short of stature, with an improbable object slung across his shoulder: a tripod supporting two identical cameras side by side.

Harold's curiosity overcame his annoyance. He lowered his camera on its shoulder strap and stepped up to the young man. "Good afternoon. I'm curious. May I ask what kind of a camera setup you've got there?" The young man turned. His face brightened as he looked up at Harold, who towered over him by nearly a full head. He lowered the tripod to show Harold his twin cameras.

"It's a device for taking stereo pictures," William said with an unmistakable German accent. "These are two Kodak Bantam Special Cameras. This cable connects them so that, when I trip the release, their shutters go off simultaneously. I can slide the cameras back and forth on this bar to vary the distance between them and get different stereo effects, or if I choose, I can disconnect the cable and use one camera alone."

"That's really interesting!" commented Harold. "It's especially interesting to me because I happen to be in the photography business myself." Then he held out his hand and introduced himself "I'm Harold Graves, President of the Sawyer's Company in Portland."

"Happy to meet you!" said the blond young man, shaking Harold's hand vigorously. "I'm

William Gruber, and this" -- turning to the pretty brunette standing beside him "is my wife, Norma. Sawyer's...Sawyer's, I think I've heard of your company. You're in the picture postcard business, aren't you?"

Harold nodded. "We've been one of the leading companies in the United States in that line. I'm on my way to California on business, but I always take my camera with me wherever I go. I always try to be alert for scenic shots that I can take to add to our library of pictures."

"Then you're just the man I've been wanting to see!" exclaimed William. "I've got an idea that I think would make some photographic company a lot of money. It would take advantage of the qualities of Eastman's new Kodachrome film to make color stereo photography available to the public at a real savings in cost."

"Well, Sawyer's is always on the lookout for new ideas," commented Harold. "Are you folks staying here at the Caves tonight, or moving on?" "We have a room here in the Chateau" said William enthusiastically. "So do I" said Graves. "Tell you what, I want to mosey around while the light is still good and get some more pictures. I'll be leaving in the morning, but I don't have anything special to do tonight after dinner. Why don't you come to my room about 8 o'clock so we can talk? It's on the fifth floor, No. 52."

The Night it All Began

William and Norma ate in the rustic dining room (with a floor that partially exposed a bubbling mountain stream beneath) William was too excited to be aware of his meal or the picturesque surroundings. They finished their meal and he jumped up excitedly "Are you coming with me?" he asked Norma. But she said no that she would just go up to the lobby and take in the movie. She said: "you can tell me all about it later".

Harold welcomed William into room 52. "Now tell me about your idea", he said. "You mentioned Kodachrome film, where does that fit in?" "Well, as you know, one big advantage of Kodachrome is that it can be copied and enlarged without showing grainy texture. Basically, here's my idea: to take stereo pairs on Kodachrome film with a device like my twin Bantam Specials, and then copy them onto 16-millimeter movie color film to sell commercially," said William as he smiled over to Harold.



Above: William Gruber's twin camera setup for close-up photography. This system was used to photograph the images for Sawyers' "Wild Flower" and "Mushroom" books.

"But that wouldn't be enlarging your picture" objected Graves "That would be making it smaller!" "Wait! I've only told you half the story!" insisted William. "I'm in the process of inventing a device like nothing that's ever been seen before. It will be a small, compact stereoscope that will hold seven pairs of these 16-millimeter stereo pictures and, as you look at each pair in turn, a lens will magnify the images."

"You remember the old-time stereoscopes, and how popular they used to be?" he continued. "They gave you the illusion of reality, and yet you were only looking at a black & white picture stereo card, right? Now, imagine the thrill of looking not at, but through a translucent stereo picture in full Kodachrome color, with light coming through the film from behind to give you the illusion that you're standing in the middle of a real scene!."

Harold felt a mounting excitement as he listened to William's enthusiastic words. "You said seven pairs," He interposed. "That brings up some more questions. How does the stereoscope hold seven pairs at once, and why seven? Why not six or eight, or maybe just two?"

William's pink face broke into a delighted smile. "That's what's so different about my idea. And, you can believe this or not, I got the basic idea one day while I was lying flat on my back in the hospital!"

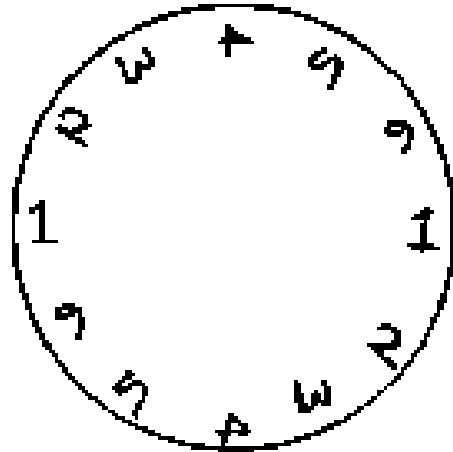
"The circle is the most economical shape in nature." He cupped the middle fingers and thumbs of his two hands together to illustrate. "Imagine a flat circular disc with color transparencies mounted all around the margin in such a way that two matching stereo pairs are always opposite one another. Now, if you put this disc into a stereoscope that's made to receive it, and if the stereoscope has a lever for rotating the stereo pairs into your vision one pair at a time, you can view several scenes from a card that's only half the size of the old, one-scene stereo cards."

"Hmmm," mused Harold, stroking his chin. "That sounds original, all right. But I still want to know why you stick to the idea of seven pairs? That would be fourteen individual pictures. Mathematically, it's hard to divide a pie into fourteen equal pieces. Ten or twelve would be a lot easier."

William took a letter from his coat pocket and, with a pencil, drew a circle on the backside of

the envelope. "The idea of seven pairs isn't an arbitrary one," he said. "I arrived at it after doing some experimenting."

First of all, let's suppose we're going to use six pairs, or twelve pictures in all, and space them equally around the circle. We'll start with a pair of 1's opposite each other, and rotate the circle a space at a time with a pair of 2's, a pair of 3's, and so forth, until we get to 6. Now we've filled the circle."



He handed the envelope to Harold. "Imagine that each pair of numbers is a pair of stereo pictures. Rotate the circle and look at each pair in turn until you've gone all the way around twice and see what happens."

Harold did so. "Whoa!" he said suddenly. "The second time around, they're all upside down!"

"Precisely," agreed William. "And that would be a little inconvenient, wouldn't it? So let's see if we can try something else. Let's use six pairs again, but this time we'll skip every other space as we number them around the circle." He erased the previous numbers and started with number 1 again. "Oh, oh. I got as far as 3 and haven't any place to put my No 4's! The 1's are already in those spaces upside down, while half of my spaces are still blank with no way to get to them. So that doesn't work either. What do we try next?"

"I don't know," admitted Harold.

"So far, we've used an even number of pairs. Now, let's try an odd number like five pairs. We'll cut the pie into 10 pieces." William drew a second circle on the envelope and divided it into 10 segments. Rotating it one space at a time, he filled in each pair of numbers 1 through 5. He handed it to Harold. "Now try it." He said.

"It still doesn't work!" objected Harold. "The second time around they're all upside down."

"Right. Now let's try one last thing. Let's use the odd number of five pairs again, but skip a space each time we number them." He erased the numbers around the circle and renumbered them 1 through 5, jumping every other space as he did so. He passed the enveloped to Harold.

"It works! They're all right side up!" declared Harold.

"That's right. So now we know that we have to have an odd number of pairs arranged around the circle by skipping a space."

Harold waved his hand in a surrendering gesture. "All right, you have it all figured out and know it has to be arranged but I still have a question -- why seven pairs?"

"The human eyes are approximately two and one-half inches apart. A circular card of the proper diameter, three and half inches or so, has room for exactly seven pairs of transparencies cut from 16mm film. Besides, although I'm not superstitious, I've always thought of seven as being the perfect number."

"You win!" smiled Harold. "This sounds like a remarkable idea, Mr. Gruber. "As I said earlier, Sawyer's is always open to new ideas. Right now we're sort of strapped financially and wouldn't be in a position to offer you anything to help develop your invention, but it appeals to me and I'd like, with your permission, to tell

my partners about it when I get back to Portland."

"Please do!" said William.

After a lengthy conversation that lasted more than two hours they parted company. Both gentlemen had other commitments but they decided they would get together again when they were both in Portland. William would be gone for a time fulfilling appointments in Medford for piano tuning. Graves promised William that he would look him up upon his return to Portland.

It wasn't until several hours later that William said to himself "I wonder if I told that fellow TOO much...my idea isn't patented yet!"

William felt he was very lucky that Graves was such an honest businessman and did not take unfair advantage of his idea. At the time, William began dreaming of his invention, Norma was earning \$94 a month and William was making a living with his piano work. They always hoped that his invention would earn them enough money to take a two-week vacation every year! Little did they know how successful his invention would become and how many luxuries it would provide in years to come.

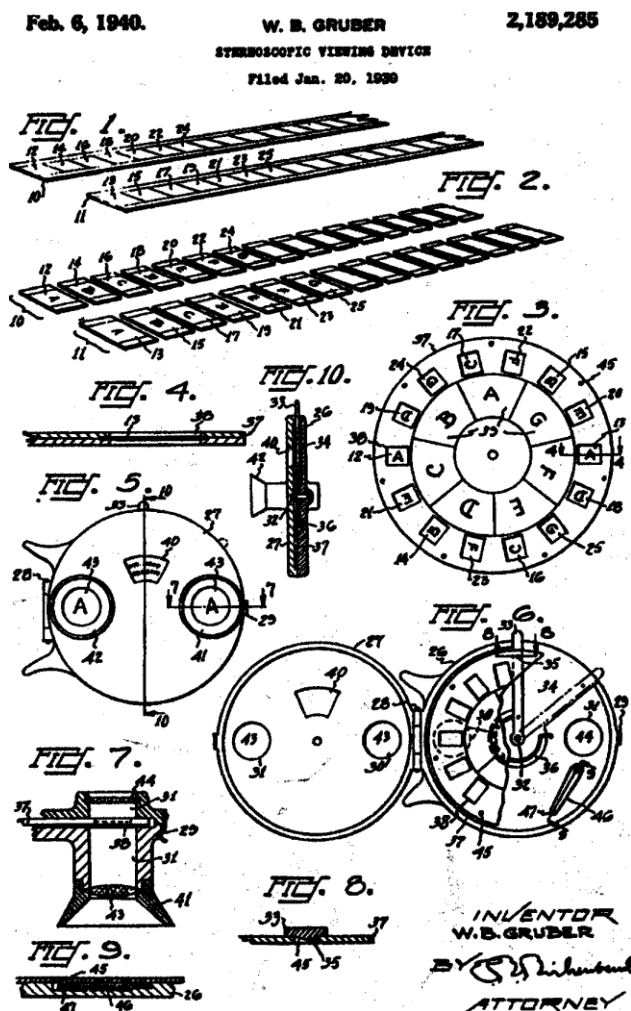
Harold Graves' partner was Mr. Edwin Mayer. Because Sawyer's was in financial difficulty during this time, Mr. Mayer's brother-in law, Ray Kelly loaned the company \$50,000 to make the first attempt at pursuing William's idea. The company could not afford to buy William's idea because of a recent lawsuit.

Sawyers was the film processing company for Owl Drugs. There were large, billboard style signs on several of the Owl Drug buildings heralding this fact. One day, one of these signs fell down and hit a lady. She sued Sawyers and the court awarded her a \$10,000 judgment. Sawyers had no corporate insurance so both Harold Graves and Ed Mayer had to mortgage their homes to pay

this amount. The company and, they themselves, were practically bankrupt.

Because of this lawsuit, Sawyer's was unable to buy William's idea and offered him a commission instead; a percentage amount based upon the number of items sold. Norma feels that William would have probably sold his idea for \$5,000 or so had Sawyer's offered it to him. His invention would have then belonged to them and that would have been the end of William's involvement. However, because of his arrangement with the company, he remained an important part of their operation until his death in 1965.

Below: Copy of patent for William Gruber's "stereoscopic viewing device".



In the last few months of 1938 and early 1939, William worked closely with the folks at Sawyers developing the final product. William's only

knowledge of any kind of engineering was based on air—the principle applied to the player piano. He, together with Thomas Longbotham---another piano repair friend--made the first reel-making machine using air as the basic principle.

The actual viewing device was patented in 1940. It later became known as the Model "A" viewer. Earliest versions bear the words "Patent Applied For" and were sold at National Parks and gift stores throughout the Pacific Northwest.



What's In A Name?

No one knows exactly who thought up the name "View-Master". It certainly was not William Gruber!!! He hated the name and thought it sounded like "Toastmaster" or "Mixmaster". William wanted a more romantic, exotic name like "Terra-Viewer" or "Earth-Viewer" or "Rainbow-Viewer" there were a number of other names but View-Master is the name they decided to use. It's hard to imagine it being called anything else today since the name View-Master is recognized by over 65% of the world's population.

After the View-Master was introduced in at the 1939 New York World's Fair and the 1940 Golden Gate Exposition in California, it was patented and featured as a popular Christmas gift.

William traveled around the country with Ladd Goodman taking 3-D photos in order to build up a photographic library of stereo pairs. They went to the Grand Canyon and other National Parks in the Western United States taking pictures with regular transparency film that could later be reduced to 16mm.

William, along with Ladd and Harold Graves, took all of the early scenic photography. The public response to View-Master was so overwhelming that the demand for new titles was tremendous.

It was during this period that William began taking photographs for two major projects: Sawyers Wildflower & Mushroom books. However, other events put these projects on hold.



Above: William Gruber (with Elsie May) intently studies various camera designs. William always spent time keeping up with 3-D news from around the world.

William Gruber-Nazi Spy-You Must be Joking!!!

It was the fall of 1941 and Sawyer's was having trouble getting quality lenses for their newly developed stereoscopes. What were they to do? William suggested he contact his brother in Germany where the finest optical quality lenses could be obtained. An agreement was struck and a check in the amount of \$1,500

was mailed to Germany for the needed lenses.

A short time later, the United States declared war on Germany. It was impossible to get anything shipped after that so Sawyer's had to accept the loss of their \$1,500. About a year later, William was called down to the U.S. National Bank. He asked "why" but no answers were given so he proceeded on to the bank. When he arrived he was thrilled and amazed to find that he had received a check from Germany in the amount of \$1,500!!! He cashed the check and immediately proceeded to the Sawyer's plant and, to the utter delight of all concerned, he handed them the money that all had thought lost.

However, unbeknownst to William, the FBI was filming the bank transaction. On a cold, windy evening in March, 1942, several Federal Agents approached the Gruber home. After they rang the doorbell and showed their badges to an astonished Norma they asked if William was at home. Upon learning that he was away they proceeded to arrest Norma in lieu of William. After recovering from her initial shock, Norma asked why they wanted to arrest William and they told her "We know that your husband is a spy."

Norma protested their innocence and they allowed her to remain at home that evening but she had to appear in front of the District Attorney the next morning. She called Ed Mayer and he promised to accompany her. At the DA's office files of "evidence" were stacked in front of her as a result of their investigation. Although protesting his innocence the entire time, they said they would arrest William as soon as he returned.

He was subsequently arrested and, since he was to be brought to trial, he was forced to leave the West Coast until the trial convened. William got in touch with Dr. Smith (author of Mushrooms in their Natural Habitat) and relocated to Idaho during this time, under the watchful eye of the F.B.I.

It was somewhat ironic that, during this same period, View-Master was busy producing military training reels for the U.S. war effort. It became necessary for William to return to Portland once during his "exile" and repair a machine that was needed to make these reels

Although the investigators never told William what "evidence" they had against him, friends mounted a campaign to prove his innocence and provide character references.

The FBI wanted Rupert Leach to testify against William. Rupert would not do so without seeing the "irrefutable evidence" that they had on hand. They agreed and pulled out William's file. Lo and behold, the only evidence they had was the cashed refund check! Of course, Rupert immediately told William and his attorney about the "evidence" of the check. The attorney took the FBI agents out to the plant and showed them the plant's bookkeeping records showing the \$1,500 transaction. (The initial check issued, the write off as lost money, and the subsequent reimbursement with appropriate dates for each transaction.)

However, the FBI would NOT drop their case. William was forced to go to trial in July, 1943. Crowds flocked the Federal Courthouse in Portland to see the infamous "spy". Immediately after court was called to order, the F.B.I. attorney asked for a postponement.

The Judge called everyone into his chambers and reviewed the evidence himself. He ruled that there was absolutely no reason for this case to be on trial. There was absolutely NO evidence that William Gruber was a Nazi spy, the charge was absolutely preposterous and the F.B.I. should find something better to do with their time than harass innocent citizens!!! He then dismissed the case.

Although cleared of all charges, the Gruber family still had to move because everyone

remembered the headlines of "spy" and failed to read the acquittal buried in the back of the paper.

William The Photographer

William Gruber took thousands of stereo photos during his lifetime. He envisioned the View-Master as an educational device. He did much of the scenic photography for the first View-Master reels. Reels such as #22 Crater Lake, are part of his legacy as well as many other scenic titles.

His devotion to stereo photography led to the production of several books illustrated with View-Master reels including "Wildflowers of the Western United States", as well as "Mushrooms in their Natural Habitat", "The Stereo Atlas of Human Anatomy" and "The Chinese Art Set".

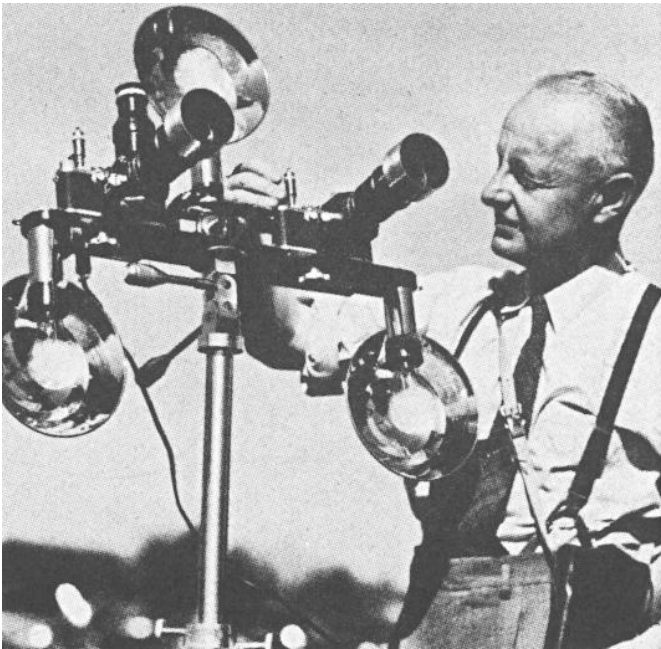


Above: This photo, taken on one of William's many trips to Germany, was used on the cover of the "Germany" packet (B193) in the Nations of the World Series.

He spent many hours capturing thousands of different 3-D images. His photos were enjoyed not only by his family and many friends but by members of the scientific community as well.

He also photographed the Passion Play at Oberammergau. He attended the Vatican services celebrating the Canonization of Pope Pious X. William was the only commercial photographer allowed into the sanctuary and received a private audience with the Pope after the ceremonies.

Below: William Gruber with the special camera rig used to photograph the Canonization of Pope Pius X.



William The Mycologist

Gruber's keen interest in Mycology began at an early age when he and his family would go "mushroom hunting" in the forest of Southern Germany. This tradition is a common practice throughout that country even today.

He continued his interest when he immigrated to the United States and even set up his own mushroom house in Portland shortly after his arrival. The raising and selling of the mushrooms provided William with an

additional income along with the money he earned repairing pianos and organs.

The mushroom house was very dark and never had a very pleasant odor because the mushrooms needed a large supply of manure in order to grow properly. In spite of this fact, the young boys in the neighborhood were always breaking into his mushroom house and stealing his best selling fungi.

William put up with this situation for quite some time before he decided to "fix them for good". He took some manure and water and filled a big pail with it and put it up over the door so that anybody coming in would get the manure and water spilled on them.

You can probably guess what happened next...a friend came to visit and William wanted to show off his pride and joy—the mushroom house. He opened the door and got his "booby trap" all over him and his friend. Of course, William was upset but took the whole thing in stride and told this amusing incident to his many friends over the ensuing years.

He prided himself on his knowledge of mushrooms and spent many hours foraging for the various forms best suited to accompany different dishes. His many friends were always astonished by the diversity of taste and flavor William brought forth when preparing these tempting taste treats.

One of his long-time acquaintances Frank Lockyear, told a story about his association with William and a subsequent experience they shared on Mt. Rainier. In his book "Trees For Tomorrow" Frank explains that every now and then, he would accompany Gruber when he went out to take pictures for his View-Master reels. He recounts the following tale:

"Once we went by boat as far up the Snake River as was possible in those days. That trip through Hell's Canyon was one of the high

points of my outdoor life. There was another that could easily qualify as a low point.

"We were going up on Mt. Rainier, one of the few Cascade peaks I hadn't climbed, so Bill could photograph wildflowers (anemones). Not that we would be going to the top. Bill wanted to visit some of the lovely little alpine meadows that occur up on the slopes. That's where many of the wildflowers grow in the moist, fertile soil. On the way, we stopped at a store and bought some groceries. When we reached our campsite, Bill went out mushroom hunting. He came back with a small pail or a hat full and said 'Frank, tomorrow morning I'm going to make you a delicious breakfast of sausage and mushrooms.' I climbed into my sleeping bag thinking about that great breakfast my friend was going to prepare and I woke to the wonderful aroma of food cooking. Bill Gruber was making good on his promise. He said that the variety of mushrooms we were eating was the best kind of vegetative steak available. Beef was one thing; these mushrooms were something else. They sure were.

Below: *William Gruber foraging among the flora and fauna on Mt. Rainier.*



"About mid-afternoon I began to feel queasy. That evening, Bill opened a large can of beef stew. I ate and immediately headed for the bushes to vomit. It went on and on until I was throwing up blood. So was Bill.

"Frank, we're getting out of here right now!" Bill said. On the way home, we stopped at a hospital where somebody gave me some pills. The next thing I remember was being stopped by the state police. Then I passed out and didn't come to until several days later, in my own bed at home. Bill was as sick as I was. I never did learn what kind of mushroom he had fed us."

They remained friends until the time of William's death. William was one of Frank's inspirations that led to the start of his organization ReTree International.

William The Inventor

Aside from the wonderful View-Master product there have been a number of other items invented by William Gruber during his lifetime. He devised an ingenious method of removing limbs from trees so as to not to ruin their esthetic beauty but to be an effective way of pruning them while they were still in their regular growth pattern.

Together with Gordon Smith, he invented a mole-catching apparatus, which they called the "mole-ester". They decided it was too gruesome a product to manufacture and they sold the patent rights.

Connected to his fine musical abilities and his interest in stereo, William conceived the idea of how to produce stereo sound long before anyone else had this idea. He spent hours detailing his ideas to a relative of the great Victor Herbert. William explained every facet of his idea and how stereo sound could be achieved with his design.

After this conversation, William didn't think much more about it. He was always discussing his ideas with friends and visitors. Ironically, almost exactly one year later, stereo sound was developed in Hollywood using exactly the method William formulated. No credit was given to him for his input. He, once again, thanked his lucky stars that Harold

Graves and his associates were so honest when William explained his design for the View-Master.

William The Family Man

Norma and William were married for 27 years and lived in 16 different houses. They even lived in Europe for a short time during the mid-1950's. They had three children; two girls and one boy.

In the early pre-Sawyers years, William toured with the great pianist Walter Gieseking and worked with many other concert pianists. He was a great performer himself and spent many hours at the keyboard.

One of his greatest loves was being outdoors. He would go out hiking and climbing the mountains of the Pacific Northwest as often as possible. He was a true conservationist before most other people had even heard of the word. He spent much of his youth in Germany enjoying the outdoors and passed his love for nature onto his children. The mushroom set grew as a result of William's childhood interest in the subject.

Because he spent so much time outdoors, William grew into the habit of wearing glasses with a yellow tint to them, similar to those many athletes wear today.

Once, when returning home from a trip to the mountains, he passed the Lincoln Automobile dealership and fell in love with the showroom car. He test drove it, completed the necessary paperwork and drove the car off the lot and home to his loving wife and family. Upon pulling up in the driveway he honked the horn and had the family come out onto the front yard. "Look at my beautiful new car," he exclaimed. "Isn't it the most beautiful yellow Lincoln you've ever seen" he asked. The family started at him in astonishment...then laughed out loud and suggested he might like to remove his yellow glasses--the car was actually a bright pink!!!

He decided to keep the car, and avoid any additional embarrassment. His son, Karl, still laughs today when he tells this story.

Traveling with his family was another of William's great passions. They visited Europe many times both before and after they lived there. They also traveled to the Orient and all over North America.

Another of William's great loves was oriental art. One of the first pieces he acquired was a sitting Buddha that he bought during one of his early visits to Germany. Remnants of burnt offerings show at the foot of the statue reminding us of the time when this statue sat in repose at one of the many Buddhist shrines. His interest and dedication to this art form is what led to the production of the Chinese Art set. It is sad to note that he did not live to see the finish of this monumental work.

Upon his death, William was cremated and his ashes were placed at a spot beloved by him for many years -- McNeil Point on Mt. Hood. Bronze castings of his hiking boots were made and placed there as a permanent marker commemorating the man who loved the mountains and all of nature's wonders. Today this is a popular nature walk area.



Above: Bronze castings of William's boots placed at McNeil Point on Mt. Hood.

Because of his love of nature, it was only fitting that the "Gruber Memorial Park" was created at the View-Master plant in 1967.

The park was established as an employee picnic and recreation area in the midst of the various buildings housing the Portland facility.



Photo above: *Norma Gruber at the dedication of the Gruber Memorial Park at View-Master's Portland Plant.*

This is how William Gruber was known to his family, friends & co-workers...a kind, generous man whose love of the earth knew no bounds. We enjoy the benefits of his wonderful invention, as do millions of others. May he always be remembered as a truly great man.

Mrs. Ardie Hitchcock wife of William's longtime friend David Hitchcock, wrote a poem at the time of William's death that described his uniqueness;
It is reprinted here as it was written.

Without William, the mountains must surely be lonesome. His devotion to the high places, and all

the lovely forms life takes, was a way of living.

Here is an image of him, standing on a high ridge above the Columbia Gorge, framed by the tumble of buttes and foothills leading south toward Mt. Hood, telling of the days when the Indian tribes of the Columbia Basin used this trail, this pass, in their crossings to hunt in the high country. Again we see him, on the rugged flank of Mt. Hood, above McNeil Point Shelter, a rough stone hut on the western ramparts of the mountain, his face turned toward the sun, his sturdy body a study in repose and peaceful communion with his surroundings.

Now, on the downward trail, his elf-like sense of fun and joy in living appears as he persuades the several children with him to pry an enormous boulder off into the canyon. They push and pry and struggle, but the boulder, high over their heads, stays stubbornly in place as, laughing, they trot on down the trail.

Here he is, stopping to bend over a specimen of fungus, torn from an alpine fur by his young companion. He is seriously giving the Latin botanical name to his intent listener.

Once again, we find him, seated at his magnificent Steinway, along with the music of Bach his fingers knew so well, or surrounded by a recorded symphony as he examines with tenderness the myriad patterns and colors of his delicate Chinese porcelains, in the glow of an open fire.

But especially he belongs to the wide sky and the fresh, sweet air of the mountains, striding with enthusiasm through the alpine forests and meadows he so loved. As long as the earth persists, William's spirit will still live.

This beautiful tribute tells William's life story as nothing else could do. He will long be remembered for his many fine contributions to the world, especially, our beloved View-Master product.

Chapter III

Stereocraft Engineering

Imagine inventing a reel-making machine -- so unique
its like has never been duplicated.

Imagine inventing a camera with a special mechanism unlike any
ever produced before or since.

Imagine inventing a 3-D projector, focusing viewer and camera attachments
that encompassed such precision that they are eagerly sought after by stereo
photographers and collectors more than 50 years later.

Imagine the minds of two individuals inventing and perfecting
these products along with many others. Add in a dedicated team of
engineers and other talented employees working together with this brilliant duo.

Then you can envision View-Master's "sister" company...Stereocraft Engineering.

THE PERSONAL TOUCH

STEREOCRAFT ENGINEERING

by Mary Ann & Wolfgang Sell

Stereocraft Engineering was the marriage of two great minds--Karl Kurz and Gordon Smith. Together, these two men became responsible for many of the fine quality products associated with the View-Master name.

The first "reel" machine operated by Sawyers utilized seven women setting around a circular table and assembling the reels by hand in a sequential pattern. This was the system adopted to produce the early "hand-lettered" style reels. Because of the time and work involved in this process, the company felt it was necessary to develop an automated machine to do the job.

Karl and Gordon were both employed by the L.R. Teeple Company when that company received the commission to develop a reel-making machine for View-Master. Karl was working in the machine shop and Gordon was in engineering. So, in early 1943, the first automated reel machine was developed. The machine was built around the kind of mechanical movements that were developed for the player piano. It had a lot of patches, little leather liners and vacuum valves that made the machine work. This early machine was not very fast but it quadrupled the production realized by the hand machine.

William Gruber and Karl Kurz had already become close friends by this time. Since both were German emigrants, they had a common background. Karl first met William at a friend's home in 1940, when William found out that Karl was a tool & die maker, they became very close friends. As a result of their friendship, Karl developed an early stereo camera that

William used for all of his close-up work such as shooting photographs of wildflowers and mushrooms.

Karl left Teeples in late 1943 and was doing some

independent work for various firms in the area. William asked Karl if he could design a View-Master

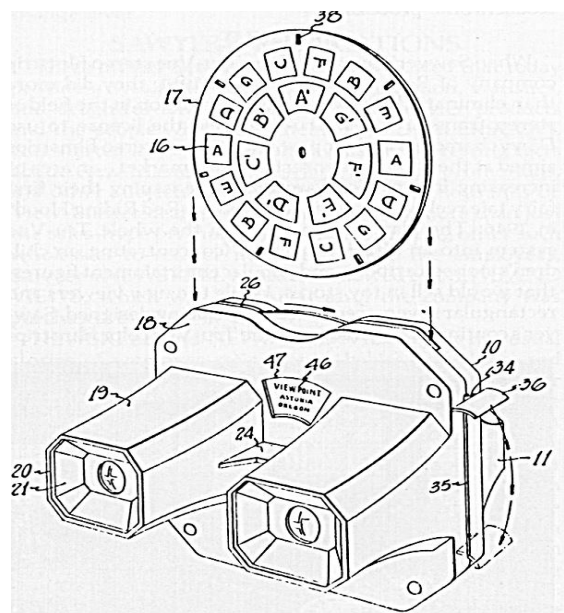
viewer. He agreed, then designed and made the model for the Model "C" viewer--the first style where the reel could be inserted directly into the viewer.



Karl Kurz

The original model was made of wood and Harold Graves and Ed Mayer immediately approved its design upon presentation. At the end of the war, it was sent to the East Coast to be tooled and manufactured.

Below: *Blueprint for Model "C" viewer.*



During this time, Gordon was busy doing engineering work for the U.S. War Department after relocating to New York. However, they stayed in contact with one another. At the end of the war, William suggested that Karl go into business for himself making stereoscopic instruments and parts. At about the



Gordon Smith

same time, Harold Graves was urging Gordon (who was planning on returning to Portland) to do the same thing. Together they founded Stereocraft Engineering in October, 1945.

One of their first projects was to completely redesign the reel-making machine. The new design utilized air pressure instead of vacuum, because it was easier to control as well as being faster and more powerful. The whole sequence of operations was modernized. In addition to putting on the 14 pictures, the new machine was able to seal the upper and lower halves of each reel. From there, the reel went onto another position that would print the captions directly onto the reel. The completed reels ended up on a spindle. From there, it was an easy step to insert them directly into envelopes.

Stereocraft initially made a battery of eight machines during the early stages of the company. Today, these high-quality machines (along with a few others constructed over the years) are still in use by the View-Master plant in Portland for reel making and assembly.

The internal workings of the reel making machines were engineering marvels. They were manufactured so that an arm comes out to pick up each reel and move it over to

another position. There is a little vacuum at the end of the arm and it picks up the reel and rotates it a seventh of a turn. The pictures are put on with great accuracy with a tolerance of 1 or 2 thousandths of an inch. The need for accuracy was critical because it is important not to have any misalignment when you are doing stereo work.

This system requires 14 large reels of 16mm film to be lined up in the machine, one after the other. When the machine is in operation, the whole reel of film advances one frame at a time. Each frame is put onto the View-Master reel in exactly the right place; little hot points come down and hold it there and locate it while the film is being cut off.

While the finishing touches were being put on the reel-making machines, several other projects were being developed by the Stereocraft team. Karl Kurz developed an early projector -- the S-1, in 1948. The first prototype for this model was crafted in wood, but was fully operational. At about the same time, initial ideas were being developed to produce some type of stereo camera for so the mass public could take their own View-Master pictures.

Karl and Gordon developed the early ideas for this camera with significant input from William Gruber.



Above: Model "C" assembly line.

Stereocraft was also kept busy producing the metal parts for the Model C viewers and, later the Model D, focusing viewer as well as junior projectors. Dies were created and all of the metal parts were made at their plant. Sawyers made the Bakelite moldings in their compression molding machines. The parts were hand assembled at the Sawyers facility and the final product was then boxed and ready for the retail market.

The first blueprint for the View-Master *Personal* Camera, as we know it, was drawn up by Gordon Smith in 1948. The camera used a unique lens shift system that enabled the photographer to take 36 pictures in one direction and then shift the lenses to take another set of 36 pictures in the other direction as the film reversed in the camera.

Another special feature of the *Personal* camera was the fact that the counter worked in reverse. This was to let you know to reverse the lenses when it got to 0 because it locked at that point. It also let you know to quit shooting after you got back to your 24 or 36 exposure mark indicating you were out of film.

Quality was the number one priority at Stereocraft Engineering and it showed itself in the construction of the *Personal* Camera. The General Scientific lenses were beautifully mounted and matched. The lenses were matched by both size and focal length--lenses were not put into a camera without actually matching them optically to confirm that the manufacturer was within specifications. On a short focal length, such as a 1-inch focal length lens, these types of procedures were critical.

Of course, the great picture quality and excellent resolution was an added bonus. The camera's only problem was the gasket for the shutter blades--which were only 2 thousandths of an inch thick. As the gasket compressed from the pressure, it caused the blades to bounce and overexpose part of the image upon triggering. This has presented itself as a

problem commonly known as "shutter bounce". It has been the only known failing of the camera since its initial introduction to the public in 1952.

Gordon Smith's design was approved and patented by Stereocraft Engineering on July 3, 1950.



Above: *Assembly of the Personal Reel mounts. This process utilizes a special machine developed by Stereocraft.*

The idea of putting the instructions on the bottom of the camera was something else unique to View-Master at the time. (It was later used by Stereocraft on the TDC Vivid Camera that they also designed.) This was intended as a "fail-safe" mechanism for the people not familiar with general camera techniques. Bill Gruber was always trying to make the design simple enough for everyone to use.

The View-Master *Personal* camera was introduced to the public in 1952 at a cost of \$149. It was designed to enable the owner to take his own reels to accompany his existing View-Master reel library.

It was particularly attractive to those who were unfamiliar with photographic techniques, because it needed no exposure meter, no

calculating and no bother. The exposure control was integrated with the camera controls in a manner so clever that all you had to do was to set one dial to the speed of film you wish to use and a second dial to the light conditions, then press a button.

The unit was self contained, with the lenses lying within the body and the filters lying on top of the lenses in the body wall retained by a standard Series V retaining ring. The weight was only one pound, nine ounces when loaded with film.

The first one hundred cameras produced were numbered beginning with 0999 and descended in numerical order down to number 0900. These were given to factory employees and friends for testing purposes and evaluation. Most of these cameras had a silver top (brushed, plated or painted) and the center shift lever was marked 1/2 rather than the A/B of the standard production camera.

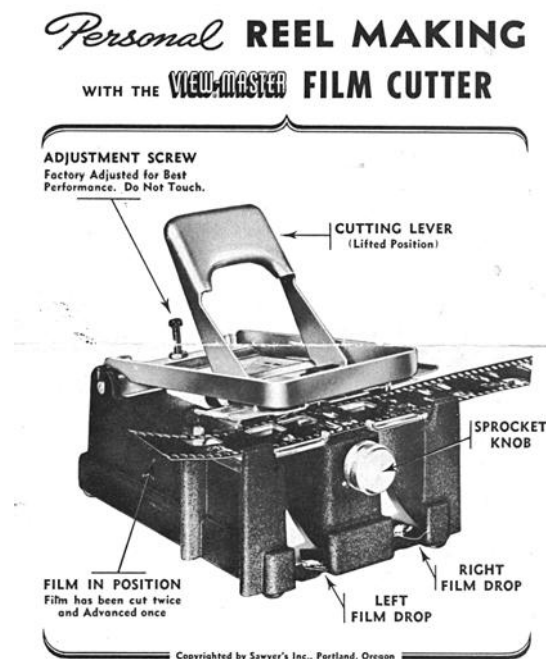
Actual production cameras were consecutively numbered beginning with number 1,000. The earlier models did not include a film advance indicator and had rounded shutter blades. Later models included the film advance indicator and had squared shutter blades.

There were many minor variations made in the camera during its production. Most of these changes improved the overall performance of the camera but changed little in its look cosmetically.

Somewhere in the low 20,000 number range the camera received a makeover and underwent a color change to three-tone brown. The crinkle brown finish hid a multitude of sins in the castings thus making production less wasteful for Stereocraft.

Although it is difficult to determine exactly how many *Personal* cameras were made...the best estimates are that production consisted of less than 30,000 units. These cameras remain

popular today with both collectors and stereo photographers.



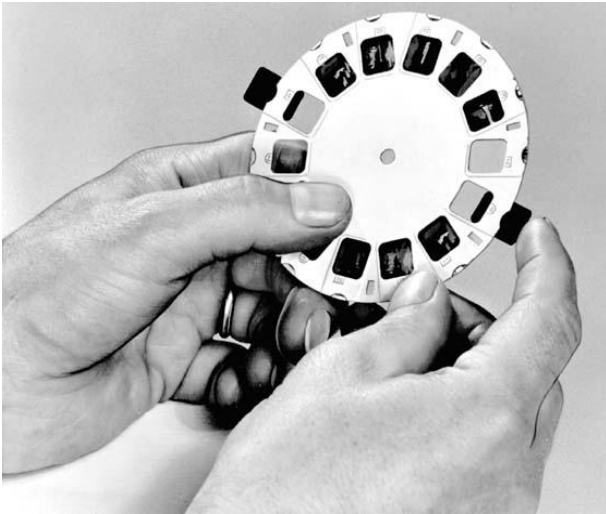
Above: *View-Master film cutter.*

In order to be able to mount the film shot with the View-Master *Personal* camera, a special film cutter was developed. It punched out both films simultaneously, thus providing mechanically positive alignment between the two halves.

The camera apertures had small notches in one edge. One notch was semicircular and the other was square; thus providing indicators for right and left images. In this manner, you could mount your stereo images without knowing which the left was and which was the right image; the circle or the square provided the necessary information. After punching out the images, it was a simple matter to insert the film chips into View-Master *Personal* reel blanks with the matching marks. These blanks have 14 pockets for mounting the seven stereo pairs.

The camera was received enthusiastically by the photographic community and went on to sell quite well during its production period. However, the advent of home movies caused an early demise to stereo photography in

general and, unfortunately, the loss of the View-Master camera in particular.



Above: *Reel Mounting...a simple process.*

Indoor photography was made possible by the use of the View-Master flash attachment. It was tailored to fit easily onto the *Personal* camera and attached via a knurled thumbscrew. A single stainless-steel contact point where the flash attachment joined the camera plus the silver contact points in the internal flash switch, assured properly synchronized flash pictures every time. The flash had a guide number setting within the focusing knob that was easy to adjust to the appropriate guide number established by the film manufacturer.

At an additional cost, you could purchase 24" or 36" close-up lenses for your View-Master *Personal* camera; thus giving you the added opportunity to do close up stereo photography and still enjoy the ease of using the View-Master camera.



On both lens models, a folding viewfinder prism fit over the camera viewfinder and corrected for the vertical parallax

encountered at short distances. The close-up attachment with the viewfinder prism folded away, fitted into a small leather case that was included.

The depth of field obtainable with the close-up attachment depended mainly on the area in front of the camera in which the field of view of the two converging lenses coincided to give stereo pairs that could be viewed comfortably. Although this area varied with the individual, Sawyers recommended a 25" to 50" depth of field for the 36" model and a 20" to 30" range for the 24" close-up attachment. The 36" model was considered the standard portrait model and the 24" was the scientific model available only by special order. The results using these special lenses were quite good and they became an important part of the complete *Personal* camera system.

During the time the *Personal* camera was in production Stereocraft's test lab was already experimenting with a new camera design dubbed the "Junior" (also known as the "Personette"). Precision machining time and the number of production steps required to produce the "shift-lens" mechanism in the View-Master *Personal* camera required dozens of extra pieces and many extra man-hours. View-Master realized that the elimination of this mechanism could be achieved with a camera using a diagonal film path.

Several working prototypes were produced as well as finalized mock-ups. The company liked the idea of using a diagonal film path and copies of all the designs were sent to the European View-Master operation in Belgium for their review.

After Stereocraft Engineering spent hundreds of hours and thousands of dollars finalizing plans and models, the project was taken away from them and given to the Belgium plant for cost efficiency...much to the chagrin of the engineers involved. The proposed look of the Portland design was much more attractive

than the final result achieved by the Belgium plant.

Pictured below is a prototype of the Stereocraft design.



View-Master Belgium had been working independently on their own design based on the diagonal film path system originated at Portland. Corporate headquarters approved the final camera and the new camera was manufactured in West Germany for View-Master. It was called the Stereo Color Camera. Later, the name was changed to the View-Master Mark II Camera.



Above: View-Master Mark II Stereo Camera.

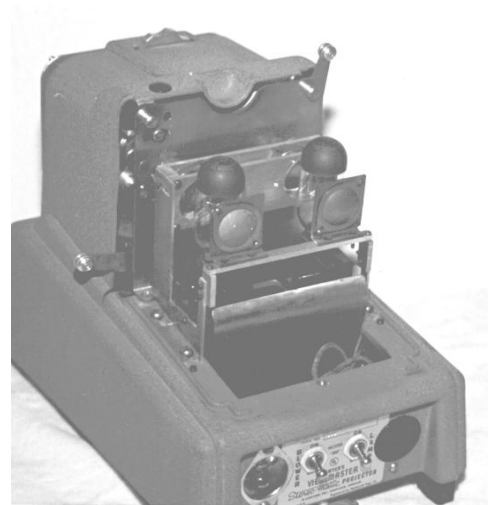
The Color Camera also had a simple exposure calculator, the shutter speed was preset to a 1/60 second, and one would match a picture of the sun in various stages to the lighting conditions to set the "F" stop.

The camera had both MX and PC flash connections, a big advantage over the *Personal* that needed to be modified for

electronic flash. The camera, although better in some respects, did not have the "indestructible tank" quality of the *Personal*. Accessories such as close-up lenses were never made for the Mark II. Because of the slow shutter speeds a person had to be very careful about camera shake when using it.

Since this camera had a diagonal film path, a new cutter had to be designed for use with the Mark II Camera. Stereocraft had designed several prototype cutters while developing the original camera prototypes. However, the actual production model was similar in size and shape to that of the *Personal* except it cut the film on the diagonal path.

The original plans, had this camera actually been produced in Portland using their models, called for two versions: an inexpensive model and a "top-of-the line" deluxe model. It is our opinion that a camera produced in Portland by Stereocraft Engineering would have been far superior to the one that was finally produced. The authors of this book greatly prefer the View-Master *Personal* camera for their own use, as do a lot of stereo photography using the View-Master system.



Above: Early "twin-bulb" version of the View-Master "Stereo-matic 500" projector.

With a stereo camera on hand, could a stereo projector be far behind?

The View-Master "Stereo-matic 500" Projector was initially introduced in 1953. The first prototypes were made by melding two S-1 mono projectors together. Later, a two-bulb model was developed. From the information we can gather, it appears that the numbering system for the Stereomatic Projectors matched that of the *Personal* camera. Meaning the first number off the line was 999.

William Gruber's creative genius was at work in the development of this projector. It was his idea to employ one-bulb along with using mirrors to direct the light. In the final production models, the interocular adjustment was coupled to the focus. The changer plate (a fantastic design) did the rest; adjusting the film alignment by a single lever, counting the scenes for you and activating a red light when you reached the seventh scene to let you know to change reels. The unit used one CZX bulb of 500 watts. The projected scenes were very bright and the clarity achieved from the small images was amazing.

The degree of quality in the View-Master "Stereo-matic 500" projector was unmistakable. It was highly praised at its introduction as one of the best on the market and an indispensable part of the View-Master "family" of photographic products. Unfortunately, stereo projection was not very popular with the public at large. Sitting for long periods of time wearing Polarized glasses was not easy, and you had to make numerous adjustments during stereo projections to keep the image properly aligned. This concept seemed too cumbersome to most people, thus sales were never very brisk.

The "Stereo-matic 500" projector continued to be part of the View-Master product line even during the early days of the GAF. It was last featured in the company's 1976 catalog.

The projector was available in several colors including light beige, three-tone brown and black. Lenses were available in two sizes: 3" and 2 1/4" versions. Models made at the end of the production run included a 110/220 voltage switch on the base of the projector.

Advertisements of the period encouraged the potential buyer to consider the complete View-Master stereo system. This included the following items:

- View-Master *Personal* Stereo Camera
- Flash Attachment
- Camera Carrying Case
- Type "A" Filters
- Close-Up Attachments
- Personal Film Cutter
- View-Master Stereoscope
- "Stereo-matic 500" Projector

In 1956, Sawyers acquired the assets of Stereocraft Engineering. Their research & development department as well as their manufacturing facilities became part of the overall View-Master family.

The change was not evident in many aspects because Stereocraft had devoted most of its' time to View-Master specific work prior to the consolidation.

When the merger was completed Gordon Smith left his position at View-Master and began spending more time with his gardens and orchards (the Smith family and the Kurz family jointly owned a filbert orchard in Beaverton). Karl Kurz remained with the company until his retirement in 1967.

It seems hard to believe that those early machines, originally crafted in 1945, are the same machines producing View-Master reels today. This feat, together with the fact that thousands of *Personal* cameras are still being used by stereo photographers today, seems to be a fitting tribute to the quality work performed by Stereocraft Engineering.

One employee's story –



David G. Hitchcock began his career with The Stereocraft Engineering Co. in 1950. He remained a View-Master employee until his retirement in 1989.

While working for Stereocraft he held several different positions including

Supervisor of Stereo Camera Assembly and Supervisor of the Model Shop & Testing.

His years at Stereocraft were filled with diverse projects and responsibilities. While supervisor of the *Personal* stereo camera assembly line – problems were always cropping up. Because the camera had so many different pieces, something else was always going wrong with it. His perpetual optimism was sorely put to the test during this period.

When Stereocraft became part of Sawyer's, Inc., in 1956, Dave remained with the company and filled the position of Senior Test Engineer for the Test Lab. He went on to become manager of Quality Control and later became Quality Control Director...the position he held at the time of his retirement.

In his nearly 40 years with the company, David's biggest problem was that year after year, he always told people he was 29. On March 4, 1976, Dave received a memo from his supervisor informing him that he was in Violation of Employment Practices. This memo read as follows:

"We have been contacted by the U.S. Federal Fair Practice Board in regards to Section VIII, paragraph 12, page 1046, which pertains to the hiring and use of Child Labor.

You have clearly and emphatically stated on numerous occasions in front of many witnesses that your correct age at this time is 29 years. Our well kept, unquestionable records indicate you have been employed 25 years with GAF Corporation previously Sawyers, Inc., previously Stereocraft Engineering. Therefore, we have to assume your age at the time of your original employment was 4.

By law, you were not entitled to any benefits and only the minimum hourly salary for 17 of the past 25 years. We know the minimum salary was \$1.00 an hour much of this time and the company has contributed many dollars to benefits you were not entitled to until you reached the age of 21 years. This only leaves us with three (3) options:

1. You repay the company the total of \$83,605.09
2. Your forfeit your salary for the next 25 years.
3. You stop lying about your age.

This is your choice and we will await your decision."

This was certainly in line with Dave's humorous bent that he so readily exhibited.

During his years with the company he saw many changes. When the manufacturing of the View-Master camera was discontinued, it was a sad day for Dave, because he had spent several years of his life making these fine quality cameras.

He had many stories about the years he spent working with William Gruber, Gordon Smith and Karl Kurz. Dave, his first wife Ardie (who was tragically killed in an automobile accident) and her three children spent many fun-filled hours with the Gruber family. He loved to listen to William play the organ and enjoyed his unique sense of humor.

During the GAF era, Dave oversaw the production lines for many of the View-Master

products including the gift sets that looked like large round canisters. Whenever Dave was on vacation, his boss, Earl Roberts, approved the line set up and started up operations. Before Earl left for home, one evening, he looked at the new graphics on the canister and started the line going for that shift's production. On this occasion, Dave's vacation was suddenly interrupted when he got a frantic call from the shift supervisor. She reported that Earl had started up the line but...all the canisters were being printed "up side down" with the plastic lid on the bottom and the metal end on top!!!

He got into his car and rushed to the plant. He corrected the problem and started the line back up but could not resist playing a trick on Earl. Dave took a can opener from the Cafeteria and opened the metal end of the can. He set the can on Earl's desk with a note:

"The new design looks great!!! But the stupid thing's terribly hard to open!!!" This was the typical "Hitchcock" humor at work.

Away from the plant, he was always an active outdoorsman. A member of the Mt. Hood Ski Patrol for over 40 years, a winter weekend seldom would go by without seeing Dave shushing down the slopes. He helped to initiate the Mountain Location Unit (MLU) rescue program for Mt. Hood and had been instrumental in its development for other areas of the country. He actively participated in the National Ski Patrol and taught the Red Cross Avalanche Courses for many years. He served as the avalanche coordinator for Oregon, Washington and Idaho until the late 1990's.

In the 1950's and 1960's, he spent many hours hiking Oregon's highest peak with Bill Gruber. They maintained a close personal friendship until William's death in 1965. After photographing Gruber's mountainside memorial service (in View-Master format, of course) Dave kept up his close personal friendship with the Gruber family that still continued until the time of his death.

David, who never had any children of his own but who accumulated a bunch from his two wonderful marriages, was a devoted family man. When not busy climbing or skiing, he enjoyed playing grandpa with his many grandkids. (The family was enlarged a bit when he married his second wife, Barbara who also had three children.) After his retirement in 1989, much of his spare time was spent assisting Barb with her many art projects, as she is an extremely talented artist and exhibits her work throughout Greater Portland.

When Dave became ill with cancer, he faced his illness like he had faced most of his life. He called death "His next great adventure". And encouraged other men he knew to get tested early for prostate cancer. He truly felt he had lived life as fully as he could. Dave often said "I'd rather wear out than rust out" and he lived his life this way.



We lost this wonderful man on September 23, 1998 a sad loss to the annals of View-Master history.

THE VIEW-MASTER *PERSONAL* STEREO
CAMERA--AS REVIEWED BY MODERN
PHOTOGRAPHY (circa 1952)



This instrument stands quite apart from the other four stereo cameras already discussed, both in design and actual use. The camera was made to reduce stereo frames of a size (12 x 13mm) suitable for mounting in View-Master reels. These reels and inexpensive plastic viewers have been available for a good many years. The store-bought reels cover a variety of subjects and each reel contains seven stereo pairs.

The View-Master Personal Camera was designed to produce stereo pairs which could be mounted in blank reels and used in the already available plastic viewer. Thus, owners of View-Master commercially made reels can now take their own. Easily the most outstanding feature of the camera is its ability to produce 69 stereo pairs on a standard 36-exposure roll of Kodachrome, or 37 pairs from the 20-exposure roll.

The viewfinder 1. Is mounted above and between the two lenses. There is no correction for parallax error, but none is needed since the fixed focus lenses are designed only to be used at distances of six feet to infinity. The shutter release 2. is located on the bottom right front panel of the camera. The shutter speed dial 3. and aperture control dial 4. are placed atop the camera and are coupled to a unique exposure calculator 5. To use it, you first pre-select either the shutter speed or the lens aperture. Then you rotate the other exposure control dial until the calculator atop the camera shows that the type of subject to be photographed (dark, average, light) is lined up opposite the light condition (bright sun, hazy sun, etc.). At this point, the camera is properly set for both speed and aperture. Since there is no focusing, all you need do is snap the shutter.

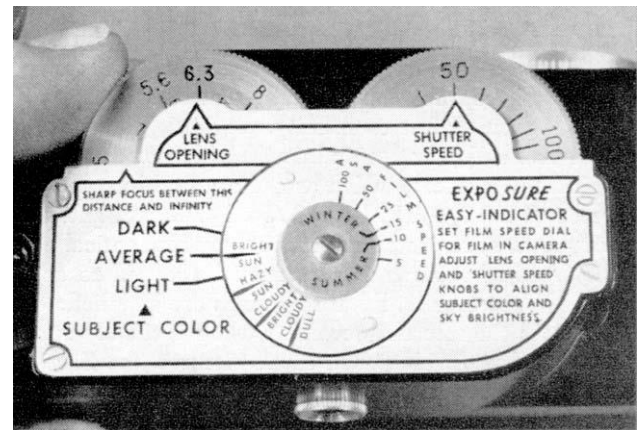
The camera is also unique in operation. Once it is loaded, exposures are made on the bottom half of the film through the before-the-lens shutters 6. when the film reaches the end you turn a knurled dial 7. placed between the lenses. This moves both lenses from the bottom strip of film to the top and reverses the film-winding mechanism. As film is rewound into the cartridge, another set of stereo pairs is made on the top half of the film. Filter retaining rings 8. Are built onto the lens mounts. The lenses are recessed so deeply behind the rings and the shutters so that lens shades are not needed. The body 9. is an aluminum die casting.

The flash contact 10. is located atop the camera and accommodates a special flashgun which screws directly into the body. The flashgun, also of unique design, incorporates a rangefinder. When mounted on the camera, the subject is focused on through the rangefinder. After the subject is in focus, you can read the proper exposure for the flash shot directly from a wheel on the flashgun. This technique eliminates all mathematics with flash guide numbers.

Some explanation of the mounting of the stereo pairs must also be made. The film, when processed, is returned to you or your camera dealer in a long uncut strip. The individual stereo pairs are then cut from the strip and mounted in the small circular cardboard reel which fits the viewer. The camera owner can either buy a cutting jig and mount his own or the dealer can have them mounted at a moderate fee.

A more precise and optically superior viewer is to be made available soon. The stereo pairs can be projected in two dimensions through an inexpensive machine or seen in true stereo by means of a recently introduced projector—
THE END

PLEASE SAY YOU SAW IT IN MODERN PHOTOGRAPHY



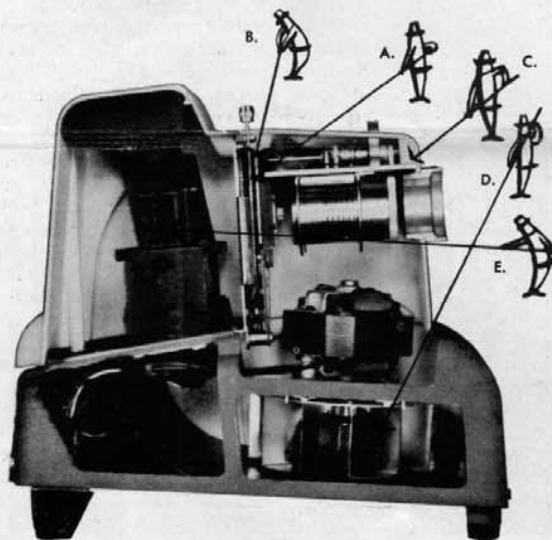
Above: EXPOSURE exposure calculator from the top of the camera.



PHOTOGRAPHY OF THE FUTURE — a camera (the View-Master Personal) that takes full color, 3-D pictures at less than snapshot cost; a 7-scene stereo mount (the View-Master Personal Reel); a 210-picture album (View-Master, of course) that fits in your pocket; and a projector (the View-Master "Stereo-matic 500") that projects a 40-inch full-color 3-D image!



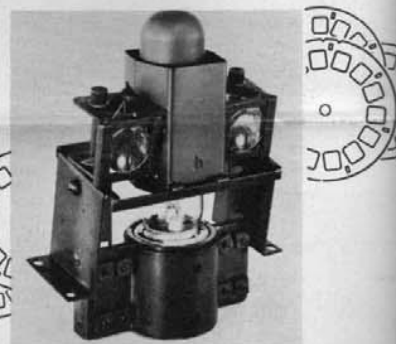
This handsome fibreglas reinforced molded plastic carrying case for the "Stereo-matic 500" was chosen after exhaustive testing and experimentation. It is light weight, sturdy, moisture and vermin resistant, shock resistant, and costs only \$17.50.



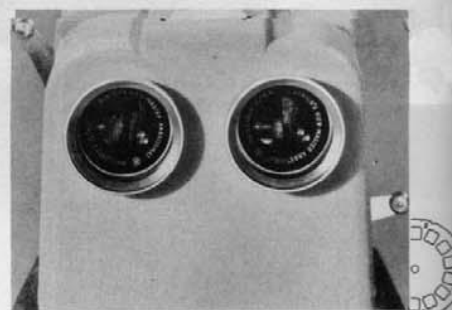
VIEW-MASTER projector

Here, at last, is a precision projector that glorifies 3-D in all its startling and brilliant realism. You can never fully appreciate the true-to-life depth and clarity of stereo until you have seen the View-Master "Stereo-matic 500" in action. Here is a stereo projector that achieves the utmost in realism through an exclusive View-Master feature — *positive alignment automatically*. Positive alignment, simply, is the lining up of stereo picture pairs for viewing or projection in perfect balance and in perfect register. This the "Stereo-matic 500" does for you automatically. It eliminates the need for constant adjustments, eye strain, and the other annoyances heretofore associated with stereo projection.

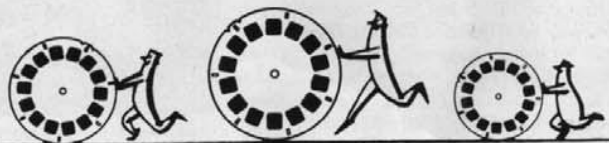
SPLIT-BEAM LIGHT SOURCE assures the uniform illumination needed for stereo pairs. Optical mirrors take light from BOTH sides of the one 500-watt projection bulb, saving light would otherwise be lost, and reducing heat. Lamp and condenser system is thermally isolated from the rest of the projector.



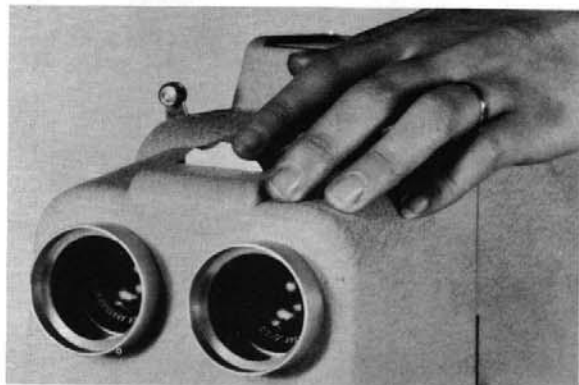
PRECISION-MATCHED 3-INCH LENSES. Wollensak f/3.0 lenses perfectly matched in focal length to .066". Produce a clear, brilliant 30" picture at 15 feet, 50" picture at 25 feet.



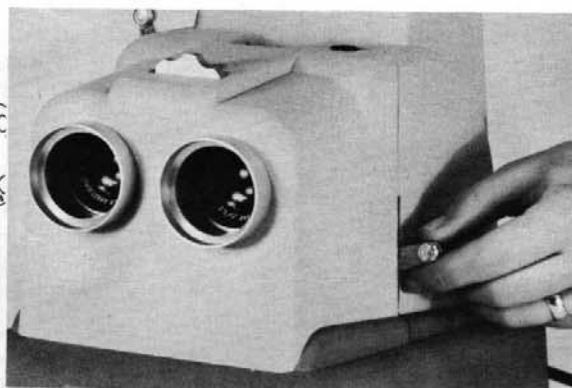
- A. **CURTAINED SCENE CHANGING:** This feature eliminates glaring light between Reels and twisted pictures between scenes. Curtain blacks out screen before Reel moves to next scene.
- B. **REMOVABLE POLAROID FILTERS:** These are located between lamp and Reel. Easily removable for cleaning.
- C. **ONE-PIECE DIE CAST BODY:** Sturdy construction insures long life. Has handsome two-tone finish. Note the thermo insulation throughout; there is no possibility of conducted heat between parts.
- D. **POWERFUL BLOWER SYSTEM:** Blower cooling permits hour after hour of projection without overheating. A constant wash of air cools lamp, filters, and Reel.
- E. **UNIT CONDENSER SYSTEM:** Mirror and lenses are mounted in die-cast cages that hold them in line with optical system of lenses. The unit lifts out easily.



throws 40 inch 3-D color pictures..



AUTOMATIC FOCUSING—Turn this one knob until the images on the screen coincide in perfect register, and the lenses are automatically focused! Each picture, and each Reel will then be in perfect focus for a trouble-free evening of projection enjoyment.



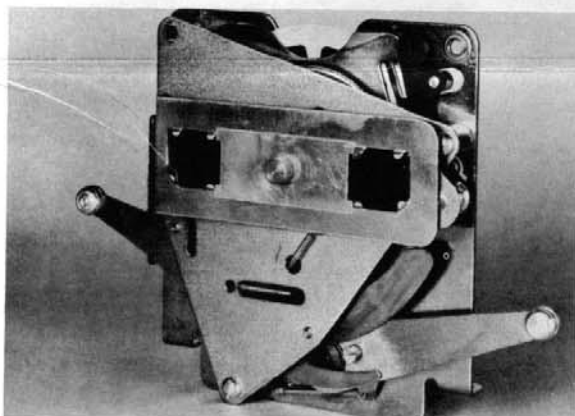
SELF-CENTERING VERTICAL ADJUSTMENT. Adjust pictures that might be out of vertical alignment by rotating Reel slightly. When picture is changed, vertical adjustment lever returns to normal position for next picture. With the present perfected stereo system, vertical adjustments are rarely needed.



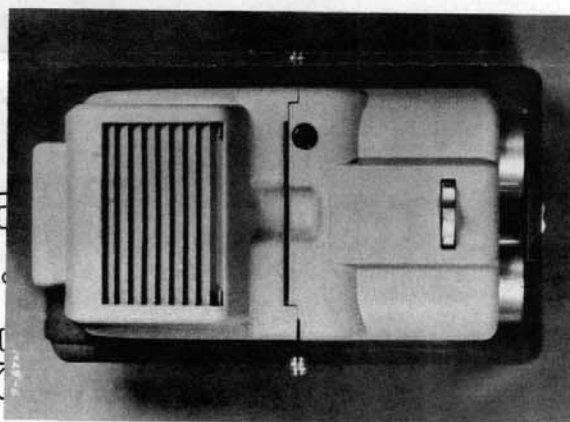
SIMPLE MASTER CONTROL PANEL. Two switches operate all the electrical controls. One switch turns on the blower, the other the lamp. The lamp switch is inactive until the blower is turned on. This prevents over-heating and allows quick cooling after projection show is over.



OPERATOR'S LIGHT. Hooded slot throws enough light to allow operator to read Reel titles, etc. Aside from this special hood the lamp housing is light proof.



PERFECT SHARP FOCUS TRANSPORT MECHANISM. New design holds perfectly flat, eliminating focusing between pictures. Reel after Reel remains in clear, sharp focus.



STOP LITE. Red light on top of projector glows when 7 pictures have been shown . . . indicating the next picture has already been seen, and that it is time to change Reels.

Chapter IV

The "Creative" People

Bill Gruber's idea of making a low-cost 3-D viewer and reel system was a combination of genius, modified to a practical and workable plan that would bring hours of pleasurable 3-D viewing, to MILLIONS of people in the form of a BILLION PLUS View-Master Reels.

How, and WHO would "create" this enormous library of stereo, color material?
Their stories follow.

Management
Photographers
Artists
Table top Art
Stereo Drawings
Computer Generated Artwork
Writers

THE MANAGEMENT

Heading Up The Artistic Team

by Mary Ann & Wolfgang Sell

When Sawyer's first developed the View-Master product, they relied heavily on "outside" personnel to assist in the development and marketing.

Many of the early projects developed as a result of Rupert Leach's contact with the Hollywood community. Others came about with the assistance of Carvel, Nelson & Powell...the advertising agency that handled the View-Master account.

This system worked fine until the need for developing new titles became so overwhelming that management realized that the creative process needed to be coordinated in one area at the Portland plant.

After reviewing all possible avenues available, they decided to restructure the company and include within this new structure a separate Creative Department.

There were only four creative directors since the position was established in 1956 until this function was transferred to Fisher-Price in 1998. These four people, each of unique talent and personality, had the responsibility for overseeing every facet of the creative process from start to finish.

The first director they hired was Pers Crowell. He expanded the number of reel titles available and worked directly with artists, photographers, writers and the like to assure a quality product.

Pers was conversant with all facets of creative work as he was a writer and illustrator of some note prior to being hired by View-Master.

The second director was Bob Johnson who had been with Sawyer's since 1936. Bob proved extremely talented in his capacity as director and became the "essence" of the entire department.

With his constant support and encouragement tabletop art flourished. He spent a great deal of time working directly with the photographers even accompanying them to location shoots when necessary. With his writing background, he was able to function easily with the staff writers because he was "one" of them.

The relationship he developed with the artists was a combination of personal and professional. He saw the need for stereo drawings and encouraged their production to augment tabletop art. His "Friday the 13th" meetings became legendary.

The third director, Keith Pfohl was a GAF Corporate man. His arrival caused a complete upheaval within the department. Although several new products were produced during this time, the department's camaraderie diminished.

Fourth and final director Gary Evans began his career with View-Master in 1974. He served as creative director until 1998.

Under Gary, significant innovations in View-Master hardware were achieved and many new licenses were granted. He saw character recognition as the key to current and future production although this meant the demise of tabletop titles. A drawn stereo rendering looks very close to the same character as seen elsewhere became the corporate philosophy.

With the transfer of the creative department to Fisher-Price in 1998, Ellen Donahue took over the responsibility for the creative department.

THE MANAGEMENT

Sawyer's Era -- Much of the early groundwork for locating and developing creative talent fell upon the shoulders of Rupert Leach and Harold Graves. Rupert had many contacts in Hollywood and the film industry. He used his knowledge to develop various studio contacts. From these studios came the first clay figure fairy tale reels.

During this time, Lee Green, a Hollywood photographer and innovator in tabletop photographic techniques began working on various View-Master projects. Lee, along with several talented Hollywood artists, created such memorable packets as Bambi (B400) and Peter Pan (B372). Lee also was the genius responsible for the creation of the View-Master character Sam Sawyer (SAM1-SAM6) that was designed by Paul G. Sprunck. Lee also appeared with the sculpted set from "20,000 Leagues under the Sea" (B370) on a segment of the TV show "You Asked For It" featuring View-Master.

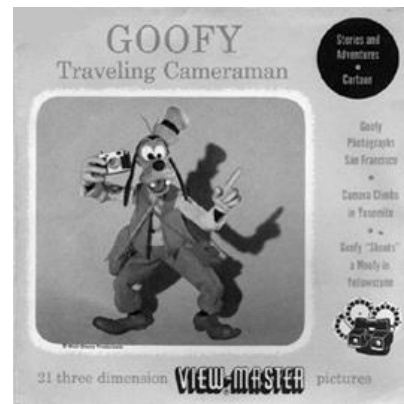
In January 1956, a new corporate organization structure was put into place at Sawyers. At that time a new entity, the Creative Art Department, was established. Pers Crowell was appointed the first Creative Director.

Pers was a member of the Carvel, Nelson & Powell Advertising Agency and had been working with the account for some time as the ad exec for Sawyers. With View-Master listed as his primary account, he was familiar with the day-to-day business at the plant and, in the capacity of Creative Director; he could bring new ideas and observations to Sawyer's.

Along with his job at Carvel, Nelson & Powell, Pers was a free-lance artist, writer and illustrator. In fact, between 1945 and 1956 he had written and illustrated six of his own books

and had illustrated well over 50 others. Most of these books dealt with horses, his #1 personal interest. He owned several Shetland horses himself and spent countless periods studying them during his "off-hours".

During his tenure as Creative Director, he expanded the list of tabletop titles in the View-Master line and hired artist Lew Turner to do stereo drawings. Relationships with Disney and other studios were expanded and new fairy tale reels came alive in the hands of staff artists Florence Thomas & Joe Liptak.



"Goofy The Traveling Cameraman" (844abc)—an excellent early example of combined medium utilizing stereo drawings and scenic 3-D photography.

After six years in this position, Pers felt he was becoming too much of a businessman and losing his artistic perspective. He resigned from Sawyer's as Creative Director and requested that he be allowed to continue to serve the company in art direction matters on a free-lance basis.

From that time on, he was able to indulge his love of painting horses and Western scenes and spent many happy years involved in this pursuit. However, the accomplishments achieved during his tenure kept View-Master on the right track and increased the public's awareness of stereo techniques and the advantage of 3-D work.

On October 1, 1960, Bob Johnson, who had been working as a staff writer, was asked to become Creative Coordinator between Pers and Sawyers. His assignment was to work closely with the artists, company

management and Pers to coordinate the company's creative functions.

Below: *Creative Team--circa 1960's.*



Bob, who was a native Portlander, came to work at Sawyers in the summer of 1936. After finishing his schooling and serving in the Anti-Aircraft Artillery in the Pacific theater during World War II, he ended up a first lieutenant and returned to Sawyers after the war.

He became experienced in many areas during the early days of his career. He worked as a packet assembler and darkroom technician; operated a View-Master reel camera, a reel-mounting machine and printing press, wrote story folders for View-Master reels and camera instruction books; became head of Advertising Production and a writer and picture editor in the Creative Department.

Beginning in 1948, Bob created and edited the View-Master publication "Dealerscope".

This was the company's pipeline to its many dealers across the country containing announcements of upcoming products, incentive programs, etc.

He assumed the title of Creative Director in 1961. And was fondly known to the staff as the "Director of Creativity". He embraced the many challenges associated with this position and went on to hire two more artists (Leila Heath Pearson and Mary Lewis) to do additional tabletop sets.

Under Bob, the department flourished. New titles for Disney and Hanna-Barbara were developed as well as many additional subjects. New creative projects like "The Little Yellow Dinosaur" became uniquely View-Master. The country's interest in the space program was also a keen interest of Bob's so several packets were made outlining various aspects of man's adventures into space, including the 10-reel set "A Step Into The Universe".

Tabletop art continued to be popular with the creative staff and the public alike. With four different artists working on various projects, the heyday for artistic talent peaked at View-Master under Bob's direction. Bob's encouragement and devotion to a quality product kept his staff working long into the night on many occasions. However, the camaraderie was such that everyone continued to work in a harmonious and happy atmosphere regardless of the hours each project demanded.

Under Bob, the department's Friday the 13th breakfasts became a regular tradition. Once they invited Company President Jack Roberts to their breakfast. Everyone came in his or her nightclothes except Jack (to his embarrassment). The next time he attended, he showed up in his nightclothes and everyone else was in street clothes. The third time, one of the girls in the department went to his house and borrowed his pajamas. He

was surprised to see one young lady wearing his PJ top and another his PJ bottoms!



Above: *Frank Visage, Florence Thomas, Lelia Heath Pearson and Bob Johnson of the Creative Department.*

GAF era -- After GAF assumed control of View-Master, the creative staff was asked to produce more titles to add to the growing reel inventory. By 1975, they began to tighten the reins in regard to creative productivity. They insisted that production time for full tabletop work on a three-reel packed be reduced from 10 months to four. Because of the company's desire to create a larger inventory of available titles, they began to experiment with tabletop art and stereo drawing combinations.

Because of the newly imposed time constraints, it proved impossible for the artists to meet the tightened work schedule and still provide the same high standards of quality. Bob saw the dilemma that was caused by the new philosophy and, in defense of his creative team, took an early retirement in 1975 rather than lose the artistic integrity of his staff. Tabletop work was, never again, quite the achievement it had been under his reign.

After Bob's retirement, GAF appointed a member of their creative staff--senior writer/developer, Keith Pfohl, to become the new Creative Director. Keith had been doing a lot of audio/visual work with Kodak and other

major companies prior to his tenure with GAF and the company felt he was the best person available to bring the Creative Department in line with the changing pace of the times.

During this period, fewer tabletop productions were realized and stereo drawings became popular subjects in the everyday reel line. New projects like the Showbeam and DoubleView projectors were achieved during his tenure at View-Master. Many TV shows and movies of the period appeared as View-Master packets. He served in this capacity from 1975 until he left the company in the spring of 1980.

Unfortunately Keith was responsible for following directives imposed by GAF Headquarters in New York. He was ordered to "clean up" the Creative Department and, under his direction, much of the wonderful tabletop art from past reels was thrown away. GAF also halted the writing of the proposed View-Master history--a project that had Keith's wholehearted support. These decisions were a great loss to all concerned, but history is not something that interests a large corporation.

VMI/Tyco Era -- Gary Evans had been working as a writer for View-Master during this period. He began his career in 1974 under the direction of Bob Johnson. Because of demonstrated leadership abilities he was appointed Creative Director in the fall of 1980. He continued to serve in this capacity for 18 years and had achieved the title of Vice President, Creative and Licensing when this responsibility moved to Fisher-Price Headquarters in New York.

Gary helped bring the department into a new phase--computer enhanced and computer generated images. He also was the driving force behind the development of character viewers, which were first introduced in 1989 with the advent of the Mickey Mouse viewer.

Bringing creative minds together into a congenial working atmosphere was one of

Gary's greatest talents. Unfortunately, it had become necessary to eliminate all tabletop renderings from the View-Master line. Gary felt that, although the loss of tabletop art created a lessened perspective of 3-D, the changeover to stereo drawings gave the public a more recognizable character to deal with.

development and design. They have been busy designing new hardware and developing new licenses to produce modern reels highlighting the worlds of animation and entertainment. Brian Aiken heads up the design team and David Berg is in charge of photography. All facets of creative work are handled at the New York offices of Fisher-Price.



Above: *Creative Team...early 1990's.*

This decision was made purely for sales reasons...as Gary, himself, admired the artistic work involved with tabletop art, and a part of him hated to see it go. However, as with any company it was necessary to put business first.

Mattel/Fisher Price – The “World’s Largest Toy Company” – Mattel, Inc., purchased View-Master in late 1997. Early in 1998 creative responsibilities for View-Master were moved to Fisher-Price headquarters in East Aurora, New York just one of Mattel’s many corporate divisions.

Several of the folks from Portland moved to the new offices in New York but creative management responsibilities were re-assigned to Ellen Donahue, Manager of Creative Services. She, with her talented staff, are now the decision makers regarding new product

The Creative Team handles all aspects of creating the product. The process begins with the contract license (such as Disney or Warner Brothers). Next the story line is developed and the rough drawings are sketched of the 21 scenes. An artist is then assigned to draw keylines (right eye pictures). After the licensor has approved all of the art, the keylines are given to an artist trained in drawing stereo art (left eye pictures). When these drawings are correct, they are turned over to the prep area to shoot negatives and make prints. The clear film cels are then painted in colors to meet the licensor requirements

Much of today’s artwork is created by scanning images into the company’s computer system and manipulating these images to create the best 3-D effect. It has become necessary in today’s marketplace to place the emphasis on how much the image looks like the one on television or at the movies.

Product packaging is also designed in the Creative Department and all aspects go through intense scrutiny before being sent to the licensor for final approval.

Mock-ups of products being considered for manufacture are made in the creative area so they can be used for catalog photo shoots, toy fair displays and sales samples. The Creative Team also works directly with the custom reel department to assure a smooth flow of business.

Since creative responsibilities were assigned to the New York team, several new pieces of hardware have been introduced as well as many new reel titles. One of the most ingenious View-Master designs was created in 1998 with the development of the Discovery View-Master viewer. This new idea combined two types of optical devices – a View-Master



viewer and a set of binoculars. This viewer won several prestigious design awards and has become one of the company's best sellers both in the United

States and in Europe. (The Discovery viewer is marketed as "3-D Adventure" in the European Community.)

Gaining access to new licenses is much harder today than it was in the early days of Sawyers. When View-Master was originally introduced a licensed star (such as Roy Rogers or Gene Autry) was available for a nominal fee and agreements were made with a handshake. Today, many productions limit not only the number of licenses but also, the types of products they wish to have produced. It is much harder to get permission to produce a 3-reel packet today. Many companies give

their license to only one toy company and others are not allowed any part of the production's release.

Since early 1999, many of the classic clay figure packets have been re-released as part of a Disney Classic series. All of these reels have been re-drawn in the stereo format using computer generated 3-D animation cells.



Above: *Fisher-Price Creative Staff, 1999.*

Ellen, Brian, David and their corporate team of gifted employees are bringing View-Master into the 21st Century. They strive to maintain the integrity of View-Master and have high hopes for the future of this fine product. With their hands upon the helm, new ideas and products are being developed every day to keep View-Master the beloved product that has become so familiar to us all.

THE PHOTOGRAPHERS

by Charley Van Pelt

The View-Master system had been conceived, designed, refined and put into final blue print form. The machinery to manufacture View-Master viewers and reels had also been designed and was being constructed.

While this was going on, thought was being given as to the 3-D pictorial subject matter that would be offered. Because Sawyer's had extensive distribution in National Parks and other "scenic" areas, this became the obvious first thrust. The product lines would complement each other, and utilize experience and talent already in place.

Their immediate need was to build a "scenic" 3-D library, in color, as fast as possible. No such material could be purchased from independent photographers -- it simply didn't exist! The company would have to create their own 3-D library "from scratch".

View-Master photographers would travel the world, from downtown Portland to Antarctica, around the world and nearly everywhere along the way. We didn't go to the moon but we did manage to obtain some great 3-D pictures from the surface and on the way.

Our photographers would see the exotic countries, their interesting peoples, their cities, their treasures and natural wonders. They would have a wide range of experiences -- some life threatening. They would rack up an astounding

number of air miles and would produce the world's largest and finest collection of stereo color pictures.

Bill Gruber would occupy a unique position among "THE PHOTOGRAPHERS", he was an excellent stereo photographer, but his time was mainly occupied with developing the "hardware" for the View-Master system. He did contribute some of the early scenic stereo pictures, and later on, major releases such as "Holy Year, Rome", "Oberammergau Passion Play", "Canonization Of Pope Pius X", "Aircraft Carrier in Action", and others.

Bill also felt that View-Master 3-D pictures would be a good educational tool and contributed his wisdom in the development of the "Visualore" Series. His more serious work can be seen in the Mushroom Series, Medical Atlas and Chinese Art publications. More on Bill Gruber and his work is detailed elsewhere.

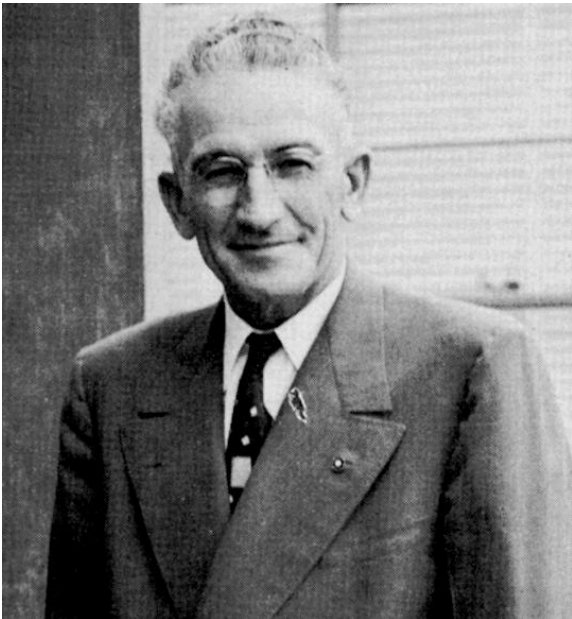
Other Sawyer's personnel "pitched in" and took many of the early stereo pictures -- Fred Mayer, Sr. and Al Gettman, who were salesmen on the Pacific Coast. Ladd Goodman, also a salesman, took many of the original pictures. He would later wear two "hats" as export manager and photographer. There may have been 3-D work done by "outside" photographers, but we have no information, if that was the case. The biggest initial load would fall on the shoulders of Harold Graves -- his story continues.

THE PHOTOGRAPHERS

HAROLD GRAVES

When you look at an early listing of View-Master titles, knowing that most were taken by Harold Graves, one has to wonder how so much could be accomplished by one man -- in addition to handling all his other sales and management responsibilities.

We asked his son, Keith, this question. He couldn't begin to remember all of the areas his father photographed - he did remember that his father was gone quite a bit of the time, however.

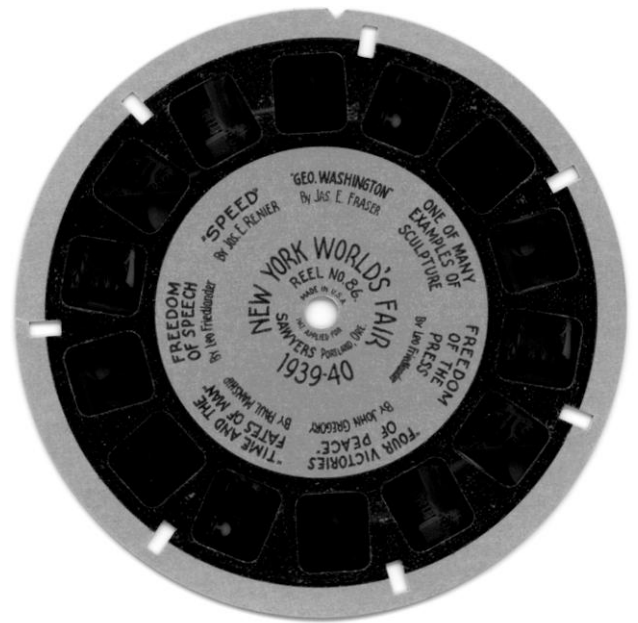


Harold Graves

Harold was a very modest person, so little documentation is available as to his specific photographic accomplishments. We do feel comfortable in attributing most of the early U.S. and Canadian work to him.

Harold's photographic background came by way of owning a portrait studio in Tillamook, Oregon and as a photographer of black & white postcards during the pre View-Master period, so it isn't unrealistic to imagine his name on many (most?) of the early View-Master Stereo pictures.

There was limited View-Master distribution, for the first time in 1938, mainly in the Northwest. The world would be introduced to View-Master Stereo Pictures at the New York World's Fair in late 1939 and the San Francisco Golden Gate Exposition in early 1940. Harold did the photography at both locations.



Above: Reel #86 one of four reels taken at the 1939 World's Fair by Harold Graves. These became an instant best seller and helped to establish View-Master as a household word.

THE PHOTOGRAPHERS

LADNER (LADD)
GOODMAN

Ladner (Ladd) Goodman began his career at Sawyer's in 1934 as a motorcycle delivery boy on a photofinishing route. He advanced to Northwest salesman in the late 30's, becoming proficient in photography along the way.

During World War II, Ladd oversaw the "classified" technical work in connection with the Military Ship and Plane Identification Sets.

In 1945, Ladd traveled extensively on combination sales and photo trips within the U.S. and photographed Mammoth Cave, Luray Caverns, St. Louis Zoo, Sun Valley, Gettysburg, Florida scenes and many other scenic locations.

Ladd's next career move would take him to Central and South America with the title of "Export Sales Manager" and the assignment to build a distribution network and to take the necessary stereo photography. In preparation, Ladd had taken language courses in Spanish. To become fluent in "everyday" Spanish, he spent several weekends drinking beer and conversing in Spanish with friends who were Mexican, railroad section hands. That is known as "dedication".

Ladd's first trip to Central and South America lasted 5 months, and covered all countries in the region except Bolivia and Paraguay. This trip resulted in greatly expanded distribution and a large and important addition to the View-Master 3-D Library.

In 1948, Ladd would make a second extensive sales and photo trip, this time spending 3 months. Excerpts from the August, 1948 *Dealerscope* and March, 1958 *News Reel* describe his experiences:

Goodman considers his visit to the islands of the San Blas Indians one of the outstanding highlights of his entire trip. Among the San Blas Indians off the coast of Panama, Ladd found an all-white Indian family; husband, wife and five children who were all Albinos. "It was rather startling," Goodman admits, "to come suddenly face to face with an all-white person in that remote region. In every other respect, the Albino family bore all the physical characteristics of their fellow tribesmen".



Above: Ladd Goodman, Sawyer's Export Manager, seated between two native boys on the left, visited the San Blas Island of Alligandi on his trip through the Caribbean area. Two members of the Kodak Panama staff accompanied him to the Island.

These Indians are very advanced socially, and their costumes are colorful and elaborate. Members of the tribe work in the rice and sugar fields on the Panama mainland but maintain their homes on the coastal islands. Here they are protected against the mosquitoes, snakes and predatory animals, which infest the jungle areas of the mainland. They paddle back and forth in hand-hewn "cayoca boats".

"The San Blas Indians are a colorful and energetic people, inhabiting a string of islands off the coast of Panama. One of their chief characteristics was their distinct aloofness

toward outsiders, having successfully resisted conquest by, or intermarriage with foreigners, for many centuries. In fact, at one time, no white person was permitted to remain in their area after nightfall. Their attitude toward visitors had relaxed somewhat in the more recent years prior to my visit, but they still upheld their strict policy of non-fraternization".



Left: These colorfully dressed and ornamented San Blas Indian women enjoy the thrill of a View-Master Stereoscope. Ladd Goodman took this picture while visiting the Island of Alligandi, Panama.

"Two representatives from Kodak-Panama and I managed to land by air on one of the islands. Greeted by an excited group of natives, we were extended the privilege of remaining for the night, as guests of the tribe".

The islanders were generally reluctant to be photographed, but they permitted the taking of numerous pictures anyway and when I put my camera away that night, I had a good feeling of satisfaction".

"In Panama, during a previous trip, I had heard about the Dariens, a fierce people, who lived far back in the jungles south of the Canal Zone. I was given to understand that they had undisputed rights to backcountry exclusiveness due to their anti-social habits and hereditary prowess at the grim art of shriveling human heads. But I was somewhat skeptical then. However, this time I had a chance to

purchase one for \$75.00! With very little effort, I made the decision to deny myself the questionable pride of personal ownership".

A very primitive people, the Dariens live deep in the jungle country and are members of a tribe notorious for its dart blowing instruments and head shrinking abilities. These people, Goodman found, have practically no social life, are disease ridden and live in the meanest kind of an existence. Many of them have been brought in from the wild regions to work in the extensive Panama mahogany logging industry.

"On this trip, I was serving the company in the capacity of business representative and photographer. In the latter role, I was constantly on the alert for picture possibilities. With this in mind, I went down into the mahogany logging area about 40 miles south of Panama City where I saw a few Darien families who had been persuaded to leave the jungle and work in the camps. They clung to their primitive ways of life even though same conveniences of civilization were available to them. Beyond the logging areas was forbidden territory, but conquering my intense curiosity, I did not attempt to penetrate further".

Ladd also photographed the colorfully dressed Indians in Guatemala's mountainous interior and narrowly missed a revolution in Costa Rica. He completed his trip and returned with over 200 stereo pictures.

On December 10, 1948, Ladd left Portland on a three-month trip that would take him halfway around the world. The first stop was Hawaii, then Guam, Manila, Hong Kong, Siam, Singapore and India. In the Philippines, Ladd was given armed-guard protection while photographing native tribes in Northern Luzon. At the time, this was in the middle of Communist "Huk" (Hukbhulaps) Territory, and not a very safe place to be.

The August, 1949 Dealerscope relates another of Ladd's interesting experiences on this trip: "By talking fast and finding the right strings to pull, Sawyer's enterprising Export Manager, Ladd Goodman, made photographic history. Although foreign intrusion was practically taboo, Goodman accomplished the difficult feat of gaining admission to the Royal Palace grounds at Bangkok to take pictures of the rarely photographed court dancers and to shoot several scenes of the beautiful palace buildings.

Below: Ladd Goodman (this photo taken while Ladd was leaving to go to a photo shoot in India).



Ladd's accomplishment takes on real significance when viewed in the light of the fact that he arrived in Bangkok during the revolutionary crisis that gripped the city early this year and at a time when the movements of everyone in the capitol were under the severest scrutiny.

Representatives of one of Hollywood's largest movie studios had been cooling their heels in Bangkok for weeks seeking admission to the palace without success.

Ladd would be using his camera less and his export knowledge more in the coming years. In November of 1949 he would make a

lengthy export business survey trip, covering England, Sweden, Belgium France, Italy, Morocco and Egypt. This trip was one of several that preceded the eventual decision to locate a facility in Europe. By now, Ladd had become an expert in the complicated business of export, and his knowledge was needed to help Harold Graves set up the new location. He was elected vice-president in June 10, 1952.

One of his most interesting assignments, during this period, was setting up the initial meeting with all of the European View-Master Distributors. The language problem, during meetings, was solved by having simultaneous translations in English, French and German. Several unique View-Master reels were produced with scenes of this meeting.

With Ladd's help and direction, Sawyer's/Belgium would go on to become an important "link" in the World-Wide View-Master manufacturing and distributing chain. They would serve countries that were not able to buy directly from the United States because of tariff and exchange problems.

Sawyer's/Belgium would create their own staff of direct and "free lance" photographers and would build an excellent and extensive library of View-Master 3-D photography.

Ladd Goodman resigned January 30, 1958 and would join the Export division of Tektronics, a young and growing electronics firm.

His many photo accomplishments are enjoyed today by View-Master lovers the world over.

THE PHOTOGRAPHERS

TOM DIXON / ROLAND SIMARD /
HOWARD HEYDORF / PAUL BARNETT

The View-Master Photographers who traveled the world led the glamorous life and got all the publicity, but there were four who contributed many pictures to the View-Master Stereo Library, but received very little recognition.

TOM DIXON was a pre View-Master employee, starting at Sawyer's in 1924. He left and came back again in 1939, just in time for the View-Master era. In between, Tom worked in various commercial jobs in San Francisco and Los Angeles -- in fact, he even spent time as a Los Angeles Times Staff Photographer.

Sawyer's was fortunate to have Tom. As well as being an excellent photographer, he was an expert in the technical/mechanical aspects. He would establish the specifications for the 16mm duplicating cameras and all related systems, and would later oversee the 16mm film processing.

ROLAND SIMARD worked very closely with Tom Dixon over the years, and together, they did the earliest table-top work with Florence Thomas. They photographed the first nine Fairy Tales (by Florence), The Christmas Story and The Easter Story. Tom and Roland describe the steps required to shoot one particularly difficult Easter Story scene:

"This scene depicts the ascension of Jesus Christ to Heaven. In it the figure of Jesus Christ had to be shown rising in a beam of light above the heads of his disciples.

To begin with, it was impossible to get a stereo photograph of the ascending Christ actually suspended in the sky above the other figures.

The Christ figure had to be taken separately against a black background with the figure projected forward towards the camera. Suspension of the figurine from a black string would have been possible in a two-dimensional photograph. In stereo photography, even a black string becomes visible, regardless of the darkness of the background".



"Tom improvised a rod -- one end attached to a solid black background, the other fastened to the back of the Christ figurine. By fixing his camera at a certain position in front of his subject, he was able to photograph the Christ figure without showing any part of the rod. The resulting effect was a stereo picture showing Christ suspended in air with all the depth of three dimensions".

"A halo about Christ's head was effected through the use of a circular piece of clear Lucite plastic, fastened to the head of the figure. A miniature light bulb back of the plastic illuminated the round edge of the plastic, thereby creating a circular halo of light around the head of Christ"

The next job was to transpose, through double exposures, the three dimensional figure of Christ to the Ascension scene in just the right position and depth. A beam of light, too, had to be superimposed upon the suspended figure. To accomplish this, Tom first set up the scene of the disciples gazing skyward with a beam of light glowing down upon them. The light beam was projected against the background by a slide projector placed approximately six feet to the front of the scene. Then, in order to give three dimensional depth to the beam, it was moved laterally between exposures and made to appear floating in the air. Finally, by an ingenious use of double exposures, shooting first the entire disciples scene and then the Christ figure. The figure of Christ was transferred to its desired position above the heads of the disciples."

HOWARD HEYDORF took over the studio work when other duties required Tom and Roland's full time attention. Howard was a free lance photographer prior to WWII and an Air Force photographer at Lowry AFB during the war. He came to work at Sawyer's November, 1945 as a post card printer, working his way up to the full time position of studio photographer. From that time on he did nearly all of the tabletop work. Howard left in 1963 to do photographic work elsewhere.

PAUL BARNETT worked as a photographic technician at Portland's Photo Art Studio at the same time Hank Gaylord was there. When Hank came to Sawyer's he encouraged Paul to join him. He did so at a later date. Paul spent most of his time out of sight, in the darkroom and lab creating many of the effects that couldn't be done in the camera. When Hank started doing the "outside" work,

Paul took over doing the studio tabletop photography. Paul continued in this position until his retirement.



Above: This View-Master ad depicts some of the tabletop subjects available in 1948. In-plant photographers were an essential part of bringing these stories to life.

THE PHOTOGRAPHERS

RUPERT LEACH

Rup's travels and experiences would be a "book" in itself.

Unfortunately, much of his history was not preserved, and many "gaps" in his story will be apparent. The good news is that there are many interesting stories to be "picked up" from old issues of the View-Master *Dealerscope*.

Sawyer's *News Reel*, other published articles and personal remembrances of his business associates.



His "stats" would be impressive by any world travel standards. He flew nearly all major National Airlines on all continents. He was Pan American's most traveled Portland customer. He amassed untold thousands of air miles, several 15,000 mile driving trips, plus train and boat travel where conditions required -- and probably some camel rides, too!

Rup can probably be credited with taking more color 3-D pictures than anyone alive at that time and, probably, even now.

Rupert was born in London in 1905, was raised and educated there, and married his wife, Poppy in 1926. They have a son, Bruce. His first major job was with Anglo-Persian Oil Company. He was stationed in Persia (Iran)

and advanced to position of assistant manager. Two years later they returned to England, but soon decided to move to British Columbia, Canada. From there, moving to Portland and becoming a U.S. Citizen.

While in Portland, Rup met and became a close friend of Bill Gruber. From this association, Rup contracted the 3-D "Bug". With Bill's help, he became an excellent stereo photographer. This led to his joining the young Sawyer's View-Master "family".

SAWYER'S CAMERAMAN DODGES SHOT AND FIRE IN HOLY LAND (*Dealerscope* 6/48)

Billowing clouds of angry smoke rolled heavily across the sky as Rupert Leach, director of photography for Sawyer's Inc., drove cautiously into the suburbs of the modern Jewish City of Tel Aviv. The new State of Israel was experiencing its first birth pangs in the violence and hatred of Holy Land conflict. And the smoke that blanketed the skies over Tel Aviv was but a portent of the savage warfare yet to come.

Travel in the Middle East was neither safe nor pleasant when Leach reached Palestine to round out an extensive picture taking tour started in the spring of 1946 and completed only recently. His assignment was to visit certain far-off parts of the world and to obtain full color stereoscopic pictures for use in Sawyer's View-Master Reels. In the 19 months he was gone, Sawyer's photographic director visited three continents of the Old World and traveled approximately 50,000 miles through England, Switzerland, France, Ireland, Palestine, Syria, TransJordan, Lebanon, Egypt and South Africa. He brought back close to 4000 pictures.

Hundreds of the pictures taken by Leach show famous scenic and historic landmarks in Europe and Africa, others picture the lives and

the people, notable among these being several intimate off-the-beaten track views of both Jewish and Arab life in the Middle East.

In a leisurely tour of the Holy Land, Leach visited Bethlehem, Jericho, Nablus, Jaffa, Haifa -- some unchanged by the passing centuries...others marked only by ruined pillars and scattered hulks of hand-hewn rock. At the site of ancient Samaria he photographed the few remaining descendants of what was once the powerful Samaritan tribe. In Jerusalem he walked along the quiet Via Dolorosa, stood before the mosques and temples of three great religious faiths, and photographed the zealously guarded vault purported to be the tomb of Christ.

Beyond the River Jordan, Leach visited and photographed King Abdulla of TransJordan, traveled with the nomadic desert tribes, and took pictures of the legendary Camel Corps of the Arab Legion. His visit to the lost city of Petra, deep in the wilderness of TransJordan, was probably the highlight of his entire trip.

From other sources we learned that Rup photographed the Bible Story series for Church Craft Pictures of St. Louis, while on this trip. The series would be sold in View-Master format at a later date.

Rup had a particularly harrowing experience in the Hashemite Kingdom of Jordan. He and his guide were fired upon near Nablus, about 35 miles north of Jerusalem, and then quickly surrounded by a group of heavily armed Arabs. Rup had been photographing Arab women cutting wheat with hand scythes. There was great tension between Jews and Arabs and these men had wrongly assumed that Leach was a newspaper photographer in the process of trying to illustrate, for American consumption, the primitive conditions under which Arabs work.

It was Rup's guide-interpreter, a Christian-Arab, who probably saved his life. Showing the View-Master viewer and reels, he finally convinced

the men that Leach's mission was a friendly one. Eight years later, Rup was able to repay the favor when he sponsored his guide, wife and four daughters, enabling them to come to America and become citizens. They were the first refugee family from the Middle East.

Rup apparently thrived on travel. No sooner had he returned from his one-year trip through the Middle East, Africa and Europe than he was off on a "short" trip through the U.S. and the Canadian Rockies, where he photographed Banff, Jasper, Glacier and Yellowstone National Parks.

Rup was home just long enough to get a change of clothes, a fresh supply of film and some new maps. According to the October, 1948 *Dealerscope*, Rup left September 22 on a trip that would last a mere three months. He would visit Hawaii, Canton Island, Fiji, Australia and New Zealand. The February, 1949 *Dealerscope* recounts his experiences.

RUPERT LEACH HUNTS KANGAROOS AS GUEST OF ABORIGINES IN AUSTRALIA

Kangaroo hunting with the Australian Aborigines, most primitive people in the world, is the newest experience to be pasted in Rupert Leach's scrapbook of experiences. Leach, Sawyer's globe-trotting Director of Photography, returned to his Portland office a few weeks ago following a three-month picture taking tour of the Australian and South Pacific area. Highlight of the entire tour was his five-day visit with the Aborigine tribesmen in the Australian "out back" country.

The Aborigines are a friendly people but they have little to offer in the way of hospitality. They live on kangaroo meat, usually eaten raw, and various roots dug from the ground. Nomadic wanderers, they pitch camp or travel on as the spirit moves them. Their weapons consist mainly of spears and boomerangs and they live in crude, tent-like shelters constructed of hastily assembled sticks and kangaroo skins.



and customs before finally heading back to Alice Springs.

Rup's trip started with three days in Hawaii and then on to Sydney, Australia, stopping briefly at Canton Island in mid Pacific and at Nandi, Fiji. While in Australia, he visited Adelaide, Melbourne, Brisbane and the Island of Tasmania, in addition to the interior country of the Aborigines. Highlighting his photographic efforts, were his Aborigine photos, dramatic pictures of the Great Barrier Reef and many good shots of the Kangaroo and the Koala.

Above: Rup posed with a group of Central Australian Aborigines.

The country inhabited by the Aborigines is a wild and remote area with only an occasional white settlement and a few missions. Leach arrived on the fringe of the region by plane, flying in from Perth to Alice Springs frontier town in central Australia. From here, accompanied by native guides, he drove 280 miles by truck into the heart of the Aborigine country. He carried with him, a large supply of tea, sugar, canned meat, and flour - delicacies that greatly enhanced his popularity with the primitive people and insured their whole-hearted cooperation as photographic subjects later on.

The most exciting phase of his entire trip was the kangaroo hunt. The tribesmen are extremely adept with spear and boomerang, but their use of the boomerang bears no resemblance to our popular conception of that weapon. It does not return to the thrower as do circus side-show boomerangs. The natives throw it directly at a target, much as they would a knife or hatchet.

Rup brought back a series of striking pictures recording various phases of the hunt - from the time the first kangaroo is speared until its last remains disappear at the tribal feast. He obtained many other pictures of native life



From Australia, Leach flew to New Zealand where, with excellent cooperation of the government, which saw in View-Master an excellent publicity medium for the country, he was provided with transportation for extensive travels throughout the islands. Some of his best shots in New Zealand were obtained on the North Island where excellent photographs of Maori life and customs were taken.

He also visited the Southern Alps of New Zealand's South Island, which compare favorably with their Swiss rivals. According to Rup, Southern New Zealand, with its beautiful mountains, lakes and fjords, can well be ranked as one of the beauty spots of the world.

We have a "gap" for the year 1949, but knowing Rup, we know that he kept busy. The May, 1950 *Dealerscope* describes Rup working with the very popular Movie and TV Cowboy Stars - Gene Autry, Hopalong Cassidy (William Boyd) and Cisco Kid (Duncan Renaldo) and Pancho (Leo Carrillo). Later in the year, Rup

would spend time with Roy Rogers and his famous horse, "Trigger".

Below: Rup thanks Roy & Trigger for posing for new View-Master reels.



Personal Note: Some 30 years later I called on the Roy Rogers/Dale Evans Museum in Victorville, CA. To my surprise, Roy Rogers was there. The subject came up of re-issuing View-Master Reels from the original series. Roy and I spent some time going through his "archives". We found several of Rup's original stereo shots. Roy remembered Rup and thought very highly of him.

Roy was a very down to earth and friendly person. He loves to entertain museum guests by "singing" duets with one of his dogs. "Trigger" is still in the museum along with other Roy Rogers memorabilia.

One of Rup's most interesting trips took him to India. He would conclude his trip in Europe and England, but a major share of the three months would be spent in India. Excerpts from a story by Ken Fitzgerald in the September 21, 1952 issue of the Portland *Oregonian* relate some of Rup's experiences.

WHERE MEN TREAD ON COALS OF FIRE

Rupert Leach, Portland's roving View-Master stereo photographer and good will ambassador, realized a long-nurtured ambition on a recent trip to India. He got

himself a ringside seat at the mystic feat of man's disdain for fire -- a strange, fantastic ceremony in which barefooted men walk with apparent unconcern across a pit filled with sizzling red-hot coals. For one who shudders at even the American version of the hotfoot, the Indian demonstration was somewhat unnerving. No one else seemed to mind, though -- least of all, the participants.

The Portland photographer and five other Americans, members of a Hollywood movie group filming a near-by festival, were invited to witness the baffling fete. Usually, Leach explains, the exhibition is staged by India's holy men, but this time it was performed by three volunteers from a neighboring factory.

A large pit about 25 feet in length was dug and filled with coal under which fires were kindled. In a short time the pit was so livid with heat that it was impossible for onlookers to stand near the edge.

"The three men lined up and then started to walk very slowly the entire length of the pit. Not a sign of pain appeared on their faces, and they seemed in a self-imposed trance, oblivious of their surroundings. Each man walked twice the length of the pit before emerging from the red-hot cauldron". Immediately on their emergence, the mystified Americans were invited to examine their feet. "Not a sign of a burn could be found and their soles and heels appeared to be quite normal with no heavy, hard skin".

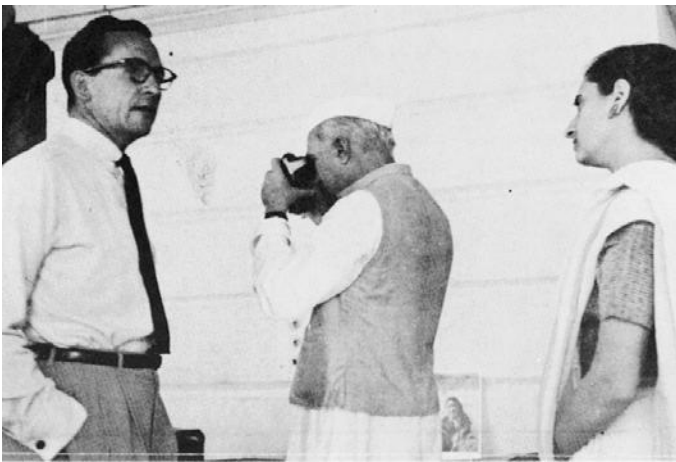
Rup's Indian hosts explained the phenomenon by claiming complete divorcement of the mind from the body during the ritual. The mind, they say, is projected into space -- "what the mind doesn't think, simply doesn't happen!" Rup was invited to test the theory, but politely declined.

Leach's trip to India carried him to nearly every province of that vast land of contrast and tradition. He was there on assignment as photographic director for Sawyer's, Inc.,

Portland manufacturer of View-Master Stereoscopes and Reels.

The main thing that impressed Leach, after a three month stay, was the fact that so little is known about that vast land by people in other parts of the world. He discovered, for example, that more movie footage is produced in India than in Hollywood. Shortly after he arrived in India, Leach met one of the country's most popular stars, Kamini Kausal, a beautiful and talented dramatic actress, who has taken Far Eastern audiences by storm and has won warm praise from visiting Hollywood observers,

Miss Kausal gave her Portland visitor a quick briefing on Eastern movie methods and techniques. Stars, she explained are paid remarkably well in Indian studios, but production costs are much lower than ours. Most story themes are built on the simple fare of family life, and the lover's kiss on the screen is strictly taboo - most Indian productions would flop in Portland movie houses.



Above: Rup chats with Indira Gandhi while Prime Minister Nehru gazes at View-Master reels.

The highlight of his trip to India was his interview with the country's famous political leader, Jawahar Lal Nehru. Through the intercession of a friend, he was invited by Miss Indira Gandhi, daughter of the Prime Minister, to meet and photograph Nehru at his home.

The Prime Minister posed for several pictures and then confessed that he was an ardent photo fan himself. He expressed keen interest in stereo photography and invited Leach to stay for tea. "It was a stimulating experience" Leach declares." The Prime Minister has a magnetic charm and graciousness, which captivate all who come in contact with him. He is, beyond doubt, one of the few really great personalities in the world today. "

OFF TO EUROPE AGAIN.

It is mid 1952 - Rup flies to Europe, picks up a car and will spend the next four months on a 15,000 mile driving trip that will take him to Spain, Austria, Southern France, West Germany, Holland, Belgium and wind up in England and Scotland.

Every trip has a "high light". On this trip, it will be the bullfights in Spain. Rup tells his story in excerpts from the March '53 *Dealerscope* and September '52 *News Reel*:

The shooting of the Spanish bullfight was an exciting new adventure for Rupert Leach, who has had more than an average share of adventure while globe-trotting during the past decade.

Leach arrived in Seville in time for the famous Feria, the most outstanding bullfight exhibitions in the whole of Spain. He acquired a seat in the Plaza de Toro but this wasn't suitable for photographic purposes. "In order to get close up action. I had to get much nearer than a grandstand seat."

To accomplish this, Rup appealed to the Civil Governor of Seville, the only person vested with the authority to permit access to the "barreras" (a protected area next to the ring). The governor, after much persuasion, granted Rup a permit to this area. It was the first time a photographer had ever been granted such a request.

"The barreras is the narrow section between the front row of spectator seats and the bull ring and is nominally reserved for the bullfighters, medical men, and special police. The bull often leaps over the low fence and, when that happens, quick maneuverability for all is essential. The front row of spectators' seats are built high and out of reach of any bull, but those in the berreras are on their own when an infuriated animal goes on the rampage. The usual procedure for those in the berreras if the bull comes over, is to run for cover behind interspaced wood shelters strong enough to withstand the bull's onslaught. The one drawback is that they accommodate only about half the men assembled around the berreras. The rest jump the fence into the ring as the bull jumps from it.

"It's hard to describe the emotions aroused by the sight of a killer bull dashing about the bullring. Gradually, apprehension becomes secondary to the fascination which always comes with shooting a different action for the first time."

In shooting the bullfights, there were certain photographic problems to deal with. "One disconcerting factor is that the bullfights do not commence until 5 PM and, at that time, one third of the bullring is already in shade and the shaded area expands rapidly. Fortunately the meter continued fairly well. Most of the pictures taken for our bullfight reels were taken 1/150 sec. at f3.5. Actually, I was surprised that, facing the twin problems of excessive action and minimum field, the results proved satisfactory".

Rup had seen bullfights before, but the years had made quite a difference from the first bloody exhibition he had witnessed. Now, the horses are well padded and he saw no instances of any bull's horns penetrating the covering. Sometimes a horse was thrown down but nothing worse. By American standards, the bullfight is not a sporting event, because the bull is doomed from the start - six of them to each "Corrida". However, the skill

and bravery of Toreadors, Picadors, Bandarilleros and Matadors is superb. The Matadors are the stars of the show.

After leaving Seville, Rup visited a fighting bull farm owned by a friend from Madrid. After a general tour of inspection, Rup was asked if he would like to take on a young bull in their small practice yard. Rup explained what happened this way, "There are times in our lives when we all say and do very foolish things and this happened to be one of my weak moments. With friend Alberto Delgado and his family curiously awaiting my reply, I mouthed the foolish words - 'Well, I'll have a try'. That was it! It was too late to back out."



Rup says inside he felt dreadfully inflated. In a semi-coma, he walked to the center of the little clearing, was handed a blanket and left quite alone. Fear somehow stiffened his knees or he would have run. But then the young bull was let out and somehow the picture of Gonzalez entered his mind. Do as he did! Slowly and very mechanically, he waved the blanket and El Toro Jr. came for him. Rup says he still doesn't know what happened except that the beast miraculously missed him and he was still alive and a citizen of the U.S.A.

The small group watching, shouted approval. Rup's knees started to un-knock and he prepared for the next attack. It came quickly and then again.

Rup says his form was awful but his luck held. Finally, Alberto took over and Rup staggered to the sidelines. The point that Rup would like to

make is that, like anything else, there is always a right and a wrong way.

THE CORONATION

Rup's coverage of the Coronation of Queen Elizabeth II on June 2, 1953 is a paradox. Most of his trips are measured in months. On this fast Portland to London flying trip, Rup was only gone a few days. When the film he brought back was converted to a View-Master 3-reel packet, it would break all sales records. 1,500,000 copies would be sold within nine months of its August, 1953 release date. The story is told in the June, 1953 *Dealerscope* and the April, 1954 *News Reel*.

The pomp and grandeur of the Coronation of Queen Elizabeth II has been captured for View-Master stereo enjoyment in one of the most spectacular battles with time and circumstances ever waged by Sawyer's.

Trans-Atlantic flights and careful timing, negotiation and diplomacy, plus an unprecedented gamble by Sawyer's that it's heavy expenditure of time, money and effort would pay off, all combined to make this one of the most dramatic photographic ventures in View-Master history.

Rupert Leach, Sawyer's resourceful director of photography, flew to London several days before the Coronation to arrange details and organize the very efficient staff of View-Master photographers that helped him photograph the historic event. Astute planning and an exercise of diplomacy that would have done credit to the court of St. James, enabled Leach to leave London with pictures of not only the colorful parades and the actual crowning ceremonies in Westminster Abbey but with photos of the Queen and the Royal entourage taken in Buckingham Palace as well.

For the parade shots, Leach occupied two stations on strategic Victoria Memorial, one in front of Buckingham Palace, the other facing



down The Mall. When you consider we wound up with six excellent positions, plus the famed James Jarcho 'stealing' a couple of Abbey ceremony shots for us by squeezing in a simultaneous release of his two 4 x 5 Linhofs (there were only two men shooting color 'stills' in the entire Abbey and even Life magazine photographers were denied entry)! and the great last minute break which gave us the two Palace pictures, I think everyone will agree that we got our share of the spoils".

"A meeting with court photographer, Cecil Beaton made this Palace effort possible. They are the only stereos in existence of the Royal couple posed in Coronation robes. For that reason, they should have great historic value and bring much prestige to Sawyer's."

Meanwhile - weeks before a single picture was taken - the Sawyer's plant in Portland, Oregon, was working feverishly to get all the machinery of processing and distribution to dealers in high gear. Not a stone was left unturned in the all-out effort to accomplish one of the fastest film processing and sales jobs ever attempted at the Sawyer's plant. As a result the 3-Reel Coronation Packet was on its way to Dealer's sales counters in a matter of days.

BEHIND THE IRON CURTAIN

Another of Rup's major photographic accomplishments was his coverage of Russia - a two-month trip during the late summer of 1956. To the best of our knowledge, he was the first non-Soviet commercial photographer allowed to travel with almost no restrictions. Rup's pictures prove that he was a true artist with the stereo camera. I was surprised to learn

that he was a talented painter, too. He was also a fine writer/story teller.



Above: Rup displays his artistic talent at one of the company's art & craft shows.

Because his Russia trip was extremely interesting we have included some highlights directly from Rup in his own words. His story is all the more exciting, considering that he was in the U.S.S.R during the "Cold War" period.

SEEING RUSSIA WITH RUPERT LEACH, in his own words.

I boarded the plane at Copenhagen, Moscow bound. It's hard to describe the mixed feelings I had as the plane soared up and away from Denmark, quickly crossed part of the Baltic Sea and was soon over Soviet territory. This decision to attempt a photographic coverage of Western U.S.S.R. was entirely my own and, now that I was on my way, my elation over anticipated success was subdued by pre-conceived notions of what might happen - but gradually these were dispelled.

We were soon in Moscow - just after midnight amid its countless giant apartment buildings, both completed and under construction. There are no suburbs as we know them.

Floodlights on the red star-topped towers revealed the color and it was still light enough to distinguish the shapes of the buildings as we passed the Kremlin area, which was not

forbidding. Soft red walls conceal little of what lies behind. In reality, the Kremlin is a collection of rather charming palaces, gold domed churches and bell towers. Inside the walls, the general color effect is yellow with green and white trim and gold topping.

The next morning, I went to see Rogov of Intourist and Golubovich of the VOKS (Society of Cultural Relations). These two men were to be of great help during my stay. I was told there would be no restrictions, I could photograph what I wished. However, I was to learn it was not so easy as that. For example, if one wishes to photograph inside the Kremlin, or a department store, a child's nursery or a factory, permission must be obtained from the director of the establishment. This policy consumes much time, particularly if the director is not readily available. I could go with or without an interpreter/guide and, of course I elected to go with one.

It was 11:00 a.m. and I got my first look at the great masses of Moscovites crowding the streets. My first reaction to crowds of Moscovites was surprise as I watched the masses going in and out of shops, metro stations, busses and taxis. Nothing in their behavior indicated how they thought, politically. Occasionally, I was given a curious inquisitive glance -- western foreigners stand out in these crowds. Individuals appear untidy and nondescript by our standards; clothes lack style, women wear bright cheap prints and are generally hatless, though many women wear the famed "babushka" scarf. (Incidentally; babushka means grandmother). The men generally wear wide trousers without coats and hats. Shoes look very poor and without style.

The people appear cheerful, walk briskly and chat animatedly. When queried, my guide tells me, to my amazement, that prices for the clothes I see run something like this -- 400 rubles (\$100) for the average print dress, 600 rubles (\$150) for a man's suit, 300 rubles (\$75)

for shoes. Obviously, high prices are the reason everyone is so shabbily dressed.

I was impressed by the number of apartment houses under construction, though some of the early ones already show signs of dilapidation. Most of these are extremely large, have a small children's play ground, utilitarian interiors furnished with the bare essentials, small refrigerator, radio, electric stove. I did see a TV in one.

Equality between the sexes is complete, including all types of work. I was shocked to see so many girls and women working as laborers on construction jobs, even operating giant, modern cranes; also as street cleaners and handling busses.

Next we went to Red Square. The Russian word RED means beautiful and beautiful it is indeed, especially in early morning or late afternoon when the low sun adds color and richness to the scene. It is usually afternoon when waiting thousands start queuing and moving slowly from the west side of the Kremlin walls to the mausoleum of Lenin and Stalin which is built of red-brown marble, very modern in design although built following Lenin's death in 1924.

Carefully selected Soviet Army guards are always at the entrance. After descending several short flights of stairs we came to the large room where the two Soviet leaders rest, each under glass. Lenin in kaki civilian clothing and Stalin in his marshal's uniform. Both look very natural with no sign of shrinking or shriveling of the flesh. Lenin is perfectly white, including his hair and beard, and has a wax-like appearance. His hands are exposed and look very natural. Stalin looks just like his pictures, slightly Oriental eyes, heavy somewhat aquiline nose. Much color remains in his hair and mustache -- light brown with a reddish tinge.

The churches inside the Kremlin are very beautiful, though used now only as museums. Restoration work continues and many beautiful wall paintings are being uncovered. These

antiquities have been carefully preserved by the Soviet authorities and are visited by countless thousands. Exhibited within the Kremlin armory, which is open to the public, are the Imperial jewels, together with Catherine's dresses, Ivan's armor and Peter's carriages, all well preserved and in excellent condition. It is amazing that these treasures of the Czars survived the Revolution.

Below: *St. Basil's Cathedral.*



At a large textile factory we visited, the manager was courteous and appeared to answer my questions frankly during a twenty minute interview. He outlined pay rates and explained that each employee had from three weeks to one month vacation with pay, the union pays two thirds the cost of the vacation, including transportation -- provided the employee and family spend it at a resort or rest home owned by their particular trade union, many hundreds of which are in the Black Sea area called sanatorias and rest homes.

I asked the manager what he thought the general effect of the new law permitting workers to change jobs would be. He doubted that many would, because each factory provides housing for its own workers and to leave a job would mean losing the housing. So much regimentation is very frightening by our standards but the Soviet worker probably never had it better than today.

I asked the possibility of strikes and was told that employee groups could take any complaints before the trade union executive. But strikes, No! After all he said, "Our government is of the people so why should we strike against ourselves? We are happy and satisfied with our progress and have great enthusiasm for the future!"

The average unskilled worker makes about 1,000 rubles a month (\$250), but prices for basic items are double and triple ours. Writers, actors, artists of all types and some technicians earn the highest salaries. Some writers receive as much as 50,000 rubles (\$12,500) a month from royalties.

Several British fashion houses were sponsoring a fashion show at Gorky Park, two shows a day for two weeks. Fifteen hundred Moscovite women attended each show! The English models told me these Russian audiences were the most appreciative they had ever modeled before. Watching them it was easy to tell these Soviet women "longed for pretty things".

The great university on the edge of the city has an enrollment of 22,000 of whom 8,000 live in. Only the sciences are taught here -- the arts are taught in a branch building. The standard of learning is very high and a student is quickly dropped if he or she fails to make the grade. Subsidized by the government to the extent of 500 rubles (\$125) a month, all students choose their field of endeavor and are placed in jobs by the government.

I asked my guides many questions, but it was obvious that they had been well indoctrinated with the "safe" answers. About religion, they said capitalism is un-Christian, that God is a personal matter and religion should not be organized. They claim the official Russian church (Russian Orthodox) co-operated with the Czars to keep the masses in fear and bondage.

Having received an invitation to the Air Day Show, I planned to attend. The day arrived, dreary and rainy, but a bus was ready and waiting so I piled in. An hour later we were at the field and soon the first flight of jets appeared, then group after group zoomed over us and I was busy with the camera, although it was still cloudy and results doubtful. Next, there were several flights of giant bombers followed by their new TU 105 jet passenger plane. The finale was a great parachute drop, giant helicopters descended to the ground, discharged their guns and were off again. Being allowed so much freedom with the camera surprised me.

I thought it odd that I had seen so few children and no dogs, but this was quickly explained. All children are sent out of the city to summer camps, supervised by trained staffs. I visited two and found them excellent institutions and the children appeared healthy and happy. Dogs are forbidden on downtown streets and anyone who wishes to own one must make arrangements to keep it in the country.

The many art museums were very crowded. I had not realized how numerous the Old Masters of Russia were. Many paintings were religious and seemed to be getting as much attention as other subjects.

Considered the world's finest, and undoubtedly tops in its field, the Oberaszov Puppet Show was given acclaim during its appearance in London last year. I arranged to meet Mr. Oberaszov, a charming individual, extremely courteous, who kindly permitted his show to be photographed.

Football (soccer) is tremendously popular all over the U.S.S.R. The stadium in Moscow seats 85,000 and a new one nearing completion will seat 130,000.

The nearby river beaches, which we visited, were extremely crowded and looked like any American beach scene, except that bikini suits are very popular and most of the women are quite uninhibited.

All those with whom I discussed our vastly differing ways of life admitted that the United States has a much higher standard of living but argued that there are many indications of softening and decay in our civilization. They speak of corruption in our city, state and federal governments, juvenile delinquency, high divorce rate and increasing alcoholism. As far as I could learn from foreign correspondents and people at our own embassy, juvenile delinquency is practically unknown and crime at the adult level very low.

I suggested that the U.S.S.R. would wage war. They looked at me as if I were mad. War, they assured me is the last thing Soviet leaders and people want. They said look at our rebuilt and rebuilding cities and you will know we only want peace to develop our country. The great stress on peace is apparent everywhere in the newspapers, over the radio and on street banners and obviously they all believed that their political philosophy would eventually triumph in a peaceful way.

I have shown the View-Master and numerous reels to many people. It is difficult to describe their reaction -- spontaneous wonder and delight! Groups of as many as two dozen people have tied me down for two hours, hungrily viewing each picture and, when they give their thanks for so much pleasure, I find only sincere appreciation in their eyes.

Onto my next stop -- My first impression of Leningrad was as depressing as it was in Moscow. In the streets, masses of people coming from work crowded onto busses, street cars and into Metro stations.

I attended a performance of "Carmen" and attempted more photographs of the difficult opera and ballet subjects. The performance was excellent but offered limited opportunity for the camera since many scenes had subdued lighting.



No one attempted to talk "propaganda" which puzzled me. So far, nobody had given me a chance to challenge the Communist philosophy for unless I raised the subject it was not mentioned. The conversation usually revolved around Russian history, cultural matters, particularly literature and it was interesting to discover that authors particularly popular among all ages are Shakespeare, Charles Dickens, Bernard Shaw and O' Henry. The latter would indicate there is a humorous streak in the average Russian although, on the surface, they appear rather dour and serious.

The famous Hermitage Art Museum where I took some inside shots, houses one of the world's greatest collections of international art except Russian masters which are exhibited exclusively at the Russian Museum. I was particularly impressed by the groups of French Impressionists, for here is the largest single collection in the world.

Surely, this must be one of Europe's most beautiful cities; with its immense squares, old palaces, new, modern buildings and the lovely Reva River, I reflected as I left Leningrad for Kiev.

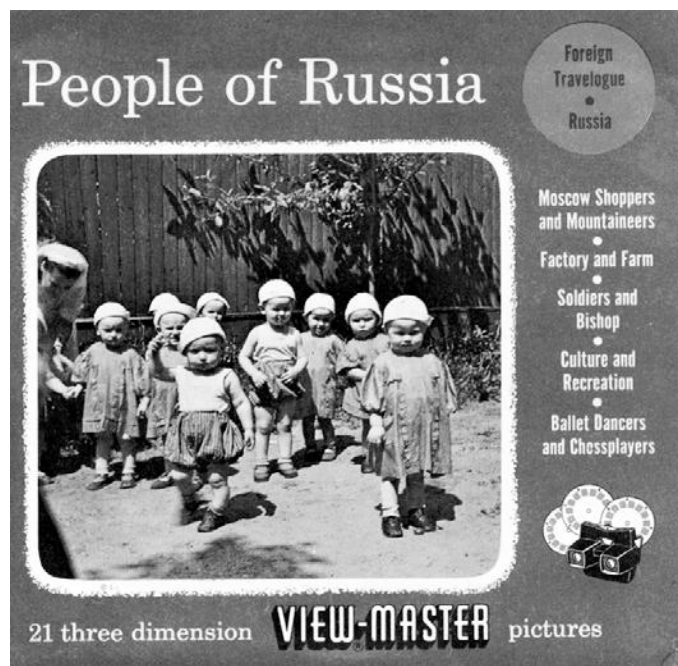
There was a delightful stewardess on this trip and I decided to give her the View-Master treatment. This was an error of judgment on my part for, very quickly, every passenger on board wanted to have a look. It's always a completely satisfying experience to observe so much spontaneous enthusiasm.

The weather was poor in Kiev, but I managed shots of St. Sophia's Cathedral, the Dnieper River, and the new main street. (The city was 50% wrecked during the war but is now rebuilt.)

During the intermission of a typical Ukrainian opera at the local opera house, I was permitted to go backstage for close ups of the dancers in their colorful, festive costumes. Everyone was most cordial and cooperative. Following intermission, the opera director invited me to occupy his box, practically on stage, for some flash shots, a very rare privilege, I am told.

Next day, I attended a ballet and took more flash shots, including some of the audience, who were too engrossed in the production to be concerned with me.

I had my first experience with a Soviet stereo movie show in Kiev. It was a specially built, very narrow hall with a capacity of about 300 and it was packed. Projection was very good, no glasses are required for viewing but the film was rotten! It was rear projection. Behind the screen, a vast number of various sized tubes radiated from the base. I did not see them but rather suspect they revolved since they appeared to be doing so before the film was projected.



Above: "People of Russia" packet cover. Rup wrote all of the booklet text "in his own words" for the three Russian packets.

By early plane I left for Odessa, the great Black Sea port. Holiday makers crowded the several beaches and there were more Bikini suits than I had ever seen before. It's a bit revolting due to the beefy proportions of the average Soviet women. Certainly there is nothing intriguing about them as so little is left to the imagination. Nobody paid much attention to my efforts with the cameras, except for the occasional photo fan or child.

One afternoon I had my first and last encounter with the law. I had just finished taking several shots of the port area, Odessa is the U.S.S.R.'s second largest, when I was approached by a policeman. I could only guess at what he was saying. A man and his wife quickly joined in and both spoke some English. I was told that photographing ports was against regulations and the policeman wanted the film from my camera. God forgive me. I lied and said I hadn't actually taken any pictures of the port yet but could I get permission. Apparently, I was convincing because next I was told I must go to the office of the Port Authority if I wanted permission.

It was arranged for me to meet Mr. Markov, manager of the local VOKS office. He spoke no English and offered to do little until I showed him the View-Master and the photographs of Nehru looking into a viewer. This changed the situation. Through the interpreter, I was asked what I would like to photograph and was assured full co-operation. This is not the first time that Nehru's picture has proven to be an open-sesame. He is very popular in the U.S.S.R. and, I suppose, my appearance in the picture nullified any doubts they might have had of me.

During my travels, I occasionally stopped for shots of the beautiful valley vistas. Soon we met a typical old mountain shepherd, a fine looking old fellow who seemed immensely pleased to know I wanted to photograph him. He told my interpreter Anza I was the first American he had ever spoken to and kept slapping me on the back exclaiming, "Americansky"!

We flew over the Caucasus Mountains and the hostess got permission from the pilot for me to use the camera. Normally, photography from the air is forbidden, but hostess and pilot had been quite captivated by View-Master and seemed anxious to cooperate in every way possible.

I photographed scenes by the Volga River and the important places in the city of Stalingrad. In every city, posters and advertising matter are conspicuous to the foreigner by their total absence. Where there is no competition there need be no persuasive advertising. The few posters announcing this or that event are more effective for their rarity and give the streets and squares an agreeably clean and tidy appearance.

Rup's trip through Russia was his last major assignment, in a remarkable career. He resigned December, 1957 to do "Free Lance" photography. We were sorry to see him leave, but all our best wishes went with him.



Above: 1953--Rupert Leach previews new View-Master releases with Japanese Trade Ministry representative.

Rup and Poppy moved to the quaint "village" of Carmel, California shortly after leaving Sawyer's. They opened a small shop on Carmel's main street, featuring very fine children's clothing. Northern California was my sales territory at the time. Whenever I was in the area, I would have lunch with Rup -- always an enjoyable experience to listen to his many stories -- told in his crisp British accent and great sense of humor. I'm sure it was his special "charm" that enabled him to get access to unusual and difficult picture situations that other photographers couldn't duplicate.

I suspect that staying in one place was too confining -- later on they left for Arizona, as I remember. Rup did quite a lot of "free lance" work for Sawyer's in the ensuing years, including the completion of William Gruber's "Chinese Art" Series after William's death in 1965.

They returned to live in Portland -- Rupert Leach died in 1990.

THE PHOTOGRAPHERS

FRED
BENNION

When Fred Bennion went to work for Sawyer's in April, 1951, little did he know that he would eventually rack up some 600,000 air miles, see a large part of the earth (Alaska to South America, Portland to Africa) and "rub elbows" with several famous people (J. Edgar Hoover, Lowell Thomas, Jack Dempsey and others).



Above: Fred contemplates his numerous air miles and plane tickets accrued from his many travels around the globe.

Fred spent his first three years as a camera operator in 16mm film duplicating. This was very exacting work, but he had excellent supervision under Tom Dixon, Roland Simard and Clarence Romrell. The critical nature of his work and his self-discipline would show up years later in the fine quality of his View-Master stereo photography.

While working with the View-Master library, during this period, Fred was exposed to the elements of good stereo photography and scenic photography in particular. Also, during this same period, the View-Master "Personal" Stereo Camera was under development. Test cameras were loaned to employees and 3-D

picture contests were held. Fred was a "natural" student and won three of the contests. He was also involved in forming the "Stereo Shutterbugs", an employee club devoted to 3-D photography with the new stereo camera — in fact, Fred was the club's first President.

This caught the attention of Bill Gruber, Rupert Leach and Tom Dixon who encouraged Fred to familiarize himself with the 6 x 13 cm Voightlander Stereoflectoscope and 35mm Richard Verascope in his spare time. These were the stereo cameras then used for original View-Master photography.

Exposure to stereo photography, an eagerness to learn more, plus a great natural talent; led Rupert Leach to offer Fred the position of his assistant in April 1954.

Sawyer's was then embarking on an expansive program to build a worldwide library of stereo color photography as a means of increasing View-Master distribution. Fred became involved in researching subject matter in preparation for the many photo trips he would soon be taking. To "get his feet wet" in the spring of 1954, Fred was assigned to update and get new stereo photography in Oregon, Washington and Idaho.

After proving himself, Fred was almost constantly traveling the United States. He covered much of the Western U.S., but concentrated much of his time along the Eastern Seaboard. On a steamy July 4, 1955, he met Rupert Leach in New York City. They spent the day photographing Coney Island -- the rides, the bathing beach and Nathan's Famous Coney Island Hot Dog Stand. They had dinner that night at Jack Dempsey's Restaurant and had their picture taken with the famous champion boxer.

Shortly after this trip, Fred spent some time in Canada. An important part of this assignment, was photographing the Royal Canadian Mounted Police. This took him from Banff to

Nova Scotia and to Churchill on Hudson Bay. Fred continues in his own words:

"The packet cover scene for the R.C.M.P. was rather annoying to accomplish. The R.C.M.P.



officer did manage to locate a tent, along with a horse for the picture. He also located an authentic Indian Chief. However, the Chief did not have the proper garb or headdress. The

R.C.M.P. finally managed to borrow the valuable items from their local museum. The agreement was, we were to take the picture the next day and the items were to be returned immediately after the shooting. The officer decided that the safest place to store the items overnight was in the trunk of his car, which in turn, would be in the R.C.M.P. garage for the night.

The next morning the weather was ideal. The three of us put the tent up, the horse was delivered on time and we were all set. Returning to the car for the Chief's attire, much to our amazement, it was not in the trunk! As it turned out, someone in the garage, during the night, transferred the items to another car. This car was now on patrol some 100 miles away. The car was instructed to return at once, which it did. By that time the weather had turned for the worse and it rained for the next three days. To avoid any further mishaps, the items were returned to the museum.

On the fourth day, the weather cleared. We hastily put up the tent, and secured the garb from the museum. We had a bit of a problem in getting the horse delivered, but were finally able to get the picture and be on our way."

With familiar language and customs, traveling in the U.S. and Canada is one thing -- traveling the remote areas of Central and South America is another. Fred left February 10, 1957

on a six-month trip that would take him to most of the major islands of the Caribbean and to Venezuela, Ecuador, Peru and Bolivia in South America. Fred continues with more of his experiences.

"In Peru, while attempting to fly over the Andes Mountains, the plane was unable to obtain the necessary altitude. We were forced to return to Lima where they worked on the engines. On the second try, we made it.

Due to cloudy weather, I was forced to stay overnight at Machu Picchu. At that time there was no hotel, only an old building -- no electricity, no plumbing, no running water and no doors or windows and nothing for food except dark brown bread and some fruit.

During the night a rather loud chomping and chewing noise awakened me. Upon lighting my candle, I saw a rather large animal trying to make a meal out of one of my leather gadget bags. I threw the candle at the animal and it departed through the open doorway.

In the morning using a native woman and her child as models in the picture I was taking, I noticed that they were both covered with an abundance of fleas! Their fleas apparently liked me -- in short order, I was scratching right along with them.

Later in the day, I managed to catch a one-car native train back to Cuzco. An old gas motor truck equipped with train wheels pulled the car. The crowded natives kindly made room for me among themselves. Within a few minutes I noticed that they also had an abundance of fleas and they were all hopping around.

On another occasion, while traveling on an over-crowded native bus (passengers not only inside, but on the roof as well) the driver stopped in the middle of nowhere. Everybody got off the bus -- men, women, and children and went to the bathroom alongside the road.

I thought, oh! what's the difference and joining them, I relieved myself as well.

During the entire trip, I managed to make only four or five exposed film shipments to Portland. The only safe place to make the shipments was at the then, sparsely located Kodak franchised establishments. As I was constantly on the move, I did not receive much in the way of film reports from Portland, hardly any mail either. It seemed my mail was not forwarded or did not catch up with me. Always on my mind was the possibility of re-shoots, but, thankfully, as it turned out, none were required.

I soon found out that getting my film cleared by the numerous Custom Agents was becoming a problem. On occasions, I had to pay, not only entrance fees but exit fees as well. It seemed that my exposed film was always questionable. In this regard; I used an old trick of Rup's and taped the film to my legs under my trousers. I also saw to it that a carton of U.S. cigarettes or a bottle of spirits was included among my gear. Passing these items along to the officers did, at times, secure prompt clearance.

As for dysentery I had it often. I always brushed my teeth with a can of beer never drank un-bottled water and took other precautions, but still I did lose 17 pounds before my return to Good Ole Portland."

AMERICA'S MAN IN SPACE In the early 60's, America's space program was trying to "catch up" with the Russians.

Alan Shepard would touch the "fringe of space" May 5 1961, but John Glenn's historic 3-earth orbit space flight, February 20, 1962, would capture the world's imagination and would be a resounding photographic and merchandising success for View-Master.

It was a gamble for all of us -- John Glenn, America's Space Program and Sawyer's. The

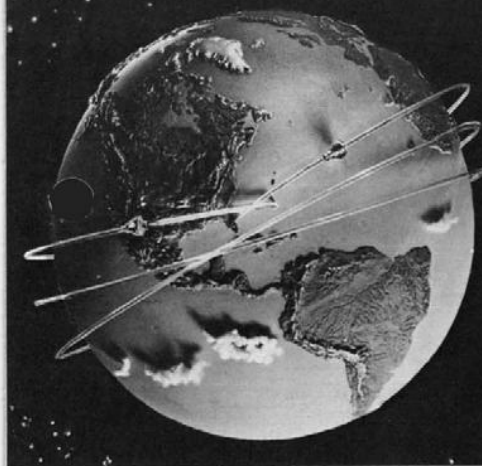
planning and logistics were enormous but the "pay off" was enormous, too! The March 1962 "Sawyer's News and Views" documents the event from beginning to end. (See reprint that follows.)

Fred was not only fully involved in the final stages of getting the film processed, mounted and edited for manufacturing, he and Weldon King had worked closely on the photographic "specs" prior to "lift off" day. Fred and Weldon King would collaborate on other space related events. Fred's personal notes follow.

"During one of my many trips to Florida, I met Weldon King, our 'free lance' photographer assigned to the Apollo Project. Together, we were to photograph the Apollo IV lift off of the huge Saturn V rocket. This was its first flight and photographers from around the world were on hand for the lift off. Nobody had ever witnessed such a powerful lift off before. In many minds, there were doubts as to what the correct exposure should be. Weldon and I were also in the dark, in this regard. Together, we decided to take meter readings from the pre-dawn sky and one camera would under expose 1½ stop, the other 2½ stops. Hopefully, this procedure would not burn out the immense, hot, bright flames that were supposed to happen. Luckily, our estimates were correct. The film from both cameras was not quite "on the button" but all exposures were usable.

"This was not the only time that Weldon and I photographed an Apollo lift off. Among others we photographed the lift off that carried Neil Armstrong to the moon."

Author's Note: In 1994 (37 Years Later) our View-Master retail account at Kennedy Space Center sold over \$32,500.00 worth of the four space-related View-Master 3-Reel cards and Viewers! The lure of space still calls to all Americans!



© Sawyer's, 1962

SAWYER'S and VIEWS

Vol. 3

Portland, Oregon—March, 1962

No. 3

Sawyer's Cameramen Capture Space Orbit in 3-Dimension Color

Rush Teamwork Places "America's Man in Space" Packet on the Market Just One Week after Historic Flight

Foresight and persistence placed Sawyer's cameramen at Cape Canaveral when John Glenn made his triumphant earth-orbit February 20, and within an hour of the astronaut's splash-down the postoffice at nearby Cocoa Beach, Florida, was cancelling stamps on a 10,584-piece mailing offering the View-Master packet "America's Man in Space."

This is the first time that Sawyer's has built a promotion around such a spectacular current event, with the hope* that orders would accumulate prior to actual completion of the packet.

Photographer Assigned

Efforts began last October when Photographer Weldon King was sent to Langley Field, Washington, D.C., on the Project Mercury assignment. On November 8 he reported to Cape Canaveral, but left December 13 after repeated delays in the launching. January was the same story. On February 10, he returned to Florida, and 10 days later obtained final pictures to complete Sawyer's on-the-spot coverage—in realistic three dimension color—of the "hottest" news story of the year.

Meanwhile, earlier pictures pertaining to Glenn's flight were evaluated and put in test reels, the creative studio executed an earth globe and operations map to be used on the packet cover, covers were printed, and everyone concerned scanned the headlines with fingers crossed.

Mailing Readied

Airmail stamps were purchased from the Cocoa Beach postmaster, who assured Sawyer's that the mailing would proceed with dispatch at the proper time. Allan Schulz, Sawyer's sales representative in Jacksonville, sweated out each proposed launching, ready to rush the "space man" mailing to the postoffice the moment Glenn's successful orbit was known.

When the final six rolls of color film arrived at Fred Bennion's desk on noon, February 21, he knew what to do. Two Ektachrome rolls went to Charles Conkling's studio in Portland. The other four rolls were Kodachrome. He telephoned Eastman Processing Lab at Palo Alto, California, explaining the rush job. That night he took a jet flight south, arriving at San Francisco at 2 a.m., and at Palo Alto by taxi at 2:45. At 4 a.m. he picked up the processed film, but had to wait until 9:15 a.m. for a flight back to Portland.

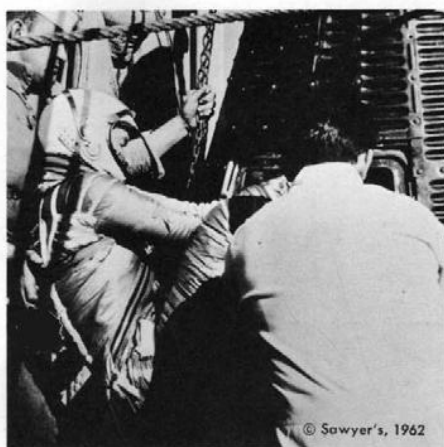
Same morning, Creative Director Bob Johnson received a sample "Man in Space" packet cover from Sawyer's Europe. The Brussels subsidiary is making its own initial run of 42,000 packets.

Many Hands Co-operate

Thursday night Thelma Lee continued researching the flight into the wee hours, giving the results to Johnson Friday morning. Johnson finished the story folder about dawn after writing and polishing all Friday night. Downtown, Portland Linotyping had a special Saturday crew of typesetter, make-up man and proof-reader to get repros readied for Pacific Color Plate, which delivered plates Monday morning to Rex Graves for printing. American Engraving did a rush job on the title engravings for the packet, which Roland Simard pasted up Saturday afternoon. He also started a camera run, so that three runs were ready for processing Monday. Result: the packet actually went

Cont'd on Page 2

*"Orders started arriving the morning of February 23:" Tim Kilduff..

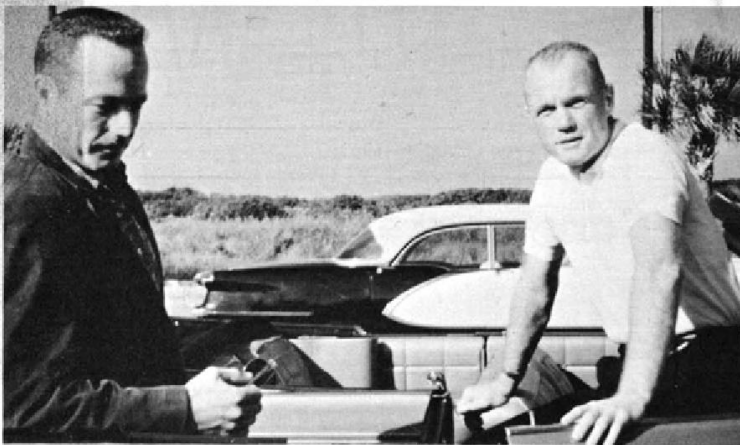


Nobody was calmer than John Glenn as he climbed into the Friendship 7 for historic world-girdling flight . . .



. . . Unless it was Sawyer's Cameraman Weldon King, on the spot to record the event in vivid three-dimension for View-Master.





Scott Carpenter, left, gave valuable back-up assistance in navigation to fellow astronaut Glenn, shown in relaxed moment. Whole effort was a superb demonstration of team work.

MORE on the SPACE ORBIT

What Brought It Off Successfully?

Teamwork!



Exactly one week after Glenn's space-orbit, Al Gettman, Sawyer's northwest sales representative, delivered the first shipment of "America's Man in Space" packets to Earle A. Chiles, president and general manager of Fred Meyer Inc., Portland. A similar shipment was delivered by air to the Macy Company in New York in time for Glenn's ticker tape parade Thursday, March 1.



Sawyer's man in Florida, Allan Schulz, third from right, enlisted cooperation of Cocoa Beach post office crew in getting historic promotion mailing dispatched with utmost speed.

NEWS and VIEWS

Vol. 3

March, 1962

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Published Monthly by

SAWYER'S INC.
Portland 7, Oregon

Editor: Hazel Judd



Member Oregon Industrial Editors Association
International Council of Industrial Editors

Page 2

SAWYER'S CAPTURES SPACE ORBIT

(Cont'd from Page 1)

on sale in downtown Portland February 27, exactly one week after the historic flight, and a day before *Life* magazine's story hit the news stands.

Even before accumulation of orders at Portland and Chicago in the first few days, George Martin of Inventory Control had predicted a sale of 50,000 packets in the first week. Last reports push that figure closer to 55,000.

Said Robert V. Brost, Sawyer's president: "This is just one of the many View-Master sales promotion activities designed to call attention to View-Master pictures of world-wide interest which are both entertaining and educational for all the family to enjoy. We are embarking on a major advertising effort which will see View-Master advertisements appearing in full color in many national magazines throughout the coming months."

THE FBI STORY: Most photographers will go a lifetime and feel lucky to have any one of the many interesting experiences that Fred Bennion has enjoyed in his years as a View-Master "Stereographer." One very memorable assignment was "The FBI Story" -- as told in the July-August, 1962 issue of the "Sawyer's News and Views".

"J. Edgar Hoover, who in his 38 years as director of the Federal Bureau of Investigation has acquired the reputation of being virtually 'unphotographable' welcomed Fred Bennion to FBI headquarters recently and cooperated fully in staging and filming 'FBI Agent', a new View-Master packet release for September, 1962."

"It is a direct compliment to Sawyer's that Mr. Hoover permitted filming of the story, says Robert L. W. Johnson, Sawyer's Creative Director. 'We now have the only stereo picture of J. Edgar Hoover in existence.'"

"Johnson conceived and wrote 'FBI Agent' and submitted it in story board form -- text and 21 scenes sketched by Chris Traugh -- to the FBI Chief for approval. The story follows the career of a dedicated young FBI Agent through his training and later involvement in exciting cases of hijacking and kidnapping. With minor suggested changes, the story came back to Johnson with an invitation to start photography of the script."

"On arrival at FBI headquarters in Washington, D.C., Photographer Bennion was assigned an FBI agent full time to assist in arrangements, and numerous other personnel acted parts of the story and helped find props and locations. The FBI Academy's head gunsmith played the part of the 'Kidnapper,' and other civilian employees of the academy acted as 'hijackers.' The 'sheriff' who appears in one scene is a bona fide sheriff. The wife and small son of C.D. DeLoach, associate director of the FBI, both took parts."

"A vexation occurred, Fred recalls, one day when Mrs. DeLoach and her son were to be photographed. A red '54 Ford car used in the story -- a 'loaner' from a local car lot -- was unexpectedly sold before the action involving it was completed. Desperately, Fred and his FBI assistant scoured other lots, but couldn't find the type needed. Meanwhile, Mrs. DeLoach and son arrived for their photograph, and waited...and waited. Finally, Fred got hold of the supervisor of the FBI Academy at Quantico, Virginia, who scanned his records and discovered that a civilian employee at the base owned such a car. It was 25 miles away, entailing more delay -- but at least they could proceed!"

"The biggest thrill was in photographing Mr. Hoover. Agents told Fred he would have exactly two minutes to take the picture, just time for one try. He was shown exactly where Mr. Hoover would stand in the room, and exactly where he was to stand. Fred thought it expedient to mention the possibility of a flash bulb exploding. (He didn't want it mistaken for something more lethal.)"

"Fred was able to shoot four pictures of Hoover in the two minutes allowed, drawing the FBI Chief's comment that he was the "fastest photographer who ever took my picture." And one of the very few who ever had the chance."

In Fred's personal notes, he recalls, "Mr. Hoover was most kind to me. As a favor he sent me an autographed picture of himself along with a very nice letter. In the letter he stated that if the FBI could be of any future assistance to me, I was not to hesitate to call upon them."

Mr. Hoover also saw to it that our complete View-Master photo coverage was included in the September 1962 issue of their monthly house organ, 'The Investigator'. This publication is sent to every FBI Agent and their families.



HOW BENNION SHOT

Fred Bennion holds off-camera flash in shooting FBI training scene. Although FBI Agents use their guns only in self defense or in defense of an innocent person, they must be crack shots with all types of weapons — pistols, rifles, shotguns, as well as the famous "Tommy" gun.



All pictures © Sawyer's Inc, 1962

Back in his Portland office, Sawyer's photographer admires personally autographed photo of J. Edgar Hoover. The FBI Chief also presented an autographed copy of his book on Communism, "Masters of Deceit." Letter below is one of several exchanges.

JOHN EDGAR HOOVER
DIRECTOR



Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

June 25, 1962

Dear Mr. Bennion:

I have received your most thoughtful letter of June 20, 1962, and want to thank you for the very excellent three-dimensional photographs and the stereo viewer which you sent me.

Please be assured that it was a pleasure for us to work with you in the filming of "FBI Agent." My associates join me in expressing appreciation for the great interest and enthusiasm which you displayed toward our operations throughout your stay in Washington. If we can be of assistance at any time in the future, please not hesitate to call upon us.

Sincerely yours,

J. Edgar Hoover

THE FBI

(IN STEREO!)

J. Edgar Hoover, who in his 38 years as director of the Federal Bureau of Investigation has acquired the reputation of being virtually "un-photographable," welcomed Sawyer's Photographer Fred P. Bennion to FBI headquarters recently and cooperated fully in staging and filming "FBI Agent," a new View-Master packet release for September.

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And one of the very few who ever had the chance.



Big thrill was photographing J. Edgar Hoover in this scene for "FBI Agent," which depicts welcome of new agent into the service.

COULDN'T CLEAR—?

Names of possible suspects in one scene of "FBI Agent" included some well known around Sawyer's in the original story board version. However, in actual filming of the scene, the Federal Bureau of Investigation insisted on substituting another set of names. Couldn't the FBI "clear" those characters on the first list?



Later on, while on assignment in Yellowstone, Bryce Canyon N.P., Cedar Breaks and Mt. Rushmore National Monuments, the letter was to be of great value to me.

It was there at Mt. Rushmore that I requested permission from the Park Superintendent to climb to the top of the monument. His reply in no uncertain terms was absolutely 'NO"! In the four years that he had been in charge, he had allowed no one to climb the monument. Also, to discourage the public from climbing, there was no easy way to reach the top.

It was at this point I noticed a plaque hanging behind his desk, stating that he was a retired FBI Agent. What a break for us. I excused myself for a moment and hastily went to my car, returning with a copy of Mr. Hoover's letter. That did it! Permission was readily granted, provided I hire a certain Park Ranger who knew how to reach the top. Also, I was not to mention how the ascent was made this I willingly agreed to. The climbing was not the easiest, but we made it. As a result, I believe Sawyer's, thanks to Mr. Hoover, have the only close up stereo pictures of the four presidents in existence.

Sawyer's also got a bit of on-the-spot advertising out of the undertaking because all the while we were on top of the monument, the loudspeakers below were assuring the park visitors that the men on the top of the monument were View-Master Photographers and had permission to be where they were".

THE WORLD'S FAIRS: Fred Bennion is probably a leading authority on "World's Fairs" certainly a photographic authority. With his Stereo cameras, he has covered them all starting with Seattle's very successful "Century 21" exposition in 1962 and concluding with "Expo '74" in Spokane, Washington.

The most ambitious World's Fair coverage was Fred's work at the 1964 New York World's Fair.

The following excerpt from Sawyer's News and Views (June 1964) tells the full story.

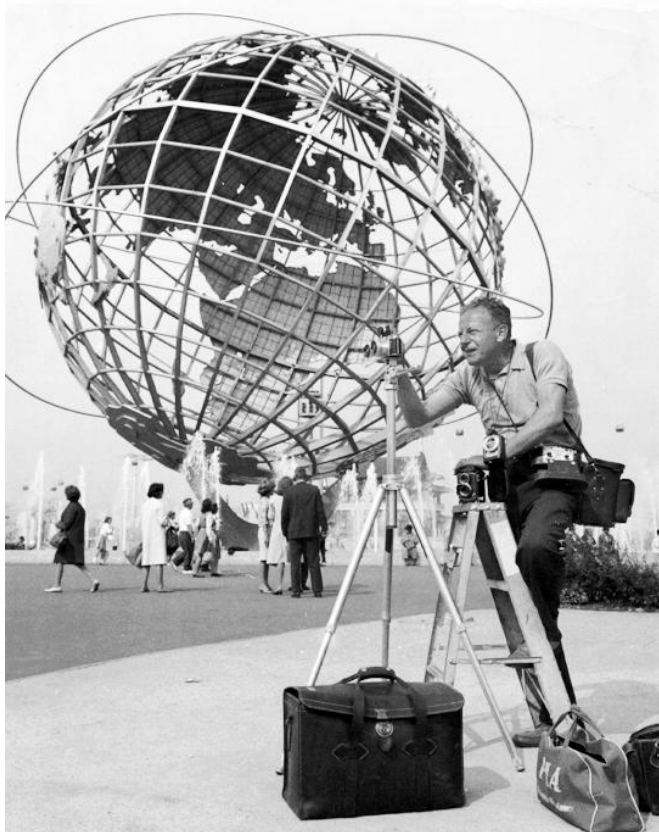
"While LIFE magazine had ten photographers working two weeks before the World's Fair opened April 22, and on that day increased their crew to 25; while NATIONAL GEOGRAPHIC had five crews manning \$75 per hour industrial 'cherry pickers' plus un-counted foot photographers; while the news services and individual newspapers from all over the world flooded the fairgrounds with photographers, Sawyer's two man crew, Fred Bennion, Director of Photography, and Joe Jamiolkowski, our New York City freelance photographer -- aided somewhat by Bob Johnson, Creative Director, acting as contact and front man succeeded in covering the Fair with pictures of dramatic beauty from one end to the other, inside and out, daytime and night time."

"The crew worked at a feverish, man-killing pace up to 18 hours a day despite only four and a half days of sunshine, producing enough photography for 19 View-Master Reels, six Tru-Vue cards, nine Scenic Cards and 24 Pana-Vue Slide sleeves. Our two photographers exposed 100 rolls of Kodachrome and 86 rolls of Kodacolor. From the 2,000 stereo exposures, 600 scenes were chosen, which Johnson narrowed down to 344, and these were re-edited down to the final 133 for View-Master and 63 for Tru-Vue and Scenic Cards. From 1,000 Kodacolor pictures of 300 scenes, Bennion picked 227 negatives to be tested for final selection of 96 pictures in 24 Pana-Vue sleeves."

"Among the amazing pictures recorded, was a once-in-a-lifetime shot of New York City skyline taken from the highest point of the Fair, the New York State Observation Tower. Clarity of atmosphere needed for this shot might happen only once in ten years".

"Remarkable cooperation was given the Sawyer's crew that enabled them to photograph some magnificent interiors, including Michaelangelo's 'Pieta' in the

Vatican Pavilion; Disney's dinosaurs and cavemen in the Ford Exhibit; GM's set of the future in the 'Futurama' exhibit; the Du Pont's 'Wonderful World of Magic' show; the Pepsi-Cola's 'It's a Small World', Disney's animated salute to UNICEF; the electrical fantasy show inside the Tower of Light; and Disney's audio-animatronics figures in GE's Carousel of Progress show. In the International Pavilions, cooperation was given by the models, who were citizens of the various countries, in their national dress".



"While much of the photography was a grim struggle against light conditions and crowds, for interior positions, competing with other photographers representing nationally famous media, the Sawyer's duo encountered many humorous and dramatic incidents, from the CORE demonstrations on opening day, to the trials and tribulations surrounding their 4-foot ladder. To shoot above the crowd, a small magnesium folding ladder was used, but if the ladder was laid against the wall while the photographers ate, workmen rushing to finish the Fair pavilions were sure to pick it up as their

own, necessitating a dash for its rescue. If the ladder was left unattended in the crowd, the photographers would find two to three people standing on it who many times had to be actually shaken off the ladder before it could be repossessed. When Jamiolkowski checked the ladder at the swank 'Top of the Fair' restaurant and later presented the claim check to the attendant just beginning her shift, she said 'ladder? We don't check ladders here!'".

"The photographers shared the Fair with the great and near-great. They were almost run down by the Nixon family in a Greyhound Escorter; were too busy to wait for the arrival of President Johnson at Singer Bowl; had too many pictures to take to bother to record the King of Jordan at the dedication of his pavilion; and were forced to step aside in the Pepsi-Cola Pavilion to allow Mrs. Jacqueline Kennedy to go through".

"Despite the bad weather, equipment failure, limited time, incomplete Pavilions and landscaping, Sawyer's has THE World's Fair product. Furthermore, Sawyer's people wholeheartedly backed up Creative personnel, and were able to make the Fair View-Master packets available for shipment just 28 days after the Fair's opening".

Members of the photographic crew no doubt echo the sentiments of the soldier who went through World War II and was quoted: "I wouldn't want to have missed it but I wouldn't do it again."

Fred adds an interesting side light: "During the opening days of the 64-65 New York World's Fair many workmen were rushing about planting trees, shrubs, flowers lawns, etc. Often I would hear someone say, 'where's Nathan? I need his O.K., I've got to see Nathan', and so forth. From this I gathered that Nathan was the head boss or supervisor. Anyway, during one of the many times I ventured out among the new plantings a fellow came rushing up

hollering, 'what in hell are you doing out there?' He also demanded that I immediately get out of the plantings -- in a loud voice I replied that I had permission to be where I was. He shouted back, 'yea, and from who?' From Nathan, that's who! 'Why didn't you say so in the first place? I'm too busy to waste my time like this!'. To this day, I don't know who 'Nathan' is but I did use his name for clearance at several other locations."

Fred -- accompanied by Cliff Bond journeyed to Canada to cover Expo '67 in Montreal and then to Osaka, Japan for Expo '70. Fred and Cliff felt that Expo '70 was the best of the World's Fairs that they had seen, and filed this story -- excerpted from a story in a local paper.

"The Festival Plaza is larger than a football stadium and has a grandstand plus standing area allowing 27,000 people to see the daily performances. Nearby, a restaurant with 4,000 capacity also has provision to watch the performances. Lights, sound and other equipment is controlled by a giant robot".



Left: *One of 3 packets made for Expo 70 (B268).*

"The Expo itself is great! the Japanese people have done a magnificent job in planning

and building their Expo. Despite the size and huge crowds it is easy to move about. The grounds are immaculate and the Japanese people were extremely friendly and courteous."

"The International Pavilions are very well done The Japanese government and Industry Pavilions were extremely interesting -- it would

take a week to ten days to really see everything.

Expo '70; Spokane, Washington was sold in the form of six separate single reel packages and was sold only at the Fair site. The Bennion/Bond "team" also did this photography.

Photographers from Sawyer's Europe covered the Brussels (Belgium) World's Fair in 1958 and Expo '74 in Lausanne, Switzerland. The Holland Pavilion at Expo '92 in Seville, Spain sold a special View-Master three-reel packet based on scenes available at the fair. 3-D Book Productions, The Netherlands, produced a special twelve-reel set of 3-D scenes of Holland.

View-Master is no stranger to World's Fairs and Expos -- having been introduced to the world at the New York World's Fair and the San Francisco Golden Gate Exposition in 1940.

Fred has many fond memories of his experiences -- also a few scary ones, like the flight out of Springfield, MO when his small plane lost one of its two engines. There are others -- in his own words:

ALASKA: "On one of my journeys to Alaska, while preparing to land at Nome, we saw the natives below cutting up two whales. The pilot said these were the only whales they had managed to harpoon in the last few years. Upon landing, I got a ride to the whale site to take some pictures. The Eskimos cooperated in every way. At hand was a huge pot that was full of strips of 'mak-tuk'. This I believe comes from the fins or tail of the whale. They insisted I try some, which I did. Surprisingly I found it very tasty, despite the fact that the Husky dogs were also helping themselves to the pots' contents.

One of the subjects to be photographed were the seals at their mating grounds on Pribiloff Island. As there were no passenger flights to the Aleutian Islands, getting there was questionable. I was told that Reeves Airline did

have a contract to supply the weather stations, scattered among the islands, with a weekly service of mail, food, etc. Upon contacting Mr. Reeves (who was an old-time flying buddy of General Jimmy Doolittle), he agreed to let me fly with them, however, he could not promise the weather would allow them to land on any one particular island.

During the entire trip, which lasted three to four days, the weather was indeed bad – rainy, windy, cloudy, cold and foggy. At times when, unable to land, the supplies were dropped from a low height, to the waving people below. Even under ideal conditions the planes had to fly during daytime only. The old, abandoned military airstrips no longer had lights.

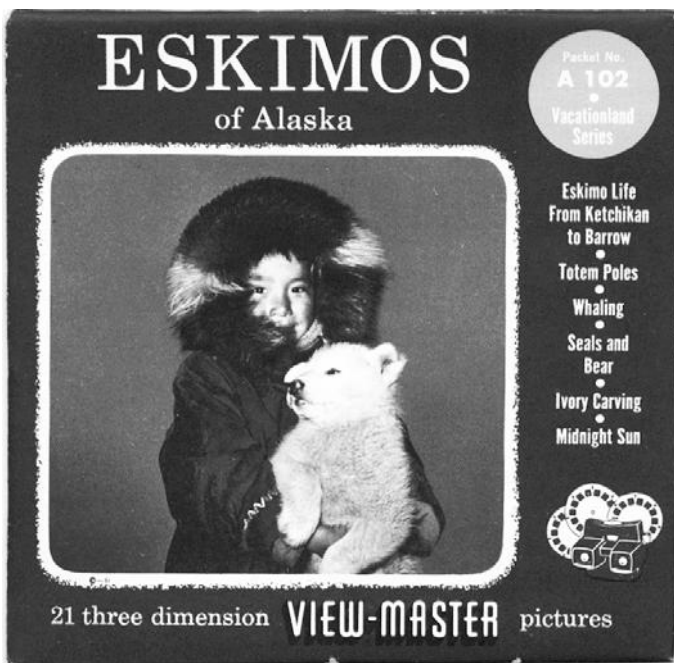
More than once during our flight the fog was so thick that the pilot would radio ahead to insure that trucks, with their lights on, were in place on the runway, enabling us to land safely. We did manage to land on the seal-mating island. Within 45 minutes I had shot the pictures we wanted and were again up and away. All in all, it was a fantastic experience.

"Another picture I wanted to shoot was the grizzly bears catching Salmon on the McNeil River. Hiring a 'bush' pilot and flying to Kodiak was no problem. We flew to the mouth of the river and anchored the plane close to the shoreline. The pilot gave me a pair of waders and we went slopping through the mud to the shore.

Finding a trail alongside the river was no problem. The brush along the trail was thick and almost shoulder high. At this point the pilot gave me strict orders to walk ahead of him. He would be close behind with his high-powered rifle, cocked and ready. He also said that while we were walking, we were both to sing and shout at each other in a loud voice. After the bears gorge themselves on fish, they return to the underbrush to sleep for a while. Under no circumstance were we to startle or disturb them in any way.

Soon, but it seemed like ages to me, we arrived at the waterfalls where the many bears were congregated, scooping up the Salmon. Needless to say I took the pictures as fast as possible. Me scared? You bet I was! We were soon back on the trail singing and yelling at each other.

Upon arriving back at the plane, we found it was now sitting high and dry on its pontoons, in the mud. That was a BIG problem! There were also many logs and boulders between our plane and the water adding to our problem. The pilot was apparently used to such situations. He had a dozen or so round poles strapped to the upper part of the pontoons. We placed the poles about 15 inches apart in the mud, in front of the plane. He would then start the engine, rev up the prop and gingerly 'pull' the plane forward, on top of the poles. We would then move the poles and repeat the process until we were at the water's edge. It took about two and a half hours, but now we were ready for takeoff. I was exhausted and we were both covered with mud. So much for Alaska!"



BORN FREE: "In the early 60's Bob Johnson planned for us to photograph Joy Adamson, author of 'Born Free', and her lioness, Elsa. Mrs. Adamson thought it was a great idea and willingly agreed with our plan.

In due course I traveled to Africa prepared to do the photography. In the meantime I had read three of her books and was looking forward to meeting such a famous woman. Her camp was roughly 100 miles from Nairobi. Upon meeting her she proved to be most gracious and insisted I call her 'Joy'. Her camp was quite primitive. No electricity, no running water and no modern cooking facilities or other conveniences. The only housing was five or six open faced thatched huts.

I was assigned to one of the huts, with a native boy to care for my needs. The first evening he produced a small metal tub for me to bathe in. He spoke no English but, from his gestures, I gathered he wanted to assist me with my bath. I waved him off and he stood by smiling at my attempt to fit into the small tub.



Above: Fred on location in Africa with Joy Adamson.

A single cot was to be my bed. Upon retiring the boy covered the cot with a netted canopy. He gave me a flashlight and laid a long forked stick on top of the bedding. Having no idea what the stick was for: I pushed it away. He wouldn't take this for an answer so I finally gave in. The next morning I asked Joy about the stick. She said that she had overlooked telling me that if a snake entered the hut I was to use it to pin the snake to the ground and holler for help! I could just see myself doing this -- I didn't get much sleep during the balance of my stay.

"Much to my disappointment, the plans for Elsa did not materialize. A week before my arrival, Elsa had wandered off into the bush and was nowhere to be found.

At this time, Joy was working with Peppe, her pet Cheetah and her young cubs. I took many pictures of them together. Peppe kept snarling and spitting all the while. I'm sure she did not like what I was doing. Myself, I was not exactly crazy about it either. It was an interesting experience, but after living under these conditions for four days, I was more than ready to return to Nairobi and its modern accommodations".

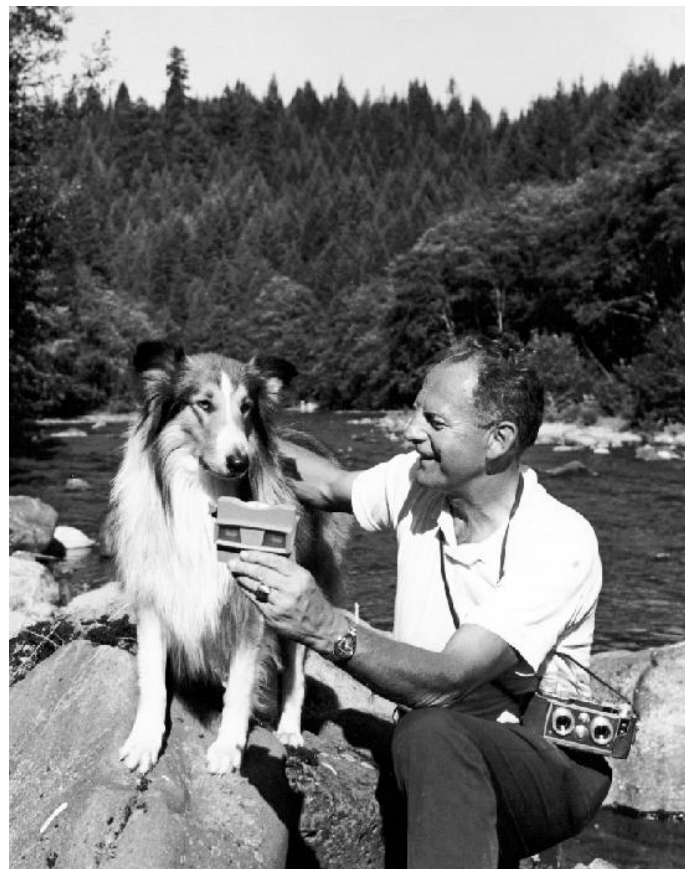
CARLSBAD CAVERNS: "In photographing Carlsbad Caverns all pictures had to be taken after closing. We hired the Park Electrician, whose job it was to supply us with the proper voltage and outlets at each of the 42 subject locations. We also hired two other Park employees whose job was to assist us in gathering up the ladders, electrical cords, lights, reflectors stands, etc. and move from one location to the next.

It took us about 5 hours and some 35 lights to light up the 'Big Roam'. As the picture taking required some time to complete, it was decided to do it after our midnight lunch break. We pulled the breaker switch, which turned off all the lights and went up topside for lunch. Upon returning, Cliff and I did a very foolish thing by allowing one of the helpers to

throw in the breaker switch. He was told to push it in with great force. This he did not do. He pushed it in too slow causing a loud, bright, flashing arc, which burned out all of our lights. We did have spare lamps, but it took another several hours to replace them all.

Among the subjects to be photographed was the famous 'Bat Flight'. As the name implies—this scene depicts the flight of bats from the cave entrance every evening at dusk on their way to feeding on millions of insects. From the depths of the chambers thousands of them would come flying in an upward spiral.

'We picked our spot -- the bats came flying out right on time. Our pictures came out fine, just what we wanted. But we didn't come out so well -- as they say, into every life some rain must fall. In our case it was bat droppings. We were covered from head to foot. Cliff was a little smarter than me, he wore a hat.'



Above: Fred introduces Lassie to the world of View-Master 3-D.

Space doesn't permit telling all of Fred's stories -- photographing Lassie, of Movie and TV fame, his trip to Australia with Weldon King, Hawaii and literally hundreds of other locations.

We were going to list all of the subjects that Fred had photographed during his 26-year career with Sawyer's and GAF but the list got too long, and Fred couldn't remember all of the places he had visited. I would estimate 36 U.S. States and some 20 foreign countries plus many special projects.



Above: Fred Bennion with Creative Director Bob Johnson and Travel Expert Lowell Thomas.

Fred retired December 31, 1977 with the well-deserved respect and affection of his friends and business associates. He came out of retirement in 1996 to take a new picture for the updated "Portland – City of Roses" packet. This was a joint venture comprised of photographs from Fred, Cliff Bond, Charley Van Pelt, David Berg and Rich Dubnow.

THE PHOTOGRAPHERS

The "Free-Lance" Photographers

Rupert Leach had resigned in 1957 and Cliff Bond did not come aboard until 1966. So, Fred Bennion had his "hands full" with his photo trips and special projects that kept coming his way.

Rup had started a "free-lance" program to line up qualified independent stereo photographers for special assignment work. In Southern California, he "contracted" with Sid Brawer and Donald Jim. Sid shot many of our Movie and TV subjects while Donald Jim did much of the "scenic" work, mainly the major Theme Parks.

It was up to Fred to develop, implement and supervise the entire program. He had to set up film and camera handling procedures, work up assignments with specific subject lists, write photographers handbooks with procedures, guide lines and suggestions. It also meant field training with the photographers and, at times, joint assignments.

Fred was as good at this as he was in taking excellent quality stereo pictures. In very little time he had some 20 "free-lance" photographers expanding the View-Master 3-D Library.

With this, and the contribution from photographers from Sawyer's Europe, we were building an impressive library of stereo photography. The Subject List would show over 850 titles at its peak. Our advertising theme would be: "What in the World do you want to see? View-Master has it!"

Their names never appeared in credit lines to identify their work and their names rarely

appeared in the company publications, so their contributions are pretty much unknown.

However, we are all grateful for their efforts. The following is a partial list of their names:

- Sid Brawer
- Otto Done
- Lovel Groves
- Richard Hewitt
- Joe Jamiolkowski
- Ted Lagerberg
- James Robinson
- Sparkey Schumaker
- Howard Taylor
- Lorin Wiggins
- Roy Benson
- Frank Davis
- Bill Gibbons
- Donald Jim
- Weldon King
- Charles Nichols
- Donald Sieburg
- Waring Slinchcomb
- Henry Weber
- Theodore Whitmoyer

Otto Dones' daughter, Barbara wrote an interesting story for "Re View", published by the View-Master & Tru-Vue Collectors Association. She recalls some of her childhood experiences:

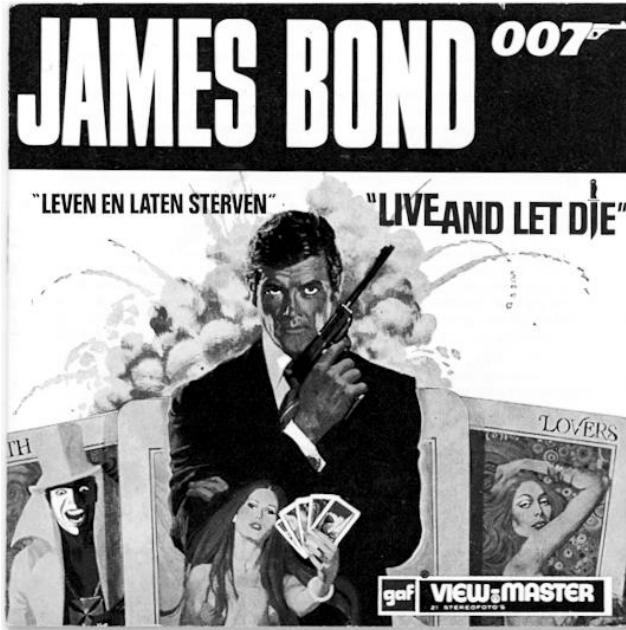
"My father, Otto Done, is a professional writer and free-lance photographer. For approximately fourteen years, most of his work was for Sawyer's View-Master (later GAF). His 'boss' was Fred Bennion a very nice person".

"Except for two titles, all the packets he photographed were either scenic, or places of interest. The James Bond 007 movie 'Live and Let Die', and the 'Harlem Globetrotters' were the exceptions.

What a thrill it was to fly to Jamaica and stay there for the filming of 'Live and Let Die'!

Working with Roger Moore and Jayne Seymour was quite an experience.

Unfortunately at that time, 1974, I had never heard of them. Dad was asked at the last minute to do this assignment. We just made it to New Orleans in time for one of the key stunt scenes -- a speedboat chase in the bayous, where one boat skids across an island and crashes through a wedding cake during the ceremony!"



Above: Cover for Belgium version of packet B393 "Live and Let Die".

"Another assignment that was unforgettable, was located in Johnson City, Texas. The packet is titled, 'LBJ Country'. In 1966, Dad was taking pictures of President Lyndon B. Johnson's boyhood home, church and his ranch, etc. Talk about timing -- The President, Lady Bird and Linda were in the area for his birthday and worshipping at his hometown church! At ten years old, I was very much in awe of this great opportunity. Johnson allowed me to take some amateur pictures with my Kodak Instamatic. The cover photo on this packet was taken by me with my non-stereo Instamatic. This explains why that picture does not appear on any of the 3-D Reels."

"One of my favorite trips was spending a whole summer traveling from the East Coast to the West Coast of Canada. My father was given the task of completing a 7 packet assignment! Banff and Jasper National Parks, Lake Louise, Calgary Stampede, Butchart Gardens, etc."

"The family spent several weeks south of the border while my father took the photographs for the Mexico and Baja, California packets. I found Mexico to be a fascinating and festive place."

"Mammoth Caves was quite interesting -- fish without eyes, beautiful stalagmites and stalactites, caveman remains, etc. As with some places of interest, we had to take pictures after hours. Being in a damp cave for several hours at night, made my mom ill (she was fine after a few days)."



"My parents and I figured that I attended 25 different schools - several more than once! Surprisingly, I graduated on time. I enjoyed making friends all across North America. My address books were always packed full! As you can imagine, my childhood was exciting. I loved it!"

THE PHOTOGRAPHERS

CLIFF BOND

Cliff Bond joined the exclusive ranks of View-Master Stereo Photographers in 1962. Sawyer's had always been interested in developing the educational aspect, using View-Master 3-D pictures with written text. Cliff would spend his first three years working on the "Visualore" series -- a series of educational/scientific reels being developed by Sawyers. His work was described in the July, 1963 issue of Sawyer's News and Views.



Above: Cliff (left) with Fred Bennion and some of the equipment needed for one of their many joint photo shoots.

"Cliff Bond has just completed many months of field assignments photographing subjects at leading museums throughout the United States. People who look at Bond's photography in museums will scarcely guess the conditions under which such pictures are taken. Foot traffic is a constantly recurring problem, especially in the popular museums where tours

of school children are constantly being routed through."

"Color film is very sensitive to different kinds of light. Where a combination of sunlight, tungsten and fluorescent is found, this is a photographer's nightmare. Sometimes hours of testing are required to overcome these difficulties."

"Small objects are sometimes removable from cases, large ones seldom. Often the photographer cannot open the glass, but must kill glare and reflections and shoot through. Background often must be changed or tidied. Bond even wears dark clothes to prevent his reflection in glass cases, and frequently hangs black cloth around camera and nearby objects."

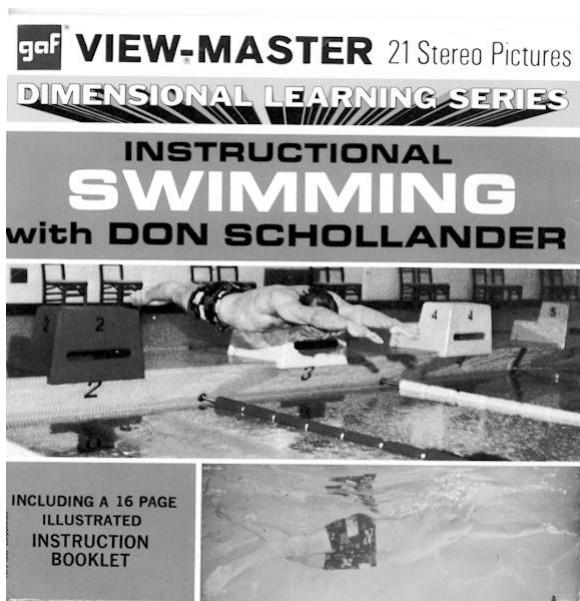
"With all this under control, he takes light readings two ways, decides if magnification is needed, alters indicated exposure time to any filter factor and checks the reciprocity table to compensate."

"Although two-lens stereo cameras are used for outdoor or action pictures, museum work is accomplished with a single lens camera and a rack-over bar, taking separate exposures according to indicated inter-ocular spacing. (This duplicates the view from two eyes.) After making copious notes, he makes three exposures from each rack-over position, then brackets these, for a total of 18!"

"The first shot is the hardest", Bond wryly observes.

When this project was completed in 1966, Cliff was assigned to work with Fred Bennion on the more complex "scenic" projects. Carlsbad Caverns, Luray Caverns, Mammoth Caves and others required lights and equipment--too big a load for one man. He also helped on other assignments when a large number of pictures were needed in a short period of time -- World's Fairs in Canada (1967), Japan (1970), and Spokane (1974).

Joint trips would also take Cliff and Fred to other "scenic" locations. The "team" also worked on several of the Instructional Sports Series.



Above: *Don Schollander, a Portland resident and winner of four Olympic gold medals, was the swimming instructor in this View-Master sports packet, one of several produced by the company over the years..*

In between, Cliff handled many assignments on his own. He had always been a professional photographer, and now he mastered, and added a third dimension to his already excellent work.

Cliff's travels were now largely updating and expanding existing material within the View-Master library. It had always been a "mandate" to offer only the best picture quality. Also, with the addition of Pana-Vue Slides to the product "mix", more and more photography was needed. The two lines were now generating additional revenue, which supported more and more travel to the advantage of both product lines.

Cliff did most of his work in the "lower 48" but he also traveled and photographed in Canada and Mexico. As is the custom, individual photo credits are not shown, but you will find Cliff's fine work "sprinkled" throughout the View-Master line.

Below: *Fred and Cliff in Osaka, Japan for the Expo 70 photo shoot.*



THE PHOTOGRAPHERS

HANK GAYLORD

Henry "Hank" Gaylord came to Sawyer's April 1, 1963, with many years behind the camera and in the darkroom. He had spent some 20 years with Photo Art Studios, Portland's major Commercial Photographic Company. He was replacing Howard Heydorf.



Hank arrived at the start of Sawyer's most prolific period in studio, tabletop work, But the word -- "Tabletop" -- makes it sound too simple. The artists did exceptional work creating masterpieces in miniature. Now it was

the responsibility of the photographer to convert this work into colorful and exciting stereo pictures.

To photograph these "sets" in a flat, two-dimensional medium could be done by nearly any competent photographer, but to convert miniature figures to beautiful "life like" size in 3-D, required the mind of a scientific personality and the sensitivity of a true artist. Hank Gaylord fitted that profile perfectly.

There were occasional (but professional) differences between Hank and the Artists as to photographic treatment of the "set", but the end result was the most remarkable work of its

kind - it has never been equaled, and probably never will be equaled.

Hank excelled in the lighting of the sets, sometimes spending days placing small lights and reflectors (in addition to main lights) in strategic locations to high light prominent figures or the center of action. Sometimes "exotic" lighting would be used, such as ultraviolet, to achieve a special effect.

Two exposures, with spacing between left and right eye image is what distinguishes 3-D (depth) photography from 2-D (flat) photography. To determine the exact spacing, which will produce optimum results (i.e. size perception) is not a "hit or miss" formula. "Spacing", too wide miniaturizes the set, too close, enlarges. Hank knew the answers as few photographers did.

Another complex technique that Hank developed and mastered was the use of multiple exposures. This allowed an infinite number of creative effects--for example, producing "ghost" effects with an object appearing in one exposure, but not in the other.

Hank also took the process one step further. He placed the "sets" on a rotating platform, which allowed variable left and right separation (instead of moving the camera). This saved time, but it also introduced another dramatic 3-D element--since objects closer to the camera were "separated" more than objects in the background, the visual effect created an enhanced perception of more "front to back" depth.

During this period a need developed to combine "set" photography with "cartoon" art. In movies and TV a "blue matte" technique is used, but that's 2-D. It's not that easy in 3-D.

Hank and Joe Liptak worked together on equipment that would allow two images to be combined on a single piece of film (left image). The process would be repeated on a

second piece of film (right image). Between exposures, the two "elements" would be "separated" so that the final combined pair would produce a true 3-D scene with objects in correct relative size and with no "edges" to destroy the effect. An excellent example is Disney's "The Fox and the Hound".

THE CHANGING OF THE GUARD

They called it "Progress at Progress", but sometimes I wonder. From a business standpoint, the time involved in building miniature sets for tabletop photography had to give way to the faster "stereo drawing" technique (that story told elsewhere) and, ultimately, the computer.

The mid to late 70's was a transition period for Hank--from Sawyer's to GAF to View-Master/Ideal. Emphasis was shifting away from "scenic" work to Movies, TV Shows and Cartoon subjects. Fred Bennion and Cliff Bond retired.

A good share of Hank's time would now be spent "outside", with his twin Nikons. This would entail an entirely different kind of 3-D photography. But, Hank was a "Pro" and adapted without "missing a beat". He would also coordinate the studio work of various freelance 3-D photographers.

Hank's travels would take him to the major "Theme" Parks – Disneyland, Disney World, Epcot, Sea World and others. He would also handle special assignments; one of the most demanding was following Pope John Paul on a five city tour for eleven hectic days.

The highlight trip had to be the two assignments with Michael Jackson. As it turns out, Michael Jackson was a long time View-Master collector. At his request, his organization contacted Gary Evans. To make a long story, short, Hank was soon on the set of "Thriller" where he spent eight nights working with Director John Landis and Michael Jackson. Among the photographers on the

set, Hank was the "honored guest". He was given best camera positions and assistance. He shot over 400 stereo pairs -- the final 21 ended up in a 3-Reel Card and Talking View-Master set. It became one of the all time "best sellers". Hank was also on the "Victory" Tour, but this series was never released. Hank was also called on to shoot many of the live "Rock" concerts, Van Halen, Village People and others.

It was Hank's hand that held the shutter release on most of the "table top" work. I asked him for a list of Movie and TV shows that he had shot -- he couldn't begin to remember all of them, but he gave us a partial list.

- Star Trek
- The Goonies
- The "A" Team
- Superman III
- Chips
- Sesame Street
- Eight is Enough
- Punky Brewster
- Close Encounters of the Third Kind
- Return From Witch Mountain
- The Muppets
- Cat From Outer Space
- E.T.

Hank retired July 15, 1986 with the respect and best wishes of his fellow employees and friends.



Above: Hank with cast from "A-Team".

THE PHOTOGRAPHERS

CHARLEY
VAN PELT

I include myself under "The Photographers" section -- by default rather than design. When I was handling the Western scenic accounts during the GAF period, I saw a need to be able to take 3-D pictures on occasion.



Above: I appear here in my capacity as stereo photographer. The place: Bellingrath Gardens, Alabama. The year: 1947. The camera: a Stereoflectoscope.

Sometimes I would be at a scenic location when weather conditions were absolutely beautiful, from a photographic standpoint. Also, there were times when one or two 3-D pictures were needed to up-date, but didn't warrant a trip from Portland by the "Pros". I also saw opportunities to open new scenic accounts with a 7-scene, Single Reel Package.

So, I traded some of my sample merchandise for a Stereo Realist 3-D Camera, and later on, a Busch Verascope.

Much to Fred Bennion's annoyance, I developed quite a few single reel accounts. I realized that it was not highly profitable and to some extent, a nuisance. However, I reasoned that this would get us a new scenic customer who would buy other View-Master merchandise, as well as our other scenic merchandise -- Pana-Vue Slides and GAF film and cameras.

Fred, being the nice person that he was went along with me and was also a great help in making suggestions to improve my photography.

Below: Wearing my other "hat" as View-Master salesman.



View-Master/Ideal decided that they no longer wished to maintain an inventory of "Scenic" View-Master titles. Effectively, this would have pretty much eliminated my job, and means of making a living. Jerry Nudelman was kind enough to work out an alternative plan. I could be a manufacturer's rep and VMI would run scenic merchandise (View-Master and Pana-Vue) on a custom only basis. They would keep inventory long enough for me to get a

distributor set up who would carry scenic stock to serve the small and intermediate size scenic accounts. Jerry Nudelman, Mr. Thaler and others "bent over backwards" to be fair and help me get started. I only wish the opportunity had arisen years earlier.

Under this agreement, I would have all "scenic" accounts in the U. S. except for Disney and a few other exceptions. My Western scenic accounts were in pretty good shape, as I had been calling on them regularly for the past several years. The Eastern scenic accounts were another matter. GAF had lost all interest in View-Master. Most of these accounts had not been contacted for some time. When I went on my first, of many, seven-week Eastern trips, I found quite a few who were not carrying scenic View-Master and did not want to put it back in. However, most agreed to do so, but only if we would update the 3-D photography. That's when I had to become a serious 3-D photographer.

So, I bought a pair of Konica FT-1 35mm cameras, with 28mm, 50mm and 135mm lenses, plus other accessories. I was a Konica rep at the time. I couldn't afford Nikon equipment. The Konica cameras have been great! Whenever the "update" question came up, I was ready willing and able.

Since then, I have taken many 3-D pictures and have been in many interesting photo situations. On one particular "after hours" session at Universal/Hollywood, I was one of several photographers shooting "Conan, the Barbarian". The set had a water-filled moat and one of the photographers stepped too far back and ended up in the water. He and his expensive camera were soaked, but shooting went on as if nothing had happened.

On the "King Kong" set at another Universal session, we were shooting a "Helicopter Crash in Flames". We kept asking the technician to repeat the crash action -- we asked one time too many -- this time the helicopter really burst into flames. It had gotten too hot! Luckily,

there were several large fire extinguishers available, and the studio fire department was there almost immediately. We were shut down for that night, but by then I had gotten all the shots I needed.



Everything happens to me at Universal! While shooting the "Jaws" shark attack on a tour tram, I accidentally stepped into a photo electric beam. This shut the ride down, instantly, and I was standing there red faced, in front of a tram full of tourists until a technician showed up and restarted the ride. That's bad enough, but 45 minutes later I do the same thing again. This time, the technician suggested that I take the rest of the day off! I oblige.



Sea World Parks are among my favorite assignments. They are constantly changing

the shows and adding new exhibits and upgrading the grounds and buildings. When shooting the new subjects I also take my 3-D cameras to existing shows in the hopes of getting a better shot of "Shamu", the dolphins, sharks and other subjects. It's a real challenge to get a Killer Whale shot at the "peak of action".

I also enjoyed photographing the Biltmore Estate in Asheville, NC, and the Newport Mansions in Newport, RI. In both cases, I worked "after hours" and was given assistance to help place lights and to move furniture. The estates and mansion interiors and exteriors are beautiful and are wonderful subjects to photograph, especially in 3-D.

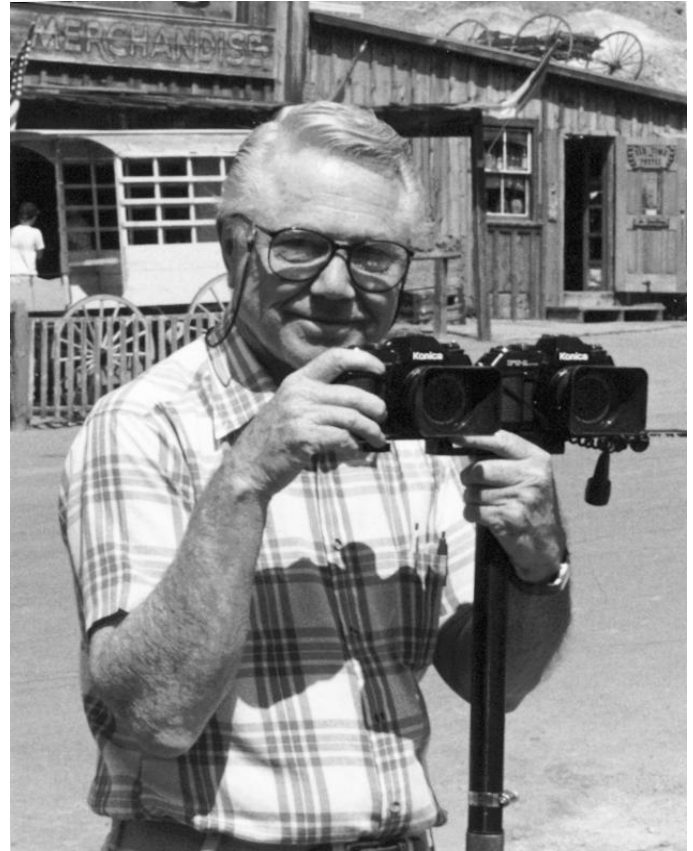
Other favorite subjects are the animals at the San Diego Zoo/Wild Animal Park and Los Angeles Zoo. The animals are almost human at times. Some like to have their picture taken, others resent it. I didn't care much for the alligators at St. Augustine Alligator Farm -- I was up close and they didn't look too friendly. Animal photography is always a challenge; it requires a lot of patience and, sometimes, a lot of film.

For sheer beauty it's hard to beat our National Parks, especially Yosemite and Grand Canyon. Quite a few of my shots are sprinkled throughout these sets, as well as other National Parks: Glacier, Yellowstone, Grand Teton, Mesa Verde, Crater Lake, Sequoia, Great Smokies and others. Many of the "classic" shots never change -- we are still using 3-D pictures taken by Fred Bennion, Cliff Bond and even Rupert Leach.

There is also beautiful scenery in the lesser known parks and monuments. Canyon de Chelly is very unique and beautiful. Also, White Sands, Muir Woods, Redwoods, Mt. St. Helens, Painted Desert, and others.

The cities make interesting subjects, too. I especially enjoy the skyline shots at twilight.

Cities look their best at that time of day. San Francisco and Seattle are among the most beautiful. I have also photographed in Los Angeles, Hollywood, Washington D.C., Sacramento, Las Vegas, San Antonio and, recently, Portland, OR -- Home of View-Master!



Above: *Here's a picture of more recent vintage where I'm using my Konica FT-1 setup.*

Historical sites are impressive and leave me with a feeling of awe, just being at the spot where history was made. Kennedy Space Center, Mt. Vernon, Monticello, the California Missions and State Capitol, and Scotty's Castle in Death Valley are among the locations that I have photographed in 3-D.

Ellis Island and the Statue of Liberty were both interesting challenges, mainly the weather and just getting around New York City (no thanks!). I did have one close call -- I was scheduled for a Sunday 10:00 a.m. helicopter flight around the Statue of Liberty and Manhattan. Because of poor weather I canceled. Later a radio news flash announced that this same

helicopter had gone down in the East River, with one fatality. The good Lord was with me that day! By Tuesday, the weather was fine, but I wasn't sure I wanted to ride in a helicopter, but I did and got a fairly good hyper stereo shot.



Theme Parks are fun -- I've photographed Knott's Berry Farm, including Camp Snoopy with my grand children, Magic Mountain, Great America, Marineland and others. The wax figures at Movieland Wax Museum do not photograph very well -- the flesh tones look artificial. When I

photographed Queen Mary (the ship) and the "Spruce Goose" I made a special "out take" shot with me sitting in the co-pilot's seat next to Howard Hughes (a wax figure).

Other interesting photographic experiences were: Durango & Silverton Railway, Mission San Xavier (beautiful at sunset), Meteor Crater, Monterey Peninsula. Trees of Mystery, Denver and Colorado Springs Areas and the LA Natural History and Page Museums. Wolfgang Sell and I recently photographed the Air Force Museum in Dayton, OH for two new packets.

This covers most of my 3-D photographic experience and places I have been to do View-Master work. I have enjoyed it very much and look forward to doing as much more as time and the good Lord will allow. My travel time, which has run as high as 120 days a year, is split between selling and photographing. One without the other would

be pointless. It takes some of both to keep scenic accounts active and happy.

An impartial look at scenic View-Master sales would show an interesting fact -- many scenic accounts are selling as much or more View-Master merchandise as they ever did! It's frustrating to me, because there is so much more potential for scenic View-Master growth and expansion, but I m only one person.



In 1996, Six Flags introduced a special "Tweety" face viewer. This was something new in the scenic line. The face was developed in China and assembled at the View-Master plant in Portland.

In 1999, Finley-Holiday became the official supplier for new scenic reels. We are working closely together to develop new titles and update older packets. New, updated reel cards have been produced with modern-day graphics. A new series of "museum" titles is in the works for release in the not too distant future.



As Charley sees it: "Scenic" View-Master business is very good!"

THE PHOTOGRAPHERS

Rich
Dubnow

RICH DUBNOW spent six years as a free lance photographer in Los Angeles before coming to work for View-Master in June, 1978.

We don't know exactly how many subjects and exactly which titles Rich photographed since that time, but it's safe to assume that many of the TV and Movie assignments were his. He worked with Lee Majors on the packet "The \$6,000,000 Man". He also spent many hours photographing Big Bird and his Sesame Street Pals.

Working on movie sets can be fun but also very hectic. You must work at the studios pace and follow all of their rules and regulations. A special sound proof "blimp" was developed to keep the sound of the camera clicking to a minimum on movie sets. Usually pictures must be taken just before a final shot is being taken by the studio or just as the director is yelling out "cut".

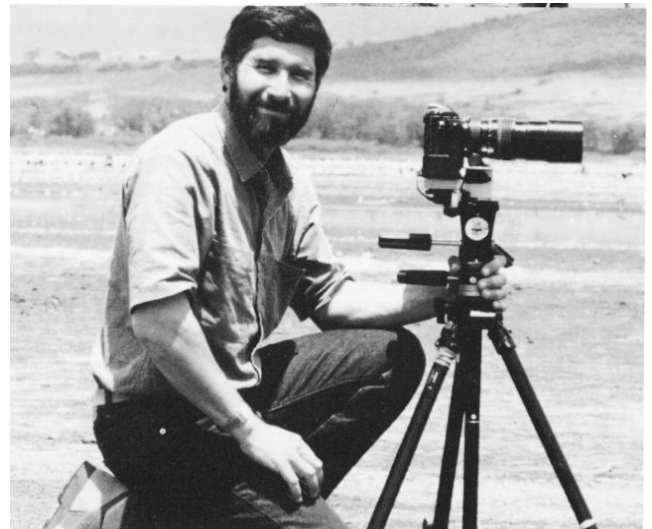
Because you are not there for "official" publicity purposes, you are considered "second-rate" and given the low spot on the totem pole of photographers. It sometimes seems demeaning but it is worth it to see the faces of those who ignored you when they get the first glimpse of the fantastic effect provided by View-Master.

Although most studios are well aware of View-Master's long, outstanding history, there are so many people on today's sets that the View-Master photographer tends to get lost in the crowd. In spite of these handicaps, Rich loved his years at View-Master.

His career took him to many places both near to home and far away. One of the Teenage Mutant Ninja Turtle movies was photographed right up the road but he spent many hours in New York, California and other places filming legendary greats like the rock group Kiss and the updated great ape – King Kong.

He also accompanied Michael Jackson on his "World Tour". His favorite assignment was taking the pictures for the "Young Indiana Jones packet. This trip took him to Africa. While there, Rich took a side trip to photograph the wild animals in Kenya.

Below: Rich on assignment in Kenya.



This was one of Rich's last major assignments while View-Master was still a part of Tyco Toys. His experiences could probably fill a good size book but, we will only include the highlights in this story.

We have taken the liberty of running Pat Schiffer's story as reported in the January, 1992 "Inside View". (The View-Master Employee Newsletter during the Tyco era.)

ASSIGNMENT: KENYA

How would you like to take an all-expense-paid 30-day trip to Africa? View-Master photographer Rich Dubnow had that opportunity when he was given the

assignment of shooting new View-Master 3-D reels on location. Last September (September, 1991), Rich flew to Kenya where a segment of a new TV series "*The Young Indiana Jones Chronicles*", was being filmed.



George Lucas, executive producer of the Indiana Jones movies, brought a crew together from all over the world. Great Britain, France, Germany, Spain, Belgium, Mexico, the United States and Kenya were represented. The focus is on Indy at the ages of 10 and 17, as an aging adult Indiana Jones

recalls events from his childhood. The episode filmed in Kenya revolves around Indy, a Masai boy he befriends, and President Roosevelt who is on safari. The series, consisting of one hour shows is scheduled which began airing on network TV in February (February, 1992, that is).

Before leaving, Rich packed 8 cameras and 12 lenses into two large metal trunks, tripods into a tube-shaped case, a shoulder bag and his film into yet another bag. Getting there took 27 hours by air, followed by 14-hour workdays. He did get two Sundays off during the month.

Rich shot 96 rolls of film (48 stereo rolls) to enable the Creative staff to choose 21 pairs for these three reels. Actually, he was on multiple assignments. Rich also shot 62 rolls (31 stereo rolls) of wildlife in several locations. The Masai Mara Game Preserve in the Serengeti Plains afforded the best shooting opportunities. The photography will be used to produce new View-Master 3-Reel Cards and to update older cards.



Above: *Cheetahs at the Masai Mara game Preserve in the Serengeti Plains.*

Rich found life in the Masai village to be quite different than ours. The women build temporary homes, raise children, make and wash clothing, tend herds and prepare food. The male role depends largely on what rite of passage he has attained. The traditional role of male warrior leaves him little more than ceremony today. He manages to stay fit and trim taking long walkabouts beyond his village where he sells or trades his cattle. As an elder, he is involved in decision making for the entire village and passes the time philosophizing with his tribesmen. Things have changed very little because the Masai have steadfastly refused to give up their traditions and way of life. The children may attend school now, and a few (mostly male) go on to college.

Our photographer returned with many interesting souvenirs made by the nomadic Masai tribe. Elaborate necklaces and earrings made of bright beads, metal and leather are worn by both men and women. The ears are pierced and a wooden plug inserted. The plug is periodically replaced with a bigger one until the ear lobe can accommodate a large leather earring looped through the opening. The weight of this ornament causes the slit to stretch three to four inches. Milk is carried in a

container fashioned from a gourd. The males still own all of the weapons of a warrior.

In the city of Nairobi, Rich observed men dressed in western business suits carrying Masai warrior clubs. The sale and trading of these items by the women provides grain needed in a diet usually consisting of meat and milk. Blood from a slaughtered animal is sometimes mixed with milk for drinking, especially by the sick and elderly for strength. They raise their own livestock and no longer hunt the dwindling wildlife.

Regardless of how wonderful flying off to distant locations, mingling with celebrities or observing a different culture may seem, Rich would be the first to admit his job does have drawbacks, like missing a daughter's birthday or being away from home over a holiday.

Rich returned from Africa anxious to get his film developed and very willing to share his experience with anyone who asked. You will soon be seeing the products of his trip. (End of *"Inside View"* story.)

Many scenic titles were part of Rich's portfolio. Sites like Cedar Point and Kings Island were among the many packets that were subject to the scrutiny of Rich's stereo lenses.

Rich also photographed special titles for commercial reel accounts. Among these custom clients were Anheuser-Busch and Holland American Cruise Lines.

In 1998, View-Master creative functions were moved to the headquarters of Fisher-Price in East Aurora, New York. Rich could not bear to leave his beloved Portland so he decided he would become an independent, free-lance photographer.

In 1999, he created his own business, Xyzyx Corporation that specializes in small runs of custom View-Master reels. Xyzyx offers customized Image3D™ Disks modeled after View-Master reels. In this new venture, he has

produced 3-D disks for many major advertising firms.



Rich loved his career at View-Master and is continuing this great tradition with his new company. His expertise in the field of stereo photography is unsurpassed. He will be remembered as one of View-Master's all time great stereographers for many years to come.

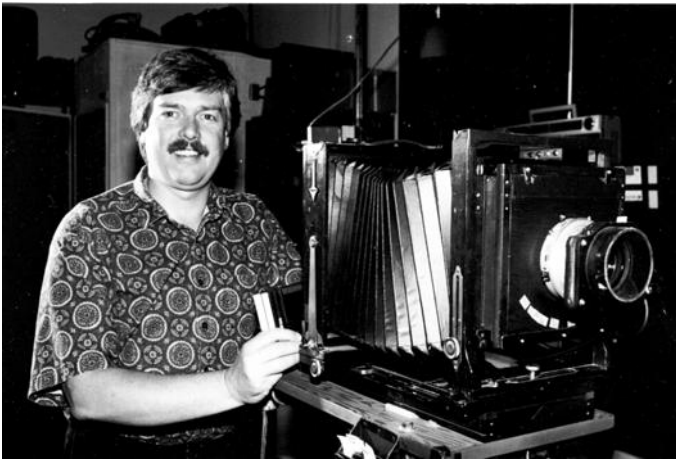
Custom Image3D reels and RetroViewer products can be ordered at:

Image3D - <https://www.image3d.com>

THE PHOTOGRAPHERS

David Berg

David came to View-Master International in October 1986 with a background as a commercial photographer in the Portland area.



David has shot many of the TV and Movie subjects. He mentions The Rocketeer, Teenage Mutant Ninja Turtles -- Movie III, Alf, The Dinosaurs TV Show and several Sesame Street assignments.

He was also in London with Rich Dubnow to do the Michael Jackson "World Tour" and in the mid-1990's he was busy on the set of "Batman Forever". Personally, I think this is one of the best "movie" Reel Cards that have come out in a long, long time. The 3-D effects David was able to capture are really dramatic -- great work!

David spends a lot of time working wonders with the computer. He did some work for Charley Van Pelt on a Universal Hollywood scene. They gave Charley a 4" x 5" transparency from "Back to the Future". It was the DeLorean car in front of a dinosaurs open mouth. They wanted this converted to 3-D

from a "flat" 2-D film plus, they wanted to add three people in the foreground from a stereo pair that I had taken. David put it all together, and Universal was thrilled with the 3-D results.

One assignment that was rather unique was filming the TV show "Dinosaurs". Due to the fact that the Dinosaurs were so large, all of the sets were enormous and even the props were of extremely large proportion. David found this to be somewhat challenging but was able to come up with some delightful stereo pairs featuring the Sinclair Family -- Earl, Fran, Robbie, Charlene and, of course, the Baby.



David spent a lot of time on the set of "Batman Forever". In this Batman movie, the Dynamic Duo is pitted against two dastardly villains: Two-Face and the Riddler. With the help of Dr. Chase Meridian, Batman & Robin once again save Gotham City from felonious felons.

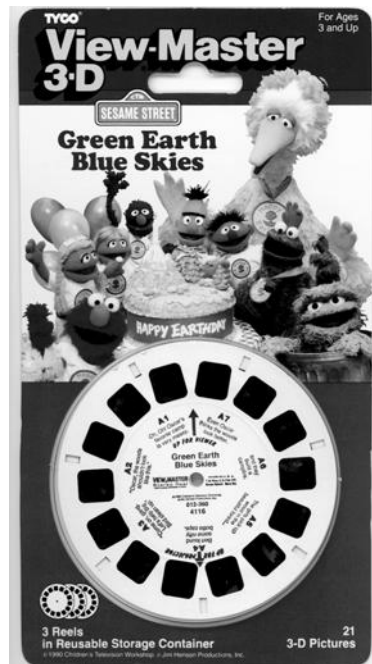
These types of assignments have their ups and downs but David takes great pride in his work and enjoys his time on the sets wholeheartedly. In 1996, the Atlanta Olympics inspired a new Sesame Street title -- "Sesame Street Games". He's also photographed the

Mighty Morphin Power Rangers and Plaza Sesamo (the Mexican version of Sesame Street).

Many of the early View-Master photographers gave us interesting and amusing antidotes about incidents that happened while they were shooting for View-Master. David is no exception to these types of incidents. One of the most incredible "accidents" that ever happened to him occurred while he and Rich Dubnow were filming the Sesame Street packet "Green Earth, Blue Skies". (Blisterpack number 4116).

It takes several weeks (sometimes, months) of both location and studio shooting to create a View-Master packet.

Scheduling is critical but there are always reasons for changing the schedule...usually the weather. For this particular packet, two rain days were figured into the schedule. Sure enough, the day they were to go to Haystack Rock on the Oregon Coast to film the tidal pool scene, it rained!!!



Shooting was off by one day and the Muppets, prop people, staff assistants and Dave & Rich went off to the beach the next morning. After spending two to three hours setting up lights and props, running cables to electric generators (for two 2,000 watt power packs), etc., they were ready to begin shooting the Tidal Pool scene. This scene was fully art directed with several Muppets, including one of the Muppet Stars -- Grover, set up in the pools. Each Muppet was wired and armatured into the sand in the tidal pool.

Unfortunately, everyone forgot that the tide changes daily and, it came in 45 minutes earlier than they estimated. After firing off about 5 frames, a huge wave appeared and everyone was running frantically. People were grabbing Muppets trying to save them, others were trying to grab props and equipment, David Berg stood knee deep in water trying to keep the two 2,000 watt power packs from getting wet...they were still plugged into the electric generator! Since everyone was too busy to remember to pull the plug all Rich could think of was to yell out to Dave "keep them up out of the water!".

The Muppets were saved but all of the props, which had been specially crafted back in New York, were lost. Some of the photographic equipment was washed out to sea as well. Thank goodness that both David and the power packs emerged from this encounter without any damage done to either him or the equipment.

Luckily, they got the shot!! Rich had managed to fire off about five pairs and one of these ended up in the finished packet.

In 1998, when the creative functions were moved to New York, David moved along with his equipment. He enjoys working with View-Master so much, he couldn't bear to give it up. He has weathered the snows of the Buffalo area with a shrug and a grin, while still commuting back and forth to Portland on a regular basis. An important fact since his wife, Cindy, still resides there.

David is now Manager of View-Master photography and the final approval of all photography rests on his shoulders. He is often sent out on assignment to photograph new subjects as well as setting up studio shots. His career is diverse enough to keep him busy six days out of seven and he wouldn't trade his job for any other. He also enjoys taking stereo photos as a hobby as well as professionally.

THE STEREO CAMERAS

Bill Gruber's idea for low cost stereo pictures, in reel form, took shape while he was in the hospital for a minor operation. Later, he would work with Tom Dixon to develop the duplicating equipment. The system would make use of 16mm movie stock, the relatively new Kodachrome Color Film. Kodachrome had beautiful color qualities, excellent sharpness and fade resistance, as it was a dye emulsion -- all silver being removed during processing (the reclaimed silver was a good source of profit). Without film of this quality, the View-Master system could not have existed.

To obtain a larger frame size, the duplicating cameras would advance a frame and one half. The film had 8mm perforations on one side only, allowing the image to extend into the area where the sound track would normally be located. This produced an image 80% larger than a standard 16mm frame and fit perfectly into the 7-scene reel concept.



Above: View-Master Production Copy Camera.

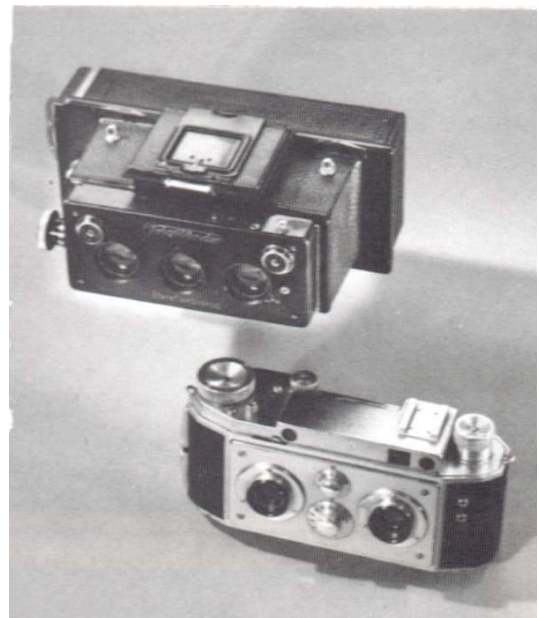
The accurately mounted stereo originals are placed in front of the duplicating camera lens, lighted from behind and exposed frame by frame at 16 frames per second. The process is repeated for the other half of the stereo pair. The exposed film is then sent to the Eastman

Kodak Kodachrome Processing Lab in San Francisco, processed and returned to Sawyer's for mounting into the blank View-Master Reels.

THE CAMERAS THAT TAKE THE ORIGINAL STEREO PAIRS

For tabletop studio work, a 2¼"x 3¼" view camera is used. Left and right images are taken separately. Lens separation is determined by distance from camera to subject and/or stereo effect desired. (See Hank Gaylord story for more detail).

In the beginning the "outside" photographers used the Voigtlander Stereoflectoscope, an old style, but excellent German made stereo camera using 6 x 13 cm Kodachrome sheet film. The camera was bulky and heavy and the film magazine only held 12 sheets of film. This necessitated carrying extra loaded magazines or reloading frequently with the use of a changing bag.



Above: Stereoflectoscope & Busch Verascope F40 cameras.

On one of his European trips, Rupert Leach found a French made stereo camera that used standard 35mm film. It was known as the "Verascope". It was designed by Jules Richard

and carried his name. It was rugged and well built and was used for many years by the Sawyer's/GAF Photographic Staff. "Belplasca" was another similar 35mm stereo camera, also used by the staff photographers. Both could be adapted for wide-angle use with supplementary lenses.

While on his first Africa trip and Safari, Rup found it nearly impossible to get good wild animal shots due to lack of telephoto capability. A special twin camera combination was designed and built for this purpose. A pair of fine quality, German made Leicas, with matched normal and telephoto lenses was accurately mounted on a bar.



This allowed the cameras to move for separation as needed. The separation formula is $1/50$ of the distance to the nearest object in the

picture. A coupling linkage allowed both lenses to be focused, while using the rangefinder in either camera. A single hand held switch activated the solenoid shutter release on both cameras simultaneously.

This unique set up would be used many times in the future where telephoto stereo was required. Bill Gruber used it during Holy Year in Rome and on the Aircraft Carrier assignment, and Rup used it for some of the spectacular Coronation shots.

When 16mm Kodachrome duplicating stock was discontinued, the View-Master system changed to color print film. This was a "negative" film, which required that an internegative be made from all positive stereo originals. Some of the Kodachrome qualities were lost, but better contrast and color control was possible. Since an internegative process was used, some enlarging and reduction was

possible, and "cropping" could be done at the time the internegative was made.

When Hank Gaylord started doing "outside" 3-D photography, he switched to a pair of Nikon 35mm cameras. Rich Dubnow and David Berg followed suit. Modern 35mm cameras, with all their automatic features and interchangeable lenses, were a pleasure to use compared to the Verascope and other older stereo cameras.



Using twin 35's side by side had one drawback -- lens spacing was wider than normal which sometimes resulted in a "miniature" effect. Some found this to be undesirable. To eliminate this effect, Rich

Dubnow and David Berg would use their twin 35's mounted base to base.

Shutter noise sometimes created a problem when shooting on TV and Movie sets. To keep the sound down, a soundproof camera "blimp" was built.

Whenever an unusual problem arose, there was always enough talent to work out the problem. Maintenance was also an ongoing problem. This was the time to see Dave Hitchcock -- There is probably no one who was more knowledgeable about stereo cameras than Dave. The creative department relied on his expertise in this field for many years.

THE ARTISTS

In the beginning, the images contained in View-Master reels centered on scenic subjects. Emphasis was placed on getting the best stereo photographs possible and using these to formulate a library of interesting titles.

However, View-Master was designed to bring 3-D pleasure to whole families and, with this in mind, fairy tales and classic stories were included as part of the reel inventory.

One of the earliest View-Master "tabletop" stories was Rudolph The-Red-Nosed Reindeer. Created by both Lee Green Studios in California, and Florence Thomas in Portland, Rudolph appeared to fly through the Christmas sky as if by magic.

Special techniques both in modeling and photography were required to produce these unique effects. Martha Armstrong was a master at modeling miniature characters. Blanding Sloan was a wizard at building tabletop sets and Lee Green created the lens magic by making multiple stereo exposures for each scene. (Rudolph had more than nine separate exposures for each half of the stereo image.)

These types of techniques were also being carried out at the View-Master studios in Portland, Oregon. The unique talent of Florence Thomas produced hundreds of miniature sculptures hand made out of red clay. Her sculptures have become the essence of View-Master tabletop sets.

Additional artistic talent was acquired when Sawyer's had the infinite wisdom to hire master sculptor Joe Liptak whose work has become a household word among View-Master collectors. First producing Tru-View cards and then going on to create many memorable

View-Master characters—Joe's work will never be forgotten.

With the addition of Lelia Pearson, more titles would be added and modern characters like Barbie and Charlie Brown would come to life as View-Master creations. Another side of her talent would be shown in her rendering of the Seven Ancient Wonders of the World and the creation of scenes from the Revolutionary War.

The hiring of Mary Lewis completed the artistic team. Mary would sculpt the unique "Little Yellow Dinosaur" and be remembered for her amazing Bible characters.

The master carpentry of Frank Visage produced backgrounds for many sets such as the "Jungle Book" and "Casper's Ghostland".

Meanwhile, the Hollywood team was producing additional reel titles as well. "Bambi", "Tom & Jerry", "20,000 Leagues Under The Sea", "Bugs Bunny", "Peter Pan" and "Sam Sawyer" (just to name a few) would all be produced under the auspices of Lee Green.

Tabletop art, although time consuming, can never be duplicated. These unique renderings will remain View-Master immortals for all time. When the decision was made to introduce stereo drawings, the master sculptors at View-Master pitched in and the "combination" technique was developed. With drawn figures in the foreground and sculpted backgrounds, true 3-D effects would still be observed.

Following the demise of tabletop, new drawing techniques were implemented to continue creating 3-D magic. Although the effect was not as dramatic as tabletop work, the drawn character provided speedy recognition by all viewers—young and old.

The computer mouse has now replaced the sculptor's hands, however, the magic of View-Master artistry continues.

THE ARTISTS

Florence Thomas

In 1944, Florence Thomas went to work for Sawyer's making View-Master Fairy Tale Reels. Her work has become famous among the aficionados of stereo tabletop. Everyone who has ever heard of Florence Thomas respects her artistic talent and the way she could bring stories to life.

Born in Chicago, Florence came to live in Portland as a toddler. During high school, she attended classes at the Portland Art Museum and the University of Oregon extension. After graduation, she served three years as apprentice to an architectural sculptor, then graduated from the Art Institute of Chicago as an architectural sculptor. She followed this up with additional study in Europe for several years.

In 1934, she returned home to Portland. During the depression years, she maintained her own studio and spent a great deal of time creating the molds for the figures on the newel posts at Timberline Lodge. Each animal crafted was native to the Pacific Northwest including the 11-foot mountain lion panel above the lodge inner doorway. A bas relief of Alice in Wonderland was also created during this period...a unique feature in the children's room at Portland's downtown library.

In 1944, she began her career at View-Master. Working part-time on Saturdays, she initially made sets and repaired figures for the original first six fairy tale reels. (The first figures had been created in Hollywood in a character style.) She also wrote the first story booklets that were included with the Fairy Tale reels. These early reels were later re-done by Florence in a style more faithful to the spirit of the original fairy tale classics.

She came to work full-time in September 1946. Her first project was "The Christmas Story" (XM-1, XM-2, XM-3). This was followed by "The Three Little Pigs" (FT-7); "Little Black Sambo" (FT-8), and the "Ugly Duckling" (FT-9). Over the years, she crafted more than 80 View-Master reels comprising more than 560 different sets!

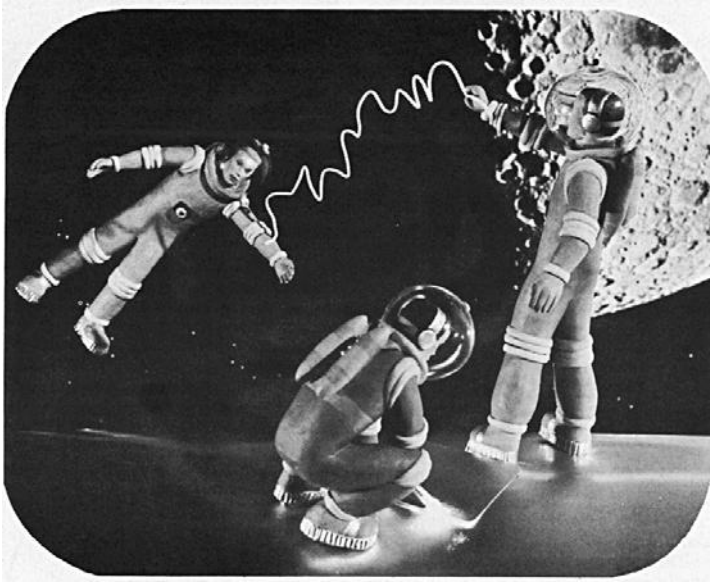


Above: *Florence with characters she created for "Alice in Wonderland"*

Florence built her sets with a sure skill. She chose sands, rocks and earth from the extensive collection of materials she maintained at the plant. She would build her ground plan and carpet it with lifelike grass and flowers. Small rocks and trees were made of clay. Shrubs and foliage were made of several different materials including ming moss, florist flowers, dried weeds and the like. These she used to simulate larger objects.

Many of her sets had landscaped natural formations like boulders, cliffs, hills and caves. These were modeled from pliable wire screen coated with a special material. Structures comprised a variety of materials. They ranged from natural woods executed in micro-

carpentry to brickwork, flagstones, thatched roofs and stone castles executed with full relief sculpture in clay. True stereo was observed by sectionalization. The faraway object was made to appear so by lateral motion between shooting the right and the left of the stereo pair.



Above: Scene from Tom Corbett packet

Interior scenes meant the shrinking of familiar objects to the size of her figures. Of course, even though Florence was an extremely skilled and talented artist, problems arose. Trying to create a gold column in Aladdin's place seemed a real challenge but was solved by using a peppermint candy stick with a spiral twist. His lamp of battered bronze was clay artfully coated with oil pigments. In Alice in Wonderland, Plexiglas was used to make the glass table upon which Alice lost her key. After creating a beanstalk...how to make clouds? Using cotton was simple enough, but only Florence had the talent to make this material seem "cloud-like" to the viewer.

As important as the sets were, they were secondary to Florence. Her forte was the modeling of clay figures poised in action ready to tell the story. The first figures she made for the Christmas Story in 1946 were scaled to about 1/11th life-size. This size called for smaller sets. For Tom Corbett and Snow

White, she increased the size to 1/6th life-size. With more detail and fine work possible at this size, she was able to give the finished pictures a more lifelike quality.



Above: Florence, prior to her appearance on the "Home Show" puts the final touches on the sculpted figure of Arlene Francis.

In December 1955, Florence appeared on the TV production Arlene Francis' "HOME Show." A segment entitled "Fairy Tales in the Living Room" showcased Florence's work highlighting her Rumpelstiltskin (FT-13) sets. As a special treat, Florence sculpted a figure of Arlene Francis herself and presented it at the end of the broadcast. Needless to say, Ms. Francis was thrilled.



Modeled in wet clay, each figure was subject to a certain percentage of shrinkage in drying. Therefore, it was necessary to make each figure a bit oversize to fit into the set and compliment the other figures. The flesh tones had to be a bit reddish to photograph right and the women's cheeks were roughed just enough to produce the desired effect. A little too light a red resulted in a pasty-faced girl, while too much gave her a hardened look with two red blotches on her cheek.

Most difficult of all was the exact likeness of the same character. Tom Corbett on scene one had to look exactly like Tom Corbett on all the rest of the scenes and had to be close enough in appearance to his comic book representation to satisfy the copyright owners. This was no easy task but one that Florence was superb at handling.

She worked closely with Tom Dixon, a stereo photographic engineer and inventor, who assisted her in sprinkling a considerable portion of magic into each picture.



In May 1956, she finished sculpting Dickens' Christmas Carol (FT-32abc). Trying to recreate the characters in miniature was a difficult task when attempting to maintain the original feel of the classic story. Florence's packet was released in time for Christmas that year and was an immediate success. It helped parents and children alike to enjoy the age-old story through the wonder of 3-D via the View-Master stereoscope.



Above: *Scrooge sees Marley's ghost.*

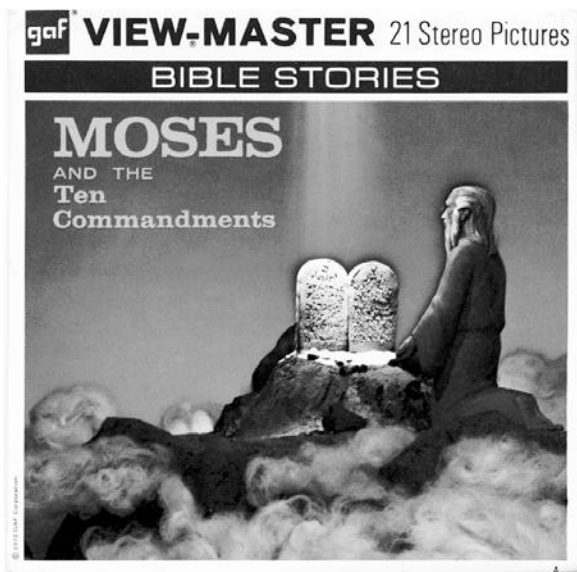
In the Christmas Story packet, a transparent, shimmering angel appears to Joseph. In the Easter Story, the figure of Christ seems to hang in air rising on a beam of light for the Ascension Scene. In the tale of the country & city mice from Aesop's Fables, you actually believe the cat's paw is real, claws and all!!!

The Magic Carpet really flies; the genie is a magic creature in Aladdin, the Cheshire cat disappears by degrees in Alice in Wonderland, the cow actually jumps over the moon in the Mother Goose Rhymes, mice change into coach horses before your eyes in Cinderella and anti-gravity is amazingly real in Tom Corbett, Space Cadet. All of these things are true because you see them with your own eyes, and like all good magic, how they are done is not discoverable.



Above: *Florence setting up the tabletop characters for one of her fairy tale scenes.*

During her years at View-Master, she continued sculpting many fairy tales and expanded her work to include the Disney story "Sword in the Stone" (B316) in 1963. It was shortly after that time that her interest in religious characters resurfaced and she began to concentrate on bible stories. Her earlier reels of "The Christmas Story" and "The Easter Story" were popular titles and she reached out to recreate other inspirational stories such as "Noah's Ark" (B851), "Bible Heroes" (B852) and two different "Moses" packets.



Above: *One of the last packets sculptured by Florence Thomas (B854).*

Florence retired in 1971. Upon her retirement she spent more time communicating with nature working in her garden on a daily basis. Her beloved cat would spend hours watching her while she worked out abstractions in wood in her daylight basement studio. Another favorite pastime was taking pictures with her View-Master *Personal* Camera. She continued to live in Portland until her death in 1991.

Below: *The hands of Florence Thomas at work sculpting figures for the Thumbelina fairy tale reel (FT-12).*



She treasured her years at View-Master and enjoyed sharing her unique and varied experiences with her many friends.

Anyone who has ever seen her creations of the "Pied Piper of Hamelin" or "The Three Little Pigs" cannot but admire and appreciate her great ability. One of the greatest gifts to View-Master stereo reels was the artistic talent of Florence Thomas.

Florence passed away in 1991 but her work lives on in the hearts of collectors everywhere who cherish her wonderful scenes.

THE ARTISTS

JOE LIPTAK

Over the years, Joe Liptak has become known as "The Disney Artist"; he would much rather be known as "The Joe Liptak Artist."



Hired by View-Master to work on Tru-View stories, Joe has become an invaluable part of corporate history. He spent more than 40 years sculpting some of the world's best-loved characters into View-Master

subjects. Only Joe could bring the magic of Kipling's Jungle Book to life or make Cinderella's pumpkin coach seem so real.

Born in Bridgeport, Connecticut, the Liptak family moved to New York when Joe was still a toddler. His artistic talent was nurtured at an early age when his grade school teacher at New York City's P.S. 7 noticed his heretofore hidden talent.

At her encouragement, he began drawing and illustrating ads for the school newspaper. It was a mimeographed paper that was sold to the grade school kids for a few cents that included a little advertising section with drawings and story illustrations. Joe had never attempted anything like this before, but was willing to give it a try at his teacher's request.

When it was time to graduate from grade school the teacher came to him again and explained that there was a new high school being established by Major LaGuardia

dedicated to teaching art and music. The school was only accepting 300 applicants, and their parents were pushing anybody with even a small degree of talent into going to that school. With the size of New York City, it seemed to Joe that it would be impossible to accepted.

The school required that you have a portfolio of art that you had done while attending grade school. Joe quickly devised a few pencil drawings, watercolors, and the like to show to the board of admissions. Luck was with him and he was accepted after a grueling eight-hour interview. That was the beginning of his art training. After graduation his family moved to the West Coast to be closer to the shipyards and more business opportunities.

Below: Joe sets up scene from Disney's "Jungle Book".



At that time, Joe had to put art on hold to go to war. After joining the Air Force and attending flight school, he was assigned as pilot on a B-17. He flew 13 successful missions over Germany while headquartered in Italy. At every opportunity, Joe would venture out to see the works of the great Italian masters and to learn their techniques. His appreciation and interest in art was greater than ever.

After finishing his hitch in the service, he attended the California School of Fine Arts. While there, he did some sculpture work but figured he wouldn't be able to make a living sculpting so he went into advertising. It just so happened that the firm he was working for handled the advertising for View-Master. From there, his story is a fairy tale...

While working for the ad agency, View-Master requested them to develop a viewer for their new product -- "Tru-Vue". Joe sculpted an acceptable viewer and learned that they wanted to hire a sculpture to do "Tru-Vue" stories similar to those being done for View-Master.

After seeing the work Florence Thomas was doing for Sawyer's, Joe knew that he would love to have the job. Since there was another gentleman interested in the position, both artists were asked to create the scene from "Jack & The Beanstalk" where Jack sells his cow for a few beans. Joe's interpretation was deemed the best and the job became his.

Sawyer's developed two separate product lines to appeal to different markets...Joe's Tru-Vue cards were intended for sale in toy stores and variety stores. The tales relayed on these cards depicted favorite fairy tales, popular TV shows and the like. However, each rendering brought the individual character to life in a unique way.

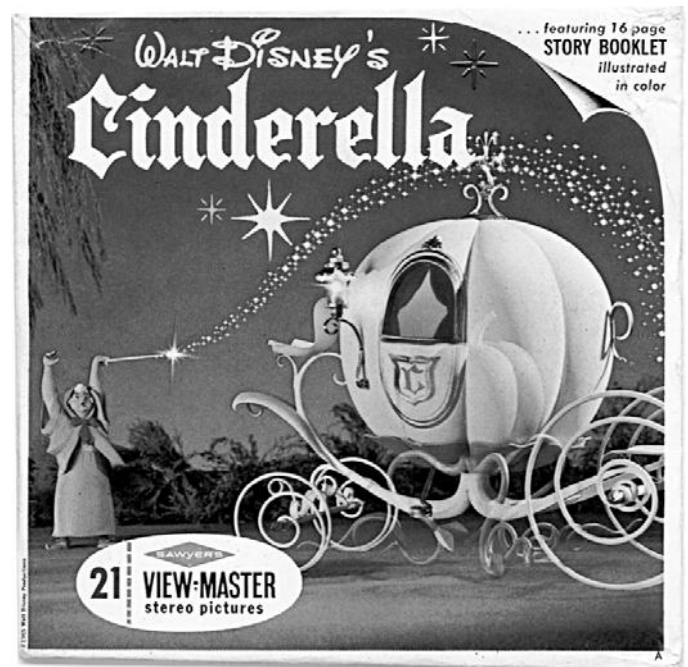
Over the years Joe developed dozens of stories for Tru-Vue with each story card developing differently than those Florence Thomas was creating for View-Master. As the public's interest in Tru-Vue cards began to wane he began doing projects for View-Master reels. Some of the best-known tabletop creations came from Joe's talented mind and hands.

One of these, The Jungle Book (B363), became a View-Master favorite. The intricate characters were each created with exceptional care. The sets were specially

developed so that they could be used in various positions in several scenes.

His favorite creation was Disney's Cinderella (B318) for View-Master. The 21-scene packet took over a year to finish. It was done by a combination of several special techniques. The scene would be set up onto tabletop and then, by double exposing, Joe would bring in a part of a set on a black sheet. Hank Gaylord would then photograph it and then the object could be placed in space by shifting it from left to right. The transformation of a pumpkin into Cinderella's coach took 7 or 8 different exposures for both the left and right eyes. Sometimes, it required 8 or 10 tests of one scene to get the technique "just right".

Below: Packet cover from Disney's Cinderella.



Occasionally, a scene or a character could be used over because Joe had all of his models fully armatured. Each figure would be remodeled, refired and put back on the table to appear in a different scene. Using the same body he might sculpt three or four different heads in order to create various looks for the character. Starting with the initial storyboard to final photography, most packets took over a year to create.

Joe's work continued as the company began doing "combination work" -- background scenes and stereo art. Big Top Bunny (B549) was one of the first packets done utilizing the technique of stereo drawings combined with tabletop backgrounds. This process sped up production time but still maintained the overall stereo effect. His main assignment was to model the central characters to be used in conjunction with the drawings. This technique was used effectively in several popular packets such as Winnie-The-Pooh and Mickey's Jubilee.

Below: *The fantastic "railroad" scene from the Quick Draw McGraw packet.*



One of Joe's original designs was the set used for the Quick Draw (B534) packet. This took a little extra time because of his determination to get the locomotive just right. It took more than three weeks just to craft the train alone. He feels that Quick Draw was the most fun project he ever worked on during his career.

Of course, William Hanna and Joe Barbara recognized his talent right away. They gave him the "go ahead" to do whatever he wanted in creating their characters. Joe is justifiably proud of the fact that neither Disney nor Hanna-Barbara ever returned a test shot of a set that he produced because of company dissatisfaction.

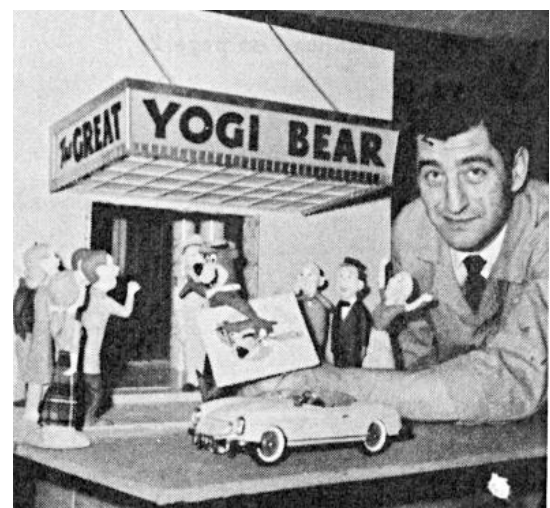
Most of the packets crafted by Joe featured cartoon characters but each had their own unique style. A special glint to the eye or an unusual facial expression gave each figure its own special personality.

Below: *Santa making his deliveries from "The Night before Christmas" (DR-29).*



One of the first characters he created for the Disney Studios was his Pinocchio. The Disney executives could not believe how well Joe had designed and sculpted the character. They felt that, if this was an example of the type of work he would be doing for them; there would never be a problem with corporate approval.

Following that, Joe sculpted dozens of Disney characters over the years. He said he always enjoyed working with the various studios and all of the different cartoon characters over the years.



Above: *Hey, there, it's Yogi Bear! Joe with Yogi setup, March, 1960.*

Joe feels that the most elaborate undertaking ever achieved by the Creative Department was the "7 Wonders of the World" packet. Working with Leila Heath Pearson and Florence Thomas, it took more than a year to create the necessary sculpture for this three-reel set.

When View-Master began to dissolve their need for tabletop figurines, Joe was recruited to do R&D work for the company. He sculpted the initial design for the Big Bird face and also designed the new lighted viewer.

He developed the Supershow projector beam for View-Master reels. He feels this is a great product because kids can use the projector beam to show their reels on the wall or the ceiling thus getting them out of the closet and into use.

Occasionally a design is created and not used by the company for one reason or another. A Batman viewer was designed by Joe several years ago but never made it into production. He has since developed a new Batman face that was released in the summer of 1995 by Tyco. The face on this new character viewer is based on the movie "Batman Forever".

Other character faces were designed by Joe but never made it into production. There was a Teenage Mutant Ninja Turtle viewer (see casting at left) and a Barney face that didn't make it into production. A "Mekko" viewer, based on the animated raccoon from the Disney movie "Pocahontas" never got past the initial drawing phase.

Joe enjoyed doing the research and developing new products although the sculpted figure still remains his No. 1 love. He

has also been responsible for package design and model mock-ups as well as the development of View-Master hardware over the years.

Joe "retired" in 1997 after more than 45 years with the company. He was still called into the plant from time to time to work on a free-lance basis until the creative functions moved to New York. He never minded coming in from "retirement" as he felt like a father to his familiar clay friends.



Above: Joe hefts a 2,000 lb. weight, which was used in "The Flintstones" packet (B514).

Joe is happy that he able to spend a bit more time at home (after working for more than 40 years at the company, and creating over 25 View-Master packets, and numerous Tru-Vue cards), and use these hours to enjoy his family and grandchildren, just taking it easy.

He loved his career at View-Master because it gave him the opportunity to do what he wanted to do with his life--sculpt. He'll always be grateful to the people at Sawyers who hired him to give life to art in the form of clay figures.

Collectors will always be grateful to the Sawyers pioneers who recognized Joe's great talent and gave him the opportunity to create so many wonderful figures that are loved by generations of children worldwide.

THE ARTISTS

LELIA (HEATH)
PEARSON

Anyone who has ever seen Charlie Brown bat a baseball, Snoopy ride atop the "Sopwith Camel" or wondered at the "Statue of Zeus" knows the work of Lelia Pearson.

Her career at View-Master spanned more than 20 years. She was the force behind the creation of many memorable packets including the popular "Peanuts" and "Barbie" reels.

Her early training began when she attended the University of Oregon, where she received her Bachelor of Science degree with a minor in sculpture. She initially went to work in advertising layout for department stores in New York, Georgia and, later, back home in Oregon. While at Meier & Frank and Olds, Wortman & King (local Portland department stores) much of her time was spent creating paper mache figures. Working in this medium, ultimately led to her employment at View-Master.

In 1961, she began her career at View-Master under the auspices of Pers Crowell--who had seen her department store figures and hired her on the spot! She joined the artistic team of Florence Thomas and Joe Liptak creating various scenes in miniature. Complete tabletop setups for a 21-scene packet could take up to a year to create.

During her time at View-Master she crafted many beloved characters and even some of immense proportions. Zeus, in "The Seven Wonders Of The World" (B901) packet was her biggest challenge. The giant redwoods in "Barbie's Great American Photo Race"(B576) were another gargantuan project.

One of the most curious things that ever happened to Lelia during her career at View-Master occurred at Christmas time. In the old days, everyone drew names and exchanged gifts at Christmas. One year she pulled the name Edward Allnut. At the time, she was relatively new to the company and did not know who he was. So she asked Florence Thomas, during a coffee break in the cafeteria who he was. Florence responded, "He works in the print shop" and pointed him out as he made his way down the hall to the men's room. From her angle she could only see his backside so she waited for him to return to get a full frontal view. But he never came out! To the best of her knowledge, no one has seen him since!

Of course, Lelia always enjoyed working with the Peanuts gang. Making Charlie Brown, Lucy, Linus and, of course, Snoopy come to life was a pleasant challenge. However, the most fun creation was the "Road Runner" for packet (B538)--"Beep Beep-The Road Runner." A rather unique creature to sculpt, the character came to life in Lelia's skilled hands.



Above: *Lelia at work on the "7 Wonders of the World" packet.*

One of the most ambitious projects ever achieved by View-Master was "The Seven Wonders of the World" (B901). Creating scenes of the 7 natural wonders and the 7 modern wonders was achieved by sending staff photographer Fred Bennion out on location. Creating the 7 ancient wonders was another project altogether.

After almost a year of research, the creative department staff set out with their assignments. Lelia was responsible for creating the statuary with Frank Visage making the background sets. Florence Thomas joined the project fashioning two scenes -- the Colossus of Rhodes and the Hanging Gardens of Babylon. Joe Liptak was asked to pitch in and build the Egyptian Pyramids. Howard Heydorf did the in-studio photography and Chris Traugh the research and booklet writing. The result is one of View-Master's most dramatic projects to date. Lelia spent over a year and a half of her life working on this packet and feels it was time well spent since the packet was so well received.

In 1965, the "Seven Wonders of the World" packet was honored when the seven ancient wonders, as recreated by Sawyer's, were featured in the Childcraft encyclopedia (division of Worldbook). The volume featuring the full-color pictures and information from the View-Master packet was later used as the Childcraft annual edition.

In 1965, she met Cameron Pearson who had just been hired as a free-lance writer. Ten years later they were married. It seems romances were harder to create than clay figures.

Another major project that Lelia worked on was packet B810 "The Revolutionary War". This was a special project that combined the talents of all the various members of the creative team. For the three-reel set, more than a dozen members of the creative department labored 29 months developing, researching and executing this packet.

The actual building of the sets and figures as well as the minute reconstruction of the frigate Bonhomme Richard took up most of the final six months of production, whereas the first 23 months consisted of basic planning, exhaustive historical reach, set design and layout of the overall story.



Above: Lelia, shown here with some of her miniature figures, played an important role in "The Revolutionary War"...as a sculptor, not a participant.

Only View-Master would come up with the unique idea of recreating the Revolutionary War in miniature. It was meticulously done using clay, cloth, wood and some magical artistry. The diminutive scenes conveyed a sense of sweep and pageantry worthy of that momentous period in American History.

Working together with fellow artists Joe Liptak and Mary Lewis, it took over 4,000 hours to prepare the 18 sets used in the packet. (Three of the episodes were photographed on location...dioramas at West Point for the battles of Trenton and Saratoga, and in Southern California for the battle of Yorktown.)

The minutemen encountered a startled British army at Lexington, Ethan Allen seized Fort Ticonderoga, and George Washington

crossed the flood-swollen Delaware River all in lifelike detail.

The Portland studios included a total of just over 100 figures ranging in height from one inch to 12 inches depending on the scene and the problems of perspective. Joe Liptak, Mary Lewis and Lelia created over 60 of the figures in plastic clay. Metal toy soldiers were used as "extras" when additional cast members were required.

Model maker Frank Visage constructed the 24-inch long replica of Independence Hall working from original architectural drawings provided by Independence National Historical Park. It took three months to finalize construction of the building.

Special 3-D effects were achieved by the artists working closely with tabletop photographer Hank Gaylord to create the desired effect. Questions occurred like "how do you create a 3-D miniature blizzard?" Lelia explains that, for the scene of Baron Von Steuben drilling Washington's ragged soldiers at Valley Forge, the snow both on the ground and in the air was soap flakes. The blizzard was created by using three panes of transparent Plexiglas. She sprayed each pane with photographic dulling spray then dusted each with the soap flakes. The three panes were the set up, one in front of the figures in the set, the other two behind them at varying distances. The camera shot through the panes and the falling snow effect was realized.

In the battle scenes, cotton often served as "smoke" or "fire". The flaming brush in the Molly Pitcher sequence at the Battle of Monmouth was created by wisps of cotton sprayed with fluorescent paint and then photographed in black light in three separate exposures.

Working closely with artists like Florence Thomas, Joe Liptak and Mary Lewis over the years, as well as having a unique relationship

with management (first with Pers Crowell and later with Bob Johnson) made the company a fun and interesting place to work. Along with the writers, photographers and general office staff the department was like one "big happy family" all doing a job they loved. Her favorite recollection of Bob Johnson was of him standing in front of the crew cracking a whip saying, "artists must suffer!"

Below: *Lelia's favorite creation (B538).*



After creating more than 15 different packets, Lelia left View-Master and has since developed her own cottage craft industry producing "Pickwick People" that are then photographed onto Christmas cards. Her tremendous talent is still evident in these recreations of darling Dickens' characters. She works closely with two other View-Master alumni in producing the cards so it, too, has become what one could call a "family" business.

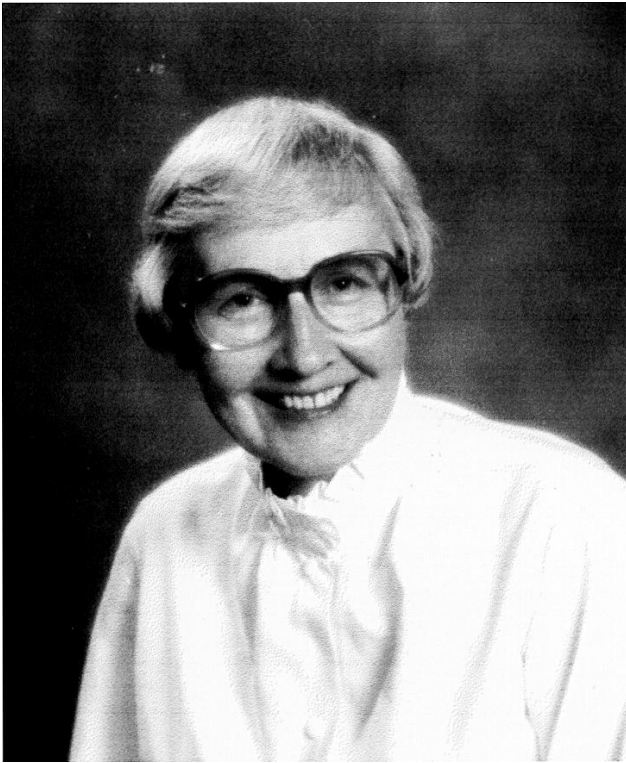
Below: *One of Lelia's "Pickwick People".*



THE ARTISTS

MARY LEWIS

Mary Lewis sees form and beauty in all of her surroundings. A practicing sculptor since 1955, Mary's talents expanded to the world of View-Master in 1970. When she began her artistic studies at the University of Oregon in 1945, Mary "fell in love with sculpture the way some girls fall in love with boys". Her love of this medium has been the mainstay of her life.



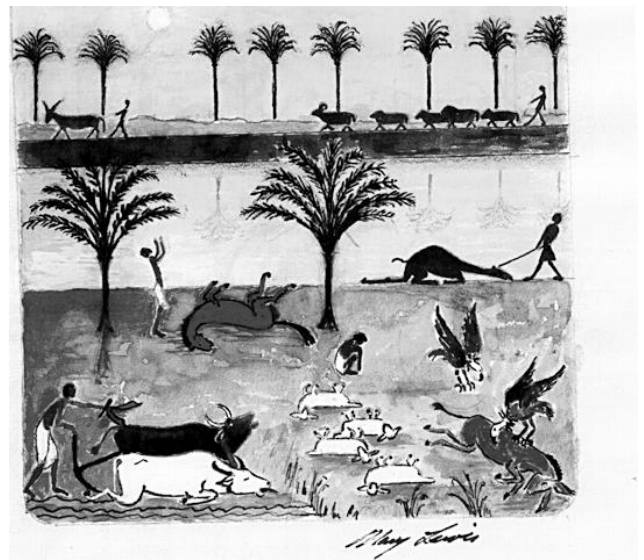
Mary Lewis

After graduating with her B.S. from the University of Oregon, she received her M.F.A. from Syracuse University where she studied under Ivan Mestrovic. Then a Tiffany scholarship provided the opportunity for travel by bicycle in France and Italy. In 1958-60, she established a sculpture department under the Fulbright program at the National College of Arts, Lahore, Pakistan.

On her return to the States, she set up her own studio in Connecticut. There Mary lived simply and worked happily, exhibiting, selling her sculpture and teaching part-time in her studio. Her return to Oregon occurred in 1969 in order to be near aging members of her family. This move required reestablishing a studio and seeking commissions.

It seemed to be fate that Mary's talent was brought to the attention of View-Master's Creative Director Bob Johnson. Bob lured Mary in as a staff artist by preying on her love for "everything reptilian". He offered her a proposition she couldn't refuse, the opportunity to develop his idea for an original project, "The Little Yellow Dinosaur" (B605).

Initially, she spent several months assisting Florence Thomas with the packet "Moses & the Plagues of Egypt" (B853). Creating dying animals and plagues of frogs made her first few months at View-Master a pleasure.



Above: Mary's preliminary watercolor for the "plague of dying animals" from the packet "Moses & The Plagues of Egypt."

Florence and the other two staff artists guided Mary in the techniques of creating miniature scenes. (Prior to her this, Mary had been carving stone and wood, creating some sculptures of life-size proportions.)

Her first solo assignment was "The Little Yellow Dinosaur". It was necessary to research the Cretaceous period in order to determine true-to-life flora and fauna for a cast and supporting cast of characters. In an "inspired collaborative effort" with Bob Johnson, the story evolved with Mary's tentative sketches. Then from the final ink and watercolor storyboard, the many hours of detailed modeling began.

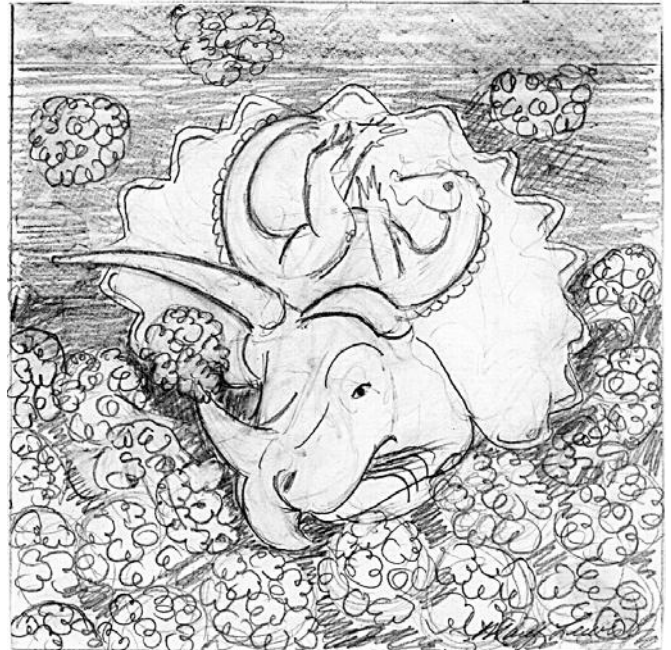
Below: Preliminary sketch from "Little Yellow Dinosaur".



Mary had a wonderful time with this project, a first attempt at portraying creatures with human feelings. A wide variety of experimental materials and techniques were used to create even the bumblebees. Most figures (varying in size and pose) were modeled in "sculpy" over armatures, then baked and painted. Only the side facing the camera was completed. Later these were revamped, displayed or destroyed.

"Special credits should be given to the studio photographer, Hank Gaylord. My intended depiction of a scene would not have been possible without his sensitivity and skills and the enthusiastic direction on Bob Johnson." On

completion of the scenes, Bob wrote the story and Pers Crowell interpreted Mary's drawings, together with scientific depiction's, for the accompanying booklet.



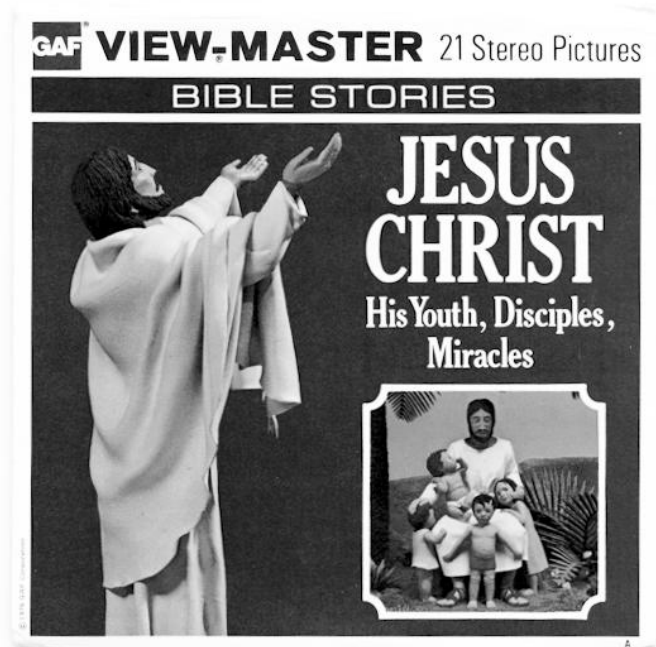
Above: Early rendering of a scene from the "Little Yellow Dinosaur" packet.

Following the release of that packet, she happily began work on a series of religious packets. In 1972 she created "In the Beginning" (B855).

This was followed by "Jesus Christ--His Youth, Disciples, Miracles" (B882). A great deal of time and research went into this project in order to gather the data necessary to provide accurate settings and information on the period of Christ's life. This packet was to be followed by "Jesus Christ—His Death and Resurrection". The 21 detailed drawings had been completed, but the packet never materialized.

Bob Johnson retired in 1976 after completion of "The Revolutionary War" packet to which Mary contributed several scenes. She resigned soon thereafter because of creative differences that emerged. "They wanted to reduce the time it took to produce a packet

from one year to three months and project direction was to change." Mary couldn't compromise. "Sculpture has been my whole life. Whatever we do in life should be to the best of our ability."



Above: *Packet cover from "Jesus Christ" Mary's final project for View-Master.*

Following her years at View-Master, Mary moved to the country where she and a cousin build her present-day studio. She then resumed her life as an independent sculptor with a 4' round maple relief of the "Madonna and Child", a church commission. In 1989, she created 15 bronze relief's, depicting the mysteries of the Rosary for The Grotto Peace Garden in Portland, Oregon. She continues this work today, with most of her sculpture in private collections. She is included in "Who's Who In American Art and Contemporary American Women Sculptors" by Virginia Watson-Jones, 1986.

Mary enjoyed her time at GAF and has nothing but praise and admiration for her co-workers and fellow artists. "A fine, dedicated group of individuals with whom to work; a closely knit family of co-workers, regardless of varying backgrounds, ages, interests, idiosyncrasies, moods, etc..".

Mary wrote and follows this as her creed: "Regardless of how talented the individual, to be an artist requires dedication, discipline, self-sacrifice and uncompromising hard work. Regardless of obstacles or fame and monetary gain, one creates because one must: it is in the fiber of one's being. Often, the only reward is the selfless joy along with the pain in the creative process, then the intended response from the viewer without further comment.

The truly great are few. But midst so much mediocrity, to aspire to becoming a really good artist by realizing one's potential is commendable. For through such good works one can make a meaningful contribution. This should not degrade by adding to the ugliness of the world, rather delight, inspire, or in some way touch the heart and uplift the soul. I believe that the artist is simply a tool through which God is working.

My sculpture is both liturgical and secular. My intent is to interpret an idea, a feeling, perhaps an unappreciated form in nature by reducing it to the essence and hopefully, instilling a spiritual quality while working directly with the dictates of permanent materials in a honest, imaginative way."

Although her career at View-Master was short, the figures that she created show her ability to work in any size and medium. She has fond memories of her years at GAF and now has made herself "known" to thousands of people all over the world through her fine work for View-Master.



Left: "OBADIAH"-- mahogany & copper approximately 4' high Cocktail Lounge, Waterbury Club, Connecticut, 1964 by Mary Lewis

THE ARTISTS

Frank Visage



Frank Visage began his career with View-Master in 1962.

Prior to that time, he learned his modeling craft through the school of hard knocks. He jokingly remembers when someone asked him if that was a school in Knoxville, Tennessee.

Above: Frank with rocket launcher from the "Project Apollo" packet.

Frank started working with wood as a young boy at his home in Alabama. He came home from the service after WWII and opened a shop in Albuquerque, New Mexico. He spent a lot of time there teaching GI's how to build office equipment. This job then led him onto a foreman position in a modeling shop in Denver, Colorado. From there he progressed to a construction company in Southern California.

When Frank moved to Oregon, he interviewed with Bob Johnson for a job at View-Master. Bob knew talent when he saw it and hired Frank on the spot. With three resident artists on staff, and a number of photographers, a model maker was just what they needed to round out the tabletop work.

During his tenure at View-Master he worked on a number of items, from chairs and file cabinets for Superman to muskets and swords for Revolutionary War soldiers. The greatest

challenge was trying to match up his modeling work to the work being done by the artists sculpting the clay figures.

Frank worked all his life in building items to "scale". The other artists were accustomed to creating their characters according to size perspective. Trying to build chairs for Goldilocks' Three Bears is easy if you know that you have to build one 1/8" scale and another 1/4" scale, etc. However, when you have one bear 12" tall and another 5.6", it is more difficult to figure out precise measurements. This was just one of the artistic differences that made for some interesting discussions among the creative department staff.

Frank loved working on the "Seven Wonders of the World" packet (B901) where he was responsible for making the Pyramids and the Temple of Diana. His other favorite was the Project Apollo packet (B663). Both of these packets involved great detail. The catenaries and rocket launcher were created with the use of information received from NASA. Utmost detail

was demanded for the intricate control panel in the astronauts' capsule, which Frank fashioned at approximately 1 5/8" to 1' scale. Scene at right depicts a set up



from "Project Apollo -Man on the Moon", lunar module was crafted by Frank Visage.

Frank retired from View-Master in 1975. He continues to reside in Portland with his wife of 50+ years, Ruby. He still spends his days woodworking – now he makes and sells custom doll houses for "Barbie" sized figures.

THE ARTISTS

The Hollywood Artists

Clay figure art began in the mid-1940's with the creation of the first fairy tale reels in Hollywood. Artists that, to this day, remain unknown to us did these – but they started the tradition of tabletop art for View-Master.

The early fairy tale reels were crudely made characters that were done with very little detail. There were only six FT reels done in this style – FT-1 through FT-6 – all dating from the 1940's.



After this work was done, more demand for these types of reels became evident and the Hollywood studios of Lee Green called upon their artisans to create dramatic life-like figurines to be used on View-Master reels.



Artist Warren Chaney did some of the early work.

He produced Robin Hood-reels

872abc- and reels 974abc – 20,000

Leagues Under the Sea. It was while he was working on 20,000 Leagues that he met up with Martha Armstrong, a German émigré, who, in 1953, was making puppets and teaching arts and crafts at an Encino elementary school in 1953

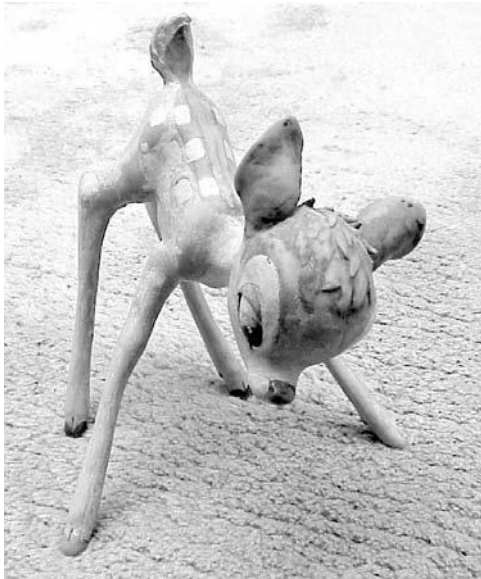


Mr. Chaney asked Martha if she could sew the costumes for his sculpted figures. Not having sewn since high school she was a bit apprehensive but saw this as her chance to make puppets for View-Master. She loved View-Master reels and knew this would be a wonderful company to be involved with, so she agreed to make the costumes. She had to make small, detailed costumes for Captain Nemo, the professor and all of the other figures. The entire shoot was conducted on a 4'x8' table top set.

In 1955, sculptor Martha Armstrong was asked to create the sculpted figures for Rudolph the Red-Nosed Reindeer Shines Again (FT-26 and FT-27). These figures were done using vinyl to create the animals and nothing seemed to go right! Toxic paint, wood burning tools to make cuts for fur, animals not bending correctly were just a few of the disasters she had to contend with! To this day, she is amazed that she accomplished this task.

Master Modeler Blanding Sloan created the set scenes and went on to design most of the artistic scenic background work for Martha's creations. Lee Green did the photography in his studio. Shortly thereafter, she was given the project of creating Disney's Bambi. For Bambi there were copies of the Disney cells to use for guidelines however, it was still a

very detailed project that required many hours of work. Just for Bambi alone, there were 14 different shades of brown! Along with Thumper and Flower, Martha created a multitude of beloved characters including 11 different Bambi figurines.



Above: One of Martha's Bambi figurines.

By this time, the set photographer was Donald Jim and Lee Green had gone on to do other projects. Each project took about 3 months to create and another month to set up and shoot. Final touch-ups would be done while the figures were in place on the set.

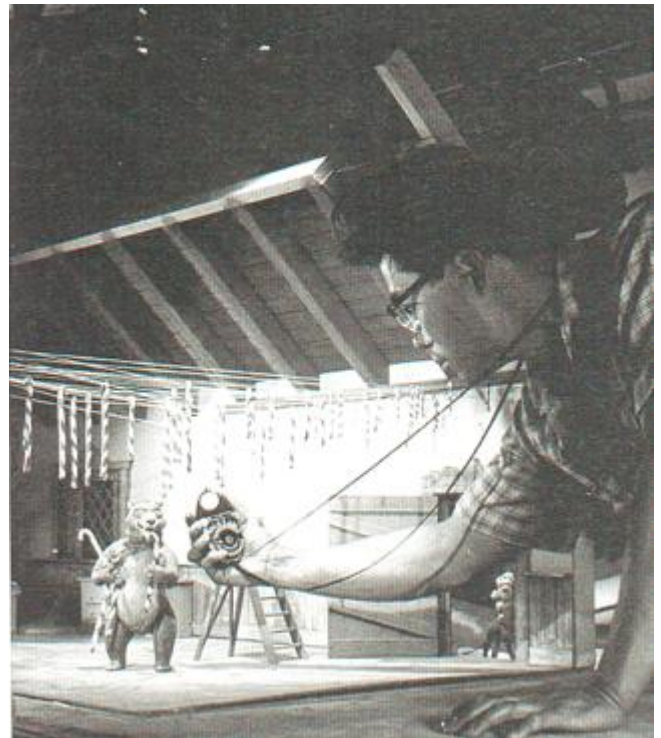
Later Martha and Blanding went on to create Donald Duck, Tom & Jerry, Spike & Tyke, Andy Panda, Chilly Willy and a host of other memorable characters. The Littlest Angel and Peter Pan



where two of her biggest challenges and remain two of her favorite packets!

Her final work for View-Master was done in 1961 with the creation of Bugs Bunny (packet B531). Donald Jim remained as studio photographer throughout Martha's career with View-Master.

Below: Donald Jim sets up studio shot for Rudolph Shines Again.



After her time at View-Master, Martha went on to sculpt puppets and props for Projects Unlimited (including work on "The 7 Faces of Dr Lao" and "The Time Machine"). She later became a doll maker and sculptor for the Mattel Toy Company. There she created the Sunshine Family Dolls and several Little Kiddles as well.

In 1976 she married David Hand, director of Snow White, Bambi, Sleeping Beauty and many other animated projects for Disney. Today she is a free-lance doll maker and sculptor -- one of the top artisans in the country. She has written a book about doll making and continues on the list of top doll designers in the world today. She tours regularly with other doll makers at regional and national doll shows.

During the time Martha was working with Donald Jim and Blanding Sloan on View-Master projects, a young man named Wah Chang was creating models and puppets himself.



Photo Above: Wah Chang with movable Bambi figure - sample used for Bambi animated feature.

A protégé of Blanding Sloan, Wah was an extremely talented sculptor. Since Blanding had been working alongside Martha for a number of projects he encouraged Wah to do a few View-Master projects as well.

Although Wah was involved with many movie projects he had found time to sculpt and create toys so he decided to try his hand at making figures for View-Master. He created Bugs Bunny & Elmer Fudd for reel View-Master 800, as well as Tom & Jerry (reel 810) and Woody Woodpecker (reel 820). All of which are some of today's best-loved character reels.

His successful Hollywood career continued for many years. He designed the headdress for Elizabeth Taylor in the movie "Cleopatra" for which he won an academy award. He also won an Oscar for the special effects he created for the movie "Time Machine".

Later he went on to do work in creating props for the TV series "Star Trek" as well as many other TV shows and movies. In the 1970's he designed and built his own home in Carmel and began doing work on nature and environmental films. He went on to develop some of the special props for "Land of the Lost" and the Pillsbury Doughboy. However, his interest in ecology and the environment continued to grow and he began sculpting nature-related bronze figurines and selling them in galleries from coast to coast.

In 1987, Hank Ketcham commissioned Wah to design a life-size "Dennis the Menace" -- his signature character -- which is featured in the Hank Ketcham Park in Monterey.



Today Wah Ming Chang continues to produce bronze sculpture work whose style and subject matter reflect his own varied interests and career.

It is artists like Warren Chaney, Martha Armstrong, Blanding Sloan and Wah Chang that have helped make the wonderful sculpted characters of yesterday, today's beloved collectible clay-figure reels.

Another Hollywood artist – Paul Sprunck was called upon to do custom work for View-Master. His job was to create a new character

for View-Master that could easily be identified with the company.



Paul Sprunck was a well-known artist and considered one of the finest miniature craftsmen and technical geniuses in the industry. He owned his own studio "Technical Films" in Hollywood. During the early 1950's he was involved in developing and creating miniature sets and characters and tabletop art for Stori-View and Church Craft. Mr. Sprunck also did the 3-D photography for the Stori-View Fairy Tales. His work with other Hollywood artists brought him to the attention of View-Master.

Sam Sawyer was a unique product. The young boy traveled to the moon and probed the bottom of the sea to the delight of his many fans. The initial release of Sam 1,2 and 3 in 1950 were followed a year later with three more adventures Sam 4, 5 and 6. At the same time, Sprunck was creating more miniature story sets for Stori-View Fairy Tale projects.

Not only did he model the miniature characters, he also devised an ingenious

system to take the stereo pairs needed for this project.

Although the folks at Sawyer's were thrilled to have their own marketable character, Sam was not as popular with the buying public. After all, there was no television show or merchandising associated with this character and his only visibility was through the auspices of View-Master reels.

Photo below: *The head of Sam Sawyer, as modeled by artist Paul Sprunck.*



In the end, only six Sam Sawyer reels ever made it into production.

Sprunck continued working with the major studios in Hollywood. In total, he worked on over 1500 pictures, as well as numerous cartoons, commercials and documentaries. His work as a miniaturist is still considered an industry standard.

He died at the age of 70 in 1963 and is buried in Forest Lawn Memorial Park in Hollywood.

TABLETOP ART

THE STORY IN CLAY

by Mary Ann & Wolfgang Sell

Many fans of stereo are aficionados of the tabletop art produced by View-Master.

The work of stereo artist Florence Thomas lives on in the hearts of many View-Master devotees even though she is no longer with us.

Joe Liptak, Lelia Heath Pearson and Mary Lewis will long be remembered by collectors around the world for their fine tabletop renderings.

Frank Visage would add wonders with his unique modeling techniques.

Stereo advocates everywhere feel that real depth and a true stereo effect can only be achieved by tabletop renderings.

The fine artists that produced View-Master's tabletop sets had a unique creative aptitude. They were able to develop miniature sets that were so realistic that you would think that you could actually sit on a chair, dine at a table, and drink from a cup.

Each small sculpture contributed to the combined effect rendered in every production. The Hollywood studios of Lee Green kept busy producing classic fairy tales during the early days of View-Master.

Portland went on to hire their own artists and they produced some of the most memorable characters ever seen on View-Master reels.

Many people wonder which sculptors were responsible for creating certain View-Master reels. Each artist had their own area of "expertise" but many productions crossed over these "area divisions". Every one of the artists was able to produce lovable characters of all kinds each vastly diverse from any they had done previously.

Within this section we have attempted to list all of the clay figure reels produced by View-Master since their inception in 1946. From each artist's loving hands these special creations were sculpted with care and precision.

The work of studio photographers like Howard Heydorf and Hank Gaylord gave each set their own special effects.

Tabletop – a unique form of art crafted by a special set of artists who's like will never be seen again.

TABLETOP ART

THE STORY IN CLAY

The idea of putting Fairy Tales onto View-Master reels originated with William Gruber in about 1944. He authorized the purchase of the figures and sets for the first six Fairy Tales in 1946. That Christmas, the children of America had their first introduction to View-Master Fairy Tales via tabletop art designed and produced in Southern California.

Demand for Fairy Tale reels was high. In order to meet this demand, View-Master hired a full time artist -- Florence Thomas -- who created many additional Fairy Tales and religious characters. As her inventory of tabletop stories grew, so did consumer interest. They were called "Stereo-Stories" because her stories were being told through the magic of 3-D.



Above: *Captain Nemo's Final Act from (B370) "20,000 Leagues Under the Sea", Characters sculpted by Warren Chaney in Hollywood.*

In 1954, View-Master had 32 children's and religious stories which had been sculpted at their own studios in Portland. Outside studios made tabletop sets for 12 other story reels.

This style of reel accounted for 27% of the 1953 sales revenue...an astonishing percentage.

Scenarios, in rough form, were prepared by the artists and then coordinated with the writers. Initially, Florence was the only in-house artist employed by View-Master. Joe Liptak was hired in 1952 to sculpt characters for Tru-Vue. Lelia (Lee Heath) Pearson was added to the artistic staff in 1961 and Mary Lewis was hired in 1970.



Above: *Florence Thomas, View-Master's first tabletop artist. Here she is seen with a set-up from Walt Disney's "Sword in the Stone" (B316).*

The writers would change the ideas for the booklets as the artists changed the scenes and reconstructed the sets for better pictures. A finished booklet would be a joint collaboration between writer and artist based on the final sculpted product. As time went along, other artists worked with the sculptors and writers to create the illustrations seen in the various View-Master booklets.

A reel selection committee approved each and every scene. In the late 1940's and early 1950's this committee consisted of Rupert Leach, Harold Graves and Ladd Goodman. Once approval was received, the subjects were put into actual production.

One scene took anywhere from a few days to several weeks to construct. The output by Florence Thomas consisted of about six reels per year. However, this seemed insignificant to View-Master since the average reel sold over 10,000 copies every month. Each year's production had the potential of producing over a million dollars in sales!

Joe Liptak's techniques differed somewhat from those of Florence. Joe would sometimes create his figures out of clay (as did Florence) but, more often than not, he would use a material called sculpey. Each figure was fully articulated so it could be reused in other scenes within the story. Sometimes, one body would be created with several heads in order to change the character from scene to scene. A great deal of exaggerated perspective was also used to achieve the special effects seen in his work.

Since Joe Liptak was hired as a Tru-View artist, he created many Fairy Tales similar to those Florence was making for View-Master. "Little Black Sambo" (FT-8) has completely different scenes in the Tru-View card than those that Florence created for View-Master, partly because it was released almost 10 years later. However, each story is based upon the familiar tale of Little Black Sambo giving his fine clothes to the tigers to keep them from "eating him up".



Above: *The Sambo family indulge in a round of Tiger Pancakes--Scene 7 in Reel FT-8; scene sculpted by Florence Thomas.*

Because the tabletop work was extremely time consuming and demand was high, View-Master hired Leila Heath Pearson in 1961 to handle the extra work needed to create stories on a timely basis. With an additional artist, the team was able to construct more scenes and create additional stories that reflected characters of the period. The "Barbie" packets created by Leila, were favorites among the young girls in the 1960's and continue to be in high demand by those same "girls" that collect Barbie dolls and accessories today.

As the inventory of clay art titles grew, story booklets were expanded to include more pages and additional illustrations. The writers and the artists created the booklets as the tabletop story continued to develop. An illustrator drew the pictures for the booklet and the packet cover. The Creative Director within the View-Master studios supervised all of this work. It was a combined effort to achieve the best presentation possible.



Above: *Tom & Jerry as the "The Two Mouseketeers" (842abc) sculpted by Wah Chang--Hollywood*

As Florence Thomas's retirement drew near, an additional artist, Mary Lewis, was hired to continue the tradition that had begun in 1946. She worked with Florence on her last packet and learned the techniques of using sculpey

from Joe Liptak. In the early 1970's, with four artists on staff, View-Master tabletop art was at its highest level of production at the plant's Portland studios.

Frank Visage was a master model maker and created most of the houses, buildings, pillars, and other background models used in the View-Master sets. His precision tool work created spectacular effects that brought the sculpted characters into greater perspective. One of his most memorable works was the Temple of Diana from the "Seven Wonders of the World" packet (B901). He also crafted smaller models such as the catapult used by Wyle E. Coyote in the "Beep Beep" packet. (B538).



Above: Joe Liptak sets up a scene from Disney's "Robin Hood" (B342).

Some of the most interesting tabletop work was done in the late 1960's and early 1970's. The packets of this era included more majestic and elaborate sets as well as a great deal of detailed background. The Revolutionary War packet done for the bicentennial year was a tremendous effort by several artists and the entire creative staff. It took many months to complete but the results are truly outstanding.

However, as the years progressed, View-Master realized that stereo drawings achieved more

recognizable characters and cost a great deal less to create than sculptured figures. In the early 1980's tabletop was basically abandoned and the emphasis was placed strictly on stereo drawings.

An attempt to keep clay art as part of the everyday line was made by View-Master agreeing to the "marriage" of tabletop work and stereo drawings. "Casper's Ghostland" (B545) and "Winnie-The-Pooh and The Blustery Day" (B369) were two such packets that utilized this format.

Alas, there are no longer any clay figure packets featuring tabletop art left in the View-Master line. The drawings used today are a single outline that is converted into a stereo pair via the company's Macintosh computer system. Color is also put into the drawings through use of the computer. The computer operator is able to scan the image he desires and then manipulate that image to create the best stereo effect. All current issues of the stories originally crafted as tabletop art have now been redone in this manner.

Below: A unique tabletop scene sculpted by Joe Liptak that was never released entitled "Money Business".



The work of Artist Florence Thomas

<u>Packet/Reel #</u>	<u>Name</u>
FT-9	The Ugly Duckling
FT-8	Little Black Sambo
FT-7	Three Little Pigs
XM 1,2,3	The Christmas Story
EA 1,2,3	The Easter Story
B319	The Little Red Hen, Thumbelina, The Pied Piper Of Hamlin
MG 1,2,3	Mother Goose Stories
FT-25	Rudolph The Red-Nosed Reindeer
FT-30	The Night Before Christmas
FT-50a,b	Aladdin And The Wonderlamp
FT-51	The Magic Carpet
FT-1	Little Red Riding Hood
FT-2	Hansel & Gretel
FT-20a,b,c	Alice In Wonderland
FT-10	Sleeping Beauty
FT-3	Jack & The Beanstalk
FT-5	Cinderella
FT-11	The Pied Piper Of Hamlin
FT-6	Goldilocks
FT-12	Thumbelina
970a,b,c	Tom Corbett, Space Cadet
FT-4a,b,c	Snow White & The Seven Dwarfs
FT-13	Rumpelstilskin
FT-32a,b,c	A Christmas Carol
FT-45a,b,c	The Wizard Of OZ
B300	Snow White
B305	Anderson's Fairy Tales (The Steadfast Tin Soldier, The Little Mermaid, The Emperor's New Clothes)
B309	Aesop's Fables
B410	Mother Goose Rhymes
B312	Grimm's Fairy Tales-The Elves And The Shoemaker/Rumpelstilskin/The Bremmertown Musicians
B411	A-B-C Circus
B412	1-2-3 Farm
B316	The Sword In The Stone
B364	Alice Through The Looking Glass
B851	Noah's Ark
B852	Bible Heroes
B320	Puss 'N Boots
B853	Moses & The Plagues Of Egypt (Assisted By Mary Lewis)
B854	Moses & The 10 Commandments
B901	Seven Wonders of The World (With Lelia Heath & Joe Liptak)

The work of Artist Joe Liptak

<u>Packet/Reel #</u>	<u>Name</u>
B318	Cinderella
B315	Walt Disney Presents: Pinocchio Lady & The Tramp, Snow White
B342	Disney's Robin Hood
B324	Dracula
B310	3 Fairy Tales-Little Red Riding Hood, 3 Little Pigs, 3 Billy Goats Gruff
B362	Winnie-The-Pooh & The Honey Tree
B363	Jungle Book
B369	Winnie-The-Pooh & Tigger Too
B375	Gulliver's Travels
B512	Huckleberry Hound & Yogi Bear
B514	The Flintstones
B520	Pebbles & Bamm-Bamm
B531	Bugs Bunny
B534	Quick Draw McGraw
B545	Casper's Ghostland
B551	Mickey Mouse - Clock Cleaners (W/Drawings By Lew Turner)
B871	Little Drummer Boy
J29	Mickey Mouse Jubilee
J30	Wolf-Man
K37	Winnie-The-Pooh & The Blustery Day
K69	Snow White & The Seven Dwarfs
L29	The Fox & The Hound
FT-29	The Night Before Christmas
B810	The Revolutionary War (W/Lelia Heath Pearson & Mary Lewis)
B901	Seven Wonders Of The World (W/Lelia Heath & Florence Thomas)
4071	Barbie & The Rockers (Blistercard)
4139	Crash Dummies (Blistercard)

Joe is also the genius behind most of the Tru-View projects produced by View-Master. There are too many to mention here, however, it is import to note this fine work as well as the standard View-Master subjects shown above.

The work of Artist Lelia Heath Pearson

<u>Reel/Packet #</u>	<u>Name</u>
B317	Goldilocks & The 3 Bears
B332	Frankenstein
B406	Raggedy Ann & Andy
B500	Barbie's Around The World Trip
B536	Peanuts
B544	Snoopy & The Red Baron
B548	Charlie Brown's Summer Fun
B576	Barbie's Great American Photo Race
B585	G.I. Joe
J70	Superstar Barbie
B344	Holly Hobbie
B538	Beep-Beep The Road Runner
B577	The World of Liddle Kiddles
B658	Project Apollo
B901	Seven Wonders Of The World (W/Florence Thomas & Joe Liptak)
B810	The Revolutionary War (W/Joe Liptak & Mary Lewis)
K081	Curious George

The work of Artist Mary Lewis

<u>Reel/Packet #</u>	<u>Name</u>
B855	In The Beginning
B605	The Little Yellow Dinosaur
B882	Jesus Christ, His Life
B853	Moses & The Plagues Of Egypt (W/Florence Thomas)
B810	The Revolutionary War (W/Leila Pearson & Joe Liptak)

The work of the Hollywood Artists

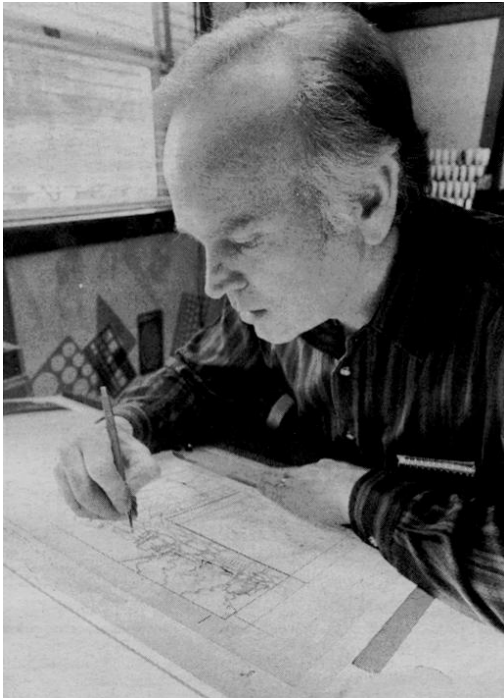
<u>Reel/packet #</u>	<u>Name</u>	<u>Artist</u>
FT-1	Little Red Riding Hood	Hollywood
FT-2	Hansel & Gretel	Hollywood
FT-3	Jack & The Beanstalk	Hollywood
FT-4	Snow White & The 7 Dwarfs	Hollywood
FT-5	Cinderella	Hollywood
FT-6	Goldilocks	Hollywood
SAM1-Sam6	Sam Sawyer	Paul Sprunck
800	Bugs Bunny & Elmer Fudd	Wah Chang
810	Tom & Jerry - Catnappers	Wah Chang
812a,b,c	Tom & Jerry, Droopy, Spike & Tyke	Martha Armstrong & Blanding Sloan
820	Woody Woodpecker- Pony Express Rider	Wah Chang
821	Woody Woodpecker – Bill Collector	Martha Armstrong & Blanding Sloan
822	Andy Panda - Mystery Tracks	Martha Armstrong & Blanding Sloan
823	Chilly Willy – No Fishing	Martha Armstrong & Blanding Sloan
842a,b,c	Donald Duck	Martha Armstrong & Blanding Sloan
972a,b,c	Robin Hood	Warren Chaney
974a,b,c	20,000 Leagues Under The Sea	Warren Chaney & Martha Armstrong
FT-26 & FT-27	Rudolph Shines Again	Martha Armstrong & Blanding Sloan
FT-32a,b,c	The Littlest Angel	Martha Armstrong & Blanding Sloan
FT40a,b,c	Peter Pan	Martha Armstrong & Blanding Sloan
FT42a,b,c	Bambi	Martha Armstrong & Blanding Sloan
B382	The Night Before Christmas	Martha Armstrong & Blanding Sloan
B508	Woody Woodpecker - Sheriff For A Day; Andy Panda – Beaver Builders Chilly Willy – Flying Penguins	Martha Armstrong & Blanding Sloan
B510	Woody Woodpecker (same as single reels 820, 822 and 823)	Martha Armstrong & Blanding Sloan
B511	Tom & Jerry, Droopy, Spike & Tyke (same as reels 812abc)	Martha Armstrong & Blanding Sloan
B444	Tarzan	Montyne
B518	Beetle Bailey	Montyne

STEREO DRAWINGS

by Mary Ann & Wolfgang Sell

Although View-Master was dedicated to "true stereo" and devoted most of their time and manpower to tabletop art, they also had a keen interest in stereo drawings.

During the late 1950's and early 1960's, Lew Turner created View-Master stereo drawings. He utilized a special machine that he had built expressly for the purpose of making 3-D drawings. The cartoon characters he rendered on the machine came to life amid a myriad of various background paintings.



Pete Dorsett

In 1965, Pete Dorsett went to View-Master looking for a job...little did he know he would become an innovator. Developing drawing techniques in order to produce stereo pictures

became his forte. Some of the best-loved View-Master drawings are uniquely Pete's.

After finishing art school, Pete was busy doing free-lance work -- watercolors, portraits, label design, etc. He wanted to land a full-time art position and called on View-Master seeking employment. At the time, there were no openings but, six months later, he was offered a position in the print shop. He accepted the job feeling that this was an opportunity to work for a company that might someday have a need for his artistic talent. Shortly afterward, the company found out that he had the ability to do wonderful drawings and they started giving him free-lance jobs that he would do at home. Cover jackets and booklet illustrations were his first assignments.

He worked in the print shop for a couple of years before he was moved into the Creative Department as a full-time staff artist. He continued doing illustrations and designs for packets and booklets.

As Lew began spending less time at View-Master and doing most of his work on a free-lance basis, it became necessary for the company to look at other methods of producing stereo drawings.

View-Master wanted to buy the machine he was using but Lew was reluctant to let go of the device he had patented. Pete took a look at Lew's drawings and thought "I think I can do that without a machine." Pete was given the go-ahead to do what he could and devise a technique for doing the drawings. He worked on the images approaching them with an artistic eye.

First, he would take the flat key line drawing that came from Disney (or some other studio) and do the appropriate background painting, followed by a figure outline. Screening back softened the effect so the outlines would almost disappear after painting, thus

eliminating some of the heavy shadows, to create a rounder looking image. By creating softer shadows, the illustration was given more of a sculpted look instead of a cartoony look. Once one image was finished, he would draw the matching image for the other eye -- thus creating the stereo effect.



The first packet Pete created was one of his all-time favorites -- "The Secret Of Nimh" (Blistercard 4008).

Pete's secrets of creating stereo drawings is still uniquely his own but he used a process of drawing objects for one eye from an angle about 2 1/2 inches different than from the other eye. He checked his

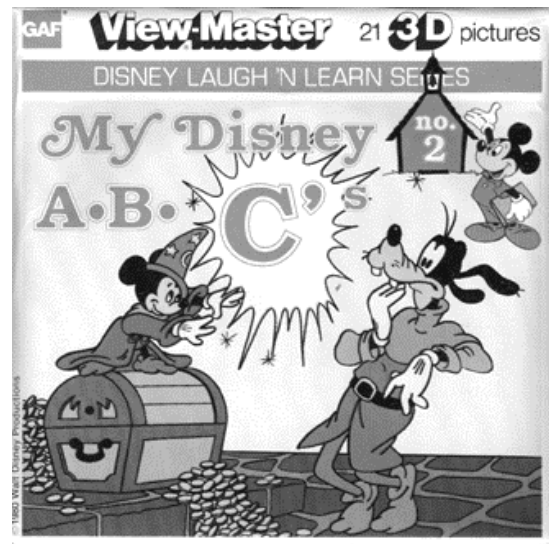
drawings by using a medical stereo viewer. This enabled him to find his mistakes early on and correct them before the cel was ever created and painted.

One of the most difficult packets using these techniques was Disney's "The Rescuers" (H26). There were lots of watercolor backgrounds and such used to create the 3-D effect. Many overlays and underlays created the depth and special effects that lead Bianca & Bernard along on their big adventure.

Pete worked at View-Master for over 20 years. By the time he left in 1987, he had taught several artists how to do the stereo techniques it had taken him so long to perfect. Many of the exquisitely drawn View-Master packets and blistercards are fine examples of Pete's work.

An educational set of packets entitled the Disney Laugh 'N Learn Series was another View-

Master drawing success. Featuring such titles as "My Disney ABC's" (packet K-7), this series became a popular seller.



Other artists have continued the tradition of creating stereo drawings using the techniques developed by Pete and perfected over the years. Most of today's cartoons are still hand drawn by the View-Master creative staff but the images are then painted and manipulated on the computer to create the final stereo effect.

David Berg is a vital member of the creative staff. Not only is he a stereo photographer of great prominence, he is also involved in overseeing the day to day work of converting right eye key line drawings into stereo art. He can manipulate the drawing in several different ways to create the best 3-D effect. This technique is similar to that being used by most major animation studios except David must create the left eye image in order to obtain the stereo picture needed for View-Master reels.

The stereo artists at the New York Creative Department are masters of their domain -- producing an effect unique to View-Master.

THE WRITERS

by Mary Ann & Wolfgang Sell

View-Master writers are very unique people. They have to invent story ideas that please thousands of people of all ages.

Many stages are involved in the writing process from the initial storyboard to the final packet. Meeting the high criteria set by the licensee involved is not an easy feat. Strict guidelines are followed for each story.

Trying to make a 90-minute animated film into a 21-scene packet story is a writer's nightmare. Just imagine how many scenes are in each foot of film and then try to tell the same story in a three-reel View-Master packet!

Once the decision is made about which photographs to use, the writers go to work. They decide how best to tell the story via the scene captions. All of the storyline from the movie has to be told in several small phrases without losing any of the impact of the original movie script.

A writer's job goes beyond scene captions and includes the information contained within the packet as well.

Older style packets included a story book with a detailed view of the 21 reel scenes. Most of the early View-Master fairy tale reels included story booklets as well—each written for that one particular reel.

Today's blister packs include the story on the back of the packaging. This must be interesting to potential buyers when they pick up the packet at the store. If the content is riveting enough, chances are the customer who stands there and reads it will buy it as well.

Over the years, View-Master has employed some outstanding writers. Unfortunately we were unable to discover a lot of information about them, however, we've included everything that we've been able to unearth to date.

From the early days of Sawyer's until today, writing remains a key element of the View-Master product.

THE WRITERS

Whenever we think of View-Master, the first thing that comes to mind is the spectacular photographic image that we see when viewing the reel.

However, let us not forget that, along with each image, is a written caption describing the scene. Scene captions have been an integral part of the View-Master reel since its introduction in 1939. The earliest captions were put onto the reel in a style known as "hand lettered". The caption contains basic information describing each scene as it is viewed. Accuracy is ensured by checking the information with written notes gathered during the initial photo shoot.

The written word has become an important part of the View-Master legacy. Tabletop presentations were developed to "tell a story" so it was only natural that View-Master would create story books to accompany the fairy tale reels. Early story books were written by Florence Thomas. Many writers were utilized over the years to develop the booklets needed to accompany the various View-Master packets. From TV Shows to Space Rockets, Race Cars to Circus Acts, the descriptive booklet was important to each packet.

One of the most prolific writers for View-Master was travel essayist Lowell Thomas. He wrote descriptive booklets for dozens of packets and a drawing of his head appeared on the reverse of many packets.

Another highly acclaimed writer was Claude Baskett. Coming from a background in the

newspaper business, Claude was an established writer when he first began working for View-Master. He had been a journalist all of his life doing editorial hitches on several papers. Initially hired on a free-lance basis in the early 1960's, Claude ended up becoming a regular member of the creative staff.

Claude's degree of talent was evidenced by the highly successful View-Master science series. He researched and wrote all the text for several different scientific packets including "Fish Life" (B679) and "The World of Insects" (B688).



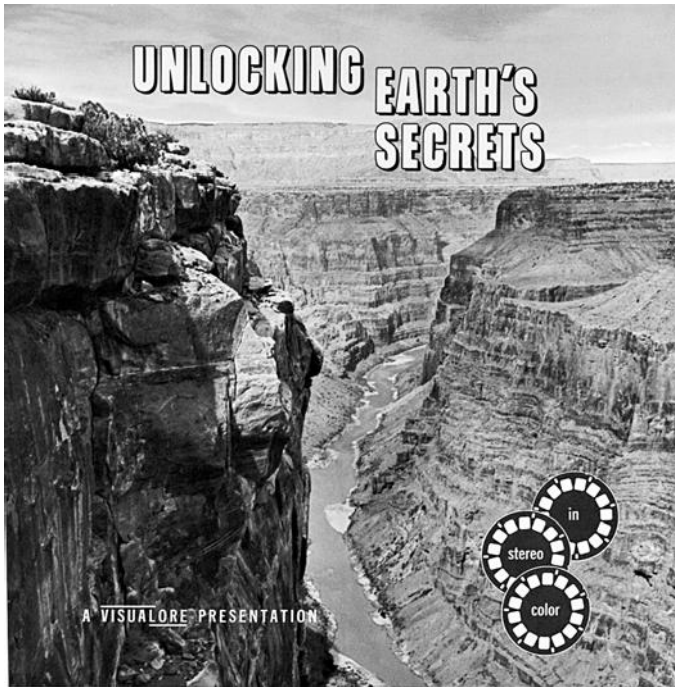
Claude Baskett

When Claude was first hired, he was asked to begin researching and writing a series of scientific subjects that were meant to be part of a new View-Master book series...*Visualore*. The *Visualore* project combined stereo illustration with carefully selected highlights of various subjects in simple outline form.

The first book in this series was entitled "Unlocking Earth's Secrets". The 21 pictures presented essential visual geological lore, supported by terse, explanatory text. Basic concepts of geology were brought to life through the magic of 3-D as the project was meant to fire the learner's enthusiasm with scientifically accurate information and open the door for further research.

Claude felt especially close to this undertaking. He said at the time "if this were just a book, it would be comparatively simple. This is not a book, but a visual presentation. Everything must be subjugated to creating a desire in the reader to look at the pictures.

There must be a continuing 'lead in' and 'lead out' involving the scenes."



Above: Sample of "Unlocking Earth's Secrets".

Unfortunately, the project was not well received by potential customers and it had to be abandoned after the initial sample run.

Bob Johnson, Keith Pfohl and Gary Evans all served as part of the creative writing staff prior to their management appointments.

Cameron Pearson was another free-lance writer whose creative ability was in demand by View-Master. He wrote many of the booklets for the United States travel and National Park series--some of the most popular titles in the View-Master line. He married staff artist Leila Heath in 1975. They both have many fond memories of their career at View-Master. Cameron was amazed to find out that, when he wrote the booklets for several Australia packets, the sales rep in Australia admitted he'd learned things about his native land he hadn't known until he read the booklet!

In 1978, Jane Davies was given the position of senior staff writer. Starting out as junior staff writer, she served in this capacity until 1998 when View-Master's creative functions moved to New York.

Before she began her career at View-Master she was active in the educational field and brought her teaching experiences with her to the company. Her favorite and the most interesting project assigned to her over the years was the development of the King Tut Packet (J75). However, she enjoyed all aspects of her position and felt it was a great opportunity to work with all of clients that came to visit at the Portland plant. When Sesame Street visited the plant...it was a fun experience for all involved. Just imagine – Big Bird walking towards your cubicle at work!

Since the advent of blister packs, the need for detailed written booklets was eliminated. Instead, short descriptions appear on the back of the blister pack describing the story inside. The staff writers are responsible for this text as well as the scene captions on the reels.

Reel captions still appear above the actual View-Master scene on almost every reel. Occasionally, just scene numbers will be used, but the overall story is best told by use of individual scene captions. The information to be used is then verified with the client before final reel production. The writer's task has evolved over the years and, today, studio input is a key factor in the final approved text.

The many facets of the written word...captions, booklets, and general packet information...all have become an important part of the creative team and the overall View-Master story.

Chapter V

View-Master History – Company Evolves, Changes Ownership & Direction Five Times

Sawyers, Inc. gained the rights to produce and market View-Master through a chance meeting between Harold Graves and William Gruber. A unique relationship developed between the company and their employees and was fostered over the years. Profit sharing, benefit programs, company outings and corporate newsletters all made for a “family” atmosphere.

Due to dwindling profits, Bob Brost was brought in from Chicago to shore up the company. The emphasis remained on keeping View-Master a quality product and discouraged placing it into the “toy” market.

Under Brost’s leadership, Sawyer’s became so successful that other company’s wanted in, most notably, GAF Corporation in New York. They purchased Sawyer’s in 1966. The attitude quickly changed since View-Master was considered just one of a number of GAF products. Before too long, they had financial problems.

Along came Arnold Thaler and View-Master International. They started out with good intentions but, by over-extending themselves, got into financial trouble. Even after the purchase of the Ideal Toy Company, this company could not keep the product afloat for more than a few years.

In 1989, Tyco Toys, Inc., acquired View-Master as another part of their everyday line. Emphasis was placed mainly on Disney and related subjects. Character viewers came into being. Scenic subjects, for the most part, fell by the wayside. Mattel, Inc. purchased Tyco Toys in 1997.

With the new owner, renewed emphasis was placed on this perennial toy favorite. Fisher-Price in East Aurora, New York was put in charge of View-Master. Research and design became a key part of the new endeavor. Enhanced creative functions resulted in exciting new products. The rebirth of View-Master through the “World’s Largest Toy Company” – Mattel, Inc. is the key to the future of View-Master.

SAWYER'S VIEW-MASTER

THE

1939-1959

By Charley Van Pelt

The 1939-1960 period saw the evolution of View-Master Stereo Pictures: from conception and introduction through a spectacular growth period to a dramatic decline. Some thought this was the end, others had faith and saw it as just a beginning. In retrospect, certain basic principles were taking shape. Some future management would take note; others would ignore the "lessons of history".

In July, 1938, Harold Graves was on one of his many sales/photo trips. On this particular trip he would visit Oregon Caves National Monument. He was in the process of taking a picture of some deer who had wandered onto the grounds.

Harold was just about ready to take his picture when a young man, also taking a picture, stepped into his field of view. The young man's name was William Gruber -- the idea he described would be known around the world as "View-Master".

NOTE: I sold my first View-Master Viewers and Reels in 1939 while working as a clerk at Sandy's Camera Shop in Spokane, Washington, and became a Sawyer's View-Master Salesman in 1947, shortly after the end of WW II. I will tell the View-Master Story as I saw it, from the marketing point of view, and also, the company in general, from as much research as I've been able to come up with.

SAWYER'S VIEW-MASTER, THE FORMATIVE YEARS 1939-1959

After Harold returned from his trip, he discussed his meeting with Bill Gruber, with Sawyer's management.

All felt that Gruber's idea had great merit and would fit in well with their "scenic" post card and album line.

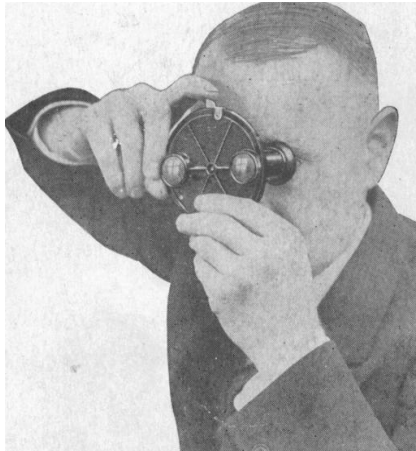


Photo: *William Gruber demonstrating the Model "A" viewer.*

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

THE WAR YEARS

Sawyer's sudden new growth was cut short by World War II. Shortages of film, plastic and paper would have crippled the operation and possibly ended View-Master's existence if the army and navy hadn't recognized the visual training potential of View-Master's convenient viewers and stereo images. Between 1942 and the war's end, about 100,000 viewers and 5 to 6 million reels were ordered by the military -- assuring the plant a supply of raw materials and maintaining an active work force to help prepare for post war production.

With the end of the war, the public demand for viewers and reels exploded -- having been kept alive by limited reel production and advertising. By 1946 there were "stacks of requests" from stores asking to become View-Master dealers, but none had been added since 1942 because production couldn't even satisfy the needs of the original 1,000 dealers.

Two new buildings were added to Sawyer's downtown Portland operation and new automated machinery was installed for increased production of reels and viewers. The company incorporated in 1946, an export department was established; and personnel grew to 150 people. At this point Sawyer's was still one of the leading producers of postcards and photographic Christmas cards in the country but the expanding View-Master line was soon to put an end to these operations.

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



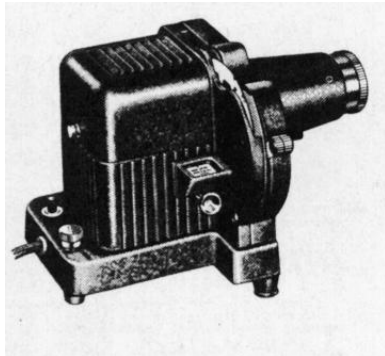
That year also saw the introduction of the Model "C" viewer -- the first to allow insertion of reels without having to open the front of the viewer. Over the next 10 years this solid dependable device was distributed around the world in the millions and served as the basis for the design of all standard models to follow.

The marketing philosophy was a continuation from earlier days -- the highest of business ethics. Produce the best possible product at

the fairest possible price. Be honest and reasonable with your dealers. Respect the employee and treat him well and fairly. Sawyer's believed in "Fair Trade", which grossed some 40% profit for the View-Master dealer. Employees were part of a "profit sharing" program, with 15% of before taxes profit set aside for this purpose. Employees were also covered by good health, life insurance and retirement programs. Dealer relations and employee moral were excellent. View-Master also had excellent consumer acceptance -- the formula for success was complete! A unique product and a unique company!

The View-Master viewer was packaged in an attractive box, reels were sold singly. The dealer kept his reel stock in brown cardboard boxes, with index cards as separators later on, a 3-section leatherette covered wooden tray was offered.

We also had a plastic library box and the very fine View-Master S-1 projector to sell along with Viewers and Reels. (Seen here at right.)



Joe Leslie was Sales Manager with a force of five salesmen -- Al Gettman (Northwest) Fred Mayer Sr. (So. Calif.), Fred Mayer, Jr. (No. Calif.) Arnold Samuelson and Ken Downing (New York). There were also distributors in other areas (Colorado, New Mexico, New England, etc.) The largest distributor was the Three Dimension Company covering the Midwestern states around the Great Lakes. The rest of the country was pretty much unrepresented.

This is where I come in -- I worked at Sandy's Camera Shop in Spokane and Portland (Pre World War II) and Portland after the war. It's fair to say that I "knew" View-Master from the beginning.

As a matter of fact, I have the first dollar I earned from Sawyer's - a \$1.00 check, which I have never cashed. It was commission on the sale of an S-1 View-Master Projector.



Sawyer's was anticipating expanded production and was embarking on a program to add salesmen. Al Gettman arranged an interview for me with Joe Leslie and Harold Graves. The Good Lord was with me and I got the job -- exactly what territory, I didn't know.

I spent a day with Al Gettman on the "Mt. Hood Loop" learning sales. Another day each with Tom Dixon and Al Gettman learning stereo photography, went with Harold Graves on a quick trip to Seattle, Victoria and Vancouver, B.C. and also spent time with Joe Leslie.



Harold Graves

Then, one day in July, 1947, I was given the keys to a new, sporty, red Studebaker Champion -- the first newly designed car of the post war period. I was also given two shoe boxes full of 3 x 5 inch file cards with store names and addresses -- dealer prospects that had been wanting to buy View-Master for the past several years. I was also shown a map of the U.S. There was a pin at Scotts Bluff, Nebraska and one at Key West, Florida -- and a lot of pins in between!

Joe Leslie said "goodbye, good luck, we'll see you back here for Christmas". For the next five months, the typical sales call went like this: I introduce myself as the View-Master Salesman -- the prospect has two questions: (1) "Where the hell have you been?", (2) "How much do I have to buy?". So much for "hard sell".



Charley Van Pelt

Kurt Rathman was hired that fall and covered much of the remote Inter Mountain territory until we both ended up in 1949 with "permanent" territories -- he in Cleveland and me in Chicago. In the meantime we are both traveling vast areas (me, Texas East and Kentucky South) We are opening accounts as fast as we can. We are also training -- Kurt trains Ed Mayer Jr. and I train Keith Graves and Cecil McKenzie in Florida.

Meanwhile, back at headquarters, production is coming along fine. An excellent monthly company publication is launched in April, 1948. It was called "View-Master Dealerscope" and was sent to all View-Master Dealers and Sawyer's employees, It covered Dealer activities (windows displays, etc.) as well as

employee news (births, deaths, marriages, etc.).



Dealers and employees got to know each other, and it made for excellent relations. The first issue announced the end of View-Master rationing.

From their photo-finishing days, Sawyer's was a prominent member of the "Master Photo Dealers and Finishers Association" the only photographic trade organization in the country. Sawyer's View-Master was always an exhibitor at the large annual trade show as well as smaller regional shows.

The first such show was in Cleveland, Ohio in October, 1948. The center piece of the booth was a 7½ ft. replica of a View-Master Reel. Each of the scenes was an 8"x 10" color transparency. Planning wasn't too good; the display was too big to be shipped from Portland in a standard railroad boxcar. A special oversize car had to be sent, at considerable extra cost. It did attract attention -- especially when the reel advanced -- the noise and vibration felt like a small earthquake.

Below: *Giant View-Master reel at the Cleveland Trade Fair.*



It was also the year that the Cleveland Indians were in town and won the World Series (or maybe it was a pennant). Bob Hope was a part owner; McKenzie and I ran into him in the hall -- "Mac" offered Hope a drink from a bottle of Ballentines Scotch he was carrying -- Hope laughed and said he would have to "take a rain check". He was a good sport. There was a big group of young lady autograph seekers in the hotel lobby they thought I was Peter Lawford (from a distance).

In January 1949 I moved to Chicago. This same year, Sawyer's eliminates most distributor agreements and takes steps to fill territory vacancies. Sawyer's Pictures (no relation), New England Distributors disbands and Harold Sawyer and Jon McIntyre come to work as salesmen for Sawyer's View-Master.

The Three Dimension Company splits off and goes on to become a major manufacturer of slide projectors under the leadership of Henry Bohm. Bob Brost retains a business interest but is hired to manage the Sawyer's warehouse in Chicago. The T.D.C. salesmen are hired by Sawyer's -- Mickey Nebesni and Nick Kavouras in Chicago and Walt Riggs in Texas.

I am welcomed to Chicago with a giant snowstorm the day Mickey Nebesni and I make calls in the "Loop". On the way out of the "Loop"; heavy traffic, dark, cold and a foot of fresh snow, I get a flat tire. Only place to change tires is one of those small "islands" on

the north side of the Michigan Avenue bridge. At least we did get some orders.

We had our first National Sales meeting in Portland April, 1949; actually, it was "International" -- the Canadian Salesmen joined us for some of the major sessions. Now that we had plenty of merchandise to sell, the main discussions were on ways to increase View-Master business.

Our emphasis was on getting View-Master dealers to create window displays using the few show-cards banners and posters that we had at the time. We also encouraged them to use their imagination and include maps, globes and other travel pieces. Dealer advertising was also on the agenda, View-Master sold well and dealers got good response from their ads. We had a good selection of ad "mats" and were willing to work with our dealers to build good promotions.



Above: *The first "national" sales meeting. Shown here from left to right -- back row: Kurt Rathman/Nick Kavouras/Ed Mayer/Walt Riggs/Arnold Samuelson/Walt Stewart; middle row: Jon McIntyre/Mickey Nebensi/Fred Mayer Sr./Al Gettman/Fred Mayer, Jr.; front row: Joe Leslie/Bob Brost/Charlotte French/Harold Graves/Cecil McKenzie/Charley Van Pelt.*

Salesmen always like to go back to their customers with a new product.



This year we had something great to show -- the View-Master Junior Projector, with a retail price of \$9.95. The response was fantastic and kept the

View-Master momentum going.

We also had a steady flow of new View-Master reel subjects to offer -- U.S. Travel, Foreign Countries, Animals, Indians and the new Children's subjects "Brought to Life" in realistic tabletop sets. The Christmas Story and Fairy Tales were especially well received. Also new were the "Bible Stories" -- photographed by Rup Leach in the Holy Land.

From initial response, management knew that they had a "hot" product that was destined for success. They also knew that the location at 735 S.W. 20th Place would shortly be inadequate and had been planning for some time to move to a new location that would allow for continued expansion.

Below: Aerial view of new plant location.



In September, 1950 ground was broken at Progress, Oregon, close to Beaverton and some 12 miles from downtown Portland.

The new plant would be a series of single story buildings; connected by covered walkways (it sometimes rains in Portland). Bill Gruber insisted that as many trees as possible be left standing. The setting was almost like a park.

The number of employees increased rapidly to some 300 by 1952. Well-being and good moral was always a consideration of management. They backed civic participation and Sawyer's usually had very good metropolitan league teams in softball, golf, table tennis, bowling and other activities.

The 1950-51 years were a period of continued sales increases. New View-Master titles were continually being added. Bill Gruber's beautiful stereo photography at Holy Year, Rome and the Oberammergau Passion Play, along with other U.S. and Foreign scenic titles were released during this period.

There was also beautiful new tabletop work -- The Easter Story and more Fairy Tales. We also saw the first of the Licensed Characters -- Bugs Bunny, Tom & Jerry and Woody Woodpecker. On TV the Cowboy Stars were extremely popular -- Gene Autry, Hopalong Cassidy, Cisco Kid & Pancho and the King of the Cowboys, Roy Rogers.

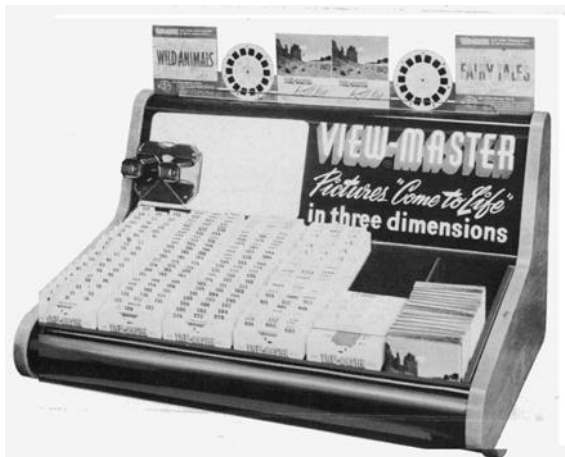
There were winners and there were losers -- "Rudolph, the Red Nosed Reindeer" broke all records. "Tarzan of the Apes" with Lex Barker didn't make a lot of friends -- in one scene, to protect a small chimp, Tarzan attacks Numa the Lion with a knife. The picture was used in posters and in our National Ads. I don't recall that too much of a fuss was made, but it wouldn't be a good idea today. All of the new releases were outlined in the Dealerscope newsletter keeping both employees and retailers informed about product development.

Store windows were a good way to bring customers into relatively low traffic camera shops. We now had a good selection of show-cards, posters and banners.

A giant 17" View-Master Reel was added to the assortment -- later, a matching giant Model "C" View-Master Viewer. Both were revised from time to time and were used for many, many years.

Many of our best display ideas came from our Dealers -- they devised various types of lighted counter displays. It took us awhile, but we got the idea and came out with our own version. Until now we only had a cardboard counter unit that held a View-Master Viewer and list of reels.

Our new DS-27 View-Master counter display had a lighted panel with a demo viewer and would hold 1200 reels. It would be very popular and effective, and would be in use for many years.



This sales case was featured in the DR-1 demonstration reel disturbed by Sawyers. Included on the reel was a picture of Harold Graves.

As sales increased, our National Advertising budget also increased. The theme was generally "Travel" in the Spring/Summer season and children's subjects for Fall and Christmas.

Color ads were run in Holiday and National Geographic with "Travel" themes and in "Post", Parents, Coronet, Readers Digest and later on - Look and Life. The themes were "Learning is Fun", "For All the Family", "Come to Life", "Exciting Gifts" and others. The total ad "impressions" for 1950 exceeded 100,000,000.



Another good dealer idea was window "look in" displays. View-Master viewers would be attached to the inside of their store windows so that people could look in and see how View-Master stereo pictures "Come to Life". Sawyer's developed their own version, which was widely used for many years.

A "by-product" of View-Master advertising in Coronet Magazine was a display and merchandising contest conducted by the magazine. The contest was open to all dealers of all products advertised in Coronet. Sawyer's ran ads in the magazine for several years and encouraged our View-Master dealers to enter the contest.



In 1951 our dealer, Mr. John Graves (Graves Drug) of Roundup, Montana (population 2,852) won the Grand Prize. He won \$1,000 from Coronet and Sawyer's was so pleased that they brought Mr. and Mrs. Graves to Portland to be entertained royally -- We'll show those big corporations and their big city-slicker dealers!

special dining car seating with delicious meals -- prime mid-west steaks and fresh strawberries taken on at Omaha. We were treated like royally!

The "Roomettes" were perfect for the many poker games -- two or three people inside, one sitting on a suitcase in the aisle doorway. Cecil McKenzie used the location to his advantage -- he would "hold" a good card or two from various hands and "stash" them next to the metal door molding -- out of sight of the other players. Whenever he needed a certain card to fill out his hand it was right there at the door molding. "Mac" won quite a few hands until he held out too many cards. The deck got thin and the other players got wise -- that's when the game ended.

Our meeting followed the usual format with continued emphasis on View-Master display and advertising.

With View-Master sales on the increase, the well known Department Stores would regularly run View-Master ads -- many in full color for the Christmas Season. They always proved effective and profitable.

Television was in its relative infancy but was not a practical means of advertising View-Master nationally. However, most TV Stations had their own local children's "hero". It was the custom at the time to "barter" merchandise for free TV airtime. Sawyer's advertising/promotion department made up special "packages" of View-Master viewers and reels to be used for prizes and "give aways" on TV shows of this kind. The program developed into a very good way of getting "exposure" and would be especially effective when the local View-Master dealer would "tie in" with his own advertising on the program. That also made the station happy. One very successful program, which ran for four years was Tommy Bartlett's "Welcome Traveler" N.B.C. Network Show from Chicago. View-Master products were shown frequently.

The new model "C" viewer and light attachment would be introduced, as well as new reel titles. For the first time, the new 3-



Reel Packets were offered. This was soon to become the "standard" for View-Master reels. Sales meetings are always a good time for the salesmen to renew friendships and swap sales stories -- we always left in good

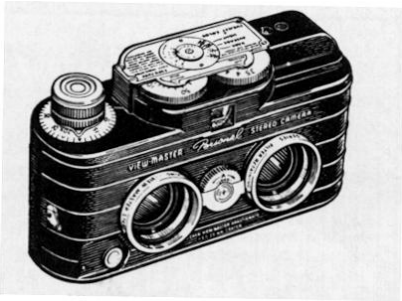
spirits and well motivated.

The new Sawyer's plant in Progress was nearing completion. Expected moving date was October, 1951. Everyone is looking forward to the change from the cramped downtown Portland location. From the "you can't think of everything" file -- Joe Leslie's office had a small closet with medicine chest and washbowl, it was so narrow that you could only wash one hand at a time. A minor inconvenience.

The sales force had grown to 17. Our May, 1950 sales meeting took place in Portland. The Eastern Salesmen converged on Chicago and boarded the Union Pacific "City of Portland" for a two night, one-day trip. We had a private car -- all "roomettes" and "bedrooms". We had

GO WEST YOUNG MAN

I did! In the spring of 1952, I was transferred to the San Francisco and Northern California/Nevada territory.



The new View-Master *Personal* Stereo Camera was just being introduced. Its appearance had long been anticipated and initial orders

started to come in, but once the "pipeline" was full, sales started to lag. To build interest and "create" sales our sales effort was aimed at the dealer and "selling" his sales people, by encouraging them to use the camera "Personally". They could buy a *Personal* Camera with their name engraved on it, for a much reduced price.

We also held "Factory Demonstrations" in camera stores. The "draw" would be, getting your picture taken free, in 3-D! It would be mounted in a special *Personal* Demo Reel with six promotional scenes and one open pocket (reels DR-4 and DR-5). The finished reel would be returned to the dealer, who would notify the "prospect". When they came in to pick up the special reel the dealer would again demonstrate the *Personal* system and try to make a sale. In most demo promotions we would take 25 to 50 3-D pictures.

George Patton bought a View-Master *Personal* Camera. He was so "sold" on it that he applied for a job at Sawyer's. He was hired and put in charge of Dealer Training Programs. He prepared complete manuals on the camera and accessories and traveled the country conducting Dealer meetings. He also attended various consumer photo shows with a special display to demonstrate the *Personal* Camera, Stereo Projector and accessories. No one was more dedicated than he was.

Personal Camera national advertising appeared in all the photographic magazines. (See historic review of the *Personal* camera system by Modern Photography in the Stereocraft Engineering section of this book.)

Sawyer's retained Lee Green as a publicist. Lee was located in Hollywood and had many of the stars pose with the camera. These pictures would show up in various publications. You would see Jane Russell, Groucho Marx, Roy Rogers and many other stars with their View-Master *Personal* Stereo Camera.



Above: Jane Russell with George Patton and the View-Master "Personal" Stereo camera.

The *Personal* Stereo Camera system was exceptionally well engineered and had many novel features for its time. I use it to this day and enjoy looking at family pictures taken 50 years ago -- compared to ordinary snapshots, the 3-D pictures are priceless.

In spite of our enthusiastic efforts, sales were disappointing. Prices were reduced drastically and the system was gradually discontinued, although the stereo projector was kept for some time and the European Mark II was offered some years later. Until May, 2000

Personal Reel Mounts continued to be manufactured and sold in fairly good quantities indicating that many of the cameras were still in use at the time of this publication.

There were several reasons why the *Personal* Camera did not achieve wide spread success. For customers who bought stock reels at 35¢ each, \$139.50 was a pretty expensive camera. The View-Master System was not considered "standard" (it wasn't), so most photo industry emphasis was directed to the Realist, Kodak and other similar brands. We did not have our accessories available at the time the camera was released. The flash unit was not ready, the Stereo Projector followed a year later and the focusing high magnification viewer was not ready until two years later.

Probably the biggest "blow" to *Personal* Camera sales, and stereo cameras in general, were the terrible 3-D movies of that period. Ironically, the 3-D movies were supposed to help sales of 3-D cameras. But, with friends like that, who needs enemies?

To Hollywood, TV was a minor irritant but, suddenly, with better and better programming and convenience, TV was killing the movie industry. People were staying home in droves. Hollywood had seen the popularity of stereo cameras and assumed that 3-D Movies would be the answer so they rushed into 3-D productions. The stories were horrible and projection was worse -- that did it! 3-D movies were "down the drain" and stereo cameras, including the *Personal*, along with them.

View-Master reel sales were only damaged "on the edges". We applied the "if you can't beat them, join them" principle. If it was popular on TV, we would offer it in View-Master 3-D. That theory would prove itself over and over again through the years and would give View-Master many great selling titles. We were continually releasing new material. The U.S. and foreign travel list was being greatly expanded. The Cowboy Stars were doing well -- more and

more tabletop subjects were offered. New fields were being explored -- the Circus, Baseball Stars, Movie Stars, Miss America Pageant and others.



One title really fooled us -- "The Coronation of Queen Elizabeth II". It was released in the Spring of 1953. We thought it would sell fairly well -- but 1,500,000 in a short nine months! That broke all records! No other subject was even close! "The Coronation" plus *Personal* Camera sales, such as they were, pushed View-Master sales to an all-time high of nearly \$7,000,000 in 1953.

The first nine View-Master 3-reel packets were released in 1950. Since then, we have been in a transition period with more and more subjects being produced in the 3-reel packet format and fewer in the single reel style.



The first packet covers were simple line art, in one or two colors, sometimes printed on colored stock. As volume increased and printing was done "in house" more attractive cover art could be used. A standard format evolved in 1956. The center illustration could be one or two color line art and later on four-color litho. The copy had provision for main title, sub-titles, category, contents and logo. The 21 titles were listed on the back. This style would be used for several years.

Three-reel View-Master packets required different display racks. The first was a wire counter spinner that would show 32 faces. A companion floor spinner with 72 faces and vertical channels for boxed View-Master viewers were offered in 1955. The appearance would be modified over the years, but the basic concept would remain the same.

The packets and displays were a good merchandising combination but they were a "nightmare" for the salesmen. Damage to the packets, and missing reels was a constant problem. We even had a special "replacement" order form so that we could send clean packet envelopes and missing reels with the dealers merchandise order. Do you think the dealer "refurbished" his stock when his order arrived? NOPE! -- we had to do it all over again the next time we called. A lot of valuable selling time was used up doing "housekeeping" chores.

View-Master National Advertising was moving away from magazines to TV. Prior testing proved it to be practical. In 1954, a very popular TV host was Arlene Francis -- her "Home" show was a perfect place to tell her audience about the "Entertaining and Educational" values of View-Master. Florence Thomas, with some of her exquisite models, was a guest on one show and presented Miss Francis with a model in her likeness. The "Home" TV show was the central piece of the View-Master Fall/Christmas Ad campaign in 1954 and 1955.

Pinky Lee was another popular TV personality. He had a very highly rated Children's TV program. We designed a promotion around a "Pinky Lee Fun Reel". It contained scenes of new View-Master releases and a 3-D shot of the star. It was free with the purchase of a regular View-Master Packet. This was the first of a fully coordinated "Promotion" as opposed to, just advertising and hope the consumer would respond. The free "Pinky Lee Fun Reel" motivated the kids to drag mom to the View-

Master dealer, which would "create" a sale. The promotion also motivated the dealer to tie in by taking adjacent TV commercials, run local newspaper and radio ads, and put up window and point of sale displays. We were learning to "make it happen", not just "let it happen".

Meanwhile, back in Portland. the new plant was in full operation; things were humming along smoothly. An "Open House" had been held for the general public -- nearly 5,000 visitors took the tour.



In early 1953 Sawyer's had completed installation of modern, state-of-the-art Kodachrome processing equipment. In fact, it would run at nearly twice the speed of Kodak machines. We would run over 6,000 feet of 16mm film per hour - that would make a lot of View-Master reels! Previously, exposed film was sent to the Kodak lab in San Francisco. The new equipment would save considerable time. This was only the second Kodachrome processing facility, outside of Kodak, that had been permitted.

Sawyer's dealer and trade relations continued at the highest ethical standards. In spite of hundreds of consumer requests weekly to buy View-Master reels direct, Martha Roberts would return the request, and frequently money, with a dealer list and a friendly and polite "sorry" letter. Our dealers appreciated this policy.

"Fair Trade" continued to receive Sawyer's full support. Fair Trade laws varied from state to state, most requiring only one dealer to sign the agreement, which would then "bind" all other dealers within the state to adhere to the manufacturer's retail price schedule.

Legal costs to enforce compliance caused many manufacturers to simply drop their "Fair Trade" programs. Sawyer's policy was simple (if you honestly believed in "Fair Trade"). Require an agreement from ALL View-Master dealers and any new customers taken on. It worked beautifully, small retailers appreciated the guaranteed 40% and "price cutters" had no problem signing the agreement and accepting the very good profit, in fact, they were our best outlets because of their traffic, generated by their "price cutting" image.

Sawyer's employee relations were great! Working conditions in the new plant and "profit sharing" checks made everyone happy. Also, working to build a great product produced a sense of pride. Moral was at its peak! BUT, there were signs that the future was not all that rosy!

1954—THE SALES GRAPH PLUNGES!

1953 was a record year -- thanks to the nearly \$1,000,000 in "Coronation" View-Master sales. This partly hid sales drops elsewhere. The *Personal Camera* program was being phased out at reduced prices, which showed dollars, but represented very little profit.

View-Master sales were declining in the conventional photo outlets and "discount" merchandising had not yet begun to take shape in the public's mind. We had not fully adapted to this new way of retailing. The salesman was still spending unproductive time, servicing View-Master racks.

Joe Leslie resigned as Sales Manager March, 1954 and was replaced by Larry Vukelich in July of that year. Ed Mayer died April 10,

1956, Harold Graves resigned December 31, 1956 and Jim Kelly became President of Sawyer's, with Bob Brost as vice-president.



The 1954/1957 period was one of great uncertainty. There were changes at the plant -- today it is called "down sizing". In the field, we struggled to maintain a reasonable level of View-Master sales. New titles were added, the new model "E" viewer and light attachment were introduced, along with a new Standard and Deluxe Gift Box.



Above: View-Master items were still prominently featured in Camera stores across the country although sales were dropping dramatically. This photo was taken of the display at the Gary Office Equipment Company in Gary, Indiana.

NON VIEW-MATER PRODUCTS ADDED

There were few ideas coming forth that would give a much-needed "Boost" to View-Master sales, so management turned to non View-Master products to help support the plant and keep the sales force intact.

A "Bi-Lens" 35mm Slide Viewer was introduced in 1955, to be followed by a lighted version in 1956 and a full line of Pana-Vue slide viewers by 1960.

In 1956, two low priced "snapshot" cameras were introduced the #127 and #620 "Nomad" cameras. Kodak dominated this field -- the "Nomad" was quickly outdated and discontinued,

Kodak Kodachrome was virtually the only slide and amateur movie film on the market and both slide and movie photography was extremely popular. Since Sawyer's was now an expert in Kodachrome processing, management felt that a good opportunity existed in offering a consumer processing service for 35mm, 8mm and 16mm Kodachrome.

A complete new processing machine was purchased, installed, tested and was ready for operation by early 1956. Service would be set up with Northwest and Alaska retailers and finishers. Prepaid processing mailers ("Blue Bags") would be offered to all dealers -- at a better profit margin than Kodak.

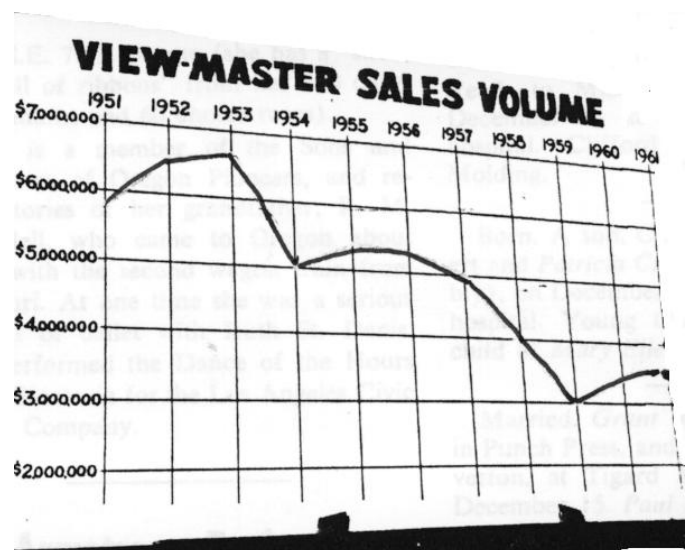
The service was started and, almost immediately discontinued as of April 12, 1957! We quickly found out that we could only handle a fraction of the potential work that would come our way. To continue the service would require a substantial investment for additional capacity; and possibly going into other areas of photo finishing as well. Management felt that the funds could be used better elsewhere.

The experience was a short term set back but a long-term success. Having the separate, idle processing capacity prompted Sawyer's to enter the "Travel Slide" business in 1959 with "Pana-Vue" Super Slides. As a "companion" to View-Master, it made a highly profitable and compatible union.



Above: The View-Master display at Bon Marche in Seattle, Washington. In 1951, this store sold 4,156 viewers, 52,127 reels, 372 library boxes, 96 junior projectors, 12 S-1 projectors, and 161 light attachments.

1958 VIEW-MASTER SALES REALLY TUMBLE!



View-Master sales in 1958 and 1959 hit "rock bottom". The new model "F" lighted Viewer was introduced along with the new 30 watt Standard and 100 watt Deluxe View-Master Projectors. In spite of this, new release and the non View-Master products, sales continued downward.

Fred Berkeley had become Marketing Manager in 1957. Larry Vukelich resigned as sales manager January 3, 1958 and was replaced by Pete Wendt ten days later, January 13.

Our National Sales meeting was held that Spring in Phoenix, Arizona. The theme was "Accentuate the Positive!" We Did! We were there to explore all possible ways to help lagging View-Master sales and discussed all kinds of ideas. One of the salesmen (me) suggested that the View-Master viewer be taken out of the box and put into a "wrap around" package that would allow self-demonstration by the consumer. If you can "Pick Up And Look" -- actually see 3-D -- aren't you more likely to buy the item? The other salesmen agreed!

I don't know if there was a connection, but self-demonstrating "Starter Sets" featuring Lassie, Robin Hood, The Three Little Pigs and Brussels '58 World's Fair were introduced for Christmas, 1958. "Scenic America" self-



demonstrating sets were offered for Summer, 1959 sales. From then on self-demonstration would be a permanent feature of View-Master Viewer package.

As a whole, the View-Master sales force was competent, dedicated and loyal. Management wanted to keep them together, but previous steps had not proven to be the

complete answer. Sawyer's turned to "outside" products, but within the photographic field. The theory being: as long as we were already calling on camera outlets, we might as well also be selling other products that the camera stores might buy.

At this same time, Sawyer's was expanding the Pana-Vue Slide Viewer line and was entering the slide projector field. When The Three Dimension Company (T.D.C.) sold to Bell & Howell, they agreed that they would not enter the slide projector field for a certain period of time (but they didn't agree not to work on design of a radically new slide projector concept). When the time was up, Sawyer's was ready. Bob Brost's associate at T.D.C., Henry Bohm would be the marketing agent and would work with a network of well-established photographic distributors to provide U.S. coverage. He would also market the Pana-Vue viewer line through the same distributors.



Above: *View-Master Personal Camera Demonstrations were held in many camera stores from coast to coast.*

H.A. Bohm & Co. was also the U.S. Importer of the fine German Voigtlander 35mm camera line and Steinheil Binoculars. Under the new plan all of these lines would also be sold by the View-Master Sales Force. This meant dual; countrywide representation for these products, very good for them; but not all that good for

us. We were also given additional lines to sell the Mark IV 127 (4x4 cm) Twin Lens Reflex Camera and a full line of quality camera bags. We would spend most of our Saturdays doing "Factory Demonstrations" at major camera stores.

We were now selling against competition. Our competitors outmanned us and had better prices. In effect we were doing a good share of product presentation, making a few sales while the distributors wrote the big orders! View-Master suffered even more -- while spending time selling the new lines, the View-Master racks were neglected. The on-going "housekeeping" problem was still with us.

This lighted counter display, much smaller than the earlier single reel version was introduced in May, 1958. It seems View-Master was already losing valuable counter space?



Our January; 1959 Sales Meeting was held in Portland. The field sales force numbered 18 territories, with Ray Addeo as Field Sales Manager, Dick Cox -- Eastern Regional Manager and Kurt Rathman -- Western Regional Manager.

How to re-activate View-Master sales was again #1 on the agenda. We spent time rehearsing product demonstrations with our new lines.

The Tru-View line was also having problems and had eliminated their sales force, so we

inherited this product line. Sales morale was not good, but all told, the salesman's income remained fairly high, at least good enough to keep the sales force pretty much intact.



Above: Charley Van Pelt demonstrates the new Personal Camera to perspective buyers.

In large part, Sawyer's was now acting as a distributor with very much reduced profitability, and products that they manufactured were facing serious declines in sales.

SOMETHING WOULD HAVE TO BE DONE!



Above: Progress at Progress...the water tower goes up in early stage of construction.

SAWYER'S VIEW-MASTER

THE

1960-1966

By Charley Van Pelt

View-Master History would not be complete without extensive reference to Robert V. Brost, but his biography doesn't tell us much about his early years. He was born and raised in Wisconsin, studied for the Priesthood and sold Hoover Vacuum Cleaners door-to-door.

His "connection" to stereo started when he went to work for the Keystone View Company as a door to door salesman, and later as a stereo photographer. This work put him in contact with many wealthy families. It wasn't long before he developed a lucrative business of photographing mansions and estates, in stereo, for the affluent in many parts of the country, one being the Du Ponts of Delaware.

Brost tells this story: If you were invited to a lavish dinner party at a certain estate, the after dinner entertainment would be viewing Keystone Stereo Views from around the world. Each guest would have his own stereoscope. A white gloved butler would change stereo cards for you. No doubt that Bob had sold the Keystone view cards.

While at Keystone, Bob met the Lewis brothers, George and Chris. Together, they formed the Three Dimension Company to build a stereo projector. Few were sold, mainly to museums, as they were quite expensive.

Brost was a naval officer during W.W.II. After the war, T.D.C. went into the 35mm Slide Projector business. Henry Bohm joined the company and together they built a very successful business, eventually selling to the Bell & Howell Company.

The T.D.C. sales force also served as the Sawyer's View-Master distributor in the Great Lakes region. When Sawyer's eliminated View-Master Distributors in 1949, Bob joined Sawyer's as manager of the Chicago distribution center.

Brost's business knowledge was a great asset to Sawyer's. He was elected to the Board of Directors in 1955. He remained as Chicago branch manager until being appointed to position of Executive Vice President in 1958 and then President in 1960.

After a brilliant career as President of Sawyer's, he retired when GAF bought the company. Shortly thereafter, he suffered a serious stroke, which left him incapacitated. Bob Brost did not have the temperament to spend the rest of his days in a wheel chair. Sadly, he took his own life.

SAWYER'S VIEW-MASTER THE "BROST" YEARS 1960-1966

SOMETHING HAD TO BE DONE!
SOMETHING WAS DONE!

The sales force was reduced -- Dick Cox became National Sales Manager. Ray Addeo and Kurt Rathman went back to sales territories. Several salesmen resigned, feeling that the View-Master future was not very promising.

Our January, 1960 Sales Meeting was held in the Chicago warehouse stock room -- a dark and gloomy place. Our lunch was ham sandwiches, with the ham sliced very thin. We were being sent a message! We knew there would be changes -- there were!



Robert V. Brost

All of the photo lines, except Pana-Vue Slide Viewers, would be eliminated. We would concentrate on the products that Sawyer's manufactured: View-Master, Tru-Vue, Pana-Vue slides and slide viewers. We would sell our products where there was consumer traffic -- "mass merchandisers" (i.e. "discount" stores) and would have packages that could be discounted and mass displayed.

We would have January-February "white sales" with special discounts for dealers and savings for consumers. This would reduce dealer inventories. We would institute a View-Master packet exchange program (old stock out -- new stock in). We would start a liberal advertising allowance program -- 10% -- but, only on 3-Reel packets.

In short -- we now had all the tools and could sell on "both sides of the street". The so-called "legitimate" merchants, major department stores, would get their full 40% (plus 10% ad allowance) and "discounters" could discount the pre-pack line to their hearts content. But, if they wanted View-Master 3-Reel packets, they had to sign the fair trade agreement and sell at the scheduled price. No problem -- "discounters" like to make money, too. They signed, they bought and they sold in ever-increasing numbers.

We ended the sales meeting with a fine dinner, except me. I had a prior bout with "walking" pneumonia and had a relapse half way through the meeting. This meeting demonstrated the Brost "touch". We went into the meeting in a depressed state and came out ready to conquer the world. Brost was a great motivator -- our questions had been answered -- we knew it would work! Indeed it did!

The Portland plant was undergoing changes also. When sales decline, employment follows. There were layoffs and resignations.

Bob was quick to "communicate" with plant personnel. He felt that if people knew the

problems, they could better help in the solutions. His March, 1960 meeting outlined the steps we would take to reverse the downward sales trend. The same plan as was presented to the sales force, packet exchange program, "white sales", dealer ad allowance, and new pre-pack "discount" packages. All were responsive to trends taking shape in retail marketing. He also stressed the part that the plant must play -- reduce costs! Specific plans were spelled out and quickly implemented.



In March, 1960 I moved from my sales territory in Northern California to Portland and was assigned to work with Bill Armstrong in Advertising/Sales Promotion. As such, I would be involved in product displays, packaging, trade shows, sales meetings, printed materials and a myriad of other tasks and challenges.

During this period I had quite a bit of contact with Bob Brost. I found him to be a very fair person and willing to "listen". He was dynamic. He was a "motivator" rather than a "manipulator". He was a taskmaster who expected you to know what you were doing and to do it right. He set goals and followed through.

1959 sales "bottomed out". 1960 was the start of a series of steady sales increases that would be spectacular before many years had passed. Our "VM-TV-PV" (View-Master, Tru-Vue, Pana-Vue) theme with the sales force would be the principle avenue of sales and profits, but another plan was developing. With Brost's experience with T.D.C. Slide Projectors, Sawyer's would soon be a major factor in this field -- but, that's another story.

The Fall, 1960 sales meeting again stressed the "VM-TV-PV" theme with emphasis on getting dealers to advertise View-Master (with new 10% ad allowance) and put up mass displays of our new "pre-packs" with discounted prices. Meanwhile, new and regular View-Master packets were moving out in good volume and giving the dealer a full 40% profit, not many products were doing that.



A "surprise" product for this sales meeting and the 1960-61 period was the Disney Cartoon theater. Brost dusted off the old tools and dies for the Junior

View-Master Projector, re-ran it in bright red and packaged it in a miniature "theater". Retailing for \$9.95, it was a sales sensation.

Also introduced were the "Show and Tell" Packets -- various foreign countries, packaged with stamp, flag, coin and story folder. This was the forerunner of the "Nations of the World" albums and packets. At a later date, Lowell Thomas will lend his name and prestige to this series, and eventually to all scenic View-Master subjects.

This was also the release date for new subjects. Walt Disney's Toby Tyler, Huckleberry Hound, Yogi Bear, ABC Circus, Casper the Ghost, Prehistoric Animals and others.

To make point-of-sale more effective, we introduced the Globe Display, with its "World at Your Fingertips" theme. National advertising also used this same theme.

Brost's plant speech of December 22, 1960 reviewed the encouraging trend of the new marketing plans. He reiterated future goals for growth; public stock offerings, research and development, acquisitions, increased sales and profits. He announced that limited quantities of Sawyer's stock could now be purchased by employees. Bob's greatest pleasure at this meeting, was passing out profit-sharing checks -- there had been none, or very small checks to pass out at prior employee meetings. It was apparent to all that employee morale was on the ascendancy.

1961 continued with steady sales increases. Spring sales meetings were held regionally. East and Mid-West salesmen met in Philadelphia to tie in with the MPDFA Photo Trade Show.



Sawyer's had earlier introduced a totally unrelated product called the "Garden Genie". It was a large capacity lawn sprayer on wheels. It had been brought to the company by Don Mayer.

Initial introduction at various garden shows had failed to interest any distributors or rep organizations in handling the product, so it fell to the View-Master salesmen to once again take on a "foreign" product. They tried hard but could not overcome market resistance. Few homes had large lawns and there were plenty of small, hand-held sprayers available.

The rest of our sales meeting concentrated on our "basics" and ongoing plans with "VM-TV-PV". We are on track, sales are doing fine.

Our Fall, 1961 Sales Meeting is held in Portland. The salesmen deserve a "treat" and are taken to Astoria, Oregon for Salmon fishing. The catches are good with most salesmen coming back with nice fish. Upon return, we were greeted by several nice gentlemen who were very interested in how well we did -- then they showed us their badges.

The State of Oregon is nice to out-of-state visitors who fish without a license -- the Game Wardens let the out-of-state salesmen go -- not so, the citizen (singular) of Oregon, me! A \$25.00 fine as I recall. We were lucky that we didn't have our sales meeting in the Astoria Jail. Otherwise, the sales meeting was a success -- the salesmen went home happy and enthused.

Bill Emery was hired in February, 1962 to be National Sales Manager. Lou Schultze, a photo products buyer from Montgomery Ward was made Advertising/Sales Promotion Manager at the same time.

John Glenn was the first American, in our space program, to go into "earth orbit". The moment he landed safely, February 20, 1962, our Florida salesman, Alan Shultz dropped off dealer mailings at the Cape Canaveral Post Office. The Creative Department and Production Department rushed a run of View-Master packets of the event. Phone orders poured in and Macy's New York had View-Master packets to sell as John Glenn made his way down Broadway in a ticker tape parade.

We proved again what a coordinated promotion could do for sales.



In Brost's December 21, 1962 speech to employees he announced that Sawyer's had acquired the rights to manufacture and market the Rols Dictation system and had plans to go into production shortly. He also described a Talking View-Master concept with activation controls built into a standard View-Master Viewer and connected, by special cord, to a record player and record that would provide audio to describe the scene being viewed. Market tests indicated that the system wasn't very practical or salable.

With his policy of keeping employees informed he reviewed the years sales picture and reiterated the growth plans, all of which looked very promising.

In April, 1963, Sawyer's was awarded the U.S. Department of Commerce coveted "E" Award for excellence in increasing Export Sales. In our case, a 75% increase in three years.

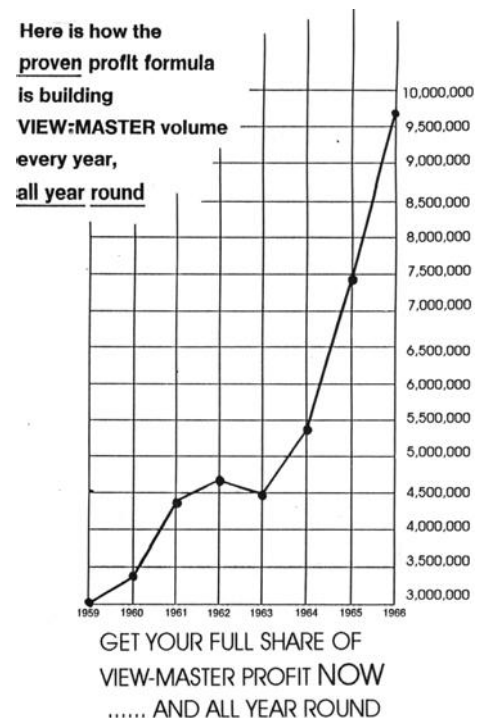
Additional models of Sawyer's 35mm Slide Projectors are offered with increasing consumer acceptance and sales. The Rols Dictation system is ready for the market.

Our Fall sales meeting is held in Chicago, August 1-3, 1963. One of the sessions was devoted to product presentations by individual salesmen. We are all in good spirits and there is a lot of kidding around. When Brost smoked his cigar, you could always tell when he was upset. This time his cigar smoke was really billowing up! He had, had it! He launched into

a tirade about not taking this meeting and the demonstrations serious. As a result, the meeting was extended, with everyone held over and scrambling to change flight reservations and personal plans for the upcoming week end.

The presentations resumed the following day -- this time we took it seriously. However, I have often wondered if Brost just used this incident as an excuse to get the salesmen "back on track" and not let them become too over confident. Whatever the reason, it worked!

The highlight of our National Advertising for the Christmas season was a new type of "Hi Fi" color ad, run full page on glossy stock and distributed via newspapers in all major markets. It was a beautiful ad, but unfortunately, scheduled the same week end that President Kennedy was assassinated. The public, understandably, was not in a Christmas mood. Our ad was not effective, which accounted for a slight dip in sales for 1963.



Even a slight sales dip made Brost nervous -- that wasn't in his plan. He followed up quickly with a February, 1964 sales meeting, again in Chicago. We had to make up those lost '63

sales in the early part of '64, and the best way was to put renewed emphasis on View-Master scenics, both in conventional retail stores as well as tourist locations. Brost pointed out that "95% of View-Master sales in 1948 were scenic titles, and in 1963 -- that figure is largely reversed -- we have forgotten how to sell Scenics!". He also pointed out that current consumer orders under the S.D.C.P. program are 86.2% Scenic vs. 13.8% children's.

For summer our national advertising would feature a Scenic/Travel theme. We would have a window contest for dealers. First prize would be a flight to anywhere in the world the dealer wanted to go. This became such a successful promotion that we repeated for several years.

One year the winner flew from Los Angeles to Bombay -- but, included zigzag side trips to Anchorage, Alaska, New Zealand and several other stops. We didn't have enough fine-print in the contest rules, so we went along with the plan.

In June, 1964 Sawyer's installed new equipment to "shrink wrap" View-Master packets in clear, sparkling plastic. This would have one of the most significant and positive impacts on View-Master packet sales ever introduced. An on-going problem had always been store damage to View-Master packets. To service a dealer's stock used valuable "selling" time, and was expensive for Sawyer's to exchange and refurbish. More importantly, the dealer would not buy packets in "depth" or "breadth" because of shortened "shelf life".

"Shrink wrap" changed all that. The package had more consumer "eye appeal", so the dealer could order more heavily and in greater variety. His sales increased, both in quantity and variety. This one move set the stage for big future sales increases.

August 17, 1964, I moved from Advertising/Sales Promotion to Sales Administrator, working with Dick King and Marketing Manager Dick

Cox. This move kept me closer to sales and brought me into more direct contact with our dealers and new customers. "Fair Trade" was still a key part of the View-Master marketing strategy. Brost insists that we will not open a new View-Master account without a signed sales agreement.

I also have another interesting duty -- consumer sales. Enclosed in all View-Master packets is a consumer order form listing up to 800 titles when a dealer order is filled, all packets are run through a numbering machine. The dealer number is imprinted, by carbonized insert onto the order form. The dealer will receive 25% of the sale. The total is tabulated annually, a check is written and sent to the salesman for presentation to the dealer. You never saw so many surprised and happy dealers. No other manufacturer does anything like this -- 25% for doing nothing more than the dealer normally does. When presenting the check the salesman also has a great opportunity to suggest more and bigger View-Master displays and promotions.



Above: Dealer smiles were common when receiving their 25% commission checks.

Another part of Brost's philosophy was his refusal to sell View-Master to toy outlets. He didn't want View-Master to take on a "toy" image. He wanted to keep the image "broad" for scenic and educational sales. In addition, it is toy store practice to push "staples" to the rear of the store as new, "hot" items arrive.

Yet, we have View-Master Children's Titles and their sales represent a healthy percentage of sales, so why not recognize the obvious? Again, we "work both sides of the street". At the time (50s, 60s, 70s) our major outlets were traditional department stores, variety stores and "mass merchandisers". Usually, they had both photo departments (main floor, with year around traffic) and "seasonal" toy departments. Our answer was to sell the full View-Master line, year around in the best traffic department -- Photo! And, provide temporary seasonal "outpost" displays, featuring children's titles for use in the toy department at Christmas time.



What could make more sense? The store enjoyed sales in both departments. The Toy Buyer has children's View-Master titles to sell and the Camera Department sells additional View-Master packets to customers who may have purchased the viewer in the Toy Department. The best of both worlds! And, everyone is happy.

Future owners of View-Master didn't understand or didn't care to understand and, I think, let a good policy get away from them.

In January, 1965 -- Bob Brost happily reviews company achievements in the five short years since the low point of 1959. View-Master sales have risen from \$3,000,000 to \$5,309,566. Total Sawyer's sales have gone from \$9,000,000 in 1963 to \$29,000,000 in 1965. 4% of sales are in new products, mainly Sawyer's Slide Projectors and Pana-Vue Slide Viewers

Employment was less than 400 and will reach 1,244 by 1965 year end, and profit-sharing points have increased each year.

Other objectives have also been met -- Research and Development have been coming up with exciting new products and improvements in older products. Depth in management has been achieved, the company has made three important acquisitions with new domestic subsidiaries. Sawyer's stock went public September, 1962 It opened at \$6.25 and went to a solid \$8.50 in four months.

Earlier in the year, the highly respected Advertising Agency, BBDO took on the Sawyer's account. This is a high compliment for a firm of their stature to work with a relatively small company, such as Sawyer's. However, BBDO saw great growth potential and agreed to put the talents of their agency behind View-Master campaigns. Their presentation brought a round of applause from Sawyer's personnel in attendance.

Our July, 1965 National Sales Meeting is again held in Portland. Earlier than usual, because we have a fall program that will start much earlier than in years past. We hope to have two Christmas seasons. The sales force has grown, Dick Cox has been promoted to Marketing Manager and Ray Addeo to National Sales Manager.

View-Master Packets now have full face cover illustrations, and are packaged in sparkling, clear plastic "shrink wrap". They make a beautiful display. BBDO presents their new View-Master TV Commercials.

They are fantastic, the salesmen stand and applaud. Our new TV spots will run on many highly rated shows. In addition, Johnny Carson and Ed McMahon will do live View-Master Commercials on the "Tonight" Show. They both like View-Master and usually continue on after the allotted time.



Brost closes the meeting with a challenge -- "How High is Up?". He builds a motivating theme around this question and urges the salesmen to base their Fall/Christmas order presentations on scaling new heights and forget ordering based on small increases over the year before. Again, sales will climb and break all previous records.

Sawyer's Slide Projectors and Pana-Vue Slide Viewers also show great growth, they are both voted #1 by a wide margin in a Photo Dealer survey. We are making private label slide projectors for BOTH Sears and Montgomery Ward. When Nikon wanted a Deluxe, top-of-the-line slide projector to be marketed under their name, they came to Sawyer's rather than a manufacturer in Japan. That was a real feather in our cap!

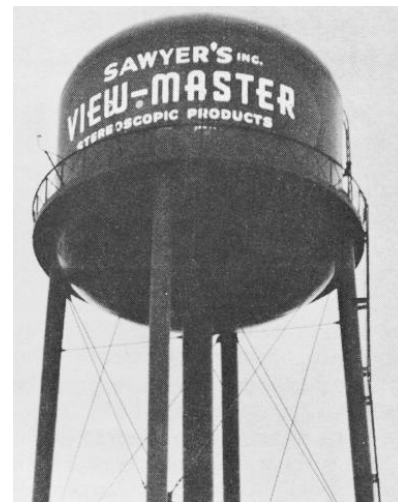
This impressive performance is not going unnoticed by other companies who are looking to make acquisitions. Both Evans Products Co. of Portland and GAF Corporation ask to hold discussions. Both are turned down with a polite "sorry".

1965 closes with a sad note, however. Our good friend -- Bill Gruber passed away October 15, 1965. We all ask ourselves -- where would we all be if Bill and Norma had taken their 1938 vacation at some place other than Oregon Caves? We would probably not have had the opportunity to have worked with

such a unique product, such great people and such a wonderful company. We will all miss him and think of him often

Our Spring, 1966 sales meeting is again held in Chicago. Tim Kilduff was appointed to the new position of Director of Merchandising. Ray Addeo is Eastern Regional Manager and Dick Cox is Western Regional Manager. Our new products are 30w, 100w and 300w View-Master Projectors. We also have a new lighted View-Master Viewer. All are made by the injection molding process. The old compression molding department is permanently shut down. All products manufactured by this process will be discontinued when present inventory is gone.

GAF renews their interest in talking with Sawyer's. Both Boards of Directors agree and substantive talks proceed. An agreement is reached, the last Sawyer's Stockholder meeting is held October 15, 1966. As of October 31, 1966, Sawyer's, Inc. will be a wholly owned subsidiary of GAF Corporation, with Bob Brost as President.



Left: The water tower stands 114' high above the plant. There were 102 rungs to the catwalk. This info came from Dave Hitchcock who was responsible for changing the tower's light bulbs.



THE "CORPORATE" YEARS

1966-1981

By Charley Van Pelt

Sawyer's shareholders held their final meeting October 15, 1966 and voted to be acquired by the GAF Corporation effective October 31, 1966. Most shareholders felt that this was the right course of action, from a business standpoint. From a personal standpoint there were probably many who felt sad to see the end of a very special company.

"Sawyer's Inc." would remain as a wholly owned subsidiary with Bob Brost as president. He would remain in this position until his retirement June 30, 1968. The transition would then be complete and direction would come from GAF Corporate headquarters in New York.

The "Corporate" era begins.

The “Corporate” Era Begins



1966, 1967 and 1968 was a transition period. View-Master direction and marketing plans would still be made in Portland and the "formula" that had been so successful in recent years would be kept pretty much intact.

The face of retailing was drastically changing. "Mass Merchandisers" were building new stores as fast as they could. Shopping centers with "Name" Department Stores were springing up everywhere. Drug and Variety Chains were also expanding. We were kept busy just "filling the pipeline".

The View-Master Standard and DeLuxe Gift Boxes and 7-Reel Packs had been updated with new graphics. They looked great in "mass" displays and sold very well.

Our most effective displays continued to be the 48" and 36" cabinet fixtures. They were attractive and, when filled with a variety of colorful View-Master Packets, in sparkling plastic "shrink wrap" the effect was eye-catching. Sales were good!

Personally, I was studying the "handwriting on the wall" and decided that I would be better off as a salesman in the field than to risk an unknown future in the GAF Corporate "maze". I also had no wish to relocate to New York if that possibility were to arise. The Southern California sales territory was to be "sub-divided" shortly Bob Brost arranged for me to share this territory with Kurt Rathman and Walt Weisser. I left for Los Angeles September, 1966 and was soon making sales calls with Kurt's help.

Tim Kilduff was Director of Marketing, Ray Addeo National Sales Manager, Arnold Samuelson, Eastern Regional Manager and Dick Cox, Western Regional Manager.

By late 1968 Bob Brost had fully retired. His place was taken by Jack Roberts, a GAF executive. Jack would be plant manager, but marketing direction would now come from New York. The mood was "expansive". Additional salesmen were hired and a system of District Managers and Service Reps was implemented, I was made Regional Manager for the 14 Western States with prime

responsibility of hiring and training the additional sales personnel required.

The Portland plant was also making the transition from a "family" business to the corporate world of GAF. The "Sawyer's" name was being replaced by the GAF "logo" nowhere more prominent than on the water tower.

One of the principle reasons for GAF's original interest in Sawyer's, was the ability and capacity to manufacture quality photographic products at competitive prices. The plant was busy making slide projectors, under the "Sawyer's" name for sale by the Photo Distributors and under the "Ansco" name for sale by the GAF Consumer Photo Division sales force. New photo products were constantly being designed and manufactured, including a full line of new Super 8 Movie projectors.

In 1969, the GAF influence in View-Master product and package design became more apparent. The View-Master Packet cover logo had been changing from "Sawyer's" to GAF.

An ambitious program with ABC "Wide World of Sports" was begun at this time. As I recall, this was the brain child of Wally Siegel. It meant photographing and producing View-Master Packet subjects in all fields of sports and related activity from the Pendelton Round-Up and Moto Cross to Instructional Sports Series and Physical Fitness. The series was a moderate success for a short period of time. It, however did represent the GAF willingness to explore other "fields" for View-Master. GAF also encouraged expansion of the View-Master "Scenic" line as well as new TV, Movie and Cartoon Subjects.

GAF continued the View-Master Advertising and Display concept that had worked so well in the past. Pana-Vue Slides and Slide Viewers were of continued importance.

The 1970/1973 years were a period in which GAF added many new and innovative ideas

and products to the View-Master line. The new Talking View-Master Viewer along with a broad assortment of Talking View-Master Albums were first offered in 1970. The "Talking Reel" was a regular reel with a revolving "record" attached. When inserted into the "Talking" Viewer, the sound track would play a short audio message that described the scene being viewed. The sound was picked up by a "stylus" (needle). The quality left something to be desired.

Over the next few years the Talking View-Master package would change from box to round canister. An "electronic" version (with better sound) would be introduced and the viewer would appear in brighter colored plastic. More and more Talking View-Master Albums would also be released.



The new "canister" package would also be used with the Standard and DeLuxe Gift Sets. They would be offered in a large and changing variety of popular children's subjects. The surface of the canister offered a large area for bright and colorful graphics. Mass displays in stores, were very eye-catching and sales were good. The "canister" package would be used on other View-Master products in the future.

The "round" canister design inspired a new "round" look to the Standard and Lighted "Pick up and look" Viewer package which then led to our promotional theme. "On Target for Profits".

A new series of View-Master "Theater" packages was also released -- ABC Wide World of Sports, Disney and Travel. These would

come in conventional folding cartons, but with very dominant graphics.



Above: *The View-Master Sports Theater.*

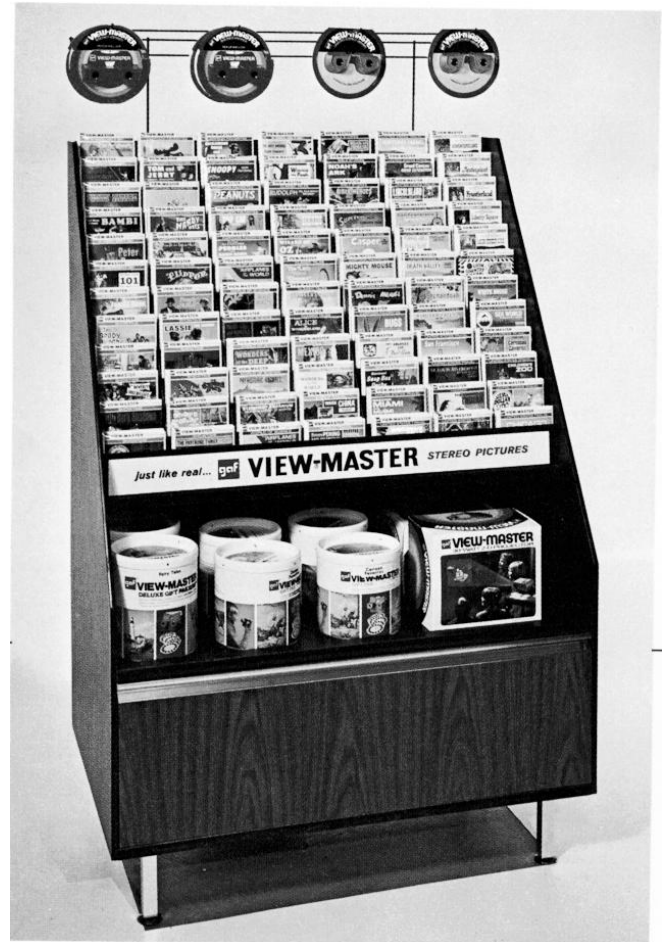
The GAF 'logo' moved from the bottom of the View-Master Packet to a strip along the top, which also included a category designation.

In toy stores, games are BIG! It only follows that GAF would introduce a game in which View-Master Viewers and Reels would be used. The game would be called "Klomp-It". "Travel Bug", a second View-Master game; with a travel theme, will follow two years later. Neither proved to be very successful.

GAF continues the marketing policies of "Fair Trade" advertising allowances and Packet exchange programs for our franchised dealers. For special promotions and extra exposure during the Christmas selling period, there became a need for temporary types of displays for "in and out" use. The GAF Art Department came up with a wide variety of styles to cover various product and seasonal needs. Having these "merchandisers" available was helpful in getting more product exposure and "plus" sales.

Our "classic" cabinet displays, in 36" and 48" width, were the basic fixtures of our View-Master "departments". Once placed, the

dealer generally kept them in a permanent location. We would augment them with nearby mass displays of packaged items. It was a good merchandising concept. We also had a variety of wire racks for special situations.



Above: *Classic GAF Era Display Cabinet.*

Our job as View-Master Salesmen might more correctly be described as Display Salesmen. We spent a good share of our time convincing our dealers that it was good business to devote more space and displays to selling View-Master merchandise. We do this by reminding them that View-Master Packets give them a full 40% profit margin and, on a "dollars per square foot" basis, View-Master is one of the most profitable products in their department. We prove it with valid statistics. Pana-Vue Travel Slides and Slide Viewers continue to be an important part of our product line especially Pana-Vue Travel Slides.

We have expanded our library, taking new pictures as we update and do new work for the Scenic View-Master line. Pana-Vue originals are now shot on 120 size negative stock. This gives the consumer a top quality, "first generation" slide. We also work from customer's original photography via the internegative process and, because of efficient manufacturing, our prices are the lowest in the industry. We are Number One, by far!

Our management "team" expands. Ray Addeo becomes General Manager over Consumer Photo Products and Pictorial Products Wally Siegel is Marketing Manager of Pictorial Products and Bob Boint is new Sales Manager. We have four Regional Managers; Arnold Samuelson, East; Bill Ligon, South; Don Murray, Mid West and Charley Van Pelt, West.

THREE IMPORTANT EVENTS FOLLOW!

1. Our sales force (Pictorial Products) will now be selling the new GAF Color Print Film, along with GAF Slide and Super 8 Movie Film and the GAF Camera line (low end).

2. Henry Fonda becomes Corporate "Spokesman" for GAF Consumer Products. He will be extremely effective with his TV Commercials -- even though he doesn't pronounce "GAF" correctly but that was probably planned.

3. GAF Film becomes the "Official Film of Disneyland". Kurt Rathman will be the GAF location manager and will oversee the GAF Exhibit and will coordinate all GAF/Disney relations.

This step opens up similar opportunities in other theme parks. Sea World, Magic Mountain, Marineworld, and other attractions will follow. GAF has made a major commitment to enter the film business and feels that theme parks and tourist outlets will be good prospects for GAF Film and Cameras. Suddenly, Scenic

outlets in general, become a very important segment of the Pictorial Products Division. We have responsibility for GAF Film sales in all "Scenic" areas.

With greater emphasis on "Scenic" View-Master and increasing sales of Pana-Vue Slides we are an important vendor. As a result, Don Murray is appointed Scenic Account Sales Manager. Each region will have a Scenic Account Specialist. We are adding more, and more Scenic attractions to our customer list.

Meanwhile, our conventional View-Master business continues to produce excellent sales and profits. In 1974 the new Talking View-Master Projector is introduced and the Rear Screen Projector in 1975. 1976 is the bicentennial Year -- we release an extensive selection of View-Master Packets to celebrate the event. The new model "L" Viewer is introduced in 1977. It is "classic" in design and sells exceptionally well.



Above: The Classic Model "L" View-Master Viewer. Made in red and blue colors for general sales, and several custom colors as well.

During this period I had more exposure to "corporate" life than I wanted. Travel was hectic and pressure was intense. Life is too short so I asked to be re-assigned to "Scenic" account duty. Management was agreeable, so I turned my La Habra office keys over to Roger Kersha and started renewing business relations with the National Parks and the Theme Parks that I had come to know over the years.

View-Master and Pana-Vue Slide/Viewer sales are good. Sales of GAF Film and Photo Products have not been good. The GAF investment to launch the film program was enormous, but GAF had not been able to break the Kodak Consumer monopoly. The



Consumer Photo Division is abruptly eliminated, All Film and Hard Goods inventory is closed out and salesmen terminated.

Photo Above: *GAF was the official film at both Disney theme parks - Disneyland, California, and Walt Disney World, Florida.*

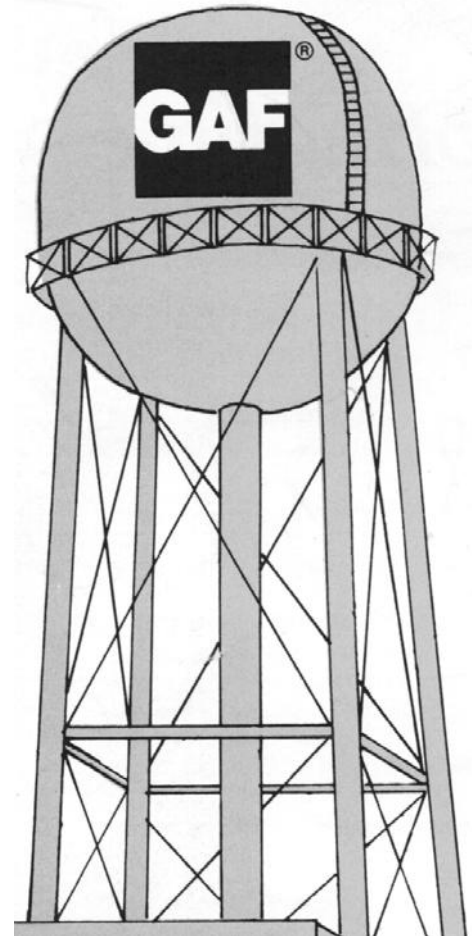
GAF has announced that the Pictorial Products Division will be put up for sale. We will continue to function, but without the high level of enthusiasm as in the past. However, new products continue to be announced The Double View Movie Viewer is introduced in 1979 and the Show Beam Projector in 1980. Both carry the View-Master name but neither are actually View-Master "friendly", products.

The View-Master Disney Educational Series is released in 1980. Several new "in and out" merchandisers and "dump bins" are also offered. In a "business as usual" mode, GAF announces their new electronic music game called "Melody Madness". It will be promoted with TV spots featuring "Bowler" -- from a

popular musical group of the times. "Melody Madness" was not tuned correctly -- it goes nowhere.

GAF Management is not now, in a spending mood. Budgets are cut back, advertising is reduced and sales efforts spread thin. There have been management changes in our division. Bill Routt is now marketing Manager for Pictorial Products and Ed Folb is Sales Manager.

A buyer is found for the Pictorial Products Division. The sale will be made to Arnold Thaler and a "limited partnership" formed by Integrated Resources. The effective sale date will be July 1, 1981.



Above: *Artistic rendering of water tower bearing the "GAF" logo.*



1981/1989

View-Master International Group/
View-Master Ideal
A Mini-Conglomerate

By Charley Van Pelt

With the sale of View-Master assets by GAF to Arnold Thaler, a new philosophy emerges, View-Master has great consumer recognition numbers, nearly 85% of the public knows the name and product. View-Master will be the "corner stone" on which to build a "group" of toy products and/or companies.

View-Master is re-built and re-activated. A public stock offering is arranged and the plan to acquire other companies and products is set into motion.

But, it's not that easy! An unexpected downturn in the toy business, in general, came at a time when the company had too much at risk and could not build sales and profits fast enough to offset losses.

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Above: Arnold Thaler, with his high hopes of injecting "new life" into View-Master.

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In the early years of his marketing career, Arnold Thaler was Vice President, Sales & Marketing for EKCO Housewares. As in the classic stories, he worked his way "up the ladder" and eventually became President of the company. Also, as in the classic stories, EKCO is purchased by American Home Products and Arnold Thaler becomes a Group Vice President. Apparently, "corporate" life didn't appeal to him -- he missed the active

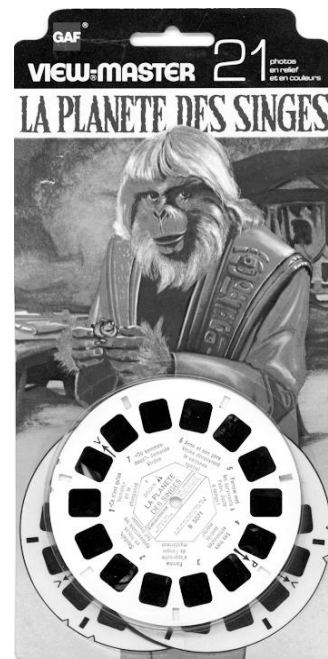
life of "hands on" sales and marketing. Arnold resigned to look elsewhere for a more satisfying career.

Mr. Thaler's son, Martin, worked for GAF as an Industrial Designer. When he heard that GAF was planning to "spin off" the View-Master line, he called his father. Mr. Thaler did some research, liked what he saw and contacted Integrated Resources, who put together a "limited partnership" of some 30 investors. The purchase from GAF was finalized July 1, 1981- The new company was named VIEW-MASTER INTERNATIONAL GROUP.

Mr. Thaler brought along several of his former associates from the EKCO organization. Jerry Nudelman became Marketing and Sales Vice President. Jerry was very pleasant, hard working and had the talent to do several things at one time. He quickly formed a sales force from former GAF personnel and new recruits.

Earl Roberts came from GAF and was made Vice President of Manufacturing, Gary Evans also GAF was appointed Vice President of Creative and Licensing.

GAF had been having their problems in the prior two or three years and had pretty much let View-Master drift, like a rudderless ship. GAF had given the Belgian operation a fairly free hand in marketing in Europe. One of their developments was the 3-Reel carded, blister package which had the advantage of a larger surface for more effective graphics, plus a clear plastic "blister" to showcase the familiar View-Master Reel(s).



VMI immediately applied the same packaging concept to our 3-Reel sets. Initially, existing View-Master Packet inventory was stapled to an interim 4½" x 8½" card.

As new titles were released and other "classic" titles in the line repackaged, the View-Master product took on a bright, new, dramatic look.

The View-Master Viewer was given a new, restyled display wrap. Gift Boxes were redesigned, with a clear window, which allowed "Pick up and Look" self-demonstration. The rectangular shape also provided space for more eye-catching graphics. The round canister style package was being phased out.

The new View-Master carded/blister Reel package required an entire new "generation" of product displays. They were built around a large revolving drum concept and came in three configurations (24" 36", 48") to

fit nearly all possible store requirements. The displays all had a special 3-D Lenticular process header. Other smaller special displays and temporary merchandisers were also developed. It was an excellent package and



display concept, and represented a radical change from the past. Consumers could not help but notice.

VMI also introduced a 3-level pricing structure; Dealer Price, Chain Warehouse Price and Distributor Price. This would accommodate additional channels of distribution,

An aggressive TV and Print Ad campaign was set into motion. It had been some time since the consumer had been exposed to View-Master advertising.

With Jerry Nudelman's reorganized and revitalized sales force, a concentrated effort was made to get View-Master product and displays back into the major National chains.

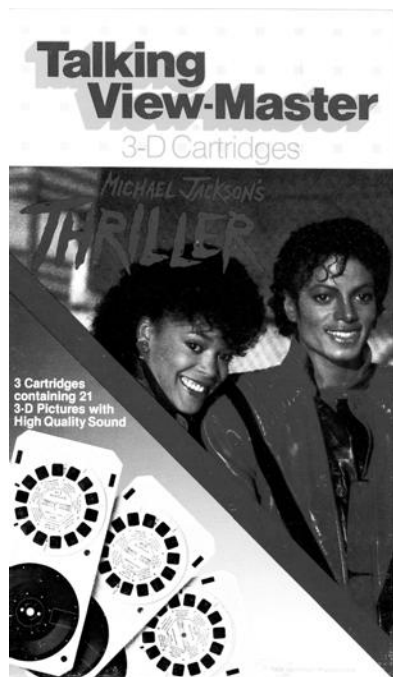
This combination of National Advertising, new View-Master packaging and displays and a revitalized sales force led to a quick upsurge in sales and profits. Sales were reported at \$32.4 million for 1982 and \$35 million for 1983 -- proving once again, the buying public likes View-Master Products and will respond to well planned marketing activity.

Mr. Thaler recognized that the 175 licenses held by View-Master was one of the companies most valuable assets. Gary Evans' office was constantly and aggressively looking at all new, and potentially "hot" properties. The selections were, to some extent, a gamble. Some paid off handsomely -- some were losers. Such is the toy business

The major licenses; Disney, Warner Bros., Hanna-Barbara, etc. were continually introducing new, and salable subjects. VMI also greatly expanded the Sesame Street series. There were other "block busters" that came along -- titles such as Star Trek, E.T., The A-Team, Superman III, Dick Tracy, Teenage Mutant Ninja Turtles and others.

There was one title that broke most existing sales records. Gary Evans received a phone

call from the office of Michael Jackson asking if View-Master would like to become involved with Michael Jackson's new production "Thriller"? (Is the Pope Catholic?) Hank Gaylord and his twin Nikons were soon on the set!



Michael had been a View-Master collector since childhood and was pleased to make the connection with View-Master.

"Thriller" came at the introduction period of the new Talking View-Master and was quickly added to the title list as well as being the feature set that

was included with the Viewer. "Thriller" View-Master Cards, Gift Boxes and Talking View-Master merchandise produced \$1,500,000 sales in three months. Hank Gaylord, David Berg and Rich Dubnow photographed other Michael Jackson events but these were never released.

In 1983 a public stock offering was made so that the initial limited partners could be paid and also raise capital for future expansion. In 1984 Durham Industries was purchased and added to VMI properties.

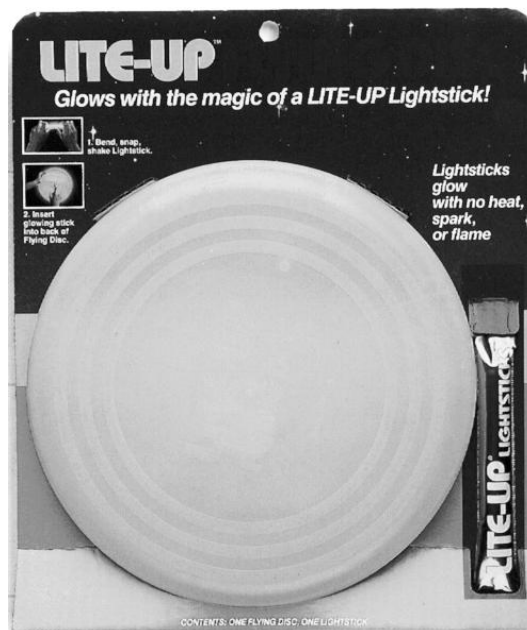
A new "Collectors Set" was introduced in 1983. This was a plastic container that would hold a viewer and a collection of 3-Reel Cards. The idea was to encourage View-Master owners to buy and collect more subjects. Theater Sets in canisters were redesigned and promoted more heavily.

During the 1985/1988 period VMI sought to increase sales by (1) Introducing new Portland manufactured products and (2) acquiring new

companies and selling products manufactured by other companies.

A new View-Master 3-D Trivia quiz game was introduced along with a new "space age" Hi-Tech View-Master Viewer. VMI also collaborated with Warner Bros. to produce a very successful series of Kid Song Videos featuring children in action themed to popular "classic" songs.

VMI also took on the distribution of "Lite-Up" Products. These were chemiluminescence Lightsticks that would glow in the dark when a plastic tube was bent, allowing two chemicals to mix and produce a glowing light. The Lightsticks were sold separately or in combination with other items, such as footballs, flying disks, balls, etc. "Light Up" products were only sold during the 1985/86 period.

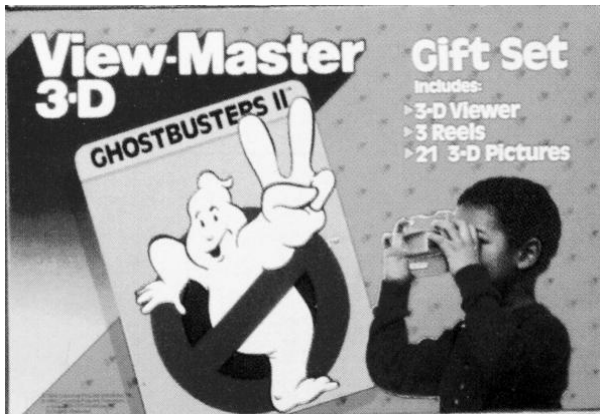


Above: The "Lite-Up" Flying Disc. These items were only in the product line for two years.

A steady flow of new View-Master 3-Reel Cards featuring popular children's titles, continued to be released -- Cabbage Patch Kids, Masters of the Universe, Barbie, Ghostbusters, Wrestling Super Stars, Rock Bands and many others.

View-Master 3-Reel Cards were redesigned in 1988 with new and more appealing graphics. They were then redesigned a year later with "Reverse" graphics. The facing panel was entirely art and illustration of the subject. The "blister" with the familiar View-Master Reels was mounted on the back of the card along with other copy. Gift Boxes and other package art was also changed to the new style. The changeover to Tyco was taking place at this time. They took one look and canceled the change. Eleven titles were announced -- only five were actually manufactured.

Below: *The 1989 gift box. This package was completely enclosed, a radical change from standard View-Master packaging.*



The Creative Department, under Gary Evans was always active and looking for new ideas and products. Another approach to combining sound with View-Master pictures was introduced in 1988. The package contained three View-Master Reels with an audio cassette. The sound track was keyed to the 21 individual pictures.

The Creative Department played an important role in the development of the new Mickey Look View-Master Viewer and the Sesame Street Big Bird Viewer. Both would prove to be very popular.

VMI had bought the rights to the Ideal Toy Line in 1986. It was a very extensive toy line and represented a major move. The company was renamed "View-Master/Ideal" to reflect the

major product lines. Other changes were taking place. The Caltoy line of plush toys was discontinued along with the "Lite-Up" Lightsticks.

The financial burden of acquiring new companies and new product lines and at the same time keep the View-Master product line moving forward was proving to be very difficult and costly. At the same time, toy business was in a slump -- several major toy chains were close to, or in bankruptcy and others were cutting back on buying.

Quotes from local business papers tell the story:

1985 "First quarter sales disappointing"

1987: "Profits fell faster than a cartoon character stepping off a cliff"

1989: "Lost \$11.1 million in first half of year"

VMI reduced the sales force and closed the New York Showroom in 1989. The company was acquired by Tyco Toys early that year, with takeover completed in September, 1989.



Above: *Finally!, the name on the water tower said "View-Master" once again.*

VIEW-MASTER INTERNATIONAL GROUP
View-Master Scenic/Pana-Vue Slides

By Charley Van Pelt

I came to VMI by way of the GAF sale, along with other members of the GAF Sales Force. Under GAF, I had responsibility for the Western Scenic Accounts -- National Parks, Theme Parks and other tourist attractions. I also became involved in doing some of the Scenic Photography (See section on The Photographers).

Jerry Nudelman, and VMI in general, had their hands full in the details of the GAF change over and pretty much left me alone. The Scenic accounts were doing good View-Master/Pana-Vue business. There were very few problems, but VMI management wanted to take a good look at the Scenic program.

The first move was the elimination of the consumer mail order program with View-Master and Pana-Vue slides. This business was turned over to WorldWide Slides in Minneapolis. VMI did not wish to carry the wide variety of View-Master and Pana-Vue Slide titles needed to directly serve consumers.

In 1984, Jerry Nudelman discussed with me management's desire to eliminate the "Scenic" business as it was then structured. Again, VMI did not wish to carry an inventory of a large variety of Scenic subjects.

On the other hand, they wanted to be fair with me -- considering the number of years I had spent associated with View-Master. We discussed various options over the next several months. We agreed that I would become a Manufacturers Representative for VMI. I would give up salary, expenses, company car and all fringe benefits -- a scary thought. I would work strictly on a commission arrangement and would pay all my own expenses.

In return, VMI would turn over most of the U.S. Scenic accounts to me. They would maintain an inventory of certain Scenic View-Master titles for a period of time -- after which, all Scenic titles would only be available as custom runs. VMI would also help me in other ways,

In fairness, Jerry Nudelman, Dan Nottage and Mr. Thaler treated me very well. I think it has been good for both of us -- I produce about \$500,000 a year from a 3-D library that otherwise, would just be gathering dust. In return, I have been well compensated.

My first priority was to reactivate Eastern Scenic Accounts -- in many cases they had not been called on for three to five years, and many no longer carried View-Master. In order to get them to handle View-Master again, I found myself doing 3-D Photography for them. I would make one or two, seven-week Eastern trips each year and have gradually rebuilt most of the View-Master Scenic business. There is still plenty to do, however.

In late 1987, Jerry Nudelman advised me that VMI wanted to dispose of the Pana-Vue Slide business and that I would be offered the Pana-Vue library and manufacturing equipment on a first refusal basis. The manufacturing equipment was of no value since it was based on use of a special film width (55mm), and plastic mounts manufactured only by VMI. We ended up with me buying the Pana-Vue film library, which I took to our long time competitor (Finley-Holiday), who had agreed to manufacture slides for me in 35mm format. They would also ship and invoice for me. In effect, I was a manufacturer's rep with another good "Scenic" product to sell.

I have continued this relationship through the VMI period into the TYCO period and into the early stages of the Mattel/Fisher-Price transition.

VIEW-MASTER

ERA

1989-1997

STRICTLY TOYS

By Charley Van Pelt

The purchase of View-Master/Ideal by Tyco, was completed and final by September, 1989. The View-Master transition would take place over the next 18 months while operating as a subsidiary of Tyco Toys.

Tyco was the third largest toy company in the United States. When they made the View-Master acquisition, the company moved their U.S. manufacturing (20% to 25% of total business) from New Jersey to Portland. They also built a large facility to accommodate all incoming shipments from overseas suppliers (75% to 80% of total business). Portland also served as a shipping point for all outgoing orders to U.S. and foreign customers.

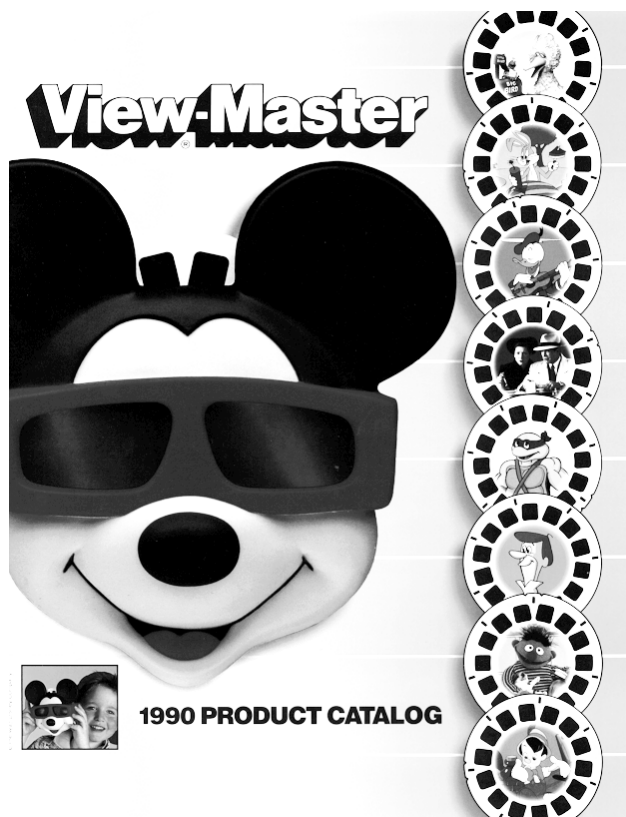
Tyco also purchased the "Matchbox" line of model cars and operated a consumer-direct mail order business aimed at the adult "collector" market from the Portland View-Master plant.

In 1997, Tyco was acquired by Mattel – "The World's Largest Toy Company" and View-Master, once again, came under the auspices of yet another owner.

VIEW-MASTER TYCO TOYS, INC.

During 1989, Tyco was in the process of taking over from View-Master/Ideal. The dealer catalog consisted of, mainly Ideal Toy products. View-Master products were shown in the last 10 pages of a 60-page catalog. View-Master was pictured with the new package art and "reverse blister" View-Master 3-Reel Cards. The catalog did not show any View-Master displays, but did have a 2-page "spread" featuring the 50th Anniversary of View-Master!

The 1990 dealer catalog went back to "View-Master" -- Big and Bold! It featured the "Mickey Look" Viewer on the cover along with "reel" art depicting the other licenses. View-Master 3-Reel Cards went back to the colorful attractive "wave" design that was introduced for a short period in 1988 - And! - the Reel "blister" went back to the front of the card. Other View-Master packages followed suit.



The View-Master product line remained essentially the same -- Standard and Hi-Tech Viewers, 3-Reel Cards, Gift Boxes, Mickey Look Viewers, Collector's Sets and Theaters. A new Disney and Sesame Street "Album" was introduced. The Album came with 6 Reels and had pockets to accommodate an additional 12 Reels. The idea was to encourage collection of additional Reels,

The "Hot" new View-Master Reel titles were Teenage Mutant Ninja Turtles and Dick Tracy. Other releases were Beetlejuice, Happy Birthday, Bugs and Minnie 'N Me. Non View-Master Products were Show Beam, Kid Songs and a new series of Kid Songs Audio Cassette with Song Book.

In 1991, View-Master/Ideal still operated as a subsidiary of Tyco Toys, but all packaging and displays had been converted to the Tyco design and logo.

The "Big Bird" Character Viewer is introduced as a companion to the Mickey Look Viewer. "Big Bird" was a project by Gary Evans and the Portland Creative Department. Joe Liptak did the sculpture.



Disney's Little Mermaid was one of the most popular of the eight new cartoon titles that were released. Teenage Mutant Ninja Turtles Movie II and Rocketeer were "on set" photography, and part of the 1991 releases.

The new "Lighted" View-Master Viewer was introduced in 1992. It could be used with batteries (sold extra) or aimed at a light as with other viewers. It was a concept and development of the Portland Creative Department. Except for Belgian made View-Master products, it is the first View-Master

product to be completely manufactured outside the United States. It was made in China.

The "hot" View-Master titles for 1992 were Disney's Beauty & the Beast and Batman Returns. 61 View-Master titles were offered.

The theaters were discontinued and View-Master products were now included in the full Tyco Dealer Toy Catalog. The Tyco Sales Force was now handling View-Master sales.

In 1993, Show Beam was discontinued and replaced with a similar concept. It was called "Super Show" and operated with View-Master Reels instead of a film cartridge. Gary Evans and the Portland Creative Department developed this idea.

Jurassic Park and Disney's Aladdin were the best of the new releases, especially, Jurassic Park -- it takes on "Blockbuster" sales proportions. There are a total of 45 View-Master titles available.

Mickey Look, Big Bird, Lighted Viewer and 18 Gift Boxes "round out" the View-Master section of the catalog.

1994 adds Disney's Lion King to the list of "blockbusters". Other new titles included three new Mickey Mouse adventures, X-Men and others for a total of 38 titles. The popular titles are also available in Gift Boxes. Super Show now came in different titles -- Disney and Looney Tunes.

A new approach took shape in 1995 -- Mickey Look and Big Bird Character Viewers had become so popular that Tyco decides to introduce three new Character Viewers to tie in with major feature film releases. The first was Casper (The Friendly Ghost) followed by Batman and a red Power Ranger.

In View-Master 3-Reel titles Disney's Pocahontas and Batman Forever are exceptionally good sellers. Dave Berg photographed Batman

Forever on the set. The 3-D visual effects he achieved were fantastic, as good, or better than anything ever done before. With these new releases, there was now a total of 31 titles offered.

Super Show also proved to be a very good selling product, so it was decided to release more subjects in a Super Show Gift Box. Lion King, Casper, Aladdin, The Perils of Mickey and Looney Tunes are added. Standard Gift Boxes were also released with the popular new titles, for a total of 16. Mickey Look and Big Bird Viewers, and the new Lighted Viewer round out the View-Master line.



Sales of the standard View-Master Model "L" Viewer were been running at about 2½ million, and approximately 12 million View-Master Reels were being produced annually during this period.

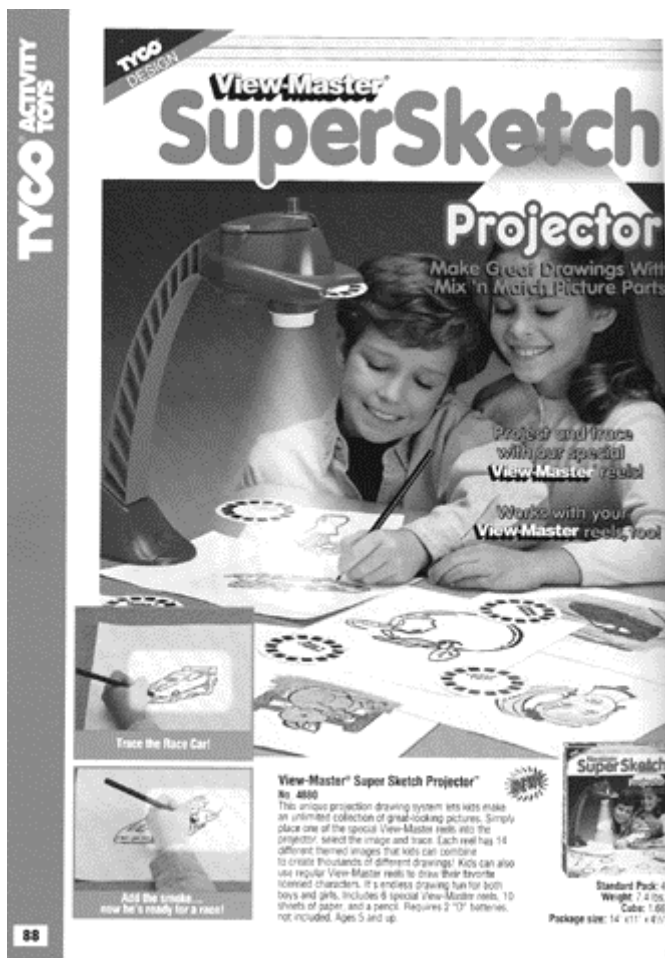
Left: Tyco's 1995 packet "The Magic School Bus". One of many new titles released since their 1989 acquisition of View-Master. Most subjects are aimed at ages 3-5.

There were some great releases introduced in 1996 -- Disney's 101 Dalmations movie, The Hunchback of Notre Dame, Spiderman, Sesame Street Games and the movie blockbuster "Toy Story". Toy Story combined the talents of Disney and Pixar, who created the animation using extensive computer generated graphics with exceptional sharpness, detail and color. The new process could also produce the correctly separated left and right images for 3D viewing. The end result was the finest View-Master 3-D ever

produced – except for the original tabletop sets of the early 1950's.

1996 also saw Tyco's release of a novel View-Master product – the Super Sketch". Basically working as a small overhead projector, for View-Master reels, the image was projected onto a flat table top surface. Drawings could then be made and enhanced from the projected image. A special set of drawing reels accompanied the unit.

Below: *Super Sketch as show in the 1996 Tyco Toy Catalog.*



The January 1997 Toy Fair saw a greatly enlarged View-Master section in the Tyco exhibit. Emphasis was heavy on the new Universal movie "Jurassic Park". Along with gift boxes and reel cards a new Talking View-Master was introduced. This viewer, worked from a pre-loaded and exchangeable cartridge with 16 stereo pairs on a continuous

film loop. The sound system only allowed for a few seconds of dialog/effects. The light source was reflected from overhead – providing a poor effect overall.

During this time, the scenic program was merely drifting. In spite of Tyco's indifference, scenic titles were still selling well at tourist locations. New attractions that added View-Master to the souvenir inventory found the product on their best-seller list. Sales were especially good at private attractions such as Sea World, Graceland, Biltmore Estate, Gateway Arch and the major national parks.

Panorama International, which had operated as the exclusive U.S. distributor for View-Master scenic products for the prior 14 years, was closing their California shipping point and a new distributor had to be found. Finley-Holiday Films in Whittier, California was selected to succeed Panorama.

Tyco corporate offices revealed that the Belgium plant was not generating enough business. They decided to close the Belgium operation all together. Viewer model molds were destroyed while the reel-making machines were shipped back to Portland. Their last day of operation was March 31, 1996.

About the time this change was implemented Tyco began having financial problems. Sales of View-Master products were not where the company hoped they would be and the demand for new titles was decreasing.

The other character viewers that were introduced did not prove to be as popular as Mickey Mouse and Big Bird. Things were going to have to change to keep Tyco in the black.

In March 1997, announcement was made of a proposed merger between Tyco and Mattel. This transfer became official on July 1, 1997.

TOYS, YES OTHER APPLICATIONS, TOO

1997-present

By Charley Van Pelt

The transition from Tyco to Mattel was swift but relatively orderly.

Mattel would control all View-Master manufacturing.
View-Master marketing and creative functions would be assigned to Fisher-Price,
a wholly owned subsidiary of Mattel, located in East Aurora, New York.

From a small family run company know as Sawyer's...
View-Master was now part of the world's largest toy company
Mattel, Inc.

VIEW-MASTER

Fisher-Price Division of Mattel, Inc.

Fisher-Price was an old-line toy manufacturer located in East Aurora, NY. The original Sawyer's and Fisher-Price companies had much in common. Both were started by talented, hard working and ethical people and both weathered the Great Depression of the 1930's. Both believed in producing quality products at fair prices. Both had great respect for their customers and their employees, and both had "profit sharing" plans. There were many other similarities, and in the end, both would be absorbed in a series of corporate acquisitions, but the well-known names would survive - even outlive the names of some of their previous corporate owners.

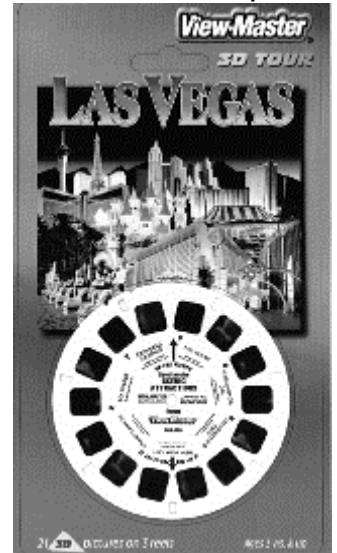
Prior View-Master corporate owners were only interested in it as a "toy" and concentrated their efforts and resources strictly within the toy industry. Fisher-Price took a different attitude toward their new product line. They took the time to research View-Master history and reviewed programs that were successful in the past.

Traditional and new children's titles were upgraded and repackaged. Fisher-Price rekindled interest in the "educational" value of View-Master, as well as the "entertainment" value and developed a popular line of products in cooperation with the popular Discovery Channel, now heavily into merchandising and retailing with ownership of the Nature Company Stores. Fisher Price has also negotiated a license with the highly successful IMAX 3-D production company.

The "Commercial" View-Master program had been pretty much overlooked by previous owners - why? If the program could generate \$500,000.00 a year without trying - what could they do with a well planned and executed commercial program for companies to promote, describe and show their products with custom/commercial View-Master Reels in

3-D? Fisher-Price intends to find out and is currently implementing and developing such a program.

The View-Master "Scenic" program with Panorama, and now Finley Holiday as exclusive U.S. Distributor had received very little support or attention from Tyco. Fisher-Price met with Finley Holiday and liked what they saw - a strong, well managed company, a major producer of Travel Video, CD-ROM and 35mm Travel Slides, and with strong ties to National Parks, Theme Parks and other tourist locations. They are well positioned for sales and distribution



of View-Master "Scenic" products. Finley-Holiday is also a major supplier in the "museum" field - zoos, space, nature and history locations. All of this would fit very well into the Fisher-Price/View-Master marketing plans for the future.

The first View-Master exposure under the Mattel /Fisher-Price banner would be at the 1998 New York Toy Fair. Fisher-Price would show the classic model "L" View-Master Viewer in various new colors, in Gift Boxes themed to popular Mattel "names". Barbie came in pink, Hot Wheels (Kyle Petty in action) came in silver and blue/white Cat, Big Construction came in yellow and black. The new subjects also came in the conventional View-Master 3-Reel Card.

The most interesting new product to be shown was the Discovery Channel Binocular/View Master 3-D Viewer. Flip a lever to go from a 4-power binocular to a View-Master 3-D Viewer. Also released were companion Discovery Channel/View-Master 3-Reel sets which included a permanent plastic storage box. The reel subjects included Dinosaurs, Africa Safari and other nature titles. Sales were

excellent, proving to Fisher-Price that View-Master had a very good market in the "educational" field.

The new Talking View-Master Viewer, developed by Tyco, was restyled and repackaged with Mattel licenses (Barbie, Hot Wheels, Cat), Disney's Little Mermaid and Lost World/Jurassic Park. Prototypes were shown, but based on poor dealer acceptance; the product was only brought to market in limited quantities and was discontinued shortly thereafter. The "themed" talking viewers never even made it to store shelves.

The featured View-Master attraction at the 1999 New York Toy Fair was the new View-Master Virtual 3-D Viewer, the first View-Master Viewer to be developed by Fisher-Price. It featured double element optics for greater picture magnification - 50% larger than previous View-Master Viewers. Designed larger and more rounded, this model moved the diffuser further away from the picture thus viewing light is softer and without a visible pattern from the diffuser material. Initially it is offered in various colors, in gift boxes as well as individually on a blister card.

The Discovery Channel Binocular/Viewer is maintaining its popularity and is again offered with additional nature and science titles.

The View-Master Super Show is discontinued and replaced with an all-new View-Master 2-D Projector. The new model projects a much sharper and brighter image and is more attractively styled.

New View-Master 3-Reel titles include Disney's Bugs Life and Small Soldiers. Later in the year Disney's Tarzan and Toy Story 2 are released.

For my part, Fisher-Price had agreed to help Finley-Holiday to develop more View-Master "Scenic" business with support in packaging and displays. They offered to update 50 View-Master "scenic" titles with colorful and attractive new packaging. That program got

well under way in time for the 1999 tourist season. The design was a big improvement over the style that had been in use for some 14 years. Dealer and consumer acceptance was evident by much higher sales.

Fisher-Price also provided a good supply of new View-Master spinner displays - the popular floor version and a counter version. Also a fixture for use on slot-wall and peg-board displays. A large Mickey Mouse header became the know fixture for spotting View-Master at Toys 'R Us stores around the country.



The combination of new packaging on new displays produced a good "boost" in sales and helped to open new outlets, energize existing customers and reactivate dormant accounts. "Scenic" View-Master sales continue to show steady growth. Fisher-Price is very well satisfied.

A new "museum" series is put on the drawing board. The purpose is to expand the existing View-Master space and Wild Animal sets to include additional animal, space, historic and educational series.

The new toys for the year 2000 are unveiled at the annual New York Toy Fair. In the View-Master Product line, Fisher-Price showed several interesting and unique items. In an extension of the Discovery Channel "partnership" Fisher-Price showed their new View-Master Projector/Telescope combination. In the telescope mode, 18-power magnification provides a good image of the moon. In the projector position, View-Master Reels can be shown on walls or ceilings. For rigidity, it comes with a sturdy tripod.

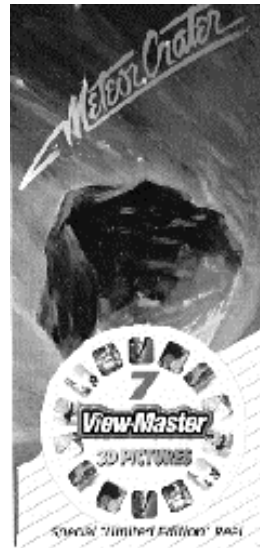
A series of new View-Master/Discovery Channel 3-Reel Cards have also been released, including Secrets of Space, Bugs, and Reptiles. There are some spectacular new 3-D scenes - the close up 3-D pictures of bugs and reptiles are very unusual. The most interesting are the 3-D conversions in Secrets of Space. They include dramatic views taken by the Hubble Space Telescope and other NASA/JPL Deep Space images. The packaging in this series will be the traditional "blister" card style.

The View-Master/Discovery Channel 3-D Viewer /Binocular continues to be a very popular item. Another offering of interest is the first in the excellent IMAX 3D series, T-Rex, Back to the Cretaceous, to be followed by Galapagos Revisited and Siegfried and Roy's Magic Box. Here again is strong indication of the latent popularity of subjects in the science/nature and travel field.

The ever-popular Disney Fairy Tales are also being re-released under the "Disney Classics" label. These are traditional titles that sell well on a regular and steady basis, and do not depend on a movie release for high sales. These titles are Lady and the Tramp, Peter Pan, Bambi, Pinocchio, Cinderella and Snow White.

Other new releases are Power Rangers - Lost Galaxy, Pooh - High Flying Adventures and Rugrats. Another title of special interest is Barbie, Dolls of the World. Barbie Dolls are made in different ethnic and country configurations for sale in different markets of

the world. The dolls, in their traditional dress, are photographed against an actual 3-D scene from their country. The photography and 3-D techniques are excellent - and interesting, even if you don't collect Barbie Dolls.



Along with traditional three-reel cards, we begin to offer a one-reel card to our scenic customers.

This becomes a less-expensive alternative to smaller attractions. Many of the former scenic customers are contacted, once again and asked to consider this new alternative.

As Finley-Holiday takes over more of the day-to-day business, I begin to reflect on my 50+ years with View-Master. The company has been very good to me. Although there have been many highs and lows in my career, all in all I could not have picked a better or more interesting company to work for.

The Lewis & Clark Trail is a subject of great personal interest to me. As a personal undertaking, I plan to photograph the highlights of the expeditions' route in 3-D. I hope that this will be used in commercial applications sometime in the near future. I am also involved in the production of several individual reels featuring well-known stereo photographers.

I will never retire completely from this business because my love of 3-D will never permit me to do so. I've always enjoyed getting together with the many stereo friends I have made over the years and hope to make many more through my future endeavors.

Chapter VI

View-Master Product Chronology 1939 – Present

View-Master was first available to the public at Christmas, 1939.
However, it would be showcased and gain worldwide attention
at the World's Fairs in New York and San Francisco.

Reels and viewers changed as manufacturing methods improved
and production increased. New products were devised
and brought into the View-Master stereo family.

The *Personal* camera, "Stereo-matic 500" projector
and a host of camera accessories
became part of the product line.

As owners changed, so did the products.
Plastic replaced Bakelite.
Packets replaced single reels.
The dimension of sound was added in 1970.

From the Model "A" to the new Discovery viewer.
From gold center single reels to blister packs...
these are the products
we've come to know and love as View-Master.

PRODUCT HISTORY

1938-1959

The Formative
Years

by Mary Ann & Wolfgang Sell

William Gruber developed the first prototype View-Master viewer in 1938.

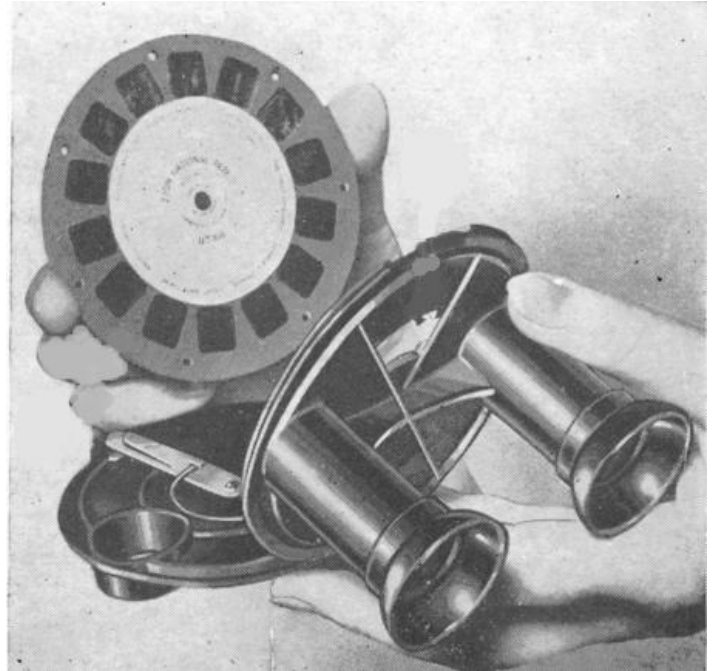


Above: Christmas 1939 View-Master Gift Set.

The first version of Gruber's prototype viewer was set up using round rotation holes. After much experimentation he realized that this

process would not work and he redesigned the viewer using oblong rotation holes.

Once his original model was refined the final production design was called the Model "A" viewer. This model was round and hinged at the bottom; opening somewhat like a clamshell.



Above: Example of a gold center reel being inserted into a Model "A" viewer. Note the proposed round hole reel design.

Most models were made of black plastic, but some had green or blue colored specks as well. View-Master was first made available to the public in October 1939. These viewers sold with 15 scenic reels on blue stock with gold labels, illustrating such subjects as Crater Lake, the Grand Canyon and Glacier National Park. Special gift sets were available at Christmas that year.

The product was launched successfully at the 1939 New York World's Fair and again in 1940 at the San Francisco International Exposition. Reels were made of both these events and sold at each site.

Earliest versions of the Model "A" have the words "Patent Applied For" inset at the bottom of the viewer, above the hinges. They also have large lenses. Later models show the government-assigned patent number. The patented model was initially made with large lenses. These were later changed to a smaller size do to the unavailability of lenses.

Model "A" viewers were constructed of a material known as Kodak "tenite". At the time, Sawyers didn't own any molding machines so Kodak produced all of the viewers. The lens barrels were painted by View-Master employees to alleviate the shine and create a dull finish. The production of viewers equaled about 100 a week. Later on, the plant purchased a compression-molding machine and was able to produce the Model A's at the View-Master plant in Portland.

As the viewers began rolling off the assembly line in ever-increasing numbers, additional reel titles were being developed as well. All of the early reels were done in what is commonly referred to as the "hand-lettered" format.

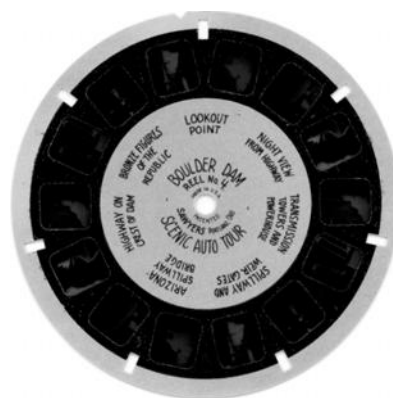
The first reel-making machine was developed and manufactured by William Gruber. It was a pipe organ repairman's dream (according to one View-Master retiree). It operated with vacuum and air pressure. A little tiny valve would be operating a trigger and it would open a line to a little bit bigger valve (bellows type) and it would open a little bit bigger valve that would actually create the movement of the machine's "arms".

There were seven arms with each arm, moving in an arc, putting a new picture into place. One lady at the end would take each reel and slide it into a press and turn it just enough so that the reel would slide into one of the notches on the rim of the machine. She would then reach in and take it out and insert another reel. There were seven ladies employed in this task. Each lady had one station to handle. She would operate the tacking head as it peeled off of a roll of

16mm film. The final tack down and application of the gold foil center was done at another station and completed the reel process.

The earliest style reels were made on blue paper stock with a gold foil label affixed to the center of the reel. The label contained the patent information and the reel captions. The printing was done on an old Chandler Price foot-powered letterpress by hand.

Gold foil reels came in two different jacket styles. The earliest was a flap envelope style and was made of heavy paper stock. The second style, which is more common, was made with a shiny gold "foil-like" paper that is very thin. It was the beginning of what became the traditional style for single reel envelopes with the reel inserted into the envelope through the top.



Next came "blue-ring" reels, these reels had the captions printed on a buff paper stock front and a "blue ring" outlined the scenes. The back of the reel is on the same blue

paper as the earlier gold reels. All reels produced in 1939 and during the early 1940's were printed with hand-lettered captions without scene numbers. The blue ring was used to ensure that there were no light leaks coming in around the sides of the photo.

The hand lettering was done by the use of little wooden square blocks with lead type on them. These blocks then fit into the print machine that the plant was using. The original wording was handcrafted and then copied onto a dye and placed onto the wooden block.

Once the compression molding machines were up and running they made about 500-600 viewers a month using an all male assembly line. Because they wished to increase production, they thought they would offer some of the assembly line jobs to women working in the plant. The line eventually switched to an all female crew and production increased to 2,000 viewers a month. They also began running three to four shifts a day in order to meet the demands of their many customers. Production soon increased to over a million viewers a year after Sawyers had the luxury of having their own molding machines.

Some Model "A" viewers were molded with green or blue colored speckles mixed into the black plastic. Because of shortages of plastic products during this period, View-Master used whatever material they could get their hands on. When the colors were offered to them they decided to give it a try. Hundreds of viewers were molded with these colored specs.

In 1943 the Model "B" was introduced--a new, streamlined version of the original Model "A". This model was used extensively during World War II in training military personal. Basic models were constructed of black Bakelite but This model was extremely durable and most examples found today are still in perfect working order.

This model utilized the "clamshell" design like the Model "A". Unlike the earlier model, the Model "B" viewer was less susceptible to warping thus becoming a much more attractive product to the public. It also had a much shiner, newer, modern look that was the trend in the mid-1940's.

Aside from the traditional black color, the Model "B" was also produced in two "exotic" colors – Marine Blue and Mahogany Brown. These colors are not commonly found so the logical assumption is that they were produced in low numbers and not readily available to

the public. Since WWII was going on and the supply of Bakelite and plastic materials was hard to obtain, View-Master created some models using a combination of more than one color. Several black and blue Model B viewers are known to exist and it would not be out of the realm of possibilities to find a black/brown or other unusual combination as well.



Above: The View-Master Model "B" viewer. This model was used extensively for military training during World War II.

Hand-lettered reels continued to be developed. Reels were now a buff or tan color with captions printed directly onto the reels. (Occasionally, you would find a tan front/white back or white front/tan back combination.) As time went along, various paper stocks were used dependent on availability. Each single reel was sold in a custom reel envelope. These envelopes used a blue and white color combination.

Reel "notches" were an important part of the manufacturing process. Some of the earliest gold centered reels did not have a notch at the top of the reel at all. Most blue-ring reels have a single notch at the top, as do the buff colored hand lettered reels. Later white hand-

lettered reels were made with either a single or a double notch depending on when they were produced. The notches serve to position reel blanks in the mounting machines. The first machines required single notches in order to maintain proper reel registration and later machines were designed with registration systems requiring double notches. All machine printed reels were double notched.



Above: *Example of a hand-lettered reel. Although this reel is dated 1944, actual production date may have been anytime between 1944 and 1946.*

Ever since their introduction, View-Master reels have been numbered for easy identification. These numbers helped the plant in keeping track of inventory and helped collectors keep track of their reels. (As is still the case today.) The only disadvantage to this system is that some numbers were duplicated. Also, as all reels were updated, they kept the same, original number, thereby creating problems when trying to date particular reels.

Reels are dated using copyright dates – not manufacturing dates. Therefore, the same date appears on a particular reel number during the entire production life of that reel. The date only changed when photography was updated.

In late 1945, Stereocraft Engineering began designing new reel-making machines that would automatically print typeset reel captions onto each reel as it was being assembled. So, it is logical to conclude that hand-lettered reels were discontinued sometime in 1946.

For a short period of time, after discontinuing the use of hand-lettered reels and prior to the completion of the new reel-making machines, reels were printed using a method known as "Leroy Lettering". Very few titles were made using this method.

Once the reel-making machines were up and running, all of the printing on the face of the reels was uniform. A standard typeface was used at the View-Master plants both in Portland and in Belgium. However, Belgium reels are distinguished from U.S. made reels by the "Made in" information contained on the left hand side of the reel's center hole. Reels made by other View-Master locations (i.e. France, Australia) used the standard printing type and showed the appropriate copyright information directly on the reel face.

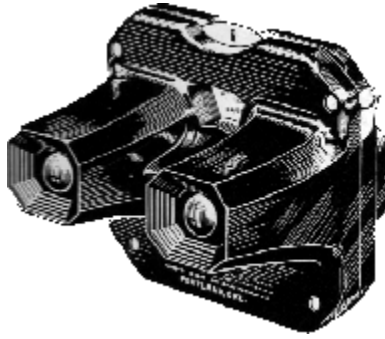


Above: *Example of a standard printed reel. Note that this reel has two notches at the top.*

A new "Deluxe Stereoscope" was created in 1946. Completely redesigned by Karl Kurz, the Model "C" was the first model that enabled the user to insert the reel directly into

the viewer. It has been the "model" for all viewers made ever since.

The Model "C" was a real workhorse and proved nearly indestructible. Thousands of these viewers remain in existence today and nearly all of them are in excellent condition. Produced in two colors, black & brown, it was also the first viewer manufactured at View-Master's Belgium facility.



A custom illuminator attachment made for the Model "C" was introduced in 1950. This model remained in production until 1955, when the Model "E" replaced it.



Above: Stereocraft Engineering assembly line working on Model "C" illuminator attachments.

The View-Master S-1 Projector went into production in 1947 and was quite a popular item since it enabled the whole family to look at reels at the same time. However, the single lens unit prohibited the observer from getting the 3-D perspective obtained when using the View-Master stereoscope. This projector was

crafted and assembled at Stereocraft Engineering. Surprisingly, this high-quality item -- priced around \$40.00 in 1947 -- still sells for the about the same price today.

Photo below: *A Christmas surprise...a View-Master viewer and a box of reels!*



Stereocraft was also responsible for making all of the parts that were stamped out of metal. This included the curved aluminum mirrors for the reflectors in the Model "C" light attachment as well as the metal parts for the Junior Projector.

Sawyer's in-house print shop was responsible for doing all of the company's printing. This included sales flyers, boxes, packets, etc. An outside advertising firm did much of the design work but they worked hand-in-hand with the staff of the creative department during all stages of development. Cardboard easel "standees" were made in the box plant as well.

A number of these were made to be used by View-Master dealers around the country for promotion and advertising purposes. They always made for an attractive store display

and were relatively inexpensive to produce since they were made right at the plant.

During this period, two unique View-Master sets were produced and made available to the public: "Wildflowers of the Western U.S." and "Succulent Plants". This was the company's first foray into the educational field.

In order to make reel storage simple and easy, View-Master library boxes were crafted to hold the Model "C" viewer and a selection of reels. The 1948 library box was made of maroon and ivory Bakelite. A separate company made these boxes for View-Master – Beemins Plastics. By using this box, the reels could be kept neat and clean and in order. (Note the beehive on the bottom of the box.)

View-Master dealers made reel listings available to the customer on an on-going basis as incentive for future purchases. Reel listings were also included with each viewer purchased. It proved to be an ingenious way of increasing reel sales.



New titles were constantly being added to the company's inventory of reels. In 1948, Sawyer's launched a new View-Master product: "Stereo-Stories". Each story consisted of three reels prepackaged at the Portland plant. The first packets were illustrated with line-drawn covers with the contents printed on the back of the packet. The first issues in this line were fairy tale, Christmas and animal stories.

Stereo-Stories encouraged children to make use of the new Junior Projector introduced in the fall of 1949. (Early units utilized a black & gray color combination.) In keeping with this idea, Sawyers introduced the junior shadow box theater that made tabletop projection of View-Master reels an easy undertaking. It featured blue & gold graphics.

July, 1950 was a milestone in View-Master history with the introduction of the book "Mushrooms In Their Natural Habitats". A truly unique product with photos taken by William Gruber, the set was available at a retail price of \$26.50. This was a monumental work with examples of mushrooms taken in many parts of the Western United States.

By this time, View-Master "Stereo Stories" and Fairy Tale reels had become popular additions to standard scenic reels. In February 1950, 23 new titles were released including "The Easter Story", "Tarzan", "Performing Elephants", 6 different Alaska reels and 12 different reels on Egypt. During this time frame, the company was still producing single reels as well as the more popular 3-reel packets.

In May, 1950, Sawyer's released an additional 34 titles including the popular "Cowboy" reels featuring such stars as Gene Autry, Hopalong Cassidy and the Cisco Kid. They were available for sale individually or packaged as a 3-reel set entitled "Cowboy Stars".

The fall of 1950 gave us our first view of View-Master's own clay figure "Sam Sawyer"; as well as three Mother Goose Rhymes crafted by

Florence Thomas. Clay figure reels were very popular with young and old alike. Today they remain one of the most popular of the View-Master collector subjects.

When Sawyers purchased Tru-Vue in 1951 from Rock Island Bridge and Iron Works in Rock Island, Illinois, that company's standard products became part of the View-Master line. Initially, the company continued to produce Tru-Vue film strips (the company's mainstay since its inception, 20 years previously). But the production of these strips by View-Master was not cost effective and the company was determined to give the product a new look.

A newly designed viewer and film cards would soon emerge. Joe Liptak was hired as a staff artist to create Tru-Vue subjects. He also designed the first card viewer. Made of black Bakelite, this product line would also go on to become a popular collectible.



The first section of View-Master's "Stereoscopic Atlas of Human Anatomy" was presented to the public in June, 1952. Photographed by William Gruber, it received a successful launch with a great deal of interest from the medical community. The dissection work performed by Dr. Bassett was considered top-rate by professionals across the country. It took several more years to complete the entire Atlas.

In 1952, the View-Master *Personal* Camera was introduced followed by a series of accessories

including a flash attachment, 24" & 36" close-up lenses, custom film cutter and a leather carrying case. Many movie stars were given cameras and cutters to use for themselves in order to solicit their endorsement for the View-Master product.

The launch of the View-Master camera brought more people into the field of stereo photography and created even more of a demand for scenic reels. After taking photographs with the *Personal* camera, many people bought additional reels to augment those taken on their vacation trips.

Many of the folks at View-Master were disappointed in the work it took to use the *Personal* camera. One executive felt the product was "doomed" from the start when it was known that you had to mount your own film. He felt that the convenience of taking a roll of film to the corner drug store for processing and printing would win out over the great 3-D effect realized by using the *Personal* camera. It appears he was correct in his thinking since the camera never did achieve the success Sawyer's had hoped for when it was conceived.



Above: Cowboy Star Roy Rogers mounting his own *Personal* View-Master reels.

Personal reel blanks were a necessity for creating your own reels and maroon leather library albums were created expressly for the purpose of storing *Personal* View-Master reels.

Following the development of the camera, Sawyers introduced the "Stereo-matic 500" projector in 1953. With the use of Polarized glasses, you could spend an evening sharing the wonder of View-Master reels with your friends and family members. Both *Personal* reels and standard stock reels could be projected.

The "Stereo-matic 500" was made in several color combinations, including tan, gray and black. It remains a tribute to quality craftsmanship and engineering. Many hours of stereo projection are enjoyed by hundreds of people today because of the precision craftsmanship of this device.

Because of the keen interest in taking *Personal* reels, a deluxe viewer was needed to accompany the View-Master stereo camera family. This need was met by the development of the View-Master Model "D" Focusing viewer.



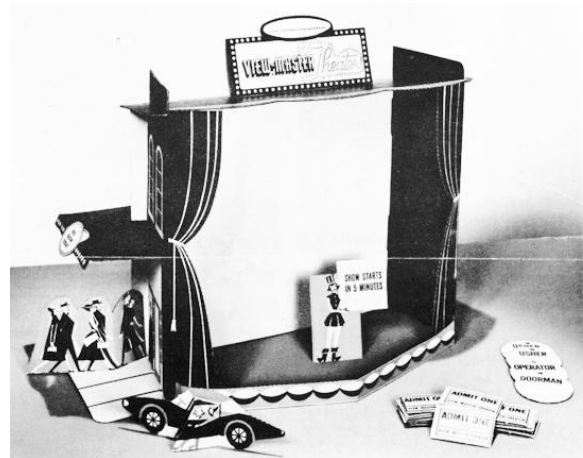
This model was first presented at Christmas 1954. It was developed to bring stereo "A step closer to reality" by using precision quality and engineering throughout its design.

The Model "D" touted several new features:

- A big picture size--7.35X magnification.
- Redesigned look with modern lines.
- Battery or plug-in capability.
- 34mm focal-length double element lens.

It is hard to believe that a viewer of such fine quality could be produced and be sold for a retail price of only \$9.75. This high quality viewer is highly desired by today's collectors and remains the best overall viewer ever developed by View-Master for quality stereo viewing.

The "Make It Yourself" theater was released in October, 1954. Made of white corrugated stock with bright red and green printing, the entire theater came in a white envelope designed with colorful graphics. When assembled, the theater measured 18"x22" and included 14 admission tickets, 2 usher badges, 1 doorman's badge, 1 operator's badge, 1 standing girl w/sign and 1 automobile. The Junior Projector was the key to using the "Make It Yourself" theater.



Above: The "Make it Yourself" Theater.

The three-reel packet concept proved to be extremely popular. By the fall of 1955, almost all new titles were issued as three-reel sets. The original "line-drawn" packet covers had been replaced by a new design featuring a brightly colored border. This style of packet became the mainstay for many years.



Line-drawn packet
Example



Colored border packet
Example

Earliest "colored border" (also referred to as the "pastel border" or "picture window" style) packets had a simple two-tone drawing inset into the middle of the packet face. Later, a full-color photo replaced the drawing. When View-Master decided to use a reel packet numbering system, the numbers were placed into the upper right hand corner where subject information had previously been contained.

Scenic subjects flourished during this period. A total of 18 new state packets were scheduled for released in 1955. This number, combined with the 14 states released in 1954, brought the number of state packets to 35. View-Master had the goal to produce all 48 states by the end of 1956.

Fairy tales also remained popular in the packet line and one of the best sellers was Alice in Wonderland. When Alice meets up with the White Rabbit, the scene is so realistic that you feel you are really there!

On the January 4 1955 telecast of the TV show "Make Room For Daddy", Danny Thomas and his television family found time to enjoy the new View-Master focusing viewer. Mr. Thomas continued his support for View-Master products throughout his career in Hollywood.



Above: The cast of "Make Room for Daddy" makes room for View-Master.

A huge promotional campaign starring TV star "Pinky Lee" was launched in August 1955. The special "Pinky Lee" 7-day View-Master reel (#750) was developed in conjunction with this promotion. Mr. Lee had been a vital part of another campaign in 1954 that generated a great deal of sales for the company as well as garnering additional interest for the View-Master product. A custom made "Pinky Lee" theater was available for free to those who purchased the reel and a junior projector.

Just in time for the 1955 Christmas season a new viewer--the Model "E"--was introduced. It had a new modern design boasting such features as no external rivets, a big ivory button on the picture changer lever and a large "V" slot at the top for easy reel insertion. This design gave a whole new look to the standard View-Master viewer.

To accompany the new viewer, a custom light attachment was developed. It was much lighter weight and far less cumbersome than the illuminator made for the Model "C". At the same time, the Junior Projector was given an updated maroon & ivory color scheme. A new version of the Junior Theater was introduced featuring red graphics matching the updated Junior Projector.



Above: This 1955 display features the new Model "E" View-Master viewer.

The 8th World Boy Scout Jamboree was held at Niagara-on-the-Lake in Ontario, Canada in August, 1954. View-Master photographers were on hand to record this event where more than 11,000 delegates from 71 countries pitched their tents. The three-reel packet for this event was released in October, 1955. It has proven to be a popular seller, both then and now.

Another aspect of View-Master history was introduced in 1955...the View-Master gift set. The standard gift set featured the new Model "E" viewer and three packets. The deluxe version featured the viewer with its matching light attachment and three packets. Each gift set was available prepackaged in a display box with colorful graphics.

Gift sets proved to be a popular concept and various styles of these sets have remained in the View-Master line since their initial introduction. For collectors, the assorted gift

set boxes seem to be one of the hardest items to obtain.

The Model "E" was made in brown Bakelite with an ivory knob and black Bakelite with a red knob. Black models with ivory knobs also exist. The matching light attachments were made in both brown and black. The black versions are much more difficult to locate than the brown model – which was the standard production color for this viewer.

Several colorful versions of the Model "E" viewer were produced at the Belgium View-Master factory. These were probably custom designed colors for commercial reel applications. Red, beige, gray and maroon were some of the colors manufactured in Belgium.

The newly opened plants in Australia and India also produced Model "E" viewers. These items are difficult to locate today because these facilities were only in existence for a short period of time.

A new green library box became part of the View-Master line in February, 1956. This box had been redesigned to hold the Model "E" viewer as well as accommodating the Model "C" version. The box could hold up to 100 reels plus the View-Master stereoscope. This item replaced the earlier maroon/ivory box that was introduced in 1948.

The popular Warner Brothers movie "The Animal World" was depicted in a new packet released May, 1956 entitled "Battle of the Monsters". This Irwin Allen production brought man-eating dinosaurs to life to amaze and thrill the movie-going audiences of the 50's.

Disneyland packets led off the year 1956 with the introduction of five different packets. Each packet highlighted one of the various theme areas at the Disneyland park (i.e. Adventureland). It was one of the company's strongest selling series ever released.

Disneyland to Lead Off Biggest Year

Five New Packets to Sell 'Like Christmas'

Release of five packets on Disneyland, Walt Disney's fabulous 60-acre "Magic Kingdom" at Anaheim, Calif., leads off what unquestionably will be View-Master's greatest year in sales volume.

"Not only is Disneyland the 'strongest' release in View-Master history," declares Larry Vukelich, View-Master sales manager, "it is also one of the best '12-months-a-year' series we have ever produced. These Disneyland Packets will sell 'like Christmas' every month of the year in every View-Master outlet regardless of classification."

January Third in Sales

"All dealers can enjoy a record-breaking volume in January and the following months, if they promote Disneyland. Few dealers realize that January is the third largest sales month of the year. Sales of regular View-Master items can also be boosted by effective tie-ins with Disneyland Packets," Mr. Vukelich emphasized.

Indicating the tremendous sales potential of Disneyland is the fact that no other single subject has ever prompted the number of requests View-Master has received for Disneyland. During the past six months, hundreds of View-Master fans have requested pictures of Disney's "Magic Kingdom." Sawyer's retail outlet within Disneyland has more than 5,000 names

How to Use the Center Spread

WINDOW—Tape to glass; lay on floor; or prop in open with the Packets.
COUNTER—Tape to bottom of top glassed case; lay open on counter; or prop up for P.O.P. display.
RACKS—Mount on cardboard to replace Santa Mobile.

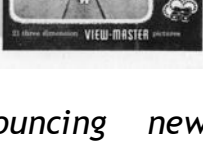
and addresses of visitors to the park who have requested immediate mailing of the Packets when released.

In addition, no other single commercial venture has ever received the publicity given to Disneyland Park. For more than 18 months, every popular magazine, newspaper, and virtually every other publicity medium available has carried feature stories on the park. On five days of each week, an estimated 50,000,000 children and adults hear and see Disneyland "plugs" on television.

'HOME' Spots Scheduled

To promote the new Disneyland Packets, View-Master has launched its greatest single-product selling program, high-lighted by January 26 and February 2 spots on Arlene Francis' HOME over the NBC-TV network; full-color comic strip ads in 51 metropolitan Sunday newspaper supplements; and many sales-getting point-of-purchase aids for dealers.

To cash in to the fullest on Disneyland Packets, see promotion tips on Page 6.



View-Master Scenic America packaging debuted in the Spring of 1959 along with a new reel album featuring a map of the world on its cover. The new album, designed to replace the original maroon leatherette reel album featured bright, colorful graphics in the form of a world globe. Each album came individually packaged in a clear, acetate sleeve.

The album encouraged the buyer to "collect" View-Master reels and to keep their own, *Personal* reels neat and orderly. Many of these items still exist today as they were not widely used and they often appeared in the close out sections of camera stores.

In August 1959 a new version of the Standard View-Master Projector was announced to the public. It featured precision optics and a more modern, compact design. These projectors along with the Deluxe Projector were the last products produced in Bakelite.

The "Tachistoscope" projector was developed in conjunction with the Reem Company. This was intended for use in school and in business applications in order to project 14-scene reels. This was a modified version of the standard projector with a special vision timer that allowed each scene to be projected for a specified time period. Many special sets of reels and booklets were created to accompany this projector.

Additional travel, adventure and fairy tale reels were added to the product line. Children's subjects became increasingly more popular. View-Master continued to be highly prized as a wonderful gift-giving idea that the whole family could enjoy.

Above: "Dealerscope" announcing new Disneyland packets.

A new lighted version of the View-Master Stereoscope was introduced in the Spring of 1958. The Model "F" viewer was made of brown Bakelite and used two "C" cell batteries as a power source. It also featured 1 power greater magnification than the standard viewer.

Below: The View-Master Model "F" lighted viewer.



One employee's story –

Although he was born in Portland, Oregon, Charles "Chuck" White didn't have his first experience with View-Master until he was in the military serving as a recognition officer during WWII. He didn't think much about it as 2-D silhouette photos flashed onto a screen via a Tachistoscope. After his military service he graduated from Pacific University and went on to the International Trade School in Phoenix. While there, he went on a lot of photographic excursions with a friend (Barry Goldwater) who was always taking pictures with his Stereo Realist. At the same time Disney was shooting the movie "The Living Desert" and Chuck and Barry spent a lot of time hanging out with the Disney photographers.



Photo Above: *Chuck demonstrates the View-Master Personal camera in Mexico City in the office of Kodak Mexicana Ltd.*

He returned home from school and was planning on a career in photography working for Eastman Kodak. He happened to meet Rupert Leach and showed him some of his reptile stereos. View-Master could not use his photos due to image size but, during their discussions, Rup found out about Chuck's schooling and suggested he meet Ladd Goodman – the import/export manager for Sawyer's. Within a week Chuck had a job as Ladd's assistant manager.

Chuck started his career at View-Master in 1953 and had his first overseas trip to Latin

America in 1955. He was able to speak Spanish which helped tremendously with his position. During an 11-year period Chuck made 22 trips to Central and South America while Ladd handled most of the European operations.

A large number of reel titles were made specifically for the Latin America market. Fairy tales were especially popular and custom reel lists were made in Spanish to help boost sales.

Chuck was always impressed with the corporate operation run by Sawyers. Often, the company would take left over and misprint reels and package them in groups of 50 along with a couple of viewers. These were then sent out to missionaries, children's hospitals and schools all over the world. It was a major endeavor by View-Master that was little known by the public. Once he received a letter from a group of children in the Tokelau Islands (a British Island in the South Pacific so remote that their postage stamps bore their longitude and latitude so folks could find them). The children were thrilled with the View-Master reels they had received because now they were finally able to "see" an American flower. Prior to that time they had only seen a 2-D image and did not know exactly what a flower looked like.

He also worked closely with many countries on the Pacific Rim. He set up the View-Master operation in Australia. He trained the Australian plant manager, Douglas Kerrigan in the many facets of View-Master manufacturing and assembly at the Portland location. Disappointment followed. The fellow learned so fast that Chuck never made it to Australia himself. Another plant was to be set up in Japan but it never panned out.

In 1959, he began traveling and selling View-Master throughout Asia and Africa with members of the Patel family from India. A.J. Patel, the family matriarch, was the first Hindu accepted into the British Royal Photographic Society.

His son, Shashi Patel traveled with Chuck through Asia and Africa selling View-Master viewers and reels manufactured in India. The Patel's were big in the Indian movie business – hence the View-Master reels “Movie Stars of India”. This business was so big that many folks involved in the Indian movie industry shared ideas on lighting, editing, camera angles and sound mixing with their counterparts in Hollywood.

While in the military, Chuck developed a love of flying. One of his first acquisitions was a small plane of his very own. He often flew to visit contacts in Mexico and Canada. The powers that be at Sawyer's were very concerned because their corporate insurance policy would not cover Chuck flying his own plane. In the event of an incident. He received a letter to this effect stating that, if an engine fell off his plane and hit a farmer standing in his field that Chuck, himself, would have to be responsible. Chuck responded that, if he was flying and an engine fell off his plane, he would have other priorities for his concern besides, the farmer, the field and View-Master's insurance policy.



Photo above: *Chuck discussing View-Master with some of the Central American Kodak representatives.*

His flying expertise nearly got him in trouble while in Central America as well. While working closely with the Kodak representatives who acted as the main distributor for View-Master products in South and Central America he visited many countries that were in a continuous state of political upheaval.

At one point, upon giving a View-Master personal camera and Model D viewer to Nicaraguan dictator Anastasio Somoza, he was nearly abducted into the Nicaraguan Air Force by Anastasio's son Luis. They insisted he leave Sawyer's and join their air force. Chuck politely declined and barely made it out of the country without being permanently detained. The elder Somoza was assassinated in Panama a few weeks later. Sons Luis and Tachito both subsequently became dictators as well and were shot while in office. It was obviously a good decision to stay with View-Master rather than join their air force. From then on, he conducted business directly with the Kodak representative in the airport lounge rather than deal with the various military factions within the country.

Chuck left Sawyer's in 1964 to pursue other career goals. He still maintains an active interest in photography and spends many hours taking photos of family, friends and objects that amuse and amaze. His other love, flying, helps him make a day-to-day living. He owns Micro Aerodynamics – a company that produces vortex generators for private planes twins and singles. These vortex generators were developed by Boeing and Chuck founded a company and adapted that Boeing technology to light aircraft. His small high-tech company employs 11 people who flight test, manufacture, market and sell vortex generator kits all over the world. The kits go to the same countries where Chuck traveled and sold View-Master products during the 50's and 60's.

PRODUCT HISTORY

1959-1966

The Brost Era

by Mary Ann & Wolfgang Sell

In December, 1959, Bob Brost became President of Sawyers, Inc. and launched a new era in the company's history.

This period introduced an era of modernization and new technology. Plant facilities were restructured to provide the best possible production. New viewers and packet designs were introduced. Bakelite became a thing of the past and shrink wrap was utilized to give packets longer shelf life.



Above: Vast array of View-Master Products circa 1960.

For View-Master, a new style packet was introduced to showcase single reels. Each reel was placed into a plastic envelope then surrounded by a lightweight cardboard

wrapper. Several fairy tale tiles were among the first reels to be showcased in this manner.



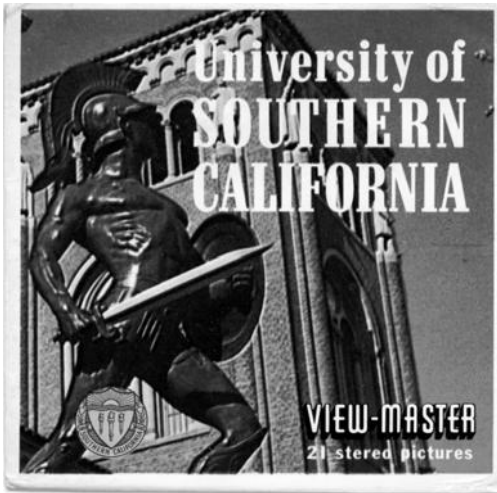
Above: Dealer displays were an important aspect of the View-Master product line. When reels and packets were prominently displayed, more sales were generated. This particular display case was so popular that a similar design was made and used by View-Master Belgium. Display case circa 1959.

In 1960, the View-Master globe was introduced to photo dealers around the country. It proved to be a popular eye-catching display that brought additional attention to standard View-Master displays. It's theme was "The World At Your Fingertips" and featured four viewers mounted onto the globe each featuring an area of View-Master interest...adventure, travel, scenic and cartoon subjects.

The gift sets introduced in 1956 were redesigned and sold in various reel/viewer, reel/projector combinations. Once again,

these items were well-received because the prepackaged items were an all-inclusive gift.

During the first few months of 1960, the View-Master packet style was changed to a new design featuring a large picture covering the full face of the packet front. The word "View-Master" was silhouetted at the bottom of the packet in white. It was during the fall of 1958 that the packet numbering system was developed. The new design featured the numbers on the back of the packet in the lower right-hand corner.



Above: Example of "full-face" style packet.

A major coup for Sawyers occurred in February, 1962 when View-Master was the first company to have its photos published after John Glenn's historic space flight. Because of advance planning, corporate ingenuity, and a lot of luck the View-Master packet depicting John Glenn's orbit of Earth—"American's Man in Space" hit the stores on February 27, exactly one day before pictures of the historic event appeared in *Life* Magazine.

In 1962 dealers were given decals to identify them as THE place to buy View-Master. For a brief period of time, the company released pre-packed reels. This style of packaging consisted of 7 reels cascading down in a long folder. Each set of reels was aimed at a

specific subject group...i.e. Famous World Cities.

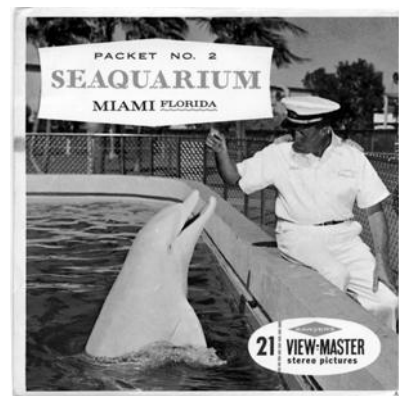


A new viewer also debuted that year: the Model "G". (See photo at left.) This model was made of light gray plastic. It was designed by Charles A. Harrison, an industrial designer employed by Robert Podall and associates

in Chicago. Harrison went on to be one of the lead designers for Sears Catalogs and a pioneer among African-American industrial designers. Subsequent models were made in beige plastic. The viewer was initially sold as a separate item or was available in View-Master scenic set packaging.

This viewer moved the company into injection molding with plastic products rather than compression molding using Bakelite. By changing the viewer's composition, it became easier to produce more viewers for less money. Thus production swelled during this period.

By this time, the standard three-reel packet had, once again, been redesigned. The new packet still featured a full color front cover but



the Sawyers "diamond" logo was placed onto the photo at the bottom of the packet.

Bob Brost had many great ideas for Sawyers. The "Visualore" educational series was a project close to his heart. Unfortunately, it was not well received by the community at large. It seemed that using View-Master as an educational tool did not meet public's conception of the View-Master product.

At the 1963 sales meeting, a new style of packaging was introduced...the "Swing-Out" packet. This concept was conceived by our co-author, Charley Van Pelt. He would probably prefer that this fact go unnoticed.



The basic concept was to encase each reel inside plastic and rivet the whole package together with a cardboard cover.

By having the reels "swing out" of the packaging, they could be held up to the light and viewed by potential customers. It became a nightmare for the dealers when the riveted packets fell apart due to customer overuse. Only a few titles were made using this format and it was discontinued shortly after its introduction.



VIEW-MASTER Globe Display

At the December, 1964 employee meeting, Bob Brost was enthusiastic about View-Master's future. He felt the goals established when he took over five years before were within reach.

New license agreements were made with several companies and many additional View-Master titles were manufactured. Tourist sites continued to be a "mainstay" for View-Master.. Even small attractions wanted their own custom reels. Such sites as "Cape Coral Gardens", Florida, "Sea Lion Caves", Oregon and "Bellingrath Gardens", Alabama all commissioned their own View-Master packets.



Above: Lowell Thomas (seen here with Bob Brost) edited and promoted the View-Master "Nations of the World" series of packets.

A series of folders depicting the "Nations of the World" were developed. These folders provided a place for storage of the View-Master packet, a coin and a stamp for each nation as well as additional information pertaining to the individual country. In all, 30 folders were produced for 30 different nations.

When William Gruber died in 1965, Bob Brost took it upon himself to see that a fitting memorial was created to honor this great man. He contacted Mrs. Norma Gruber and, between the two of them, they oversaw the completion of William Gruber's final work—The View-Master Chinese Art Set.

Because of the popularity of Library Boxes used to house single reels, Library Chests for packets were brought into the line. These were made of two-tone beige plastic that complementing the Model "G" colored viewer.

Three new two-dimensional projectors were crafted, the 30-watt Standard, the 100-watt Deluxe and the 300-watt Custom. The standard projector was also available as part of the View-Master theater gift set. This set included a viewer and 15 reels.

The Model "H" lighted viewer was introduced in 1966 at a cost of \$3.50. Constructed of beige plastic, with a light bar at the top, the new design was compact, lightweight and easy to use. It had a small metal plate on the back bearing the Sawyers logo. (See Photo Below)



The big talk going around at Toy Fair that year centered around one major character -- The Green Hornet. Buzz Hazen was involved with packaging design and heard the on-floor conversations. He went over to a local ad agency, "borrowed" a drafting table and designed a Green Hornet packet on the spot.

They received tons of orders for the proposed item during Toy Fair. Luckily, View-Master got the rights to produce a three-reel packet -- and the company was able to fill all those orders!

Photo below: *A cult classic - The Green Hornet packet B-488.*



Popular culture of the time was reflected in the newly released packets for 1966. Interesting to note that, as indicated by advertising material of the period, new releases consisted of the following items:

- 2 Fairy Tales
- 2 Adventure Stories
- 10 Cartoon & TV Favorites
- 3 Science & History
- 4 Religious Stories
- 5 World Travel
- 2 U.S. Scenics

From this listing it appears that the product emphasis was already shifting to the toy market. This is also when Sawyer's started considering discontinuing Tru-Vue cards for the

toy market and concentrating all of their attention on View-Master.

Even though the scenic titles were not as prevalent as they had been in previous years, View-Master still sent their photographers around the world to produce new travel titles.

Fred Bennion traveled the world over for View-Master. In 1965, he introduced the tropical natives of Samoa and Tonga to the wonder of View-Master reels. The February 1965 issue of the employee newsletter "News and Views" featured Fred's adventures in the South Seas.

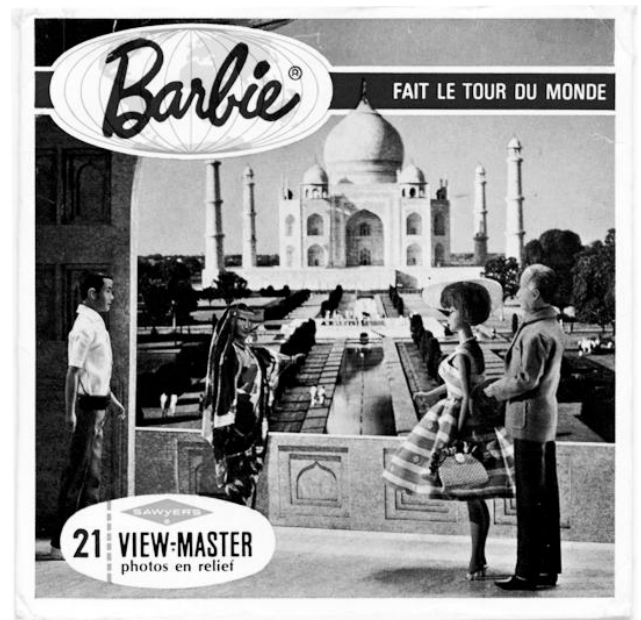


While shooting scenes for View-Master reels, many of the same shots were used in 2-D as part of the company's selection of Pana-Vue slides. The 35mm slide business was a big success for Sawyer's and they continued to expand the line during this period. Slides were marketed for all 50 states and many scenic attractions as well.

Along with scenic and cartoon titles available in the familiar 3-reel packet format, View-Master produced a number of adventure themed reels as well.

One of the "Adventure" theme packets was entitled "Barbie's Around the World Trip". This title went on to become an all-time favorite. Because of Barbie's popularity around the world, the packet was produced in several different languages.

Below: *Barbie packet (B500) in French.*



Business was just too good!!! Everyone wanted to buy View-Master and, on October 31, 1966 Sawyer's sold out to GAF.



Above: *Marking the end of an era...a Sawyer's stock certificate.*

PRODUCT HISTORY 1966-1981 GAF

By Mary Ann & Wolfgang Sell

The General Aniline & Film Corporation—GAF Corporation—took over management of the View-Master plant on October 1, 1966. For the first 12 months, the company continued to operate as the Sawyers Division of the GAF Corporation.

The Sawyers logo continued to be displayed on the front of View-Master packets with GAF copyright information placed on the reverse side.

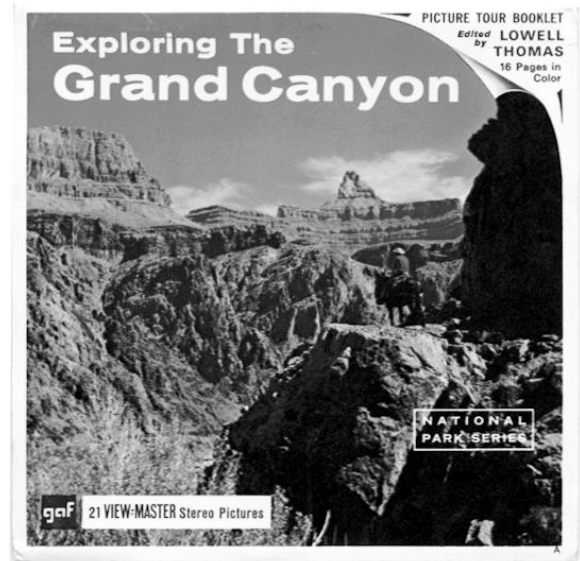


Many existing titles were updated with new photography and reissued under the GAF banner. Expo '67 in Montreal, Canada merited three packets and sold in the thousands. After contacting various Zoos throughout the country many proved receptive to the View-Master concept and commissioned their own packet. In addition, most would elect to carry everyday line titles such as Wild Animals of the World, Butterflies of North America, etc.

On September 18, 1967, the employees of Sawyer's dedicated the William B. Gruber Memorial Park. This was set up as an employee recreation area in the middle of the Portland plant. It was created as a result of a suggestion submitted by Frank Richards, a long-time employee at the plant.

When new merchandise for Christmas, 1967, was placed on the market, the GAF logo was prominently placed on the packet cover.

Hundreds of new scenic titles were produced in the first few years of the GAF era. Every individual site wanted their own packet. From Dogpatch to Annapolis, no attraction seemed too insignificant to warrant a packet of their very own. Today, many of these early GAF packets are difficult to locate because of the vast diversity of titles.



Above: Example of first GAF style logo. This was used until 1970 when packet styling changed, once again.

The GAF corporate logo began to appear on View-Master viewers as well. The lighted Model "H" was updated to a new blue color and continued to be a popular seller. New merchandising displays were introduced that held hundreds of different packet titles.

However, View-Master's biggest change took place in June 1970 when GAF announced the addition of a new dimension to the familiar stereo product—SOUND!!!

The Talking View-Master viewer was a precision engineered instrument that allowed the viewer to see the reel and hear accompanying sound at the same time. This mechanical marvel has never been duplicated. It is unfortunate that the recordings produced such poor sound quality.



At the same time, the familiar View-Master packet was restyled with the GAF Corporation logo displayed at the top of the packet. The addition of subject banners enabled the consumer to tell at a glance which titles were available in each category.



This set consisted of a standard Model "G" viewer, a log of all of the manned space flights made prior to July 20, 1969, a 45rpm recording of Walter Cronkite and the Apollo 11 astronauts and 10 View-Master reels depicting scenes from the company's library of historic space-related photography. A special 3-D lenticular space image was affixed to the back of the box.

A series of packets aimed at scientific interests was launched in 1969 covering many different topics. Some of the more popular titles were "Lost Civilizations of Mexico-Archeology", "Insect World-Ichthyology" and "The Conquest of Space-Astronomy". Even though this series of packets were popular sellers, the company felt that using View-Master as an educational medium was not a profitable idea.



Shown here: 1970 era packaging showing the GAF logo banner at the top of the packet.

This style continued to be View-Master's trademark until the introduction of blister packs.

From Showtime to World Travel; Cartoon Favorites to The Wonderful World of Disney, each category was divided into individual groupings for ease of display.

From Showtime to World Travel; Cartoon Favorites to The Wonderful World of Disney, each category was divided into individual groupings for ease of display.

In 1969, a grand push was made by the company toward the ever-growing space program. The Apollo 11 journey to the moon was one of the company's most highly

Another new idea introduced in 1970 was the canister gift pack.



Above: *Example—View-Master Gift Pak.*

Each set included a viewer and an assortment of reels prepackaged for quick sale. It replaced the older style gift sets that had been introduced in the mid-1960's. This style proved to be quite popular because it was difficult to lose part of the set, hence it provided a more complete item to play with and was a convenient, easy way for storing the viewer along with the reels.

The 1970 catalog also boasted the following items:

- View-Master reel pack--7 reels in a plastic container concentrated on a central theme, i.e., Disney Fair Tales.
- View-Master Starter set--a standard Model "G" viewer with one packet.
- View-Master Scenic Set—a standard Model "G" with one scenic packet.

The Mark II Stereo Camera and cutter along with the "Stereo-matic 500" projector continued to be a prominent part of the View-Master product line.

The standard Model "G" viewer was updated with a new red, white & blue color scheme. This color pattern was more appealing to the

public and it was later carried over to the Talking Viewer and Library Chest as well.

The early seventies also saw the advent of the GAF sports packet series. These packets based on ABC's "Wide World of Sports" television series were very popular. One could see bobsled action, auto racing, the Pendleton round-up rodeo, and a number of other sporting events.

Sporting interest was also the theme of a new series of instruction packets developed by View-Master. Through the "Three Dimensional Learning Series" you could learn how to swim, play football or ice skate with professionals from the sports world.

In 1971 the "Sports Theater" was introduced. This novel idea consisted of a set of eight sports reels, a model "G" viewer, and a standard projector along with a "Wide World of Sports" gym bag designed for storage.



GAF was starting to lean heavily toward the toy market and, in that vein, introduced a series of board games featuring View-Master reels. Two games: Klomp-It and Travel Bug were manufactured at the Portland plant and the Klomp-It and LaMans Grand Prix racecar games were made at the Belgium location. The Grand Prix game combined four Matchbox cars with the racing set. The cars were only issued for a short period of time and this set has become equally collectible to both View-Master and Matchbox collectors. Overall, these sets were not very successful and production only lasted a couple of years.

In 1975 the "Talking Projector" was introduced. This product only lasted a short while, because although it was a great idea in practice, the projected result was very poor. Projection was done through the clear record portion of the talking reel. The moving lines created by the light on the sound grooves produced a very interesting effect but not one the public cared to see.

Another interesting series of packets was also produced that year based on original Keystone black & white stereo views. Among these were The Civil War, Mr. Lincoln, Old Time San-Francisco and a group of "Old-Time" vehicles, i.e., cars, trains, ships & airplanes.

A unique advertising "gimmick" was offered by GAF as a promotional giveaway. The "View-Master Man" was made up of spare View-Master parts. This was a short-term promotion and examples of this product are difficult to find today.



Above: *The GAF "View-Master Man".*

1976 was the year of our country's Bicentennial and to celebrate the company produced a set of commemorative packets. These included stereo drawings, tabletop art and historic scenic views. A special gift set was

produced featuring a picture of George Washington crossing the Delaware while a boatload of children accompanied him, each looking through a View-Master viewer.

Below: *1976 Product Catalog featuring GAF's award-winning design -- "View-Master Crossing the Delaware".*



A unique projection device—the Rear Screen Projector debuted at the same time. It allowed the user to insert reels directly into the top of the machine and view them on a built in screen. This all-in-one unit was ideal for sharing View-Master reels with friends and neighbors.



Above: *The Rear-Screen Projector*

The only big disadvantage to this projector was the fact that, once the bulb burned out, the

projector had to be returned to the factory and a new bulb installed. The projector was factory sealed to prevent "small hands" from injuring themselves. This child safety feature still frustrates View-Master collectors today.

The last change that occurred in 1976 was the style of presenting the company logo. Prior to this time a lower case "gaf" was used. Beginning that year, the upper case "GAF" was used for all of their products.

1977 brought us the newly designed and brightly colored Model "L" viewer. This replaced the Model "G" as the standard viewer. It was made in bright red. (Later the Model "L" was also made in blue – circa 1983.)



Gift sets continued to be popular and the standard projector was updated and given a new name: the entertainment projector. Talking View-Master items were prominently featured in the 1977 catalog along with many Pana-Vue items. GAF film and cameras were also pictured.

A lot of emphasis was being put on GAF's line of film that they originally had hoped to use in View-Master reels. Plant engineers protested and refused to use the film. They felt that the grain of the film was poor and fine detail would be lost. Also any non-Kodachrome film would turn red with age.

In the fall of 1977, the battle was lost and Kodachrome film was replaced with an inter-negative film. So, as collectors, we are sad to

say that, at some point, all of the reels made after this time will turn red and lose their color.

Since GAF film could not be used in View-Master reels there was no point to continue manufacturing the product. At the end of 1977, GAF began selling off several of their product lines and discontinued its consumer films, cameras, color paper and domestic movie and slide projector operations.

Two-dimensional movies were brought into the toy market in 1979 with the debut of the View-Master Double-Vue Automatic Movie Viewer. Following the introduction of the Double-Vue, View-Master continued their foray into the movie market with the advent of the View-Master Showbeam Push-Button Projector.

1980 brought lower profits to GAF and, therefore, fewer new products. Several items featured in that year's catalog were never released. However, they did remodel the Entertainment Projector so that it could run on four "D" cell batteries.

New scenic sets were developed using a hang card containing a Model "L" viewer and one scenic title. A limited production of black viewers was sold in this manner at various sites throughout the country.

Lack of profits forced GAF to focus their interests on their largest operations—building materials and specialty chemicals. Corporate re-organization was announced in at the end of 1980, and the company began looking for a buyer for View-Master.

The announcement of a new buyer appeared in the Oregon Journal dated March 25, 1981. After being on the auction block for a scant three months, a New York based partnership agreed to take up the reins and began yet another era in View-Master history.

PRODUCT HISTORY 1981-1989

View-Master
International

By Mary Ann & Wolfgang Sell

When GAF decided to sell the View-Master portion of their corporation, many felt that the future of the familiar 3-D stereoscope was bleak. Arnold Thaler and company made them feel otherwise.

In late Spring, 1981, View-Master Portland and its sister plant in Belgium became known as View-Master International Group. This name was given in order to place the company's emphasis where it belonged—on making View-Master reels and viewers.

Thaler was the head of Ekco Housewares for many years prior to becoming a vice president at American Home Products Corporation in New York. He wanted to face the day to day challenges of running a business himself and this led to his purchase of View-Master. He formed a limited partnership with several other New York businessmen and acquired the company after beating out some stiff competitors.

An updated Model "L" featuring a plastic lever and a "3D" logo in large letters was the first item presented to the public by View-Master International. Available in bright red...they used the catch-phrase "pick up and look" on their restyled packaging. Viewers, packets and related items were all revamped to accentuate the 3-D aspect of the View-Master product line.

The GAF logo was removed from the existing packaging and the packets were stapled to color-coded category cards. Each card color matched the headline banner (i.e., orange for

Showtime titles) and provided greater graphic impact. This system enabled View-Master dealers to place the packets onto pegboards.

One of the first things done under the plants new management was the acquisition of new licensees. Through careful negotiation they acquired the rights to produce Sesame Street reels. The initial debut of these delightful characters was presented via five different packets:

1. Sesame Street Visits The Farm
2. People In Your Neighborhood
3. Sesame Street Counting
4. Sesame Street Alphabet
5. Sesame Street Colors, Shapes & Sizes



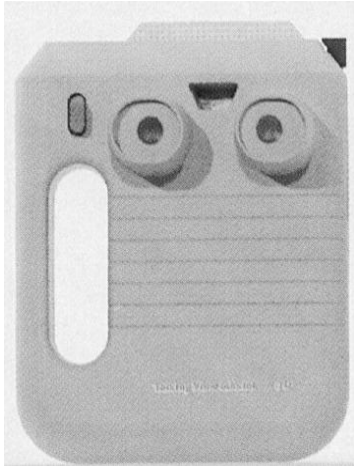
In 1982, the company began a relationship with the Tomy Corporation in Japan. Special reels and viewers, unique to the Japanese market were developed by View-Master for Tomy. This was a short-lived project and ended in 1985.

View-Master packets were completely redesigned in 1982 using the "blister card" concept originally developed by the Belgium plant. The new design featured the three reels enclosed within a small "bubble" on the front of the card. The packets continued to be color coded in order to distinguish each category.

The use of window-view boxed gift sets followed the "pick up and look" concept emphasized by the new owners.

Many popular TV and Movie character licenses were obtained during this period. E.T., The Smurfs, Garfield and Masters of the Universe all were depicted on View-Master reels.

The Belgium Model "K" viewer was exported to the United States. This silver version was unique and sold exclusively at Walt Disney World's Epcot Center during their opening in 1982.



In 1984, a New Electronic Talking View-Master was introduced. (See photo at left.) This viewer was far superior to the original talking system from the 1960's. It featured high-quality sound and the image was not obscured by the

record since that portion was completely separated from the reel. The entire card was encased in plastic that prevented both reel and record from getting scratches.

It featured electronically engineered micro-controlled features such as:

- Self-cleaning sapphire needle
- Linear tracking tone arm
- Constant speed control monitor
- A separate earphone

The Michael Jackson album "Thriller" debuted to View-Master fans everywhere in this format. The company felt that they would be able to "cash-in" on the music industry by combining sight and sound with "true voice" quality. Cartoon and movie titles were also available in this format. Despite its great design and quality sound capabilities this model was only produced for three years.

Another practical item, a handy View-Master carrying case, was featured in the 1984

catalog. Designed to hold blister cards and a viewer, the case was made of durable plastic and fastened with plastic latches on the front. At this time, a re-introduction of the familiar Model "G" was made available in two colors...bright red and electric blue. (Matching the colors of the collector's case.) This viewer was also used in the View-Master Trivia Game introduced during this time period.

Different shades of red and blue were used in 1986 when VMI released their new Push Button Viewer (Model "M"). This viewer was also called the "hi-tech" viewer because of its revolutionary new design. The transparent back of the viewer allowed children to watch the reel go around inside the viewer while another child was using it. However, the design failed because the scenes were partially obscured by the reel-changing mechanism. See photo below.



View-Master took advantage of the music-video craze by developing "Kids Songs". Available in either cassette or videotape form, "Kids Songs" presented popular children's stories in a style different than the traditional View-Master format.

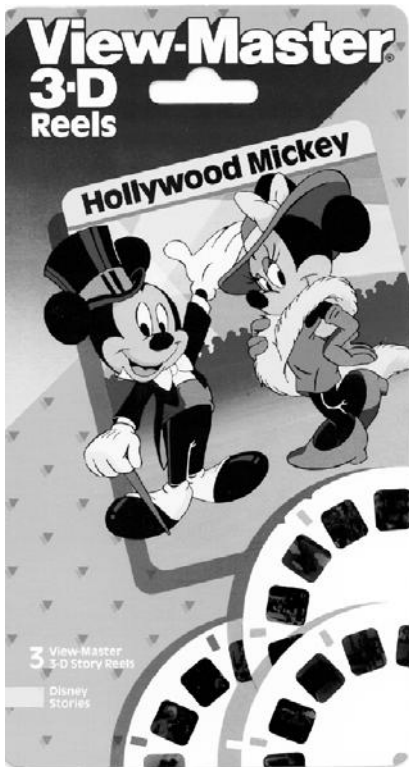
In 1987, View-Master bought the assets of the Ideal Toy Company and became known as View-Master-Ideal.

Many new cartoon titles were developed both in the United States and in Europe. "The Tale of Peter Rabbit" and "Thomas The Tank Engine" were favorite European subjects while "Alf" and "Roger Rabbit" were popular here in the States.

Most titles were available as standard blister packs as well as in gift sets.

Although Talking View-Master never really took off (the first model ill-fated because of its design and the 1984 model produced for only three years) the company didn't want to give up on the concept of adding the additional dimension of sound.

In 1988 they introduced reel & cassette combination sets into the View-Master product line. Ten different titles were released, each packaged with a 10-minute cassette tape and three classic View-Master reels. Subjects ranged from "Peter Pan" to "Sesame Street" to "Dinosaurs-Paleontology".



In 1989, the whole design of the blister pack was changed. The "bubble" holding the three reels was placed on the back of the package. With this style you were unable to see the reels without taking the package off the store's pegboard and turning it over. It became known as the

"reverse blister" design and was not a successful marketing tool.

That same year, the company went with a complete new look for the View-Master gift set as well. The familiar "pick up and look" box design was replaced with a completely enclosed box featuring colorful character drawings on a blue background. This design was soon discontinued.

Disney cartoon characters were always a favorite with View-Master fans. It was only appropriate that the first "character" viewer developed was molded to look like "Mickey Mouse".

The Mickey Look viewer consisted of a standard red Model "L" with a Mickey Mouse face affixed to the back of the viewer. It became so popular that both the Portland and Belgium plants produced these viewers.



A Tale of Two Mickeys...the Mickey face was initially designed to fit onto the standard U.S. Model "L" viewer. When Belgium went to affix the viewer onto their standard Model "J" viewer, the sunglasses obscured part of the image. The Mickey face was remodeled with square sunglasses to accommodate the Belgium viewer. Shown above are both viewers.

The Mickey viewers were released for sale during the 1989 Christmas season. Thus they were the last product manufactured under the name View-Master, Ideal.

On August 31, 1989, View-Master was sold for the third time to a new owner -- Tyco Toys, Inc. Tyco bought the company because they were interested in the Magna-Doodle drawing board toy – not in View-Master. Everyone thought the product was doomed.

PRODUCT HISTORY 1989-1997

TYCO TOYS, INC.

by Mary Ann & Wolfgang Sell

On August 31, 1989, Tyco Industries, Inc. of Mt. Laurel, New Jersey bought The View-Master-Ideal Group from Mr. Arnold Thaler.

The Mickey Mouse viewer, conceived under the VMI name was released as a Tyco product in the fall of that year. Other character viewers would soon follow.

Since Tyco was the third largest toy company in the world, the emphasis, more than ever, became centered on the youth population. In 1990, a new style of reel album was developed expressly for this market. Featuring brightly colored graphics, the album was available in two styles—Disney Stories and Sesame Street Stories. Both albums came with a set of six reels. (Photo Below.)



The idea behind this product was the same as when Sawyers introduced the maroon reel album, a place to collect and store reels.

New packet releases included "Minnie n' Me", "Beetlejuice" and "Dick Tracy".

The 1991 Tyco catalog brought us another new item—the Big Bird viewer. Construction consisted of a molded face affixed directly onto a blue Model "L" viewer. Whereas the Mickey viewer was made at both the Belgium and Portland plants, Big Bird was made solely at the Portland location. This viewer was originally designed and sculpted by View-Master artist Joe Liptak.

The Showbeam projector was revamped with a new color scheme and additional titles produced. New colors were also introduced into the Tyco View-Master package design. A red, white and blue combination packet was created to give the product an updated, more uniform look. All Tyco View-Master products were packaged using the new graphics.

In April, 1991, the company launched a new employee newsletter..."The Inside View". This publication was based on the original Sawyers "News Reel" and "News & Views" newsletters.

An interesting feature of "The Inside View" is a look at View-Master trivia. Some of the trivia items reported during 1991 included:

- In order to produce the 21-scene "Teenage Mutant Ninja Turtles Movie II" packet, 1,746 stereo pairs were taken by View-Master photographers.
- Finished View-Master reels produced in 1991, laid end to end, would equal 985 miles, or cover the surface of a football field 8" deep.
- General Assembly produced 2,700,000 Model "L" viewers that was more than 56 semi truck-trailer loads.

Beginning in 1992, View-Master no longer had its own product catalog. Instead all products were incorporated into the larger Tyco Toys Catalog. Along with racecar sets, action figures, dolls and "Super Dough" View-Master had 12 pages of this 177-page book.



Above: *The New Lighted Viewer*

1992 saw the advent of a new viewer—The New View-Master Lighted Viewer. This new viewer was not given a model letter designation (as had most previous releases) but was simply called the lighted model. It was the first View-Master viewer capable of using ambient light as well as a battery powered light source.

New TV shows were featured including "The Young Indiana Jones Chronicles", "Full House" and Disney's "Dinosaurs". Other releases featured several cartoon and movie titles.

The January 1992 issue of "The Inside View" featured extensive coverage of photographer Rich Dubnow's trip to Kenya for the "Young Indy" packet. He shot 92 rolls of film in order to choose 21 pairs for the three reels.

In 1993, the Tyco Toy Catalog had 184 pages 13 of which were dedicated to View-Master. "Jurassic Park", "Goof Troop" and "Ren & Stimpy" were just three of the new titles

presented. Kids Songs videos also remained a popular item in the View-Master line.

The newest product release was the "Super Show Projector". This device was constructed similar to the "Showbeam" however; it was made to accommodate View-Master reels. (The original "Showbeam" was discontinued from the product line.)

Designed by View-Master artist Joe Liptak, the "Super Show" projector allows children to project the reels in two-dimensions anywhere they like. It can be aimed at a wall or ceiling or on the front of a white T-shirt! With striking blue and gold colors, it was only available as a gift set that included three View-Master reels.



When Tyco purchased Matchbox® cars in 1992, they immediately recognized the need for Matchbox® collectibles. They established a separate company to handle this line. This company was set up at the Portland plant.

At the time, it was hoped this trend would continue and, perhaps, the company would produce a line of View-Master collectibles as well. Unfortunately, no such collector club was ever formed and the emphasis on marketing and promotion suffered as well.

During this time frame, The Teenage Mutant Ninja Turtles were extremely popular so it was enviable that a turtle viewer should be considered.

Joe Liptak did research and design work. He produced a sample mock-up, but, by the time the company had sent it through various levels of management and decisions were made regarding its marketability, the "Turtle Craze" was over and the viewer idea was scrapped.



In 1994, nine pages were dedicated to View-Master products out of a total of 139 in the Tyco catalog. We didn't see any new hardware products that year but several new reel titles were introduced including "Blossom" and "Shari Lewis' Lambchop". Disney productions continued to dominate the list of available titles.

1995 brought us a big 150-page Tyco Toy catalog. View-Master items occupied seven pages. Many new licenses were obtained and scheduled for release during the year. Among these was the big Disney movie "Pocahontas".

The familiar red, white & blue packaging, which Tyco had introduced in 1991, gave way to a style more fitting to the general merchandising look of the overall product. With more and more toy stores using "boutique" style displays, the new design was created to give more visibility to the View-Master product.

The new style completely changed the packet look to a "full face" presentation of the subject. This style of packaging proved to be popular with toy retailers. The graphics covered the entire front of the blister packet and gave a more colorful, attractive look to the View-Master product.

View-Master fit in very well with custom store promotions and was given visibility in two areas of the retail store – the "boutique" section and the traditional View-Master section.

Photo at right:
An example of 1995 restyled packet -- designed to be featured in both the standard View-Master store displays as well as custom, boutique displays. This was one of the year's biggest releases - Disney's Pocahontas.



A Meeko The Raccoon viewer was conceived to accompany the release of the Disney movie, Pocahontas. This design only got to the drawing stage before it was discarded.

Three new character viewers were also introduced in 1995..."Casper", "Red Power Ranger" and "Batman" (based on the movie "Batman Forever"). These products were well received both by interested youth audiences as well as View-Master collectors.

The "Casper" viewer was released in conjunction with the of movie release of "Casper the Friendly Ghost". The "Casper" face was made out of a very thin, vacuum molded material that was then placed onto a purple Model "L" viewer. A special "Casper" Super Show was also made. This version consisted of a purple "Super Show" projector with special "Casper" decal.

A "Batman Forever" gift set was released consisting of a special "Batman" viewer (Batman face affixed to a custom black Model "L" viewer) along with three reels from

the 1995 movie. Unfortunately, this product was named one of the "10 Worst Toys of 1995" which didn't help promote product sales.

"Power Rangers" has been a popular reel title since View-Master first acquired this license. The "Red Ranger" viewer has the face attached to a standard red Model "L" viewer.



Above: *The trio of 1995 character viewer releases from Tyco Toys.*

Due to their popularity, several other character viewer designs were developed. These included a White Power Ranger viewer and a Barney viewer. However, these designs never made it into production.

Photo at right: *Originally destined to be a View-Master viewer but "Barney" never made it into the final stages of production.*



A new 1996 product release – the "Super Sketch" worked as an overhead projector but used View-Master reels. This marked a completely different approach to using View-Master reels.

View-Master once again, went into the sound business with the introduction of the Talking View-Master. This version featured a cartridge containing the 3-D pairs rather than in the traditional reel format.

Designed and developed by Tyco research and development in New York, the new viewer utilized a digital sound chip. The main focus of this release was the blockbuster movie "Jurassic Park". And only a handful of other titles were engineering for this viewer.

Unfortunately, Tyco developed the product before digital sound chips were perfected. They only held a few seconds of sound and the quality was poor. This viewer never gained the popularity that was anticipated by the company.

About this same time, the company was staring to feel a monetary pinch. Many new products had been introduced and sales were good, but not brisk. Tyco began re-thinking their corporate philosophy and debating the future of View-Master.

Tyco stock was at a low point. Shareholders were concerned where the profits would show up, if any were to be had. It was a dark day for the toy company and not much promise was on the horizon.

In 1996, just seven years after taking over the View-Master operation, Tyco entered into discussions with Mattel, Inc. Known around the globe as the "World's Largest Toy Company", Mattel had been looking to purchase Hasbro Toys a short time before entering into these discussion. Since that arrangement fell through, it time was ripe for a Tyco/Mattel merger.

PRODUCT HISTORY

1997-PRESENT

Mattel
Toy Company

By Mary Ann & Wolfgang Sell

In March 1997, Tyco Toys merged with the Mattel Toy Company. Initially, it was uncertain what the future would be for View-Master. Mattel had made it known that they considered View-Master one of the chief assets in the Tyco portfolio. However, new ownership and management always brings change and no one knew for sure what the future would hold.

Few changes occurred in 1997 during the transition period. During this time, Mattel decided to put the mantle for View-Master upon the shoulders of their Fisher-Price Division located in East Aurora, NY.

Creative functions were transferred to New York along with a few Portland staffers. New ideas began to spring forth for the +50 year old product.



One of the first new ideas was the introduction of colored stickers on the reel face. The idea was for children to be able to easily group the View-Master reels into 3-reel sets. The packet mode was changed to a J-hook style to accommodate today's newer pegboards.

Mattel wanted to emphasize the 3-D angle of the View-Master product according to Chuck Shotton the VP of Marketing. They felt this was the key to the products success. 2-D cutouts might be faster and easier than developing true 3-D images but that's not what the customer wants to see and Mattel listens to their customers.

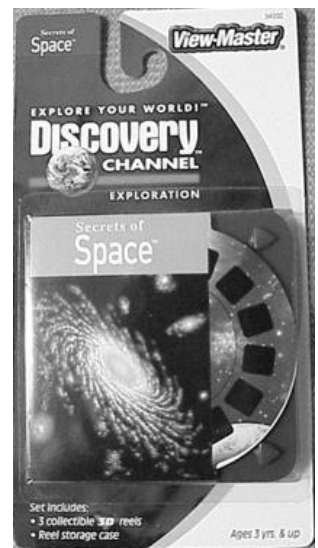
The "pick up and look" box would continue to be a mainstay as well as developing new reel titles and gaining new licenses.

Several new reel titles and specialty products were released the first year that Fisher-Price took over. Along with new titles were a series of colored Model "L" View-Master viewers. Three unique gift sets were manufactured with specialty viewers. The titles:

- "Barbie's Prom Date" featuring a bright "Barbie" pink View-Master viewer.
- "CAT" featuring big heavy-duty machinery and a yellow viewer.
- "Hot Wheels Racing" featuring a red, blue and silver viewer along with racing scenes.

One of the first new products released under the Fisher-Price banner was a whole new group of subjects tied into the "Discovery Channel". These releases were aimed at educational and scientific interests.

Designed with "in your face" 3-D images and packet graphics, this series of reels, co-branded with the



Discovery Channel

Company, would reach an older age audience (age 3-7) than the traditional View-Master creation (aimed at ages 2-4). Initially this series came complete with a CD-like box to hold the three discs. (This was to be discontinued in 2000). Subjects like Bugs, Dinosaurs, Space Exploration and Jungle Creatures highlighted this series,

An amazing new viewer came about as part of the Discovery series. Fisher-Price combined the features of a 4½ power binocular with a View-Master viewer and released the new item in 1998. With the flick of a switch you could go from viewer mode to binocular mode. See photo at right.



In the traditional line, new product licenses were obtained for major film releases and various cartoon titles. Updated Barbie reels were added and became a big hit with View-Master and Barbie collectors alike. Toy Story was a popular hit along with Small Soldiers and the Rugrats.

Scenic titles and commercial reels continued to be produced as custom View-Master titles. New graphics were designed for the scenic line and several new titles were added with the change of scenic marketing to the Findley-Holiday Company in California. Sea World remained one of the company's biggest scenic customers along with a large number of national parks. The 3-D IMAX theaters initially offered a View-Master tie in with the release of the film "Across the Sea of Time". In 1999, another IMAX title -- "T-Rex" -- would hit the store shelves in View-Master format.

The main focus at the 1999 Toy Fair was the introduction of View-Master's new "Virtual

Viewer". This viewer featured wrap-around eyepieces and was produced in a variety of colors. Initially released only in red, it later was available in green, purple, blue, raspberry and "Barbie" pink.



Above: *The new Virtual Viewer from Fisher-Price.*

New 1999 reel titles included popular Disney subjects like Toy Story 2 and Tarzan as well as a second Rugrats packet, and Barbie Dolls of the World. This packet featured many of the popular dolls in traditional world dress along with a flag and map outline of each country.

An updated version of the old Super Show projector was added to the product line. This great looking little device provided much more illumination and high quality optical lenses for better viewing. A bright red, white and blue color scheme made it especially attractive.

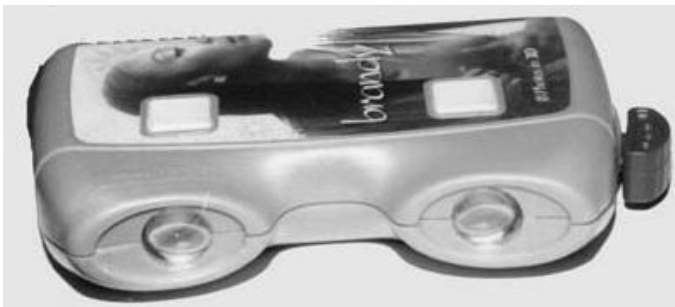
Looking to the world of View-Master collectors, the company released a special Limited Edition Popeye Set during View-Master's 60th anniversary in 1999. This set included a re-release of the 1960's Popeye reels with special face stickers in a custom box with a blue and silver viewer. Attached to the face of the viewer is a 60th anniversary sticker.

At Toy Fair 2000 the announcement of many new reel titles was made along with the

presentation of a new viewer and an updated projector.

The new viewer was actually introduced the year before at Toy Fair but work was not completed during the 1999 season. The new pocket viewer is a small viewer that encapsulates a 3-D filmstrip. Singing stars like Britney Spears and Brandy will be featured as well as Wrestling Super Stars and other mainstream entertainment.

Below: *Brandy edition of the new “pocket” View-Master viewer.*



The new projector will be a combination telescope/projector. This is a new release in the Discovery series of products. Another great combination item that is sure to please young and old alike. See photo below:



This item is due to appear on store shelves in late Spring or early Summer 2000.

New reel titles announced for 2000 include cartoon releases for VegiTales and The Wild Thornberrys, and exciting packets featuring Siegfried & Roy and the Underwater World of Sharks.

In conjunction with Fisher-Price's parent company – Mattel, Inc., a special collectible Barbie doll has been produced. “Cool Collecting Barbie” has her very own View-Master viewer and reels. This is sure to be a popular item with collectors. The miniature reels



included have images taken from the 1960's Barbie's Around the World Trip packet.

The only sad part to the Mattel merger is the closure of the Portland View-Master plant. The operation was no longer cost-effective enough for the company to continue operations there. Extreme amounts of pollution were discovered at the plant in early 1998 – this factor may have contributed to Mattel's decision to close the plant as well.

Reel-making functions will be moved to Mexico. (Viewer production was moved there in 1998.) Film development will be handled by Mattel's Seattle operation.

It is sad to think that the familiar water tower will no longer be owned by View-Master – regardless of the name it carried.

However, quality is an important factor to Fisher-Price thus assuring us that the tradition of excellent View-Master products will continue no matter what location is used.

One employee's story –

Dan Nottage began his career with View-Master during the GAF era in 1978 as personal manager. Dan found the large number of layoffs, due to GAF downsizing, depressing. He left the company for a short time until new life was given to View-Master by the acquisition of the company by Arnold Thaler and his group of investors.



The company had a new name -- View-Master International and Dan was back and would hold various positions in the next few years. The plant began selling off some of the land to increase cash flow. Dan feels Arnold Thaler was a master of business management and had great foresight in buying a company with a totally "in-tact" product line.

Under Arnold Thaler, Dan saw a very active marketing and merchandising program. This included changing out product that was damaged or not selling well, rotating product lines, keeping up store displays, etc. Plant personnel were fearful that this would not continue under Tyco management. The merger with Tyco actually proved better than expected. The new owners did keep up this merchandising program to a certain extent. That is one reason that the View-Master line continued to do well during the Tyco era. However, it did not flourish the way it had under the VMI banner.

In 1997, the word came down that View-Master was merging with Mattel. Initially, the employees had a very optimistic view of the merger. Portland had a large manufacturing facility and a great shipping venue – an ideal match for a large toy company like Mattel. Unfortunately, it was just a few months later that some of the operations were moved

elsewhere. From then on, layoffs were commonplace. Creative functions were moved to East Aurora and viewer production to the Mattel facility in Mexico.

On February 22, 2000, the final word was given that all operations were being moved to other locations. Much to the chagrin of the staff, Dan, in his capacity as plant manager, relayed the depressing news to the remaining 60 or so employees. Unfortunately, it seemed he was always the bearer of bad news regarding employee layoffs.

Since then, he has been working on getting operations moved to several locations. Film processing, film work, camera work and editing, are all going to a vendor in Seattle called Alpha-Cine. Once the film is produced, it will go to a Mattel facility in Tijuana called Maba-Mex. The film will be sent there ready to mount onto a reel machine. The reel manufacturing, punching, processing, labeling, etc. will all take place in Mexico. It has been extremely challenging getting the operations moved to Mexico. When you are using technology that is 50+ years old and trying to overcome a language barrier at the same time, problems soon arise.

According to Dan, the film processing side of things should be moved out by mid-June, 2000. Reel making and other operations should be re-located by July 1, 2000. Some reel machines will be maintained until the end of August to assure quality control and to meet production deadlines. After this date, manufacturing operations at the Portland facility will no longer exist.

Dan is the man responsible for closing up the plant, turning out the lights and locking the doors when everything is totally shut down.

It saddens his heart that this homegrown product will no longer be manufactured in Portland. However, he is grateful for the many wonderful years he had at View-Master creating this high-quality 3-D collectible.

Chapter VII

Acquisition, Re-Design of Tru-Vue

Sawyer's Inc. purchased the assets of the Tru-Vue company in Rock Island, Illinois to eliminate competition in the 3-D field.

Tru-Vue's original design utilized film strips with a special stereo viewer. They had one advantage that Sawyer's did not...Tru-Vue owned the rights to produce Disney characters in 3-D.

Upon its acquisition by View-Master, Tru-Vue was completely redesigned . The new version consisted of a long card containing seven stereo pairs aligned side by side.
Tru-Vue was to be Sawyer's "toy" product.

Joe Liptak created the first viewer design and went on to become the artistic genius behind the many Tru-Vue cards produced by View-Master.

This is the story of the View-Master Tru-Vue product.

TRU-VUE HISTORY

by Mary Ann & Wolfgang Sell

Prior to the invention of View-Master, another company, Tru-Vue was already in full swing producing fine quality 3-D images. The Tru-Vue Company was founded in 1931-32 as a subsidiary of the Rock Island Bridge and Iron Works in Rock Island, Illinois. By the summer of 1933, in time for the nearby Chicago "Century of Progress" Exposition, the new company was producing and marketing stereo filmstrips and viewers. Over the following two decades, Tru-Vue grew into a major source of stereo views documenting cities, parks, expositions, industries, entertainments, and people of the 1930s and '40s.

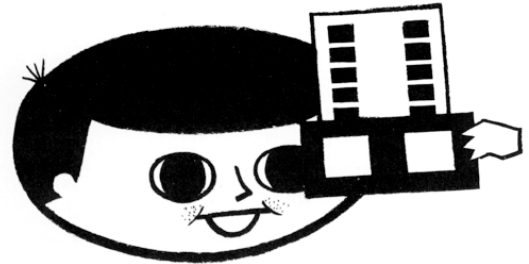
In 1938 Sawyer's inc. introduced the View-Master stereoscope and its convenient, full-color stereo reels. Competition with Tru-Vue, however was slow to develop until after W.W.II. In 1950, the Tru-Vue Company began producing colored filmstrips. The strong, pure colors of the cartoons seem to have survived better than many scenics. Among these were Mickey Mouse, Donald Duck, and Alice In Wonderland stereo cartoons produced under an exclusive Tru-Vue contract with the Disney Studios.

Many of the early Tru-Vue strips were re-issued in color. They apparently tried to compete with the more convenient View-Master format by offering more stereo photos than the seven scenes found on a View-Master reel.

By 1949-50 the competition from View-Master had become strong enough that many people began calling these filmstrips "reels". In 1950 it was becoming evident to all concerned that View-Master had a more economical and efficient format, a more dynamic promotion/marketing system, and simply a more *growing* company.

In order to produce a new toy line to accompany View-Master's traditional scenic subjects and to get in on the Disney Cartoon contract Sawyer's, Inc. purchased Tru-Vue and all its physical assets in 1951.

Some production of Tru-Vue color filmstrips continued for about another year while Sawyer's management considered ways to redesign Tru-Vue to match the film use efficiency and convenience of View-Master reels.



A new product finally emerged -- a viewer and 7-view rectangular cards were developed and marketed as the "new" Tru-Vue. This then became View-Master's "toy" product. An extensive marketing campaign began to introduce this new product. Marketing through a limited direct sales organization, 6500 dealers were established throughout America as well as distributors in 56 foreign countries.

Tru-Vue stories were edited and targeted to an audience of 4-14 year old children. Only the biggest names were features on Tru-Vue cards

such as Roy Rogers, The Lone Ranger, Bugs Bunny and Rin-Tin-Tin. The library of titles included several groups of subjects.

Each group was given a letter prefix.

B = Bear Subjects
C = Circus, Cowboy & Indian Subjects
D = Disney Subjects
E = Easter Related Subjects
F = Fairy Tale Subjects
M = Movie Related Subjects
P = Puppies and also Promotional Subjects
R = Religious Subjects
S = Santa/Christmas Subjects
T = TV Shows
Z = Zoo Subjects/Animal Related Titles

From the beginning, Sawyer's assigned Tru-Vue



the children's story market and sold them in toy stores while View-Master products were sold in photo departments and souvenir shops. Tru-Vue cards featured subjects like Robin Hood, Disney cartoon characters, Buck Rogers, and a limited selection of scenics.

The company hired Joe Liptak, a budding sculptor, to take on the challenge of creating sets and characters for Tru-Vue tabletop productions. The first card crafted and produced by Joe was F-3 "Jack & The Beanstalk". Other well known fairy tale and Disney characters soon came to life in his skilled hands.

Tru-Vue and View-Master artists shared the same working area, sometimes creating the same sets, but each intended for a different market. For example, the Tru-Vue card "Little Black Sambo" was completely different than the same title produced for View-Master. Each Tru-Vue card and every View-Master reel tell the story of Little Black Sambo's encounter with the man-eating tigers but the characters look unique in each rendering. Although the numbering system remained the same with both products numbered "F-8".

There were several styles of viewers produced to accompany these cards. The first style was made of black Bakelite. The card is inserted in the top and is advanced down through the viewer by use of a lever. A lighted viewer was also available.

Each Tru-Vue card came in its own protective paper sleeve and many titles were available as three-reel albums. Each card within the album had its own sleeve. Popular titles included: Howdy Doody; Kukla, Fran & Ollie; Sir Lancelot; Wild Bill Hickock; Jim Bowie and The Lone Ranger.

Photographers George Green and Cecil Ransom were assigned the task of photographing the subjects required for Tru-Vue. The Roy Rogers cards, as well as many others featured different pictures than those found on View-Master reels.

Cards were also available from the American Geographic book service.

These accompanied "sticker" books that were published at the time for educational purposes. For an additional fee, you could receive your monthly book installment with a matching Tru-Vue card.

Unfortunately, Sawyer's did not use Kodachrome color film for the titles they

produced in the Tru-Vue line. Most are found today missing the cyan (blue) and yellow colors which have faded leaving only a light magenta (pink) shading.



In 1964, Tru-Vue produced a non-stereo line of viewers and projectors. Single filmstrip "cards" were produced for many popular subjects and the little "one-eye" viewers came in a variety of colors. An electric red and white projector was made to accompany these single-image cards.

A line of pull toys dubbed "Qualitoy" was also introduced under the "Tru-Vue" name. There were six different versions of these domed toys complete with bell, buzz and click noises. Three of the six were equipped with "float-in-water" action. However, due to lack of quality – the "Qualitoy" line was abruptly discontinued.

In 1960, the familiar Bakelite Trove viewer was completely redesigned and a new streamlined viewer was introduced in a variety of colors. These new viewers were available as three-card gift sets and 1-card "self promoter" sets. The card list was downsized and reorganized to cater strictly to the toy market.

The paper card sleeve was changed to a plastic wrapper with a paper title banner stapled to the top.



Tru-Vue "sight and shoot" picture guns were added to the Tru-Vue line in 1962. "The Walt Disney Adventureland Picture Gun" was the first style introduced with two other versions, "The Yogi Bear Magic Picture Gun" and the "XL7 Spy Gun" coming into the line shortly thereafter.

GAF purchased Sawyer's in 1966 and eventually dropped the Tru-Vue line as they continued to move View-Master itself into the cartoon/television-personality market and onto toy store shelves. However, a number of new titles were produced under the GAF name until the late 1960's. These later sets were called "Magic Eyes" and consisted of many popular titles. Among these were a series of scientific titles similar to the View-Master science series.

At the end of GAF's Tru-Vue production, paper cards were made up depicting stereo drawings of well-known cartoon favorites.

The Tru-Vue line was discontinued in 1969 and has since become a popular collectible with 3-D aficionados.

Chapter VIII

Our Overseas Cousins

In 1953, View-Master began its European operation.

The decision was made to center the agency in Belgium, due to this country's friendly trade relationships throughout Europe.

What began on a small scale quickly grew. View-Master became an important part of the country's economy. They were innovators in opening a plant in a new industrial area. They kept a consistently high employment rate—so needed in post war Europe.

Overcoming custom and language barriers became an everyday way of life for the Belgium plant. The ability to speak four or five different languages was considered normal by many employees.

Belgium produced reels depicting European scenery, TV shows, movies and cartoon characters were manufactured as well as several unique styles and colors of viewers.

Plants in India and Australia would produce reels and equipment as well as a small operation in France.

At the end of 1995, Tyco made a decision to shut down its last overseas facility. The Belgium plant's last day of operation was March 31, 1996.

All foreign operations are now handled directly by Fisher-Price Corporate offices in New York.

VIEW-MASTER

Belgium, etc.

by Mary Ann & Wolfgang Sell
with Harry zur Kleinsmiede

Sawyer's Europe, S.A. 1953 to 1966

In 1953, Sawyer's Europe, S.A. started -- with its one and only goal to market View-Master in Europe. A short time later they started to produce View-Master products on a small scale. This operation was located in Brussels (294 Rue Royale).

This site was the scene of the first International View-Master conference held May 7-9, 1956. Harold Graves, Ladd Goodman and Jim Kelly were in attendance at this momentous event as well as the corporate management staff of the Belgium operation. There were approximately 35 distributors and dealers representing 16 European countries who met at the conference for the first time as strangers.

The conference was conducted by Ladd Goodman who was director of Sawyer's Europe at the time. The theme followed a path of hospitality and understanding fostering the common bond -- making View-Master a success in Europe.

One interesting feature of the conference was the communication system, which was set up like a small United Nations operation. Talks were translated into three languages: French, German and English, during their delivery.

Many stereo photos were taken of this conference and six different View-Master reels were developed from these photos. Very few examples of these reels are known to exist today.

The first viewer produced by the Belgium operation was the View-Master Model "C". It looked exactly like the models produced at The Portland plant but was embossed with the mark "Made in Belgium". Early reel listings showed this viewer and over 100 reel titles.



Left: *Belgium reel list circa 1955.*

In February of 1957 Sawyer's Europe, S.A. moved to the center of the Belgium town of Sint-Niklaas, this is about 30 miles northwest of Brussels and

12 miles west of Antwerp. Sint-Niklaas was a relatively small town of about 43,000 people in 1956 and this move by Sawyer's promised a real industrial boom to the area.

All of the employees were thrilled to be in their own building. a 20,000 square foot facility all dedicated to View-Master!!! At the same time, View-Master reel making machine number 11 was constructed in the tool room of the engineering department by Stereocraft Engineering so that reels could be manufactured at the Belgium facility as well as at the Portland plant.

Just as Sawyer's Portland had their own softball and bowling teams, Sawyer's Europe also participated in corporate-sponsored sports teams. According to the 1956 issue of Sawyer's *News Reel* the Belgium division sponsored a "Balle Pellorte" team for plant employees.

Balle Pellorte is a typical Belgium game comparable to tennis except that there is no net and the players do not use rackets. Each

team of five men attack or defend in turn. The ball is made of hard leather about the size of an egg. The hand propels it and the opposite team aims to return it within the limits of the playing field before it touches the ground. Fifteen games make a set with scores running 15-30-40 a game. The team who has had top score in 8 or more games is considered the winner of the contest.

The 1956 men's team was made up of employees from the shipping department, while the ladies team came from the staff of the packing department.

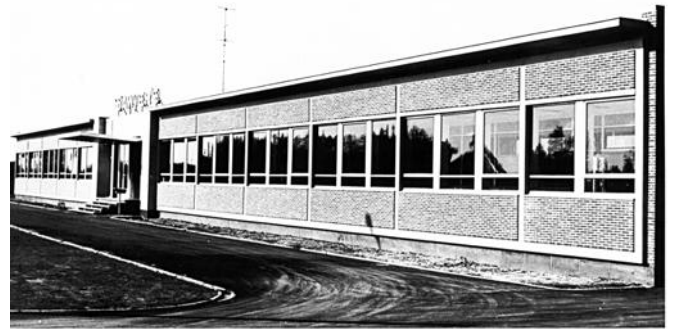
In December, 1957, View-Master France, S.A. was established as a subsidiary of Sawyer's Europe. France was a large, potential market basically untapped because of trade restrictions imposed by the French Government. The overall operation was quite small, consisting of only one machine to assemble reels. Viewers were also assembled there but Vynckier Feres, S.A. who had done this work prior to the company's move to Sint Niklaas molded them.

Another division was opened in Spain for a short period of time. In doing our research we were not able to unearth any information about this plant. Apparently, it was established for the same reasons as the factory in France. However, aside from the known existence of a Model "E" viewer stamped "Made in Spain", plant production information is unavailable. Our understanding is that this division was only open for about six months.

Wim Berssenbrugge came to work for Sawyer's Europe in 1955. He was a noted stereo photographer prior to his employment at View-Master. While he served as director of photography for the Belgium plant, he and his wife spent many hours in their 14-foot Willerby Veritas trailer. He used this vehicle to travel around Europe and take original stereo photographs as needed by View-Master. One of his more colorful assignments involved photographing Balinese dancers in Indonesia.

Berssenbrugge completed a rush assignment for the marriage of King Baudouin of Belgium. Since Sawyer's Europe did not have Kodachrome processing at the plant, Bill parked his trailer right in front of the Benelux Kodachrome processing station at Rijswijk near The Hague in Holland. By rushing the film through for processing, he was able to edit the original photographic coverage and complete the job on a timely basis.

Another unique packet was created in 1958. This packet featured a Laplander and his family (C535/540). This family consisted of 10 members and was the basis of the packet. Today, several members of this family remain and still have fond memories of their experience with View-Master.



Above: The new location for Sawyer's Europe (1962) just outside of Sint-Niklaas.

In 1962, Sawyer's Europe moved to a large Industrial Center just outside Sint-Niklaas. The dedication of the new Sawyer's Europe plant at Sint-Niklaas took place on June 18, 1962. James E. Kelly and Bob Brost from Portland headquarters brought international greetings to the Belgium staff. Many local dignitaries were on hand for this event including representatives from both the Belgium and United States governments.

In most European countries Sawyer's had distribution centers or separately owned companies for distribution, like View-Master (England) Ltd. And -- in Germany -- View-Master Deutschland.

The View-Master Stereo Color Camera was developed and released by the plant in Sint-Niklaas. Although Stereocraft Engineering originally conceived the idea for the diagonal film path, the finished product was manufactured in Germany on behalf of View-Master Belgium. The camera and accompanying cutter remained in the line until 1971.

Because of the popularity and demand for the View-Master product, expansion was needed to the Sint-Niklaas facility. In 1964 a new warehouse was constructed. Also the newly built injection molding machines constructed in Nuremberg, Germany were put into service. These machines enabled the company to produce two Model "G" viewers every 40 seconds.

HRH Prince Albert of Belgium visited the Sawyers plant in the fall of 1962. He was very fond of the high-quality products produced by View-Master and the extensive coverage the company had devoted to the royal family over the years. During his visit, he was given a personal demonstration of stereo projection as well as a tour of all the various departments at the plant. The visit culminated with a brief reception and a gift of several View-Master items for his personal use.

was elected to the position of Burgemeester of Sint-Niklaas after being endorsed for this position by King Baudouin. (The position of Burgemeester is equivalent of a mayoral position in the United States.)

Due to the many duties required in his position, he relinquished most of his administrative duties at the plant and Rene Daniels was moved into the position as general manager. Mr. Daniels was responsible for overseeing much of the new construction at the plant and continuing to strengthen the ties initially developed by Van Dorpe.



For European dealers, Sawyer's Europe published the "View-Master Panorama" newsletter similar to the "View-Master Dealerscope" published by the Portland plant. It was issued every three months in five different languages (exact publication dates unknown).

In the beginning the reels and packets produced at Sawyer's Europe were the same titles as the ones produced in Portland. Over the years, other titles emerged and gave way to Belgium producing their own titles.

Soon, Sawyer's Europe also started its own reel product development, mostly souvenir reels, done by European photographers like Walter Selle, Wim Berssenbrugge and Karl-Heinz Hatle.

Although new photography was actually generated in Europe, the film material for the reels was shipped to Portland and then returned and mounted into reels in Belgium. (This process continued during all of the years of the Belgium operation.)

Also, Sawyer's Europe introduced the first Disney packets: Walt Disney Characters (DX1,



Left: *Tru-Vue cards were made for the Dutch market as well as for the children of America. Here is an example of a Dutch card featuring the popular cartoon character "Popeye."*

During this period, Franz P. Van Dorpe served as Managing Director of the European operation. He had been active in the development of Sawyer's Europe since its initial inception in 1952. On January 18, 1965, he

DX2, and DX6. In the USA, these pictures were only available in Tru-View cards), and Sleeping Beauty (B308), Mickey Mouse (B528) and Pluto (B529). These last titles were the first Disney 3-D drawings, done by someone in Germany. Unfortunately, this man died very young and his wife didn't want to tell about the techniques her husband had used for the making of these 3-D drawings.

At the end of the Sawyer's years, View-Master Belgium started to develop their own packets based on European TV Shows and cartoon characters like The Magic Roundabout (B441), Winnetou (B731) and Nounours (B450).

In the early 1950's at the start of the European operation, all reels, envelopes, jackets and booklets were printed in English. However, promotional items and the reel lists for the different countries were made up in their own language. Around 1958-1959 they began manufacturing many popular titles in several languages, namely German, French and Italian. Later, they were printed in other languages as well (i.e. Dutch--1964).

Every country had their own reel list and offered different titles. Between 1964-1970 it was also possible for customers to order directly from some of the various European distribution centers (at least England, Germany and France) with the order form/reel list included in every three-reel packet.

Many different commercial reels were produced at Sawyer's Europe for use in most European countries. Products advertised included automobiles, furniture, kitchen fixtures, lighting, grocery stores and a vast variety of other products and services.

In March 1966, the employees of Sawyer's Europe were presented with their first service awards. Five and ten year service pins were presented to 45 employees by the President of Sawyer's--Bob Brost. Mr. F.P. Van Dorpe, who had been instrumental in the early development of the company and still served

as managing director of the plant, was on hand for the ceremony as well. Van Dorpe was honored as being with the company for the longest period of time--12 years. As Mayor of the town of Sint-Niklaas, he presented Bob Brost with a Plaque of the Town for services rendered to the community by View-Master.

On September 13, 1961, Sawyer's Europe was the first firm to sign a contract with the town of Sint-Niklaas to establish a new plant in a brand new modern industrial park. It was the first factory on the grounds, but 22 other firms followed its example. Their initial commitment to hire 100 people was met and, in less than five years, the size had grown to 300 people. The town was amazed and pleased by the size of the company's growth and gave the company their commitment for continued support. It was with pleasure that Bob Brost thanked the people of Sint-Niklaas and promised continued View-Master development.

Herzlichen Glückwunsch!

Sie starten mit Ihrer Familie und Ihren Freunden zu einer Weltreise.

Besuchen Sie alle Stationen, alle 30 Länder der Sammlung

"Die Nationen der Welt"

All diese kostbaren Andenken sollten klassiert und staubgeschützt aufbewahrt werden, dachte VIEW-MASTER und entwarf deshalb ein luxuriöses Album - eine Zierde für Ihren Bücherschrank. Ein dreidimensionaler, aktueller Weltatlas in Farben, den Sie selbst nach und nach vervollständigen.



Erhältlich bei Ihrem Fotohändler und in den Fotoabteilungen der Kaufhäuser.

GAF (Belgium) N.V. 1966 to 1981

When GAF took over the European plant, the new head of the creativity department was Leo de Beul, and he made some important changes in the View-Master product.

In 1969 he introduced the "Countries of the World" series in a new packet style similar to a small book. The booklet, which formerly was packed in the jacket together with the reels, was made part of the jacket, whereas the three reels were in an envelope in the back of the packet.

Later, around 1973-1974, this style envelope, unfortunately, disappeared. During this time, the packets were no longer shrink wrapped in cellophane but were packed in a strong plastic cover that only could be opened with a scissors. Collectors feel that this was one of the best packaging systems that was ever used by View-Master because most of the reels found packaged in this style today are still in excellent condition.

During the Sawyers era and the early GAF era all Belgium packets used the same prefixes as those issued by the Portland plant. (Scenic U.S. used an "A" prefix, TV/Movie, cartoon & specialty reels used a "B" prefix and Scenic Europe used the "C" prefix.) However, beginning in 1971, all Belgian packets were given a "D" prefix. The first packet in this series was D100, "Poly a Venise".

During the period 1972-1974 GAF (Belgium) had their own employee newspaper: "Het Gafferke". This was similar to "GAF Facts" that was distributed to employees in the United States.

In the mid-seventies problems arose with the selling of View-Master in department stores; the product seemed too small and too easy to steal. It was for this reason that Leo de Beul and his creative department developed a new style of packaging.

The new style was a very beautiful large format 8"x8" packet. Each packet contained three reels, with the accompanying text printed directly onto the folder.

At the same time (Summer 1975) his department developed and introduced the one-reel blistercard. It seemed to be a marketing mistake. GAF sold many more items than before, but the turnover was smaller, because most customers bought the one-reel card. In Autumn, 1977, both the one-reel card and the oversize packet were discontinued and the 3-reel blistercard was born (many years before its introduction in the U.S.A. in 1982!). Unfortunately, the simple packaging of yesterday that was easy to store and collect became a thing of the past.



In 1977, the plant was moved to a bigger location, not only for the View-Master line but also for the many other GAF productions in Belgium. The new address was Hoogkamerstraat 42 in Sint-Niklaas.

During the GAF years, View-Master Europe developed a number of European TV and Cartoon packets such as Paddington Bear (D168), The Smurfs (D172), Famous Five (D174), Dr. Who (D187) and Boule & Bill (D207). Many were photographed on location, but sometimes they used models or 3-D drawings. GAF (Belgium) had their own stereo artists. Two of these, Jacques Perrin and Jackie

Demeraux, produced many drawings for the company over the years.

Also many more specific tourist titles were released by Belgium -- like Rhodesia (C746), Kruger Park, South Africa (C748), China (C890) and Peking (C891). However, distribution of these titles was not as wide spread as it had been during the Sawyers era.

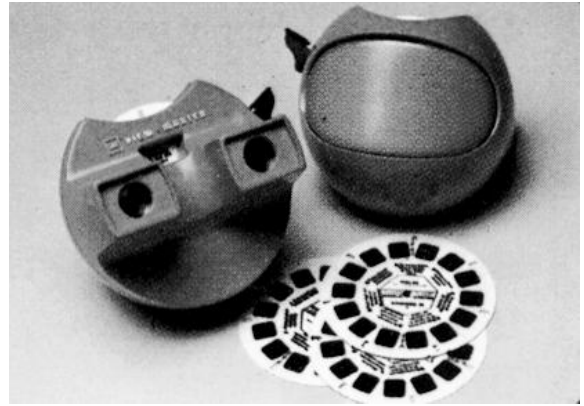
The best selling title that was ever produced by the Belgium plant was the Mecca packet (B228). This packet continued to be their best seller until operations ended in 1996. The Mid-East area of the world was their largest outlet for retail sales during this time.

Commercial reels continued to be produced during this time and, one of the most interesting ones we have ever seen was produced on behalf of a bathroom fixture company. It showed a series of naked derrières in various shapes and sizes and then a series of bathtubs, the captions indicate "We have one to fit, no matter what your size!"

New European viewers were introduced under the GAF name. One viewer, the Belgium Model 10 (sometimes referred to as the Model "J") viewer, came in a variety of colors. This became the standard viewer in the line and was comparable to the Model "L" viewer made in Portland. This was the last viewer produced in Belgium and it's the model most often included in the View-Master gift sets.

The other viewer introduced during the GAF period was the Model 11 (or Model "K") viewer. This viewer, unique to the Belgium facility is shaped somewhat like a large eyeball and also came in a variety of colors.

The Model 12 viewer was a lighted version of the Model "K" but only knew a short production period. Today, this model is one of the hardest View-Master items to find.



View-Master International (Europe) N.V. 1981 to 1989

When GAF sold the View-Master product line, it was decided that the manufacturing plant could stay in the GAF building. View-Master International leased part of this building and the company changed its address by just a few numbers from Hoogkamerstraat 42 to Hoogkamersstraat 38.

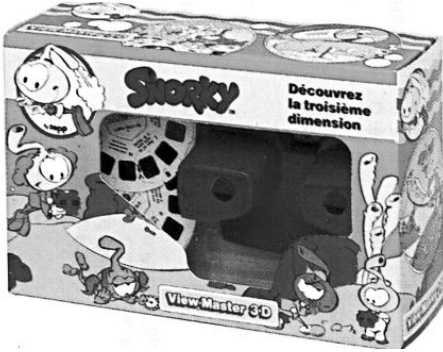
With the new company in place, a decision was made to keep the Model "J" viewer as part of the View-Master line. The GAF logo embossed on the viewer was changed to 3D and most of the viewers produced were made of red plastic.

It was during this period that the demise of the European scenic titles began to occur. Development of many more European TV and Cartoon releases continued, but scenic production was slowed down considerably. However, for the scenics, Belgium still had two big important markets: the Middle East and South Africa. This is what kept the production of scenic titles part of the View-Master line.

One item of note is that, in Arabian countries, View-Master items are not allowed to show people without clothing. This applies to both the pictures and the packet covers. That's the reason that the Little Mermaid statue in Copenhagen disappeared from the Denmark reel card!

Another item introduced into the GAF line and continued during the Arnold Thaler era was the View-Master gift set. This product was produced for many TV Shows & cartoon subjects in a manner similar to those sold in the United States.

Below: *Belgium gift set.*



Tyco Manufacturing (Europe), Inc. 1989 to 1996

With the purchase of View-Master assets by Tyco Toys in New Jersey, new demands were made by Tyco management.

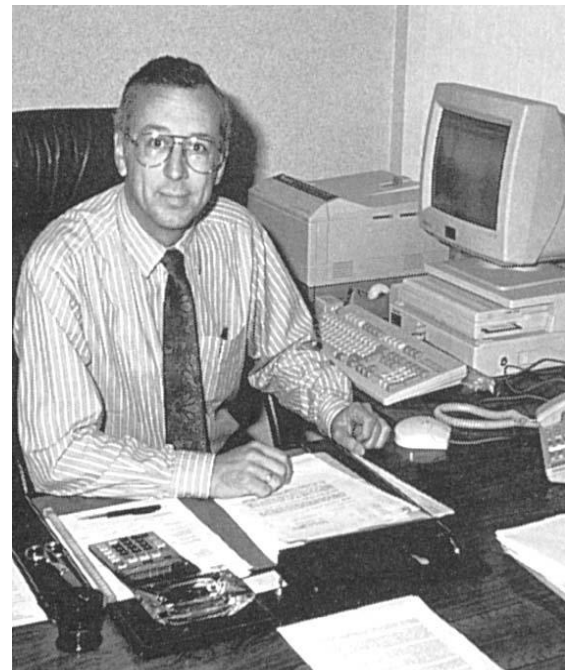
Product research and development done by the European plant was discontinued. A new decree came down demanding that all of the products produced in Europe look exactly the same as those produced in the U.S.A. This meant that they all must have the same design, utilize the same size of 3-reel card, etc.

This also meant there wouldn't be new three-reel cards developed for television shows that were unique to Europe.

Because of the different languages spoken throughout Europe, the card was changed to have four different languages printed on the back of the card. You could read the captions for the reels in whatever language you needed directly from the back and there were no longer any captions printed onto the reel.

Scenic three-reel cards depicting scenes from various European countries were produced until the Belgium plant closed. About 40 different titles were in their inventory at that time and these were mainly shipped to the Middle East and South Africa. These cards were not re-styled to the American format; they still looked the same as they did in 1988.

When Tyco first introduced the Mickey Mouse viewer in 1989, they did not know that two different versions would end up in production. The face on the American Mickey has rounded sunglasses so it will fit over the standard U.S. Model "L" viewer. The European Mickey had square sunglasses. Alas, the Belgium version was removed from production within two years and is sure to become a "most wanted" collector's item.



Above: *Paul Van Dyke*

Over the years, the management of the Belgium operation became one of their greatest success stories. Mr. Paul Van Dyke was the company's Vice President & Managing Director of European Operations at the time of the plant's closing.

Mr. Van Dyke had been with the company for more than 20 years and had seen many

changes occur to the fine quality product that made the company famous. He would love to see View-Master once again dominate the world market. He recently wrote to us and said that he will miss working with this fine product and seeing the many friends he had made during his years there.

He was pleased and proud of the "Barcelona del Futuro" gift set that was designed and produced by the Belgium plant. It was sold only in the City of Barcelona during the 1992 Summer Olympics.

In 1992 the plant again was moved, and Tyco in Belgium became a large distribution and production facility. View-Master was just a very small part of it. It was then that the "writing on the wall" began to appear and the Belgium View-Master operation began downsizing its overall operation. The last day of operation was March 31, 1996.

The facility in Sint-Niklaas was the only other operational View-Master plant that continued to exist for an extended period of time, aside from the main office in Portland.

However, several other plants operated around the world during the Sawyer's era. Here's a little history about them:

View-Master -- Australia

In the fall of 1957, Sawyer's (Inc.) Australia Pty. Ltd. was established. The purpose of this plant was basically the same as those set up in France and Spain, an outlet to see View-Master reels and viewers in areas where otherwise prohibited because of various trade restrictions.

The other reason this plant was established was to counteract the efforts of competitors who were manufacturing imitation "View-Master" reels and viewers. These Look-A-Like View-Master reels were being sold in many foreign markets, thus damaging Sawyer's overall marketing efforts.

Originally, the intent was that the Australian subsidiary could also serve New Zealand, Singapore, the Philippines and other surrounding areas. Instead, it developed that restrictive currency problems made this task impossible.

During its years of operation, many reels were produced on one of the reel mounting machines that had been sent to the Australian location. These consisted primarily of local scenic attractions. Model "E" viewers were also manufactured at the facility and are marked "Made in Australia" between the eyepieces.

The position of production manager at the Sydney location was filled by Dauglass Kerrigan. He had been a commercial photographer prior to coming to Sawyers.

The plant was open until June 30, 1961, when it ceased operations. Because Australia became a free market area, the Sawyer's products could be shipped from either Portland or Europe without any restrictions. A distribution center, Kodak Australasia continued to operate on the company's behalf for several years.

View-Master -- India

In 1961, View-Master established Sawyer's Asia Private Ltd. In Bombay, India.

This operation was established to supply Asia and other parts of the Far East with View-Master products. Model "E" viewers were made in Portland with a special India patent number designating that they could be sold in that country.

Reel listings were developed with the familiar family looking at View-Master reels and viewers; however, the mother in the photos was wearing an Indian Sari.

A View-Master reel-mounting machine was sent over in the December 1960, and several scenic titles were produced bearing a "Made in India" marking.

This location was abandoned a short time later when free trade opened up the market for international imports.

VIEW-MASTER DEUTSCHLAND

Beginning in the early 1950's, a distribution company was set up to promote and sell View-Master products in Germany.

Although the company initially consisted of a small group of employees, they were dedicated to their job and were very active in promoting View-Master sales.

In 1956, the staff received a telegram from View-Master Portland congratulating them on a job well done and expressing wishes for continued success in the years ahead.

As sales grew, so did territorial assignments and the need for additional sales representatives. Soon, the organization was in full swing with everyone working efficiently and harmoniously like a well-oiled clock.

In 1957, noted stereo photographer Walter Selle became an employee of View-Master specializing in scenic reels. He photographed hundreds of German, Austrian, Swiss and Italian cities as well as many tourist attractions during his career with View-Master.

From the Castles of Bavaria to the Italian Riviara--no subject went unnoticed by Herr Selle. In 1957, he took photos of the City of Berlin...some in the Eastern part of the city and some in the Western section, thus creating several separate reels to document the divided city. Other sites in Eastern Germany usually "off limits" to other photographers, were made available for View-Master pictures.

The Atomium at the 1958 World's Fair as well as the 1959 Zurich Garden Show were well depicted on View-Master reels. Baden-Baden, Hanover, Munich, Nuremberg, Salzburg, and Vienna were just a few of the many cities photographed by Herr Selle.

Another job assigned to Walter Selle was translation duties. Many View-Master brochures and promotion materials were translated from English into German by him including the instruction manual for the View-Master *Personal* Camera.

In 1966, GAF bought the company from Sawyers and marketing strategies changed. Scenic photography assignments were few and far between so Herr Selle left the company in 1968.

It was in the late 1960's and early 1970's when new children's subjects were introduced that appealed to a regional segment of the European population.

While the children of the United States enjoyed reels of TV shows like "The Brady Bunch" and "Here's Lucy" German kids were looking at reels of movies like "Old Surehand" and "Winnetou".

RAUCHENDE COLTS



Photo at left:
The TV show "Gunsmoke" proved to be a popular favorite in Germany as well as in the United States.

German cartoons such as "Lucky Luke", "Petzi", "Sandmannchen", "Asterix & Kleopatra" and "Paulus der Waldwichtel" were also popular children's subjects.

One of the most interesting European commercial reels we have seen was produced for Volkswagen Germany. It depicts

scenes of several models of the Karman Ghia convertibles. A real collectors item with the renewed interest in vintage cars.

Other photographers did work for the Belgium View-Master operation. One of the most distinguished was Karl –Heinz Hatle’ – a professional stereo photographer for many years.



Karl-Heinz Hatle’

In 1960, Hatle’ began his career with View-Master. His first commission was ordered by Wim Berssenbrugge at the Belgium View-Master plant.

He was asked to take enough stereo pictures to develop a three-reel packet for the country of Tunisia (C713). Most of his work was done with Belpasca and Verascope stereo cameras.

After completing this project he went on to photograph many other packets including many of the Far East. His credits include the packets for Burma, Bangkok, Hong Kong, Bali, Lebanon, Angkor Ruins, Singapore, Turkey, the

Holy Land, Modern Israel, Thailand, Malaysia, and the Philippines.

Within the country of Germany, Hatle’ photographed the packets for Hamburg, Cologne, Eifel, Ostfriesische Inseln, Helgoland and many others.

He also took many other photographs on behalf of View-Master for their line of Pana-Vue travel slides.

Examples of his photography are still actively viewed today as he continues his interest in the 3-D medium. He has served as president of the International Stereoscopic Union and is involved with the history of 3-D photography as represented in several German museums.



Above: One of the photographs taken by Hatle’, May 1961, and later used by View-Master.

VIEW-MASTER ENGLAND

By John Bradley

View-Master products found their way in to England as gifts from American friends and relatives soon after their commercial launch. Direct sales began at some point in the 1940's when View-Master signed a deal with Victor Animatograph Corporation, a photographic wholesaler based in Alfred Place, Central London. Hand lettered reels of the period were shipped in bulk from Portland, and VAC, as they later became known, packed these in their own envelopes and distributed them through their network of photographic retailers. These envelopes resemble the standard American envelopes of the time but were fractionally larger and printed in dark blue ink on pale blue paper.

The immediate post war years saw one of the most interesting of View-Master's Projects in England -- the collaboration with Salford Electrical Instruments Ltd to produce the English Model "B".

Following busy years of war production SEI Ltd found themselves with considerable overcapacity in their factories. File Managing Director. Mr. Cobden Turner, toured the world touting for contacts, and, according to employees of the time, it was from one of these round the world trips that he returned to Salford with a contract to produce a version of the Model "B" viewer.

The company specialized in telephone and electrical equipment, and so had considerable experience in producing precision instruments, as well as the capacity to turn out Bakelite moldings. The casings were produced at the company's Whitton factory and then transported to Times Mill in Heywood Lancashire to be assembled. It is

not clear on what basis SEI produced the viewers -- simply as manufacturer or as local license holder with distribution rights. The viewers have prominently embossed information regarding Salford Electrical Instruments on them together with a British patent number, but the early boxes simply state, "The View-Master, Made in Great Britain" on a small Printed label, with no other product information. The boxes themselves come in a variety of bright colors, tan, cobalt blue, emerald green, cream and red, with lid and base sometimes matching, sometimes in a contrasting color. Later boxes have the word Sawyers applied by rubber stamp as an overprint on the label, above the word View-Master.

Below: *English Model "B" Viewer*

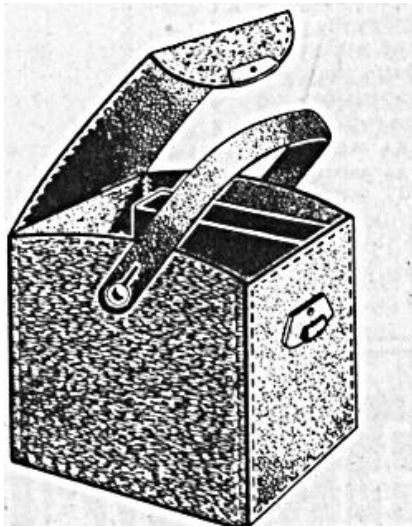


The principal difference to be noted in the English "B" is the use of "wraparound" eyecups.

While these work well for normal viewing, spectacle wearers find them difficult to use, since the lenses cannot be brought close to the glasses. This problem may account for a small group of modified viewers found recently where the eyecups had been professionally ground down, making them

somewhere between the USA and English versions. Whether or not these were factory conversions or private adaptations, is not known.

It is difficult to determine accurately the production period of this model. Certainly it seems unlikely to have been in production before 1946; the model "B" was discontinued in 1948 in the USA and, by 1953, Model "C" viewers was available from the new European plant in Belgium. The fact that no View-Master advertising relating to the English "B" has been reported, and their scarcity would tend to indicate a production run of 1946-48.



Left: An example of a unique piece of View-Master equipment sold by the Belgium division. A carrying case made of washable plastic that held a Model "C" viewer and 30 reels.

One other puzzling piece of View-Master related activity in this period was the appearance in about 1951 of Tru-Vue viewers produced by another English electronics company-Signalling Electronics Ltd of London. It seems likely that, after View-Master's purchase of Tru-Vue the molds and machinery were sold to England, where they were produced as the better spelled "True-View", which also had its own English filmstrips.

The 1953 opening of the St. Niklaas factory was hailed by Sawyers as "aiming to serve many parts of the globe where monetary or trade restrictions made trade with Sawyers Inc. USA difficult or impossible." Certainly it brought England back in to the mainstream of View-Master marketing.

From now on, reels and viewers were produced in Belgium and shipped over for distribution by the new View-Master (England) Ltd. This organization began operations in 1954 with a staff of three working from two rooms in Tottenham Court Road, in Central London. By the end of the year, the team had grown and moved to new premises on the fourth floor of an office block on Newman Street just off the famous shopping area of Oxford Street. These, too, were soon outgrown -- not only because the staff had grown to 22, but because all stock was stored at the headquarters, and packing and delivery was managed from there too.

At this period the firm operated under the leadership of Herbert Paul as Managing Director with Reginald Scruby as manager. It was not long before a move out to the North London suburb of Kentish Town was necessary to take advantage of the cheaper out of town rents. Perhaps they missed the commercial opportunities that come from being in the heart of the city, because, within a few years, they had rented offices in Eastcastle Street, just around the corner from where they started. In later years, a warehouse and offices were maintained by the company in Reading, about 40 miles West of the capital.

During the early 1950's, the list of English subjects available as View-Master reels was fairly restricted -- being essentially those that Portland already produced. In 1957, however, View-Master England set up their own photographic department staffed by Mr. and Mrs. Ivor Goddard. For their first homegrown reels they sought to illustrate the theme of "British Achievement" and won permission from the Ministry of Transport to cover London Airport. British Overseas Airways Company and British European Airlines, both based at the airport, also agreed to unrestricted access.

According to an account in the Sawyers publication *News Reel*, Ivor Goddard "literally camped at the airport for two weeks". On one of his nights there an eclipse of the moon took

place and he included a shot of this in a view of the control tower at night. The resulting material was published in two three-reel sets London Airport I & II; and BOAC/BEA, each with a small illustrated folder. The resulting reels were superb and thoroughly deserved the gala launch they were given with a reception for VIP's at London Airport, complete with stereo projection show.

Through the 1960s the list expanded steadily, with an increasing number of smaller tourist locations being added to the more obvious subjects. Many of these reels are now relatively scarce including the four "ship reels" -- Queen Mary Queen Elizabeth (misspelled by View-Master as Elisabeth), HMS Victory, and Cutty Sark; and the four "cathedral" reels, St. Paul's, Winchester, Norwich, Coventry. Several of the English produced three-reel packets from this period are interesting too -- most notably the Royal Navy and Royal Marines (which includes superb flight deck shots on an Aircraft Carrier and a briefing room scene with shows a pilot with a Model "E" viewer).

One constant problem with View-Master's attempts at mass marketing in England has been the expense of their products. During the 1950's, when a well-paid factory worker earned £7 or £8 before tax, the model "E" viewer sold for £1.45, and a three-reel set cost £.75. At these prices, View-Master was only ever going to be a luxury item available to well off middle class families.

Prices eased a little in the sixties and seventies, and rising living standards and wages made the real cost slightly more affordable for a wider public. By the 1980's three reel sets at £1.99 were at their cheapest, although even then roughly half as much again in price as their counterparts in the USA. This price differential remains today, with English prices of £2.99 but US customers paying around \$3, while £1 buys \$1.6 dollars!

Through the 70's and 80s English TV shows provided a constant source of material for

View-Master sets, with most of these only being distributed within the UK. Consequently, many of these sets, particularly those depicting Sci-Fi themes, are now scarce and highly sought after. The TV series "Dr. Who" had two sets devoted to it and Gerry Anderson's sci-fi puppets were represented by "Thunderbirds" and "Joe 90". See Photo Below.



Inevitably the British royal family provided a regular source of inspiration, starting with the coverage of Queen Elizabeth's coronation in 1953. Super stereo photography, with pictures taken from several different locations, and some formal portraits by court photographer Cecil Beaton made for a first rate set which is said to have sold 3 million copies worldwide.

Subsequent royal tours to Nigeria and North America received high quality coverage. Similar high production values were evident in the 1960 set depicting Princess Margaret's wedding to Anthony Armstrong Jones. A few years later Princess Alexandra's wedding merited only a single reel, albeit in a special cover with a gold crown printed on it.

Various other royal related subjects such as "Trooping the Color", and "Changing the Guard at Buckingham Palace were long standing in the stock list. It was nearly twenty

years before the issue of the next royal pack -- a compilation blister pack entitled The Royal Family. This was produced in the run up to the Charles and Diana wedding and seems to have been aimed at cashing in on the royal wedding fever that was around at the time. The set turned out to be a compilation of old shots from earlier royal reels, and contains one of the few View-Master lies on record. A scene in the compilation claims to show "Queen Mother's 80th birthday celebrations", but close examination shows it to be a crowd scene from Princess Margaret's wedding twenty years earlier.



Above: Royal Wedding Gift Set.

Coverage of the ill fated Charles and Diana nuptials plumbed new depths of production, with views of the procession taken from a single distant vantage point, supplemented with non-stereo shots. For many, this degeneration in quality provided a little cameo of the falling standards of View-Master production in general. Surprisingly, in the light

of the low budget devoted to the photographs, the company produced a special purple viewer to go with the set and issued it in an attractively designed presentation box.

An interesting 1980s project by View-Master international was the establishment of the View-Master 3-D Club. In return for a £2 membership fee, members received a free three reel-pack of their choice, a membership card, a metal lapel badge, a cloth T. Shirt badge, and three newsletters a year. This had echoes of an earlier attempt to establish a View-Master club in the 1950's, using the pages from a children's magazine.

In another example of rare marketing enthusiasm at this time, VMI signed a deal with four big tourist sites to produce special reels and viewer sets promoting the locations. Butlins Holiday Camps, Pontins Holidays, Thorpe Park and Alton Towers amusement parks had high quality sets photographed by the international stereo photographer David Burder. Prior to this time, commercial applications of View-Master had been small.

In the early 60's, Vauxhall Motors had commissioned sets of reels showing their range of cars, although these had been mounted on personal reels rather than mass produced. Accompanying these were sets of color charts and standard color transparency shots. At about the same time, Sheffield specialist tool makers James Neil and Co. had used a single reel to show the production of its Eclipse magnetic tools.

Today View-Master distribution is very patchy in England. The big toy stores may stock a few viewers and some Disney sets, but they seldom receive very prominent display, and a potential purchaser would need to be fairly persistent to find them. The company seems to take little interest in promoting the products, and inquiries to their head office about future titles or production plans are met with a puzzled silence.

It seems that whatever is shipped over is passed out to retailers, but with no systematic ordering or distribution system in evidence. To be fair, the company cashed in successfully on the re-broadcasting of the 1966 Thunderbirds TV series by re-issuing the accompanying three-reel set in 1992. The marketing success was however followed by a disastrous attempt to cash in on the subsequent popularity of another Gerry Anderson TV show "Stingray".



For this they issued one of the cheapest, nastiest non-stereo sets ever seen which was comprised of 21 very poor quality flat photos of pictures from an old Stingray magazine. They then failed completely to react to the popularity of the re-run Joe 90 programs, even though they had on file a first rate set of 3-D reels from the 60's and the copyright holder

would have been delighted to issue a new product license.

In many respects, the View-Master story in England mirrors the picture in the rest of Europe. Prices in the forties and fifties kept the early product to a relatively limited market. The sixties and seventies saw some lively publishing, and the eighties and nineties have been decades of slow decline with a focus on children's material in general and Disney in particular.

A very small band of active View-Master collectors keep up on interest in the material in England, and they are joined by some TV & sci-fi film enthusiasts who find the backlist a useful source of material. Few stereo photographers remain in England today and, of these, only a tiny proportion make use of the View-Master camera format, many complain that the film image is too small for their purposes. However, thanks to some active networking and the existence of a few zealots, we keep in touch with our View-Master friends around the world!

Below: John Bradley & daughter, Louise.



UK Commercial Reel History

by Tim Goldsmith

In 1998, I was working for a photographic company here in the UK. One day on the phone I just happened to mention to the agent who dealt with our advertising that I was collecting View-Master reels. He amazed me by saying that in the mid 70's he was marketing coordinator in the Commercial Dept of GAF, based near London Airport to the west of London. Whilst there he had specific responsibility for dealing with companies who wanted to produce their own View-Master advertising reels. As this was someone I knew very well, I really gave him the third degree! He went on to tell me that at that time there was a shortage of View Master cameras in the UK, but they had 3 or 4 models in the department that they could hire out (he was not sure if these were US or Euro versions). He seemed to think that there wasn't a time limit on the "hire", but as they charged a whopping £500 deposit (Around \$800) the cameras came back fairly quickly. (And this was when £500 was a lot of money)! Interestingly, even with the high purchase tax applied, at around that time they could have bought their own camera for about half the hire charge!

As you would expect, the customer was told to only use Kodachrome film and to take several variations of each shot. When returned, the exposed films were sent off to the Belgium plant to be processed and mounted. The reels were returned in plain white mounts, but numbered for reference. The customer then edited them down to the required number of shots. The customer could specify any printing or wording required on the finished reels. There was a minimum order quantity of 3,000 of each reel, but unfortunately my friend cannot remember how much the customer was charged for the finished job.

Obviously I wanted to know if he had any of the reels left over and after much prodding on

my part, he eventually managed to find a small pile of reels he had taken home for his kids, now grown up. Amongst the reels he found were several produced for the Ford Motor Company for an UK marketing promotion.

Apparently late in 1975 Ford was about to launch the new Ford Escort (called Taunus everywhere else - the name shown on these reels). They realized the Escort would be a new concept for a small, family car and were keen to do a special advertising promotion to whip up maximum interest. The Ford factory in Braintree, Essex hit on the idea of using View-Master reels as a "teaser" campaign and set about photographing the new model. For the first reel they just showed a series of close-ups of various parts of the car such as the doors, outside trim and dashboard. The first reel, along with a standard viewer, but no accompanying paperwork or explanation, was then posted to every Ford dealer in the UK. A week later the second reel, with close-ups of the bonnet, grill and interiors, plus a pretty female model posed by an open car door, was sent out. One can imagine that by now dealers were really puzzled at what they were seeing but, despite many of them calling Ford to find out more, they could not get any further details. Finally, the following week, the third reel arrived. This reel, showing the whole car was accompanied by full details and specifications of the new models. The car was launched.

Thus, Ford's first venture with View-Master proved so successful that in 1976 they produced a set of reels promoting the New Ford Escort. The set was issued as two View-Master packets, each containing of two reels. The pack features a sort of stylized "firework explosion" on the front and back, one is yellow, the other red. On the packet front the enclosed reels are not called reels, but "Carousel 1 and 2" and "Carousel 3 and 4". Inside the packs there is a line drawing of the actual reel image along with a brief description of the picture. The descriptions

were in English, French, German and Dutch (I think).

In 1977 Ford once again used View-Master reels to promote their new Granada model. These must have been produced in the UK for the whole of Europe as they show both left and right-hand drive versions of the car, plus the estate version, which is very unusual in the UK.

Here are reel numbers and subject titles.

Ford Granada

- 1 1977 RHD model, close-ups
- 2 1977 LHD & RHD models
- 3 1977 LHD & RHD models

Ford Taunus

- CR317 1975/6 Close-ups of L, GL & Ghia cars
- CR318 1975/6 Close-ups of L, GL & Ghia cars
- CR319 1975/6 Close-ups of L, & Ghia cars

Ford Fiesta

- CR326 1976 Mix shots of LHD & RHD
- CR327 1976 Mix shots in Scottish set
- CR328 1976 Mixed shots of LHD & RHD
- CR329 1976 Mixed shots of LHD & RHD
- CR219 no Verdol weaving machines
- CR251 no Escher Wyss generators.
- CR259 18.8.75 Compass manufacturing reel
- CR271 15.4.73 German? flooring reel
- CR276 no Close-ups earth moving equip.
- CR278 no Mid 70's UK housing estate,
- CR302 16.9.74 Flooring manufacturer reel
- CR302 16.9.74 Flooring manufacturer reel
- CR305 21.11.74 "Sky" pictures-sunsets, etc.
- CR306 13.12.74 Optical reel showing 3-D
- CR307 21.11.74 Lab shots
- CR308 7.1.75 Musical instruments in use
- CR314 16.9.75 Granite quarrying & uses
- CR320 29.10.75 B&W Aerial stereo photos
- CR321 29.10.75 B&W Aerial stereo photos
- CR322 29.10.75 B7W Aerial stereo photos
- CR320 1975 UK Open Univ. Aerial Shots

CR321 1975 UK Open Univ. Aerial Shots

Also, regarding commercial reels, you may like to hear about what I consider to be the frontrunner in "The Worst Commercial View-Master Promotion Ever" competition. At the end of last year I was at an Image show in London. The show was designed for professional photographers, art directors, picture libraries etc. I was there to meet a colleague and together we were seeing a company that now write a "Collectors Corner" column for (www.photoshot.com). On the very next stand I spotted a row of View-Master viewers and went to have a closer look. The company was Corbis, one of the UK's largest picture libraries, now owned by Getty I think. They had "personalized" a standard viewer with their logo on the back and inside was a reel that featured some of their stock images.

After chatting to them for a while they told me that if I looked through the viewer, the pictures inside came out in 3-D, just like the ones you had when you were a kid! They only had a few left but I managed to get hold of 2, one for the collection and one to swap and I trotted round the corner to look at the pictures. They had chosen some really good images, including 3 penguins in a row, a kid on a tricycle by a long road, lunchtime on a skyscraper construction site and a cowboy throwing a lasso at the camera - but what a disappointment, they were not in stereo! Obviously someone knew the type of pictures best suited to 3-D, but didn't realize that you either need to use a stereo camera, or take 2 images taken from a slightly different position to make it work. Just to round things off, the rear diffuser of the viewer is almost clear and with sort of mottled effect in the plastic. This means that when you look through it, light is reflected off the surface and you see a speckled effect.

All together, not a very successful promotion, but as they are no longer available, maybe a collectors item of the future?

Chapter IX

Special Applications and "Spin-Off's"

Throughout the years, many varied and unique products have been produced by View-Master.

Among these singular projects are such items as:

Military Training Reels
Commercial/Advertising Reels
Movie Preview Reels
Medical Books & Reels
Gruber Books
Company "Spin-Off's"
Etc.

This is the story of some of these very special applications that have come to represent View-Master's flexibility in both the educational and commercial field.

VIEW-MASTER IN WWII

MILITARY TRAINING REELS

by Mary Ann & Wolfgang Sell

December 7, 1941, a day that shocked the world and that caused startling changes in the United States. Suddenly, every industry in the U.S. was geared toward defense. There were shortages everywhere. Film in large quantities became scarce or was only allotted for use by the Armed Forces.

The newly formed Sawyers Corporation saw potential problems. Would production have to stop? Could enough film be found to continue to manufacture the newly developed View-Master reels?

The fears were unfounded, as the War Department decided to contract with Sawyers to produce airplane and ship identification reels in 3-D for use with the View-Master viewer. Flash card identification was already in use by the military but the flat images shown on the card could not give the same dramatic effect as a 3-D image. Because of the government contract, View-Master was assured of a steady supply of film and, subsequently, the survival of the product was insured.

During the war years, almost all of the View-Master reels produced were made for the government. Much of this production was considered semi-classified and the reels were picked up at the Sawyers plant by Armed Forces trucks and distributed directly by them.

Although hundreds of thousands of these reels were made, they are considered rare because the bulk of them was destroyed by the Army after the war.

Apparently many different reels were made up for various branches of the military. We know of at least eight different sets as well as a two-reel set on Victory Ship building. No one seems to know exactly how many different sets were made due to the confidentiality of the project. Black Model B viewers accompanied each set. Viewers were also separately issued in a green box marked "One Sawyers View-Master for identification reels."



Above: *Sample Military Training Reel.*

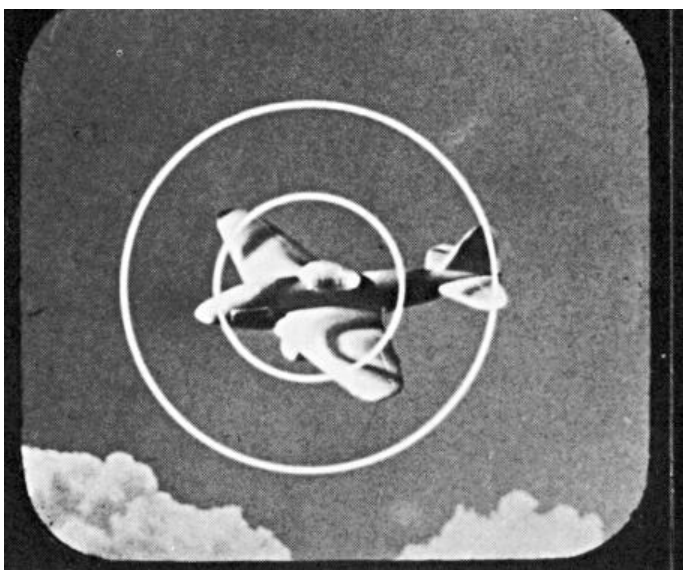
Many servicemen remember using these sets to study airplane identification and range estimation. Unfortunately the quality of the photos is marginal and some of the planes shown on the reels never even existed. The photos were created by using model airplanes hung up by string and model ships sailing on clay oceans.

Using the information in our own collection, and with the help of other collectors, the eight different sets we have uncovered are as follows:

U.S. Naval Aviation Training Division set of 100 reels (50 study reels each depicting seven scenes of the same plane and 50 test reels each depicting scenes of seven different planes). Used for air-to-air combat.

U.S. Naval Aviation Training Division set of 150 reels (same set as previously mentioned but with 75 study reels and 75 test reels). This is either an earlier or later version of the above. Used for air-to-air combat.

Army Anti-Aircraft Range Estimation set of 129 reels (105 study reels color-coded for three different gun sights. Black printing-MK14 Mod 2,3 and 4 sight reticles. Green printing-MK14 Mod 6 sight reticles. Red printing-MK14 Mode 7 & 8 sight reticles). Each of the seven scenes shows the same place at different angles and distances. The 24 test reels in the set are color-coded the same way, 8 reels for each sight. Each test reel shows seven different planes at various angles and distances. Envelope colors match the color of ink used on the reel face. Used for ground-to-air combat.



Above: *With the assistance of View-Master reels, U.S. troops were able to distinguish friendly aircraft from unfriendly airplanes.*

U.S. Navy Ship-to-Ship identification set of 28 reels (21 study reels each showing the same ship from different angles, 3 night study reels each showing seven various ships at night from a distance of 1,000 yards and 4 test reels showing seven different ships at various distances and angles.) Used for ship-to-ship combat.

Below: *Ship-To-Ship reels assisted United States Navy Personnel in recognition of enemy warships.*



U. S. Army Air Forces Flying Training Command set (78 reels) these reels show the name, nationality, wingspan and length of each plane in the center, show the range and approach angle in the individual scene title and have a ring sight diameter of 70 mils. Produced by The Jam Handy Organization and dated 12-1-42. Used for air-to-air combat – pilot training.

U. S. Army Air Forces Fixed Gunnery Deflection set (20 reels) depicts the gunnery lead needed to shoot down aircraft at speeds as indicated on the reel. Used for air-to-air combat – pilot training.

U.S. Army Air Forces Cones of Fire set (9 reels) depicts the bullet spray pattern from aircraft gunnery. This helped teach the pilots attack angles to avoid enemy fire. Used for air-to-air combat.



Most of these sets, particularly those noted above, were packaged in custom boxes, with Model "B" View-Master viewers. However, some boxed sets are made up of reels only. These boxes were usually made of dark "army" green cardboard and embossed with the name of the set onto the box lid. Some of the sets included line art on the lid as well. Standard viewer operating instructions were included with each set.

Unknown set (at least 86 reels) we have 16 reels depicting very early aircraft. The reels are not identified except by the name of the plane shown. Some of the reels show the same airplane from various distances and angles. Other reels show 7 different U.S. planes. Several of the reels only depict 5 or 6 planes and have a plain dark background in the unused space. Used for air-to-air combat.

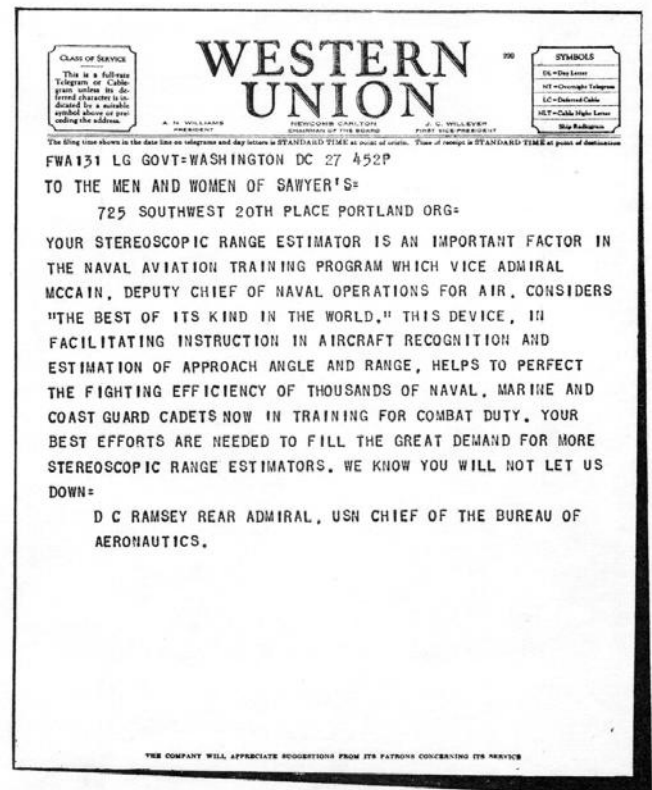
Below: *During 1943, much of the plant assembly time was spent constructing View-Master viewers and reels for the United States Government. Seen here is a rare instance where the "all-women" assembly line assembles and tests Model "B" viewers for the retail market.*



Because there was so much secrecy involved with the military training reels, it is difficult to ascertain exactly how many of each type of

reel were made and where they were distributed. Apparently usage was primarily centered on Army and Navy Aviation. Quite often we hear news of someone finding different military reels that were heretofore unknown to us. Since the government is still close-mouthed about this project, we have attempted to convey as much information as we can in this story. It is possible that sets exist that were never used, or were not distributed because of the War's early end.

One thing we know for sure, these types of reels are what kept View-Master alive and well during the W.W.II era making them of great historic value to the View-Master story.



Above: *This copy of a telegram sent to View-Master dealers explains why View-Master scenic reel production was put on hold during World War II.*

COMMERCIAL REEL HISTORY

PRESENTING A
VAST ARRAY OF
DIVERSE
PRODUCTS
IN 3-D

by Mary Ann & Wolfgang Sell

Ever since the introduction of View-Master to the public the demand for quality 3-D images by both private and commercial enterprises has grown. The need for reels and viewers for business purposes was met by View-Master's "special" reel department.

Custom advertising reels for promotional purposes were first introduced in the early 1940's. A Model "A" viewer and a sample assortment of reels were available to the potential client for \$1.50. A minimum of 50 reels were required for each commercial run. The charge for these special reels was \$1.25 each. Model "A" viewers were also available for a discounted price based on the quantity purchased.

The earliest commercial reels were hand lettered and printed in what is known as the "blue-ring" style. (Dark blue paper stock back with tan front; scenes surrounded by a "blue-ring".) Some of the early reels were printed with a "C" designation--meaning they were "commercial" reels, but not all carried the "C" marking.

Reel C-1 is entitled "Your Product Comes To Life" (a title used for several promotional View-Master reels). It shows seven scenes of various commercial clients. Early clients included:

The Southern Spring Bed Company
Erie Meter Systems
Friendly Shoes
Friedrich Floating Air Refrigerators
Jantzen Sportswear
Libby-Owens Ford
and, of course, many others.

One of the earliest reels we've ever seen promotes America Century Straight Bourbon Whiskey. It did not carry the "C" designation and it came in a custom gold envelope.

We feel this reel is very early because the gold envelope is made from a paper

stock similar to that used for the early envelopes that accompanied the first gold-centered reels. Above: *Blue-ring commercial reel with custom gold envelope.*

In 1945, the Three-Dimension Sales Company in Chicago, Illinois, became a distributor for View-Master reels. They began doing custom stereo photography for commercial clients (Howard Taylor's story, which follows this section, tells all about this work).

In the early 1950's, commercial reel production was divided into three divisions. Plymouth Photographers out of New York City covered the Eastern portion of the United States. Visual Sales Co. In Chicago handled the Midwestern area and Tri-Ads in Hollywood covered the Western section of the country.

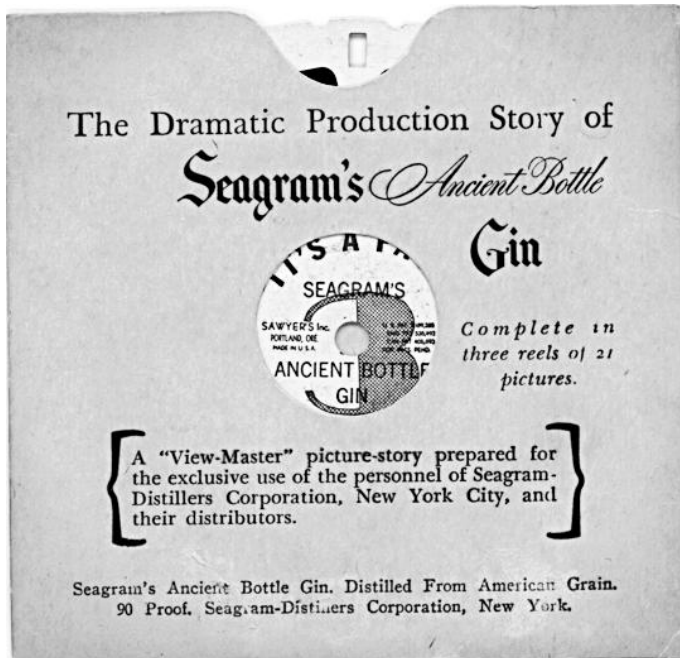
More and more businesses elected to show their products via 3-D photography. Nothing else seemed to portray the special uniqueness of a customer's product like View-Master.

The Penny-Wise Plastics Company reel depicts a typical household of the 1950's era using plastic curtains, plastic tablecloths, plastic bedspreads and plastic furniture covers.

Coca-Cola used 13 different reels to illustrate "the pause that refreshes" in various settings.



Many beverage companies followed this pattern including Seven-Up; Juicy-Juice and Seagram's which had custom envelopes made up to accompany their reels.



Above: Commercial reel for Seagram's Ancient Bottle Gin with custom envelope.

Other commercial reels depicted awnings, floorings, windows, wall coverings, artificial brick facades, furniture, lighting and everything else one could imagine in and around the home.

For ease of mailing and distribution, Sawyers developed various models of folding viewers to help with reel presentation. Having a compact, folding viewer eliminated the need to carry a larger, more cumbersome viewer yet provided the salesman with the opportunity to present the 3-D reel to the client on the spot. These viewers were widely used in the various medical books manufactured by Sawyers.

During the Sawyers era, hundreds of companies saw the potential of using 3-D in their sales applications. From automobiles to clothing, cigarettes to diamonds, just about every kind of item you can image was

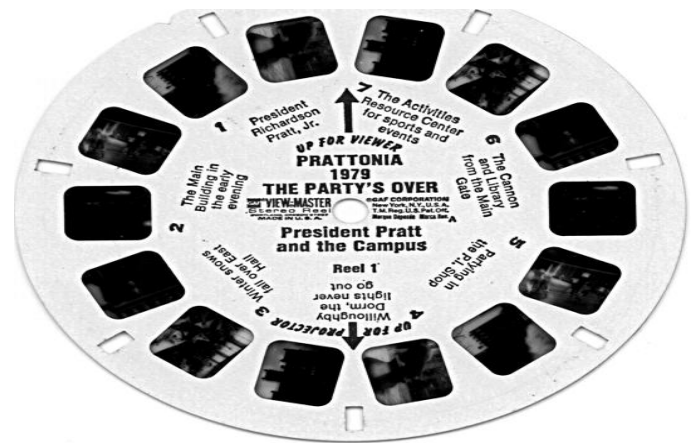
advertised via View-Master. Thus, they became an integral part of the overall View-Master story.

When the company was purchased by GAF in 1966, the custom reel function was incorporated into everyday plant production. However, the commercial reel department was kept busy with many new and exciting customers.

Dorsey Laboratories worked with View-Master creating a give-away program utilizing standard scenic reels, which showed the Dorsey Corporate logo on the reel face.

The use of folding viewers, originally begun in the Sawyers era, was continued by GAF. Several different styles and colors were introduced.

In 1979, Pratt University published their yearbook on View-Master reels.



The *Prattonia* was contained in a white cardboard container with a lid that depicted a record playing "The Party's Over", the theme of the yearbook. The contents included an orange Model "L" viewer, nine View-Master reels in a plastic canister that looked like a large Alka-Seltzer tablet, and a small booklet of class pictures. Two Pratt alumni that worked at GAF at the time were on hand for the yearbook presentation. The only problem encountered by the graduates was "where to sign?" the unique yearbook.

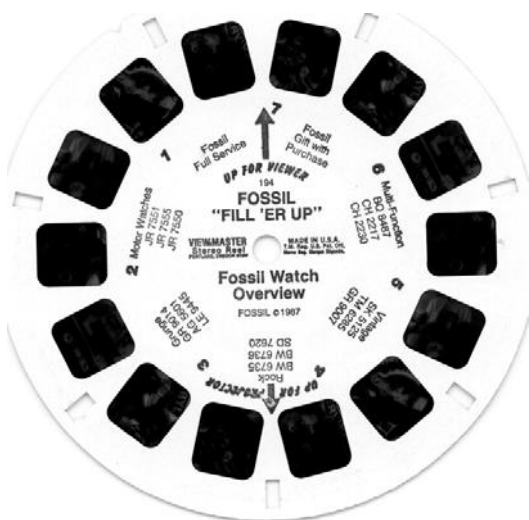
Pan Am's 747 airplane was introduced via a View-Master commercial reel inserted into a standard Model "G" viewer with a Pan Am sticker applied to the back of the viewer. The airline later developed a 3-reel packet based on the features of the 747 aircraft. Coincidentally, the set was numbered B747.

Unfortunately, some companies used in-house photography to illustrate their products. Because of this practice, many non-stereo images were produced onto View-Master reels. Unluckily, the photographs used were not in 3-D.

After the company once again changed hands in 1981 and became View-Master International, commercial reels continued their growth and popularity within the business community.

Such clients as Anheuser-Busch (introducing Bud Lite), Chrysler Corp. (highlighting the 1987 LeBaron) and Holland American Lines (depicting cruises to exotic ports) all utilized the magic of View-Master.

Under the Tyco name reels were manufactured illustrating Fossil Watches, Dockers Jeans, Ford Windstar Mini-Vans and the San Diego Super Computer Center.



The tradition continues today with the production of more than 50 different commercial reels every year.

Tribune Entertainment commissioned a special four-reel set in 1991 entitled "In Touch With America's Viewers". Showing various pictures of some of their most popular programs (Geraldo, Joan Rivers, Soul Train and Monsters/Tales From the Darkside), It was presented as a boxed set with reels, viewer and a descriptive brochure. The outer wrapping carton opened up to form a large, 25-inch View-Master reel with a 1991 calendar in the middle. Unfortunately, the photographs used were not in 3-D.



Above: In 1993 a special viewer was designed to be used as a McDonald's Happy Meal giveaway in South America. The premium consisted of a viewer and a View-Master Disney reel. Four different colored viewers were made with the printing on each reel set matching the appropriate colored viewer.

A number of restaurants have used the View-Master format to depict specialty menu items and various hotels have adopted them to illustrate their chains' special features. View-Master advertising works well. Restaurant dessert sales went up over 50% in at least one case.

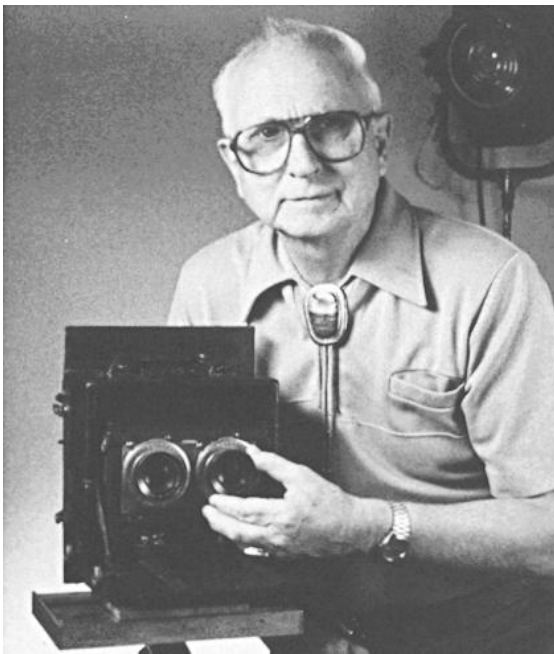
The diversity of products portrayed via View-Master commercial reels is overwhelming. We are sure we will see many more of these great reels in the years to come.

COMMERCIAL REEL HISTORY

His story as told
by Howard
Taylor

--Young or old, almost everyone enjoyed looking through a 3-D View-Master. With a handy viewer, and seven full color 3-D pictures in convenient reels, it was visual fun . . . especially in the days before TV and VCRs.

To tell the commercial View-Master story, it is necessary to mention the Three Dimension Co. of Chicago. This is where I became familiar with View-Master and learned stereo photography. Three Dimension Co. was founded by Bob Brost, who later became president of Sawyers, Inc., along with Chris and George Lewis. The three worked together at Keystone View Co., Meadville, Pa.



Howard Taylor

During the 1930s, George Lewis traveled the world as a staff photographer for Keystone View Co. At the same time, Bob Brost and Chris Lewis traveled the United States photographing, in stereo, the estates of prominent members of the Garden Cubs of

America ... Bing Crosby, Harold Lloyd, DuPont, Armours, etc.

With the invention of Polaroid and Kodachrome in the 30s, it became possible to produce large screen projected 3-D shows. Three Dimension Co. manufactured about ten 3 1/4" x 4" 3-D slide projectors. A 3-D show was produced for the Canadian exhibit at the New York World's Fair, and a traveling show for Drexel Furniture Co. Consisting of 3-D photographs of the miniature Thorne Rooms from the Art Institute of Chicago. At the same time, Sawyers Inc. of Portland, was producing the new 3-D View-Master, and its scenic reels were rapidly replacing the old Keystone Views.

With the advent of World War II, each company managed to stay in 3-D while also participating in the war effort. View-Master was used to teach recognition of enemy gunboats and destroyers. It was ideal for ship identification as speed of recognition was not as important as in aircraft identification.

In Chicago, Three Dimension Co. was producing millions of aircraft recognition slides for the Navy gunnery officers. Since aircraft required quick identification, it was necessary to train pilots and gunnery officers with the Tachistoscope. This consisted of an SVE Projector with an Alphex Shutter, allowing the slides to be viewed at speeds up to 150th of a second. An additional program of 3 1/4" x 4" identification slides, which included both aircraft and war ships, was also being produced, and I managed this department. My other work included design of 3-D eye tests, close-up 3-D photography and Vectography production. I became acquainted with Clarence Romrell of Polaroid through my work with Vectographs.

In 1945 Three Dimension Co. became distributor for all View-Master products. Chris Lewis was very enthusiastic with the agreement, as he knew the importance of the scenic 3-D field. This was my introduction to View-Master. My first commercial assignment

in 1946 was taking stereo originals for the Steiner Cabinet Co. View-Master reels. Using a 5x7 Stereo-Graphic camera with matched lenses, backgrounds were built and studio shots made.

The 5x7 Graphic camera had been modified with a vertical sliding back to obtain two pairs on one 5x7 film, which was ideal for lantern slide 3-D projection. This camera was also excellent for View-Master originals, which required a picture area 2" wide by 1¾" high. It is my assumption that this size was established by the use of European 6 x 13cm stereo cameras available at the time. As far as I know, the Steiner Cabinet reels were the first commercial reels produced by us.

Having a machinist and full shop facilities, Three Dimension Co. decided to produce six sliding bases using ball bearings. In shooting 3-D slides for projected shows, it is often necessary on close-ups to reduce standard lens separation. With the ball bearing base, this could be done by shifting the camera towards the center for each eye. Shooting close-ups on this basis, particularly with models, was more difficult but the final projected pictures made it worthwhile. With the end of WWII, Sawyers, Inc. was ready for the transition to peacetime business. View-Master and scenic reels were already being produced, and dealers were anxious to sell these products. David White of Milwaukee, Wisconsin, also entered the 3-D field with the introduction of the Realist Camera in 1947. Three Dimension Co. moved to a large building on the northwest side of Chicago (Addison & Kenton Streets) and began manufacturing 2x2 slide projectors.

While producing slides for the Navy, Three Dimension Co. Also made eye tests and Vectographs for the optometry field. With George Lewis doing the 3-D art work, eye training Orthofuser Vectographs were produced for Bausch & Lomb. Of the partners in Three Dimension Co., Chris Lewis was the most interested in eye testing products, and

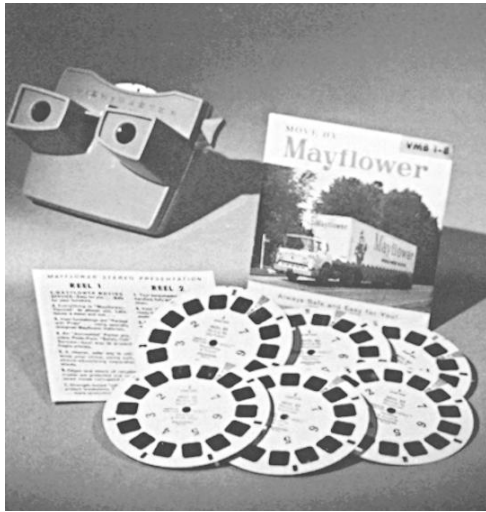
leaving Three Dimension Co., organized Stereo Optical Co. He retained the large 3-D projectors, Vectograph production, and produced acuity slides for Bausch & Lomb's Vision Tester. Later Stereo Optical Co. designed and produced their own vision tester. Today Stereo Optical Co. is the major manufacturer of 3-D Vectographs in addition to manufacturing eye-testing instruments.

When Chris organized Stereo Optical Co., he bought a double building. Not needing the north unit, it was leased to Sawyers, Inc. In Chicago, who resumed total distribution of View-Master products. At this point, Three Dimension Co., Sawyers, Inc., and Stereo Optical Co. were next to each other. Bob Brost was manager of Sawyers, Inc., while remaining an officer and partner in Three Dimension Co.

With the introduction of the Realist Camera by David White, enthusiasm was generated for the personal use of 3-D slides. In addition to the hobby use of 3-D the Realist Camera made possible small run slide productions for commercial use. By 1948, the commercial use of 3-D was recognized by several Chicago studios . . . one of these being Visual Sales Co., owned by Charles Foster and Fred Berkeley. Visual Sales Co. sold several commercial programs but ran into difficulty working with inexperienced 3-D photographers. In discussing this problem with Bob Brost, he suggested they contact me, and I joined them in 1949. Working for Visual Sales Co. I photographed 3-D slide programs for Brunswick, Bastian Blessing, Cosco, Mengel Cartons, Brown Shoe, Hanes and others.

When selling large quantities, the cost of an all original slide program could be prohibitive. A low cost, easy to use, 3-D sales tool was needed and View-Master was the answer. Visual Sales Co. asked permission from Sawyers, Inc. to sell View-Master commercially. They agreed, but on a non-exclusive basis. Sales were made, but without national advertising, results were not satisfactory. Due to this, Fred Berkeley suggested to Sawyers, that

with his experience in selling commercial View-Master reels, he could expand its sales, working directly for them. This was to be accomplished by his setting up commercial photography studios throughout the country as View-Master representatives. Becoming inactive in Visual Sales Co., he carried out this program. This arrangement also proved unsatisfactory as the commercial studios were too busy with their regular photographic work to promote View-Master programs. In reviewing Fred's commercial efforts, Bob Brost suggested that handling marketing in Portland offered a greater opportunity. Fred Berkeley sold his interest in Visual Sales Co., and my wife Dorothy and I assumed ownership.



Above: *Eight-reel Mayflower commercial set.*

During a visit to Chicago by Harold Graves, Visual Sales Co. proposed Sawyers establish three qualified studios to cover the country for commercial View-Master. This proposal was supported by Bob Brost and Visual Sales Co. was appointed Midwest representative. George Patton in Portland was in charge of this program. He chose Barry Friedberg of Plymouth Photographers in New York, and Sid Brauer of Tri-Ads in Hollywood as the other two representatives.

In 1953, the three commercial producers met at Sawyers in Portland. We worked with Tom Dixon who was in charge of all photographic production. National advertising and

cooperative sales ideas between the producers were discussed, as well as 3-D quality and handling of orders. Tom Dixon offered to send copies of all commercial reels to the three producers to be used as samples.

When first requested to handle photography for scenic reels, it had been necessary to locate 6 x 13cm cameras. We were able to purchase European Heidoscops and Stereflektoskops. When the 35mm Busch-Richard became available in 1949, Sawyers modified specifications to accept this format...eventually it was the preferred size. Since some clients already had Stereo Realist slides, they wished to use them for reel production. This was not preferred by Sawyers, but eventually they were accepted.

A feature of custom reels for commercial use was the addition of a sales message. This could be handled with signs in the scene or overlay copy registered with the originals. The most popular method was strip-in captions of two or three lines of sales copy, registered at the bottom of the picture frame. By using care, it even became possible to add strip-in captions to Realist size originals.

On scenic assignments it was required we submit four correct exposures of each 3-D scene and Pana-Vue slide. When shooting for Pana-Vue slides, we submitted 2x2 Rollie size negatives. Due to the importance of scenic originals, Sawyers stored the extra exposures in various locations so no unforeseen accident could stop production. Packet assignments required twenty-one scenes. However, we always submitted three or four extra.

In the 1950s, Bob Brost mentioned revising the Chicago packet. Due to the use of Busch originals in overall city scenes, they lacked 3-D, and these scenes were to be rephotographed in hyper-stereo. Working with Burke & James of Chicago, Visual Sales Co. obtained two minipress type cameras, with matched lenses. A simple board arrangement with thumb screws was assembled to allow for the

separation of cameras from ten inches to four feet. The total weight could be handled on a medium tripod and cable releases were used to expose simultaneously. With this unit, photographs were made from the top of the Drake Hotel, Playboy Bldg., Tribune Tower, and the Prudential Bldg., the tallest building in Chicago at that time.

While revising the Chicago packet, we photographed the Buckingham Fountain . . . a major Chicago attraction. Since the fountain lights are turned on at 9 PM, it was necessary to make special arrangements with the Park District for an earlier lighting to our requirements. In order to emphasize 3-D, the same matched cameras were used with a separation of 18 inches. The trick was to pick a night with an attractive sunset and work with the fountain operators for color balance against the sky at dusk. Bob Brost and his assistant were there to help with details. While doing the photography the hundred or so visitors were curious as to why the fountain was on earlier than the announced time. Hearing it was for View-Master, they set up their cameras and began shooting too.

After producing 3-D originals with hyper-stereo for the Chicago scenes, Portland later decided that this made the buildings look like toy models, and this method was discontinued. Busch type originals were again used.

When shooting scenic packets, we would, occasionally, be involved in amusing circumstances with spectators. For instance, In Illinois, we "raised a few eyebrows" when it was necessary to use lighter fluid to clean the famous historic plaque commemorating the Lincoln/ Douglas debates. On most overall scenes, such as parks, etc. We would police the area for paper, bottles, etc. Again to curious looks.

The St. Louis Zoo, one of the world's finest, is noted for performing animal acts in addition to its regular zoo attractions. The script requested a photograph of the Chim Show. We arrived

at the theater early and chose seats about 8 rows up to include the entire stage and a portion of the audience. As the audience arrived, we noticed the children were carrying helium balloons. Talking to the families in front of the camera, we offered a dollar to each child, requesting the balloons be held down during the show. After passing out several dollars, the music started and the ringmaster came to center stage announcing that the show would be enjoyed better by people in the back if the balloons were held down during the performance. That's location photography!!!

Some of the script suggestions were often impossible to photograph when we arrived at the scene. Sawyers being in Portland, naturally took ideas from travel folders, etc. One script called for "moose drinking from Lake of the Woods, Warroad, Minnesota, at sunset". The lake and scenery were there, but moose were difficult to find and pose . . . we settled for a seaplane that flew between the islands. While shooting "a grain boat passing through the canal in Duluth, Minnesota" we were locked in with fog for three days. As I was phoning Fred Bennion from a dock side phone, the sun broke through...we got the shot!

A pleasant sidelight to shooting View-Master scenic views was the attention attracted by cameras, tripods, etc. necessary for location photos. Spectators would ask what we were doing, and upon hearing we were photographing for View-Master, they would stay and watch. Sometimes we used them as models. View-Master was a magic word in those days.

In 1952, Sawyers and the Three Dimension Co. moved to new buildings on Kostner Ave. During this time, Bob Brost remained an officer/partner in Three Dimension Co., while managing Sawyers in Chicago. In 1954, Three Dimension Co. sold to Bell & Howell and Bob Brost devoted full time to Sawyers. . . becoming a member of the Board of

Directors. By 1959, Bob left Chicago to become President of Sawyers in Portland.

Due to difficulties of 3-D projection, the hobby interest gradually declined during the 50s. However, interest in View-Master commercial programs and scenic reels remained high.



In the early 1950s, while attending a convention in New York featuring sales tools, Bill Winter of Seven-Up expressed interest in commercial View-Master. After meeting with him in St. Louis, a program was initiated. This consisted of asking the store manager to view a commercial reel while the delivery man restocked the shelves. The reel illustrated seasonal promotions Seven-Up was planning and suggested a display using many cases of Seven-Up. By 1959, 20 different reels were produced and used by 1,000 delivery men. Bill Winter later became president of Seven-Up.

Standard Oil Company used 3-D View-Master to promote sales for their TBA Department...tires, batteries and accessories. Six reels were produced to promote these products. Using a lithographed metal display and a battery lighted View-Master, these displays were installed in service stations for extra sales to customers.

Eventually, all major automotive companies used View-Master. Buick Co. illustrated showroom displays in 1960, Lincoln/Mercury car styling in 1962. Nash Motors used

commercial reels in the early 50s, tied-in with a 3-D projected show that I photographed. Occasionally we loaned Busch cameras to clients who had in-house photographic departments. Ford Motor Co. produced many attractive reels for the Edsel on this basis.

In 1960, Aero Mayflower became interested in 3-D View-Master through their advertising agency in Indianapolis. Working with the agency, a program was outlined using one thousand View-Masters and twelve custom reels. Visual Sales Co. handled much of the 3-D photography in our studio and on location. A special full color packet envelope was prepared . . . the only time this was done for a commercial program. The packet contained eight reels showing a typical home move from estimate, through packing, to final delivery. Additional reels were prepared for "special moves" such as electronic equipment, displays, etc.

Anheuser-Busch used View-Master for two promotional campaigns. One, a three reel plant tour to be used by salesmen to distributors. In addition, an elaborate gift package was prepared for their distributors with the opening of Busch Gardens in Florida. This package consisted of a specially designed case, lighted View-Master and ten 3-D reels of the Busch Gardens attractions.

A complete record of companies who used commercial View-Master does not exist. However, it is possible to briefly mention a few and how the reels were used. Fairbanks Morse featured water softeners, Curtis Candy Co. Promoted marshmallows, Sears used View-Master to show their Twin Door Coldspot Refrigerators, and also installations of swimming pools. U. S. Gypsum acoustical tile, Golden Acres fields of sorghum and Clay Seed of Kentucky tobacco crops.

Also included are Restonic Mattress, Stitzel Weller Distillery, J. I. Case, Westinghouse, Canyon Fieldstone, Kirsch Blinds, General Electric, Overhead Garage Doors, U. S. Royal

Tires, Lactona Tooth Brushes and many, many others. Incidentally, to promote the commercial program, Sawyers produced several reels for the three distributors . . . View-Master selling View-Master!

Some concerns were more interested in the convenience of View-Master and seven scene reels than actual 3-D. With such requests, we worked with the client's artist on layout, copy, and the use of overlay cels. When copying the final artwork to size for production, the cels would be shifted to introduce several layers of depth. Strip-in captions would also be added. Vaco Products and CNA Insurance Co. produced reels of this type.

In addition to 3-D reels, 14 scene non-stereo reels were available to be used with a hand advance inexpensive Sawyer's projector. Simmons Mattress prepared a showroom display mounting the projector at the foot of a bed, and a screen on the headboard. The salesman could project a fourteen scene sales story. The commercial producers also developed a motor advance unit for this projector with a cooling fan, for continuous display use. Self contained rear projection displays were used by O'Brien Paint Co. and Sunbeam, etc.

In 1969, Colgate introduced a new toothpaste featuring MFP. A Chicago advertising agency, specializing in the health field, handled this for them. The program included 5,000 View-Master viewers and sets of eight reels, which were sent to dentists throughout the country -- the largest commercial program produced. The reels demonstrated tooth care, improved appearance, and special dental techniques. Patients viewed these while waiting in the dental office.

One of the reels, "A Healthy Smile" was produced from highly sophisticated art work, even by today's standards. The artist prepared a line style illustration, which was broken into individual pieces. With careful studio set-up, lighting, and placing of the pieces, stereo pair line negatives were obtained. Enlargements

were made, color overlays added to matching areas, and final reduced originals for View-Master obtained.

In 1951, Sawyers purchased Tru-Vue, which used sliding film for its 3-D system. Sawyers modified Tru-Vue to a vertical card of seven pictures with a simple plastic viewer; making it comparable with View-Master. Later, Sawyers experimented with the sliding film principle, using 16mm film in a sealed plastic viewer. The viewer contained five scenes of O'Hare Field in Chicago. This unit proved effective, but because it competed with View-Master, the idea was abandoned.

At a 1962 sales meeting in Portland, the possibility of a folding Tru-Vue mailer was discussed. This mailer was developed and programs sold to Republic Steel, Plymouth Motors, Hotpoint, etc.

When Bob Brost left Chicago to become President of Sawyers in Portland, Mickey Nebesni became Midwest manager. In 1966, Sawyers was purchased by GAF of New York.

Eventually GAF in New York hired a new special products manager who discontinued the three distributor program, and attempted to go back to many non-specialized promotion agencies . . . thus ending the commercial View-Master program as I knew it.

In 1971, I joined Stereo Optical Co. as manager of design and production of vision testing slides, 3-D Vectographs and other visual products . . . retiring in 1983.

This story was originally written for the 3-D magazine STEREO WORLD. Howard Taylor permitted its usage at this time.

COMMERCIAL REEL HISTORY

MOVIE PREVIEW REELS

by Mary Ann & Wolfgang Sell

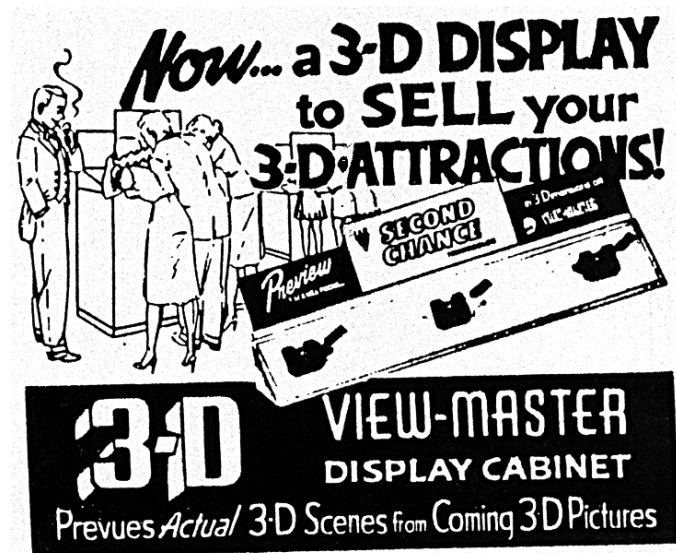
In the mid 1950's, 3-D movies were the craze. Everywhere people donned those "funny little glasses" and viewed the wonders of the big screen in 3-D.



Starting with the Thanksgiving 1952 release of *Bwana Devil* and continuing for the next two years, theaters all over the country couldn't wait to receive their next 3-D release.

To help promote upcoming features, as well as the general concept of 3-D, View-Master made arrangements with several of the large movie studios producing 3-D movies on a regular basis to put a series of specially constructed View-Master viewers directly into theater lobbies. These viewers had special

View-Master reels previewing upcoming 3-D movies. This meant that studios were not only able to advertise the movie but to actually show scenes from it to the public in 3-D.



Above: Picture of View-Master display from original press book for the movie "*Second Chance*".

The View-Master film display cabinet was available through National Screen Service. The cabinet was specially constructed of fire-proof steel, 4 feet long, 15 inches high, 10 inches deep and contained three View-Master viewers. The cabinets cost \$24.50 each and the movie preview reels were \$1.85 for a set of three.

View-Master was wise enough to use the 3-D movie craze as a link-up with their regular distribution. The preview reels were not only used in movie theaters but were also available for preview to the 1,200 dealers across the country that sold View-Master at the time.

Each View-Master dealer had the ability to buy movie preview reels at the cost of \$1.00 each. They could use the reels to tie into 3-D movie promotions being set up by local cinemas. Because movie reels are seldom found among old dealer store stock, we logically assume that very few View-Master dealers took advantage of this offer.

Unfortunately, the 3-D movie was short-lived since audiences seemed to prefer Cinemascope to the 3-D glasses. As the novelty wore off, the studios discontinued making movies in 3-D and, subsequently, View-Master quit producing the reels. Hence they are extremely rare.

View-Master was quite active making movie preview reels and thirty-one titles are known to exist (several titles were made up as test reels but never actually produced.)



All the reel faces are marked with the name of the issuing studio and the words "not for re-sale." This makes it easy to distinguish movie preview reels from any regular production reel, which was actually sold.

Each movie preview reel was sent to the theater in a special brown cardboard envelope with the movie title rubber-stamped on the front. Three reels were included in each envelope. Today, the envelopes are almost as hard to locate as the reels, although not as valuable.

We know of two other movies that were not filmed in 3-D but had 3-D View-Master reels made up for them: The Robe (2-reel set) and Beneath the 12-Mile Reef.

These were two of the earliest movies made in Cinemascope and we can only assume that View-Master intended to continue their movie reel promotion for films not released in 3-D. This process was obviously not successful since only a few test reels of each are known to exist.

The list of movie preview reels is as follows:

Arena
 The Charge At Feather River
 Dangerous Mission
 Devil's Canyon
 Drums Of Tahiti
 Flight To Tangier
 Fort Ti
 The French Line
 The Glass Web
 Gun Fury
 Hannah Lee
 They Called Him Hondo
 House Of Wax
 Inferno
 It Came From Outer Space
 Jesse James Vs. The Daltons
 Kiss Me Kate
 Lost Treasure of the Amazon
 The Maze
 Miss Sadie Thompson
 Money From Home
 The Nebraskan
 Sangaree
 Second Chance
 Son Of Sinbad
 The Stranger Wore A Gun
 Taza, Son Of Cochise
 Those Redheads From Seattle
 Wings Of The Hawk

Some of these reels have sold for as much as \$300! Others have been found in a common \$1.00 singles box. Because these reels had a wide distribution, they could turn up anywhere.

GRUBER BOOK PROJECTS

"STEREOSCOPIC ATLAS"

A MILESTONE IN MEDICAL HISTORY

by Mary Ann & Wolfgang Sell

One of the most amazing medical guides ever produced was published by Sawyer's, Inc. between 1951 and 1962. The idea was to create a medical encyclopedia illustrating dissections of various parts of the human body and depict these procedures in 3-D through an "Atlas" of View-Master reels.

A test project sample book was set up by View-Master and published in April, 1951. It was distributed to various medical schools and libraries for their evaluation and comments. These sample books were also used to entice medical professionals into buying the entire Stereo Atlas once it became available. The sample volume contained six View-Master reels (numbered Test 1 through Test 6) and presented a broad overview of what the completed work would be like. The six reels and the 96 pages of text are spiral bound in green leatherette.

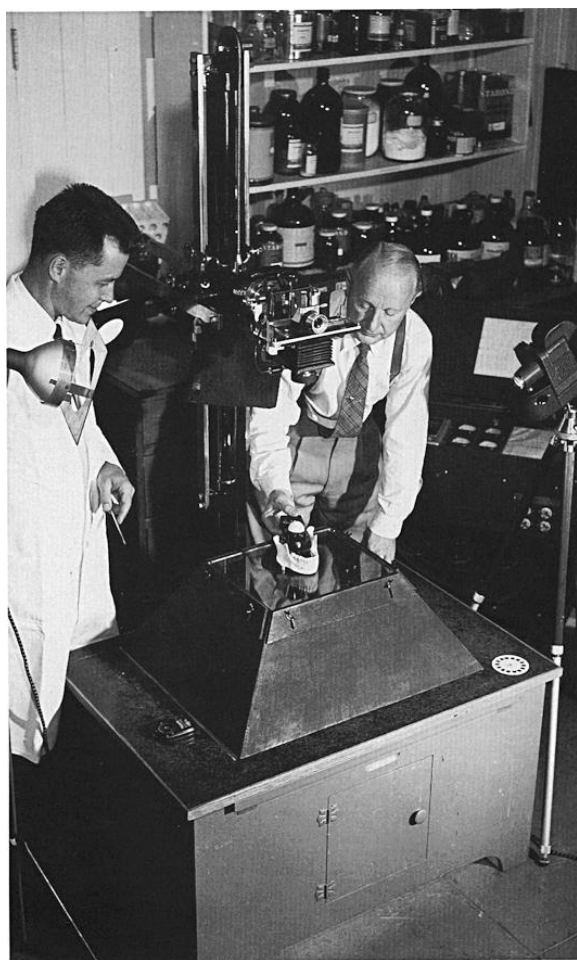
The test sample was favorably received by clinicians, medical authorities, scientists and teachers across the country, and the proposed Atlas went into full production. The complete work, entitled "A Stereoscopic Atlas of Human Anatomy" was written by David L. Bassett, M.D., and stereographed by William B. Gruber.

Dr. Bassett received his M.D. from Stanford University in 1939 and served for many years on the faculty of the Stanford Medical School. He passed away in 1966, but received numerous congratulations and wide

recognition for his work on the Atlas during his lifetime.

View-Master inventor William Gruber brought his special talents and artistry to many special 3-D projects, with the Atlas being one of his proudest achievements. He designed, built and operated the special cameras and lighting used to capture the spectacular images for the Stereo Atlas.

Below: Gruber & Bassett with special medical camera set-up used to photograph the Atlas.



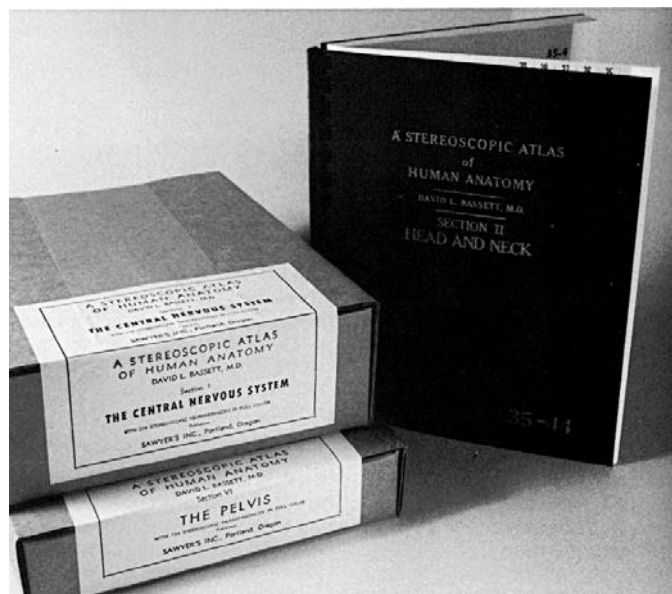
The two men were introduced by Dr. W.K. Livingston, head of surgery at the University of Oregon Medical School in Portland, who had discussed the use of stereo imaging in the medical field with Gruber. The idea of

producing such an atlas was first conceived by Gruber in 1945.

In 1948, Bassett and Gruber developed the Stereo Atlas concept and began work on the massive project at Stanford University's Anatomy Department.

Consisting of 8 sections, the Atlas itself totals 23 volumes. It contains 1,554 stereo views including 59 radiographs. There are 3,318 pages of text that accompany the 3-D images. Every reel shows the clear, full color, beautifully illuminated detail of seven step-by-step dissections of actual human material. Each sequence of dissection is done on the same specimen and each stereo view is keyed to a labeled drawing in the text.

Originally, the idea was to incorporate the numbers used in labeling the specimens directly into the scenes on the reels. However, it was decided that the photographs would give greater detail if only the specimen itself was shown in the 3-D image.



Above; Volumes from the "Stereoscopic Atlas of Human Anatomy".

The first section, published in 1952, was The Central Nervous System. This section is devoted to detailed views of the brain and spinal cord.

It contains spectacular 3-D images of dissections of the cerebrum, cerebellum and brain stem. It consists of four volumes with 238 views and 497 pages of text. The issue price was \$27.50.

Section two, published in 1954, is entitled The Head and Neck. The photos in this section deal with the skull, the cranial bones and the cervical spine. This section has five volumes with 357 views and 739 pages of text. The issue price was \$38.50.

The third section, The Upper Extremity, was published in 1955. Sixty-three magnificent views of the hand highlight the practical usefulness of this section. Also included are osteology, selected radiographs, and exploratory anatomical dissections of the entire upper extremity. This section is three volumes with a total of 196 views and 408 pages of text. The issue price was \$22.50.

Section four, The Thorax, was published in 1958. Dissections of the breast, heart, lungs and diaphragm highlight this section. It is made up of two volumes containing 140 views and 295 pages of text. The issue price was \$16.50.

The fifth section is The Abdomen, published in 1960. This section has a series of views of the abdominal wall and inguinal region. There are many views of dissections of the intra-abdominal organs. This section has 140 views and 195 pages of text contained in two volumes. The issue price was \$16.50.

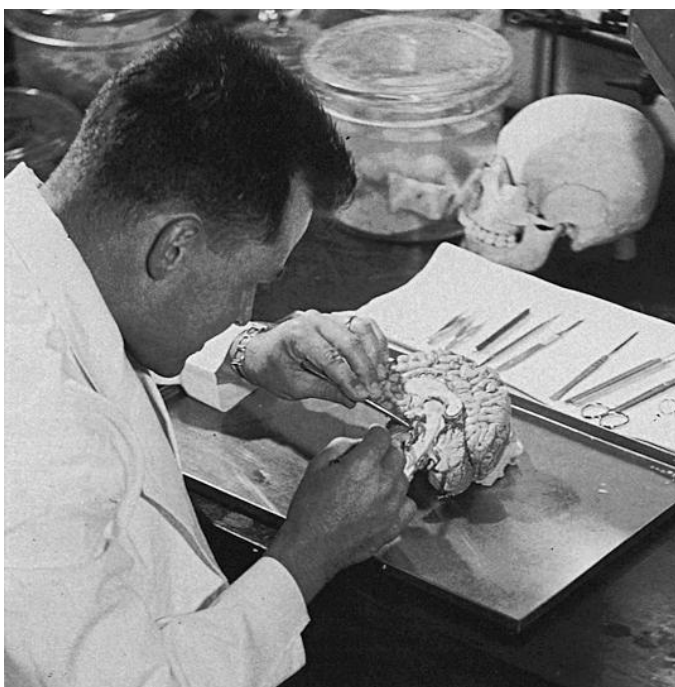
Section six on The Pelvis was published in 1961. There are dissections of the female perineum and internal pelvic organs as well as views of the male external genitalia. This section has two volumes with 154 views and 340 pages of text. The issue price was \$19.50.

The seventh section was published in 1962 and is entitled The Lower Extremity. The detailed anatomy of the nerves and vessels of the limb is shown in relation to muscles, bones

and joints. There are 217 views and 475 pages of text in this three-volume section. The issue price was \$27.50.

Section eight, The Back, was published in 1962 and is the last section in the Stereo Atlas. It contains photographs pertaining to the spine as well as views of the muscles, blood vessels and ligaments related to the back. In 2 volumes there are 112 views and 240 pages of text. The issue price was \$14.50.

Below: *Dr. Bassett doing extensive dissection work prior to final photography for the Atlas.*



Each section could be purchased individually as it was published, or a complete Atlas was available at a cost of \$183.00. The entire set is spiral bound in maroon leatherette covers with gold print identifying each section and volume.

A one volume, 156 page, reference guide to the complete Stereo Atlas was also available (for \$10.00), and is divided into three parts:

Part A is a condensation of the table of contents from each of the eight separate sections.

Part B directs attention to key views by 1) regional areas and 2) major organ systems.

Part C is a complete alphabetical listing of all items in the index of each section as well as a general cross reference.

In February, 1962, a prospectus to the complete eight-section Atlas was published. The prospectus contains one reel and descriptive pages from each of the eight sections as follows:

Section One Reel 8
"Exploration of Brain"

Section Two Reel 62
"Dissection of Left Ear - Ear Ossicles"

Section Three Reel 101
"Volar Aspect of Right Hand"

Section Four Reel 117
"Dissection of Pericardium and Heart in situ"

Section Five Reel 152
"Kidneys, Suprarenal Glands & Posterior Abdominal Area-Osteology"

Section Six Reel 155
"Lumbosacral Spine - Pelvic Girdal"

Section Seven Reel 182
"Gluteal Retion & Hip-Dissection of Left Thigh"

Section Eight Reel 213
"Dissections of Thoratic & Lumbosacral Regions of the Back"

The book gave an overall view of the entire completed Stereo Atlas and was used as a stimulus for potential customers.

Every stereo picture was accompanied by a line drawing and descriptive text. The drawing served as a guide for the descriptions and the names of the various structures shown in the View-Master pictures. These drawings were done by Ruth Ogren, a medical artist.

The forward of the Atlas was written by Dr. C.H. Danforth, former Dean of the Stanford Anatomy Department and a world famous medical professional of the period. He also assisted Dr. Bassett in many complicated areas.

The medical community was overwhelmingly enthusiastic over such an unprecedented work. At the time of its publication the following comment was made by the Journal of the American Medical Association:

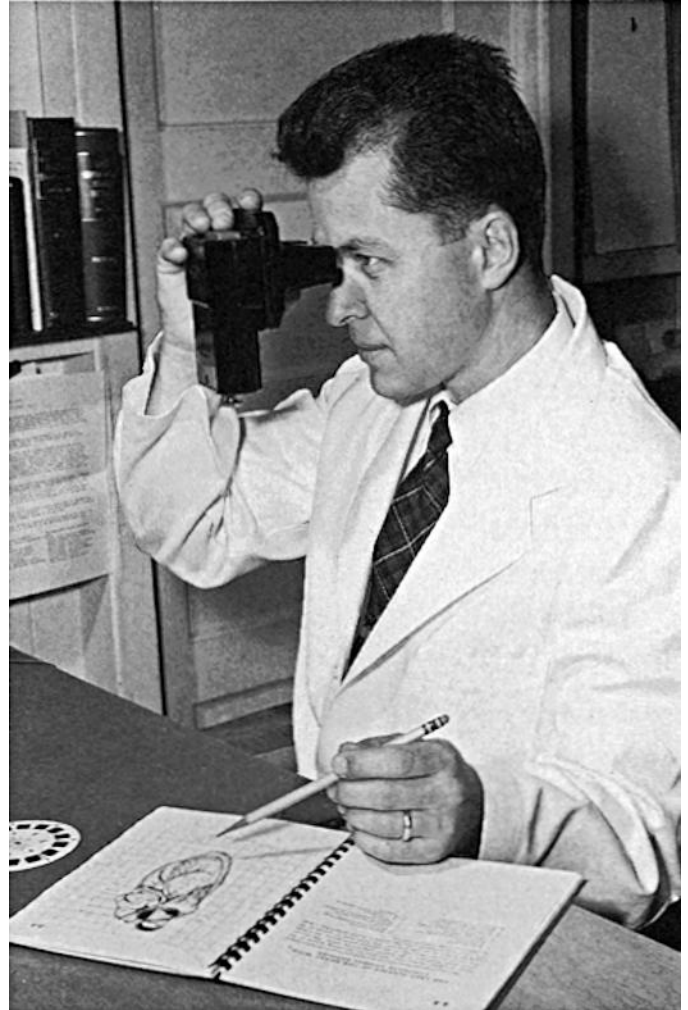
"Great credit must be given to the author for the superior quality of the dissections, which are planned to give a maximum of information. The color photography by Gruber is excellent and there is no difficulty in identifying the anatomic structures. This publication is a milestone in the pictorial recording of anatomy. It should be of great value to anyone interested in human gross anatomy."

Because of the unique relationship that developed between Mr. Gruber and Dr. Bassett, the Stereo Atlas became both a professional and a personal highpoint in William's career.

At the time of the Atlas' release, only two locations in the United States were set as distributors...Williams & Wilkens in Boston and Stacey's in San Francisco.

Most of the Atlas itself was assembled in the book binding department at Sawyers. The most time consuming part of the assembly process was mounting the envelopes that contain the reels. Each envelope had to be mounted individually into the book. The cover was made of a plastic impregnated cover stock, which was extremely durable and resisted "dog-earing". The title was put on via a gold stamp machine using gold leaf foil. Another machine punched the holes for the plastic spine and bound the leaves and cover.

A Stereoscopic Atlas of Human anatomy was available not only from Sawyer's but, according to a View-Master brochure, could still be ordered from GAF in 1974. Most of the complete sets of the Stereo Atlas were purchased by medical schools and medical libraries and remain in their possession today.



Above: Dr. Bassett reviews and makes notations for each section of the Atlas.

However, a portion of the Atlas, containing 12 View-Master reels, was reprinted in a new book by 3D Book Productions in 1994. Entitled "A Stereoscopic Atlas of Human Anatomy --The Bassett and Gruber Legacy" it is currently available at the time of this printing.

THE WILDFLOWER SET

In 1946, View-Master published the first of their educational books – *“Alpine Wildflowers of the Western United States”*. The text was written by Park Naturalist Howard R. Stagner who was employed by the U.S. National Park Service. Stereo photography was done by William B. Gruber.

With 35 pages of text and 10 reels, the book was not just an informal, authoritative treatise

on flowers, but a fascinating 70-stop nature walk. Each stop was pictured with glowing color and exquisite detail as shown through Gruber’s wonderful three-dimensional photography.



Photo above: William Gruber with his special stereo close-up rig.

According to the book’s preface: “The magic of stereoscopic photography transports the reader to the Western mountain meadows and hillsides and spreads before him hundreds of rare and beautiful flowers.”

The photos for this publication were taken at beautiful Mt. Rainier National Park. This park is famous for having many flowers indigenous only to Mt. Rainier that cannot be found in any other portion of the Cascade Mountain range. All of the flowers pictured could be found in a single afternoon and lay within a mile radius of the Paradise Valley ranger station.

In late July, hundreds of mid-season flowers are in bloom at one time. These plants bloom in the subalpine flower zone. Many spring flowers remain and some early autumn plants are just beginning to bloom. These are the sights you will see when viewing *“Alpine Wildflowers of the Western United States”*.

Earliest published examples of William’s Wildflowers can be found on two unique reels...Wildflowers X-1 and X-2. These two reels contain photographs unlike any found in the final book version.

The first edition of Wildflower reels was printed in the “hand-lettered” style with scene numbers superimposed in red over the scene captions. Later editions had printed numbers and captions. The 10 reels are marked WF-1 through WF-10.



“Wildflowers” was available, in several formats. One version was spiral bound and was intended to be part of a series of books planned by William Gruber entitled the “Eyes of Knowledge”.

Other versions were available as gift sets with a small book and the 10 reels boxed with a View-Master Model “C” viewer. Several versions of this small book exist and differ both in size and color.

This was a project very dear to William Gruber’s heart. He had special cameras constructed to perform his close-up stereo work. Many of his personal View-Master reels contain 3-D images of assorted flora and fauna of the Pacific Northwest.

THE MUSHROOM SET

by Mary Ann & Wolfgang Sell

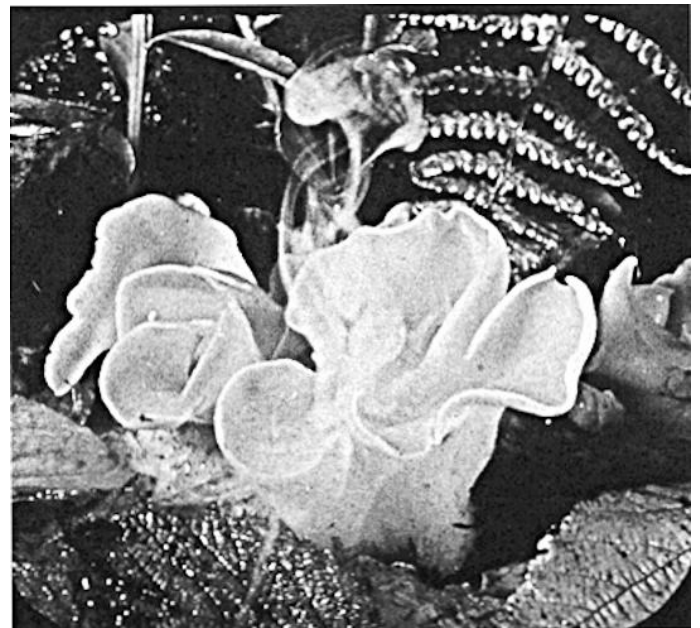
Many different books were produced by View-Master during the glory years of Sawyer's. All of these books are fantastic works with amazing insight into the subject matter, factual descriptions, detailed text and absolutely wonderful View-Master illustrations. In our opinion the finest example of these works is the two-book set *Mushrooms in Their Natural Habitats*

The book was written by Alexander H. Smith, Ph.D. professor of botany and botanist at the University of Michigan Herbarium. Dr. Smith was well known throughout the scientific world for his research work on Agaricaceae (gilled fungi). He had written many scientific papers and books on the subject and was editor-in-chief of *Mycologia* the official publication of the Mycological Society of America. Although many works on mushrooms had been written prior to this time, Dr. Smith felt an in-depth study was needed to give the true picture, descriptive and visual, of the plants as found in nature.

The stereoscopic color pictures, which are an integral part of the work, were taken by William B. Gruber. At the time of the production of this work, his official title was Chief Research Engineer of Sawyers, Inc. Mr. Gruber was well versed in stereo photography and a photographer of note in the field of educational photography. He spent over 11 years and traveled many thousands of miles to gather the photographic material presented in the publication.

Many photographs of fungi in the Southwestern United States were unavailable because of government imposed travel restrictions during World War II and much time and research went into finding other examples of the same or similar subjects.

Below: Reel 1, Scene 2 shows *Aleuria Aurantia* emitting spores.



Published in 1949, *Mushrooms In Their Natural Habitats* is composed of two volumes, 9 1/2 x 6 1/2" with red fabrikoid binding.

Volume I consists of a 626 page test book dealing primarily with "fleshy fungi", the species of fungi most frequently encountered in the fields and forests. It presents a radically different approach in the study of mycology.

Photographs usually illustrate the text of a book. In this case, however, the text is written around the 3-D pictures. It is designed for a wide range of readers. A chapter on "The Mushroom in Relation to Other Living Organisms" is intended for those who are not experts in the field. All species are first

described in a technical chapter, including microscopic data, spore sizes, exact colors and other pertinent data.

The text covers preparation of specimens for study, collecting techniques, the fruiting habits of fungi, and classification and identification. Everything of possible interest is contained in the mammoth work.

Although all photographs were taken in the natural habitat of the fungi, not all are natural habitat photographs, due to the fact that some items were added to the pictures and others were rearranged. Since it was necessary to show important taxonomic details in addition to the fruiting bodies, plus their manner of growth, some fruiting bodies had to be arranged.



Above: Reel 17, Scene 117; *Tricholoma Imbricatum*.

Even though the text is very scientific in nature, the amateur botanist can also appreciate and understand the work due to the great visual specimens displayed on the 33 View-Master reels.

Volume 2, although it looks to be a book, is a special case that holds a model "C" viewer and a special envelope book with the 33 View-Master reels (The viewer accompanying the set is black.) A total of 231 Kodachrome stereo pairs illustrate representative key

species of important genera and families of mushrooms. Mushroom stereos used for illustration were carefully selected from thousands to enable the student to recognize and identify a wide variety of species that come close to the key- types illustrated. The stereo pairs provide the user with an image of an actual foray into the woods with the true-to-life realism that only 3-D can provide.

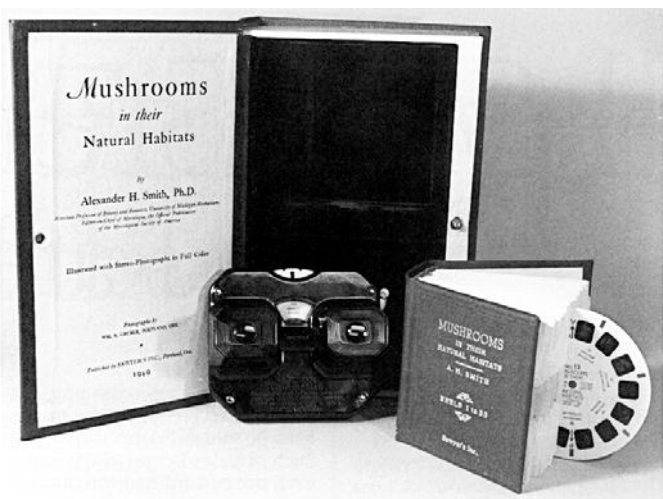
Of the many species of fungi, the most common from the Northeastern U.S., Great Lakes Region, Rocky Mountain States, Pacific Northwest, and Southern California have been included in this book. Also, illustrations of endemic North American fungi have been included wherever feasible. Many pictures were taken and discarded as better examples were found or when a more common species of fungi was needed. Some of the stereos taken and not used portray extremely exotic mushrooms that were too rare to be included in the actual production.

According to the instructions in the mushroom text:

Viewing the photographs is a very simple procedure. The most important factor to keep in mind is that the quality of the light used for viewing will greatly influence the color of the image one obtains. Since daylight is extremely variable as to quality depending on one's location, the season, etc., it could not be accepted as the standard of illumination. Instead, the photographs are intended to be viewed with a 100W-ISOW frosted white Mazda bulb. It is best to place the bulb in a light fixture of the goose-neck type and reflect the light down on a large sheet of white paper or several sheets of good white grade typing paper. Some will, no doubt, be quick to point out that no grade of paper is pure white, but this, even though true, is a minor consideration not likely to influence adversely the color of the reproductions. View the photographs against the reflected light. The intensity of the illumination can be easily regulated by changing the distance between the viewer and the paper. All comparisons of color, including those found in the glossary, were made by this method.

(We found these instructions interesting and viewed several reels using a 150W soft white bulb with the light reflected against the white paper. The results do depict excellent color when using this method.)

The set was produced in a limited edition of 500 copies and, therefore, is quite rare. Many of these sets are still the property of colleges and universities throughout the country.



Above: *"Mushrooms In Their Natural Habitats, written by Alexaner H. Smith, Ph.D.; photographed by William B. Gruber.*

The original selling price for the set was \$26.50. (Quite a difference from one would sell for today.) The 33 reels could also be purchased separately for \$11.00. Originally, packaged in a silver/green Sawyer's logo box, the set of reels remained in inventory for several years and was later sold in a white personal reel box.

Gruber's keen interest in Mycology began at an early age when he and his family would go "mushroom hunting" in the forests of Southern Germany. This tradition is a common practice throughout that country even today.

It was this personal introduction to mushrooms that led William to a life-long interest in the study and exploration of mushrooms in the United States.

Due to his fascination for this subject along with his expert photographic skills, we are able to enjoy one of the finest reference texts ever produced on this topic.

This monumental work was enthusiastically received by the scientific community and is still considered "the" definitive work on mushrooms. Some time ago we met one of the Forest Rangers at Mt. Hood. She continues to use her mushroom set today and feels that it is not only an interesting way to study fungi but a real asset to her in her work for the National Park Service.

Below: *An early Mushroom reel photographed by William Gruber.*



GRUBER BOOK PROJECTS CHINESE ART

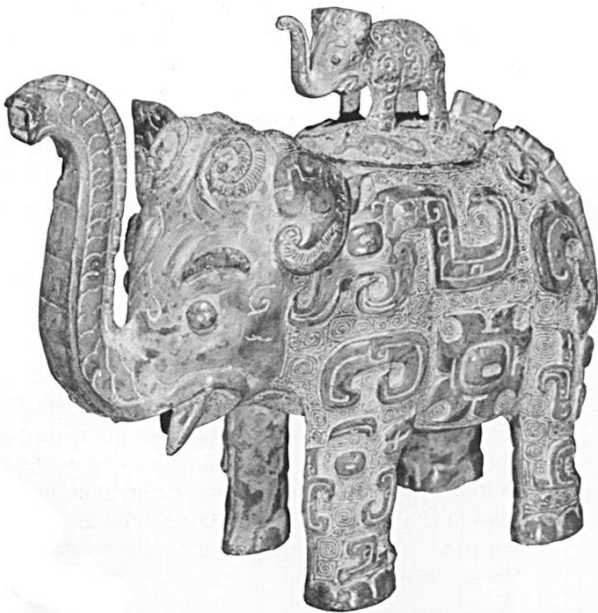
A MEMORIAL TO
WILLIAM
GRUBER

by Mary Ann & Wolfgang Sell

"Chinese Art in Three Dimensional Color"

By Sir Harry M. Garner and Margaret Medley
with Photography by William B. Gruber and
Rupert P. Leach was published in 1969.

Consisting of four volumes complete with reels,
focusing viewer and special viewer stand, the
set was produced as a limited edition of 1,000
copies by *The Gruber Foundation, For The Asia
Society*.



At the time of William Gruber's death he was at
work on one of his most ambitious
projects...photographing some of the best
and most important works of Chinese Art.
Begun in 1961, he had about half of the
photography finished at that time and, as a
lasting and loving tribute to William, Rupert
Leach came back to work for View-Master in
order to finish up the photos. Upon

completion of the work, Bob Brost and Norma
Gruber created The Gruber Foundation to get
the book published and distributed.

William and Norma had belonged to the Asia
Society of the Rockefeller Foundation for some
time due to William's interest in Chinese
porcelains. The Society was delighted to lend
their name to the project and the four-volume
set was announced to the public at a press
conference in the fall of 1970. The author, Sir
Harry Garner was a well-known world authority
in the field of oriental art.

Much of the photography used was unique.
Some of the photos included works in private
collections that had never been available for
public viewing. Others were taken in San
Francisco when Chinese Art from the Imperial
Collection in Taiwan was on exhibit.

Mr. Gruber was the only outside photographer
that was allowed to take photos of the British
Museum's private collection. Normally, only
staff photographers are given access to the
museum's treasures.

Sir Harry Garner was a member of Churchill's
cabinet during World War II. He was well
known in the field of art collecting and, after
becoming acquainted with William, formed a
close personal bond that lasted throughout
their lifetimes. After William's death...he
carried through with the written portion of the
Chinese Art set and helped promote it until his
death in the late 1970's.

The four volume set covered ceramics and
jades, bronzes and lacquerwear, gold and
silver, hardstones and ivory, bone and glass,
wood and horn, metal work, cloisonné and
textiles.

Chinese Art in Three Dimensional Color
included works that ranged over a period of
4,500 years. Starting with the Neolithic period,
c. 2500 BC, and ending with the end of the
Ch'ing dynasty 1912 AD.

The first volume ends with the period of the Warring States, the second covers the period from the Han to the T'ang dynasty, the third the Sung dynasty, including both the Five dynasties and the Yuan dynasty, while the final volume spans both the Ming and Ch'ing dynasties.



Above: *Jade Figure of Winged Lion.*

This arrangement of time periods provided a balanced approach with the emphasis placed on Sung ceramics with their fine floral forms, splendid glazes and restrained and beautiful incised or molded designs which are amongst the finest ceramics ever produced.

Each volume contained a table of contents, a chronology, an interesting introduction, and its own bibliography, which provided a guide to further study. Some 1,200 objects were separately described and illustrated. Details were given of when and where each piece had been exhibited.

The photography was obtained by strict voltage monitoring and control. The delicate quality, lighting and three-dimensional detail of each picture let a person feel almost as if he/she were taking their own private tour of a museum which was pitch black all around them except for the perfectly lit object that they were examining at the time.

Historical objects illustrate far better than any written record the great discoveries of the Chinese. Among these is the advent of the first white ware in the T'ang Dynasty, from which comes our use of "china" as a term for porcelain. All of these objects, spring individually into life for the viewer.

Each volume came in a hard slipcase, with the reels neatly and logically arranged within the front and rear of the book.

A special View-Master "THREE-DIMENSIONAL VIEWING SYSTEM" was created, specifically as a companion to this set. Enclosed in a matching storage box, it consisted of a specially modified Focusing Viewer with a custom pedestal stand. The stand had a mechanical "switch" integrated within it, which allowed the light to be left on, leaving the reader's hands free to change pages, scenes and reels. Because of this feature, a special long-life (3,000 hour) bulb was included. Special color filters were also integrated to make the color as true to life as possible.



All in all, the four volumes and 1,239 stereo images offered the reader/ viewer a matchless journey through time. The set was made available until a few years ago. Now all of the 1,000 copies have gone to the homes of various art collectors throughout the world and a few sets made their way into the homes of View-Master collectors as well.

SPECIAL SUBJECTS

Medical Books

by Mary Ann & Wolfgang Sell

Another major accomplishment of View-Master was their continuing interest in the medical profession.

Many books on a variety of subjects have been published since Sawyers originally introduced the "Stereo Atlas". These books give the medical student a distinct advantage because of the unique illustrations provided via View-Master reels.

In 1959, "Surgery Of The Oral Cavity and The Technique Of Controlled Tooth Division" was written and photographed by William W. Cogswell, DDS. This series of 200 reels (and two volumes of text) was devoted to basic illustrations of facial tissues and the oral cavity. It was meant to be of value for pre-operative diagnostic study.

The project was a culmination of more than 35 years of work by Dr. Cogswell utilizing 27 full mouth wax models based on more than 35,000 individual surgical cases. The magnificence of the GRUBER'S "Stereo Atlas" prompted Dr. Cogswell to release this work in 3-D. It is still one of the best reference sources available for oral surgeons across the country.

The C.V. Mosby Company of St. Louis, Missouri was responsible for publishing at least 20 different medical books utilizing View-Master 3-D reels. Most of the books are somewhat difficult to find because, even today, they continue to be of practical use to many medical professionals across the country.

Among the Mosby publications are the following titles:

- "Clinical Gonioscopy";
- "External Diseases Of The Eye-Vol. I";
- "Management of Diabetic Retinopathy";
- "The Stereoscopic Atlas of Clinical Ophthalmology of Domestic Animals";
- "The Stereoscopic Atlas of Macular Diseases";
- "The Stereoscopic Atlas of Slit-Lamp Biomicroscopy";
- "Stereoscopic Atlas of Small Animal Surgery";
- "Ocular Photocoagulation – A Stereoscopic Atlas"
- "Stereoscopic Manual of the Ocular Fundus in Local and Systemic Disease"

Many additional medical books have been produced by various publishers. Among these publishers are: the American Academy of Ophthalmology and Otolaryngology; Eealing Press, Harper & Row, McGill University Press, Dr. Harry A Kaplan, Williams and Wilkins Company and Zephyr Publishers.

Sawyer's had a Publisher Program that united View-Master reels with medical subjects being produced by many different publishers.

Among these publications were the following:

- "Recurrent Dislocation of the Shoulder"
- "Stapes Operations in 3-D"

Other subjects covered include Veterinary Surgery; Arteries Of The Brain; Anatomy Of Temporal Bone, and an Atlas Of The Uterine Cervix. All have been published with the added advantage of View-Master 3-D reels.

The Warren H. Green Company published a book entitled "The Clitoris" by Thomas P & Thea Snyder Lowry. This book contained four medical View-Master reels and DR-77.

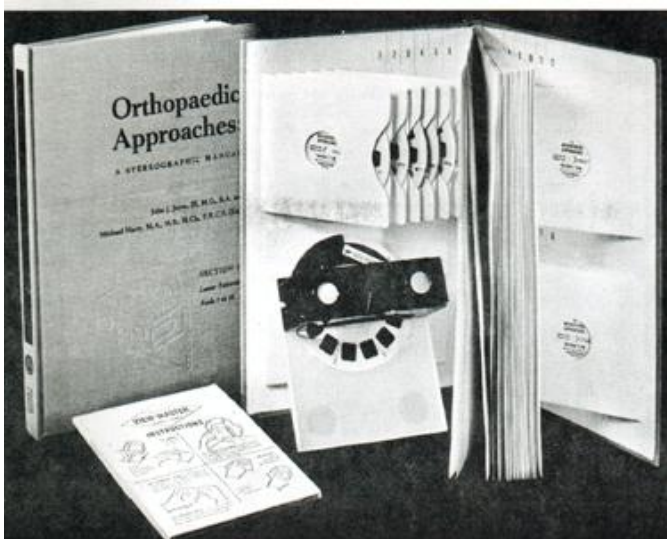
Williams & Wilkins published "Orthopaedic Approaches – A Stereographic Manual" with 18 reels and an accompanying folding viewer.

Many of the medical books contained a compact viewer as a quick, convenient way to view these reels.

The tradition of publishing medical books via View-Master format continued into the Tyco era. In the mid-1990's a medical set was published entitled "Microsurgical Anatomy Of The Brain" published by Kraus & Bailey. Containing 35 reels, it shows detail that can only be realized by the magic of 3-D.

Other medical reels have been published on an individual basis and, today, all of these kinds of reels fall under the custom reel guidelines. All custom reel work is handled in East Aurora in a special department.

It would certainly please William Gruber to know that the educational aspects of his beloved View-Master system continue to be used today.



SPECIAL SUBJECTS

VIEW-MASTER SALUTES THE PORTLAND ROSE FESTIVAL QUEEN & HER COURT

by Mary Ann & Wolfgang Sell

Each June, Portland, "The City of Roses" Oregon hosts their annual Rose Festival. This outing attracts thousands of people from all over the country every year. It is well known for the food, the fun and the pageantry displayed at each year's event.

Throughout the years, the festival has become one of the most widely attended events in the Pacific Northwest. With the festival located in their "own backyard"...it was inevitable that Sawyers would decide to present this event to the public in the form of View-Master reels. In 1959, a three-reel packet "Portland Rose Festival" was created. Numbered A251, this pink pastel border packet included photos of the Rose Queen and her Court as well as scenes of various floats entered in the Rose Parade.

Because there are a number of parades held during the multi-day festival, the 1959 packet shows scenes of both the "Junior Rose Parade", and the "Grand Floral Parade". It also depicts a number of young ladies who were crowned Rose Queen that year...the "Junior Rose Queen", "Miss Raindrop, Queen of Merrykhana" and "The Queen of Rosaria".

After GAF purchased View-Master, they strove to become an active participant in community affairs. In 1972, they began to sponsor one of the floats for the parade.

Preparations for the first parade entry began in April that year with the initial meeting of the float committee. After that, six employees were selected to ride on the float in the parade. In early May, volunteers were recruited to work on the float. By the time of the actual parade, petal pluckers had torn apart more than 75,000 orchids and 35 dozen roses -- an experience they would never forget.

Because of the ingenuity, perseverance and camaraderie that existed among the 300 plant volunteers involved, the GAF float won the Grand Marshall's trophy for 1972. This trophy was awarded for exceptional merit in the commercial class.

At the same time, View-Master began producing custom reels of the "Rose Queen and Her Court". These reels were made up of various activities that preceded the parade, as well as the parade itself.

By 1973, the View-Master program honoring the Rose Queen and her Court was in full swing and a regular part of Marketing Supervisor Bette Shoepe's duties. With the coordination of this program left in her capable hands -- it became a favorite part of the Queen's Courts activities.



Left:
*Bette Shoepe
without who's
great efforts this
project would not
have been
possible.*

This was the first year that the queen and her court toured the plant. Throughout the week preceding the parade, Bette and a View-Master photographer would candidly take photos of the girls participating in various events. She would then critique the photos and pick out the ones that seemed most appropriate.



At the end of parade week, the girls were invited to the plant and had a guest luncheon in the cafeteria. There would be a viewer and a set of reels in front of each girl's place. They were told not to pick the viewer up until Bette gave them the OK. When they did finally get to look at the reels, countless "OH's and Ah's" were uttered as the Rose Court realized that they were the subject depicted on these special reels.

Once again, the float was big success as well, winning the Grand Prize for Best Commercial Entry. This tradition continued in 1974 with the plant winning the Governor's Trophy for Most Outstanding Float from Outside Metropolitan Portland. GAF won this same award in 1975.

Other years brought additional awards. GAF's continued sponsorship of the Rose Parade was popular with both employees and community leaders alike.

Rose Queen reels came to be a View-Master tradition and continued to be made every year up until 1985 when Bette relinquished her duties. The plant tour and subsequent reels became an eagerly awaited part of the Rose Court's activities. View-Master personnel also enjoyed sharing in the fun with the girls as they toured the plant.

Each year provides various images of the Rose Court going to different places during their reign as well as scenes from the View-Master plant tour. Of course, the "Queen's Float" is always featured on the final reel.

The "Rose Queen" reels provide an interesting look at fashions throughout the 1970's-1980's. It is as if you are looking at a time machine to see each year's court become more modern and updated. The early 1970's showed platform shoes and mini-skirts along with the ever popular "flip" hairstyle.



Above: 1974 Rose Queen & Her Court pose outside the GAF plant.

The production of Rose Queen reels was limited. A maximum run of 300 reels were produced. The distribution of these reels was limited to the Rose Court, Rose Festival and plant personnel. Because of the small number produced and the limited distribution, these reels are unique View-Master treasures.

SPECIAL SUBJECTS

XED REELS

by Mary Ann & Wolfgang Sell

One of the many View-Master related educational projects was the production of "XED" Reels.

Not much is known about this project. The subjects covered were not directly related to each other but covered a broad range of topics. From what information we could gather, it appears that the XED reels were to cover a large number of industrial fields.

Many of these reels were accompanied by a small descriptive pamphlet. One such pamphlet states that this is "A View-Master Educational Reel (Experimental)". Hence, we've come to the conclusion that XED stood for "experimental educational" reel.

The subjects we have uncovered to date are as follows:

XED-1 The Story of Henequen — dated 1947 (depicts how rope is made from hemp).

XED-2A Shipbuilding During World War II — dated 1948 (depicts liberty ship building in the Portland, Oregon area).

XED-2B Shipbuilding During World War II — dated 1948 (depicts liberty ship building in the Portland, Oregon area).

XED-3A Grass Species Identification Disc — dated 1949 (depicts seven different western grasses).

XED-3B Range Condition Classes dated 1949 — (depicts different types of cattle range lands, especially grasslands).

XED-3C Percentage of Grazing Use dated 1949 -- (depicts range lands with different degrees of usage).

XED-6 Steel Making (U.S. Steel Corp.) dated 1952 — (depicts raw materials and the blast furnace used in the steel making process).

XED-7 Steel Making (U.S. Steel Corp.) dated 1952 — (depicts the open hearth used during steel making).

XED-8 Steel Making (U.S. Steel Corp.) dated 1952 — (depicts steel ingots going into the rolling mill and coming out of the furnace).

XED-9 Butterflies of North America dated 1952 — (depicts native butterfly species).

XED-10 Butterflies of North America dated 1952 — (depicts native butterfly species).

XED-11 Butterflies of North America dated 1952 — (depicts native butterfly species).

XED-12 Reptiles of North America dated 1952 — (depicts American snakes).

XED-13 Reptiles of North America dated 1952 — (depicts American snakes & reptiles).

XED-14 Pineapple Industry, Hawaii dated 1952 — (depicts pineapple industry from planting to distribution).

XED-15 Sugar Growing, Hawaii dated 1952 — (depicts sugar industry from soil preparation to harvesting to storage).

XED-16 Coffee Brazil dated 1952 — (depicts how coffee is grown, picked and prepared).

DEMONSTRATION REELS

"Free with Viewer"

by Mary Ann & Wolfgang Sell

Ever since the early days of View-Master, one of the company's main objectives was to encourage the public to buy additional 3-D reels. One of the easiest and most interesting ways of highlighting View-Master products was through the use of "demonstration" reels. These reels depicted a myriad of subjects and increased interest in obtaining more View-Master products.

Early demo reels (also referred to as preview reels) were used to promote new View-Master "hardware", i.e., the Personal Camera, Stereomatic "500" projector, etc. Later reels depicted various new reel titles.

The very first "demo" reels were probably those entitled *Your Product Comes To Life*. These were blue-ring reels showing how you can use View-Master to promote your own company's product. Such companies as Jantzen Sportswear, Century Club Whiskey and Owens-Ford were shown on these early reels, each including seven different companies using View-Master reels for advertising purposes.

Reels utilizing the "DR" prefix came into use in the early 1950's. They continued through the GAF era, during the VMI tenure, into the Tyco age and are still accompanying viewers today. They no longer bear the "DR" prefix as all reels issued by VMI, Tyco and Fisher-Price utilized a multi-digit number. The premise remains the same – buy a viewer and you get a nice free reel!

The following describes the reels carrying the "DR" prefix. European reels carried the prefix "DRE" for Demonstration Reel Europe.

DR-1: This was the first issued reel using the abbreviated form of "Demonstration Reel". Two versions exist:

- View-Master Personal Stereo Camera
- Demonstration Reel Self-Service Sales Case

The Personal Stereo Camera version was given to dealers to encourage sales of View-Master cameras and was also available to people who wrote to View-Master inquiring about the Personal Camera.

The Reel Sales Case version was given strictly to dealers. This reel was used to persuade the dealers to purchase the sales case – at only \$27.50!



Above: Scene from DR-1 - the Reel Sales Case featuring Joe Leslie and Harold Graves.

DR-2: This was also issued in two versions:

- The Stereomatic "500" Projector Demonstration Reel
- Stereo Showcase of View-Master Pictures (Belgium issue)

DR-3: The View-Master Stereo Family – features a family utilizing View-Master products.

DR-4: Starred in View-Master Stereo – Starred in View-Master – used for in-store camera promotions.

DR-5: Starred in View-Master 3-Dimensions – also used for in-store camera promotions.

DR-6: View-Master Stereo-Engineered Positive Alignment – depicts high quality workmanship of Stereocraft Engineering products.

DR-7: Boys & Girls View-Master Three Dimension Sample Reel - used as a give-away to promote purchase of child-related titles.

DR-8: Boys & Girls View-Master Three Dimension Sample Reel – promoted on Pinky Lee Show.

DR-9: Your Free View-Master "Fun Parade Reel" – comic book tie-in reel that was available free for a coupon found on comic books.

DR-10: View-Master Demonstrator Reel – features packets and products of the time. Limited distribution.

DR-11: Atlas of Human Anatomy Stereo Demonstrator Reel – includes photos and drawings from the Atlas.

DR-12: Stereos From the Atlas of Human Anatomy – photos directly from the Stereo Atlas.

DR-13 : View-Master Scenic Wonders of North America – first reel available free with viewer. It came with the Model "E" viewer or as part of a three-reel set with DR-14 and DR-15.

DR-14: View-Master People of Other Lands

DR-15: View-Master Wonders of Nature

DR-16: Beautiful North America –often found as part of three-reel set with DR-17 and DR-18.

DR-17: People Around the World

DR-18: Animal and Flower Wonders

DR-19: North American Travel Scenes – often found as part of three-reel set with DR-20 and DR-21.

DR-20: World Travel Wonders

DR-21: Highlights from Classic Stories

DR-22: Travelogues of North America – often found as part of three-reel set with DR-23 and DR-24.

DR-23: Scenic Wonder of the World

DR-24: North American Wonderlands

DR-25: North America Wonderlands – often found as part of three-reel set with DR-26 and DR-27.

DR-26: Scenes of Other Lands

DR-27: Highlights from Fairy Tales

DR-28: What's New in View-Master Reels Spring, 1959 – highlighted new title releases.

DR-29: Stereo Seeing at its Best in View-Master Reels – shows the difference between black & white photos, color photos and 3-D photos.

DR-30: Examples of Scientific Uses of Stereo Illustration – features stereo drawings of objects used in navigation, physics, biology, etc.

DR-31: Unknown title – designated for Sawyer's Europe.

DR-32: *Coronet* composite reel – promotion item for *Coronet* Magazine.

DR-33: Sawyer's Garden Genie Sprayer – demonstrates this Sawyers product.

DR-34: *Coronet* Highlights of Western Vacationlands –used in conjunction with *Coronet* Magazine promotion.

DR-35: Stereo gives your product a Dramatic Presentation – View-Master Stereo is LOW Cost HIGH Value – commercial demonstration reel.

DR-36: Sawyer's Europe – Stereo Demonstration Reel – may not have been produced. Designed for European market.

DR-37: Stereo Showcase of View-Master Pictures – demonstrates stereo effects.

DR-38: View-Master International Series "The World at Your Fingertips" – travel scenes from around the world.

DR-39: Sawyer's Europe Demonstration Reel – may not have been produced.

DR-40: 1961 Annual Report to the Stockholders of Sawyer's Inc. – shows View-Master plant and its products.

DR-41: Seattle World's Fair – only available at 1962 Seattle World's Fair.

DR-42: The Seven Wonders of the World – seven scenes from packet B901.

DR-43: Preview Reel New Fall 1962 View-Master Packets – scenes from new packet releases.

DR-44: Stereo Showcase of View-Master Pictures – scenes from packets.

DR-45: View-Master Preview Reel Picture Tour of United States Cities – the words "free with viewer" became regular feature beginning with this reel.

DR-46: View-Master Preview Reel Picture Tour of National Parks.

DR-47: View-Master Preview Reel Picture Tour of Vacationlands Western USA.

DR-48: View-Master Preview Reel Picture Tour of Vacationlands Eastern USA.

DR-49: View-Master Preview Reel Picture Tour of Scenic Wonders, USA.

DR-50: View-Master Preview Reel Picture Tour of U.S. Tourist Attractions.

DR-51: View-Master Preview Reel Picture Tour of Historical Landmarks.

DR-52: View-Master Preview Reel Picture Tour of Famous World Cities.

DR-53: View-Master Preview Reel Picture Tour of Nations of the World.

DR-54: View-Master Preview Reel Picture Tour of the World at your Fingertips.

DR-55: View-Master Preview Reel Picture Tour of Famous World Scenes.

DR-56: View-Master Preview Reel Picture Tour of People of Many Lands.

DR-57: View-Master Preview Reel Picture Tour of the Ancient World.

DR-58: View-Master Preview Reel picture Tour of Classic Children's Stories.

DR-59: View-Master Preview Reel Picture Tour of Television and Cartoon Favorites

DR-60: Scenic Canada – reel canceled prior to production.

DR-61: Cities of Canada – reel canceled prior to production.

DR-62: What in the World Do You Want to See?

DR-63: What in the World Do You Want To See?

DR-64: View-Master Preview Reel Picture Tour of Famous World Cities.

DR-65: View-Master Preview Reel Picture Tour of Famous World Scenes.

DR-66: View-Master Preview Reel Picture Tour of People of Many Lands.

DR-67: View-Master Preview Reel Picture Tour of Classic Children's Stories.

DR-68: Highlights From the White House.

DR-69: View-Master Preview Reel Fairy Tales

DR-70: View-Master Preview Reel Scenic Wonders USA.

DR-71: View-Master Preview Reel United States Cities.

DR-72: View-Master Preview Reel TV & Cartoon Favorites.

DR-73: View-Master Preview Reel Cities of the World.

DR-74: Welcome to Sawyers Your Plant Tour 1965 -- presented to visitors at a 1965 plant open house

DR-75: Expo '67 Demo Reel -- available only at the 1967 World's Fair in Canada.

DR-76: View-Master Preview Reel Space Travel & Rockets.

DR-77: Previews of View-Master Entertainment.

DR-78: Previews of View-Master Entertainment.

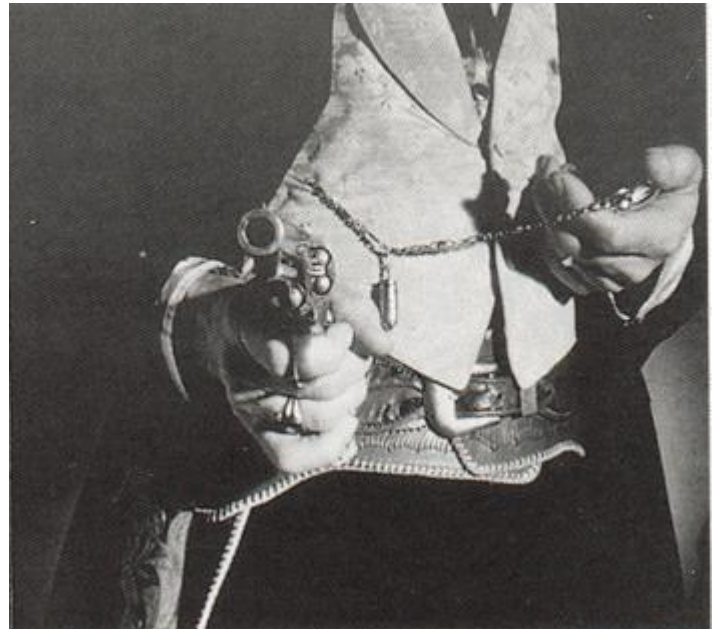
DR-79: Starter Set Demonstration Reel -- issued with 1970 starter sets.

DR-80: Sports -- scenes from the Dimensional Learning and Wide World of Sports series.

DR-81: Line-Up for Sears View-Master Picture Products -- selection of View-Master products.

DR-82: View-Master Preview of Picture Reel of Family Entertainment.

DR-83: Sears 1975 Meeting -- scenes from DR-81 exclusively for Sears stores.



Above: *The famous "gun coming through the window" show from DR-29. It was included on several other reels as well.*

Footnote: View-Master artist Joe Liptak is holding the gun in this photo while View-Master photographer Hank Gaylord takes the picture. During this process a light bulb broke unexpectedly. Hank thought Joe had shot him! Both men were shocked and surprised at this unforeseen occurrence. Proving, once again, the impact of 3-D!

SPECIAL SUBJECTS ...TOMY

by Mary Ann & Wolfgang Sell

Have you ever seen a Japanese View-Master blisterpack and wondered where it came from?

Chances are, it came from Tomy. In early 1982, View-Master began working with the Tomy Toy Company developing a series of View-Master packets for the Japanese market. These packets were manufactured and assembled for Tomy at the Portland View-Master plant for distribution in Japan.

Disney characters, being popular worldwide, were the first packets commissioned by Tomy. There were 18 Disney packets produced and they were given the packet series designation "D".

All of these packets were reproductions of existing packets in the U.S. View-Master line with each "D" packet corresponding to an existing U.S. packet number.

<i>Tomy Packet</i>	<i>US Packet</i>
D-1	B528 Mickey Mouse
D-2	J29 Mickey Mouse Jubilee
D-3	B525 Donald Duck
D-4	B529 Pluto
D-5	K69 Snow White
D-6	B318 Cinderella
D-7	B308 Sleeping Beauty
D-8	B400 Bambi
D-9	J60 Dumbo
D-10	B372 Peter Pan
D-11	B362 Winnie The Pooh
D-12	B532 101 Dalmations
D-13	B315 Pinocchio, Lady & The Tramp, Snow White

D-14	B517 Disney on Parade
D-15	K5 Disneyland-Fantasyland
D-16	K2 Disneyland-Frontierland
D-17	K4 Disneyland-Adventureland
D-18	K1 Disneyland-Main Street USA

At the same time as the packets were being developed, View-Master designed an inset used in the molding process to emboss the Tomy name on the front of the Model "L" viewer. The viewer was accompanied by a demo reel depicting seven scenes from the Disneyland packets (reel #002-693).

The first viewers made for Tomy were the same as the U.S. version; red with an orange plastic lever plate. The Japanese wanted their product to be aimed at an older audience and commissioned a different viewer to be made. Although still made from the Model "L" mold, the final version of the Tomy viewer is black with silver overprint and a red plastic lever plate.

In early 1983, seven new packets were introduced in the Tomy line of View-Master products. Three of these packets were classic fairy tales and were given the series designation "M". The other four depicted various scenes of animals and were given the designation "A". Once again, all of these packets were copies of existing U.S. packets.

<i>Tomy Packet</i>	<i>US Packet</i>
M-1	B360 Alice in Wonderland
M-2	B361 Wizard of OZ
M-3	B410 Mother Goose Rhymes
A-1	B614 Wild Animals of the World
A-2	B618 Wild Animals of Africa
A-3	A765 Great Adventure Safari
A-4	B619 Prehistoric Animals

A new demo reel was also produced at this time (reel #004-375). Later in 1983, four new packets were produced depicting various vehicles. Given a series designation "V" these four packets were developed for the

Japanese market and were only released in Japan.

Packet V-1 shows 21 scenes of the Japanese bullet train. Excellent 3-D images depict everything from the interior of the train to various scenes of major Japanese train stations. There is an excellent close-up of the front end of the bullet train and another of the interior control panel.



Packet V-2 also has great railroad scenes but the images this time show a variety of steam trains. Some are live shots as the train travels through a scenic portion of the Japanese countryside. Other shots are of classic steam trains on display in various locations throughout Japan.

Packet V-3 brings us photos of Japanese police cars and fire trucks. While the police cars are shown "on display" the fire trucks and emergency vehicles are seen in live action 3-D scenes, and bring us a sense of the real life drama the fire fighters see every day. The sense of realism is unbelievable.

Packet V-4 is titled Working Vehicles. Reel A depicts several types of Japanese trucks -- garbage, mail, oil, etc. Reel B shows construction vehicles such as bulldozers and cranes. Reel C has scenes of all kinds of

busses and even shows a Japanese Greyhound bus.

A packet highlighting Charlie Brown was proposed but never developed. Other cartoon titles may have been considered but did not make it into production. However, a TV show that's very popular with the Japanese is Ultra Man. This packet was produced and given the packet number designation C-1. It was sold in Japan for a short period of time.



In 1985, the last of the Tomy packets were released. Series "T" was assigned to the newest packets; Tokyo Disneyland. The pictures on these reels were taken at the then new Disneyland theme park outside of Tokyo. There were three packets especially developed for sale in Japan only. They were: T-1 Tokyo Disneyland, T-2 Tokyo Fantasyland, and T-3 Tokyo Adventureland.

After 1985 no new packets were developed. Production of the existing packets ceased and an end came to the Tomy/View-Master connection.

An interesting fact about the Tomy blisterpacks is that they used Japanese children on the back of the packet to hold the viewer and reels. Seldom are these packets seen in the U.S. because they were intended for sale only in Japan, and very few made their way back across the Pacific. The fact that they were produced, once again, is evidence of the love of View-Master worldwide.

SPECIAL SUBJECTS

THE UNICEF PROJECT

by John Dennis, Editor of STEREO WORLD

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

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

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

Taking into account current United Nations membership, three reels per country would add up to more than 3,000 stereo photos—a "set larger than anything ever done by Keystone or View-Master. At 12 countries per year, the program would run for over 12 years. (Leaving out or combining countries would probably be politically impossible.) Midlantic Marketing identified the sources of the photos to be used as the U.N. Library, UNICEF files, UNESCO files, commercial agencies and View-Master. Except for the latter, very few of the images on hand are stereo pairs, however.

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

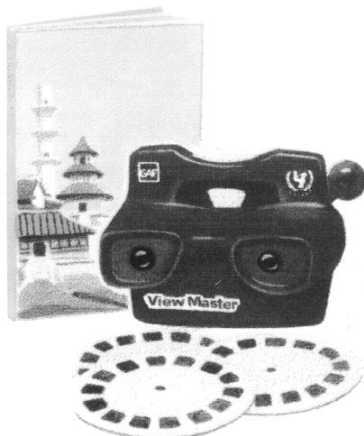
UNICEF has experience at finding solutions to problems more complex than these, but the U.S. Committee for UNICEF and Midlantic Marketing seemed to lack the resources to launch a project of this scope. To collect and publish 21 stereographs honestly portraying the lives of children for each and every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

UNICEF Children of the World



View-Master® Home Learning Program

Now...YOU and UNICEF can take your child on a fabulous journey of learning and discovery.



YES... please enroll my child as an advanced Charter Subscriber to the UNICEF CHILDREN OF THE WORLD View-Master® Home Learning Program. You will send 6 shipments a year — each shipment covering two countries and consisting of six View-Master® reels and handsome books. The first shipment will include a FREE View-Master Viewer. I will be billed prior to each shipment — just \$9.95, plus \$1.50 shipping and handling. I may cancel at any time on 30 days' notice, and I may return the first shipment, (available late Summer 1981) if we are not absolutely delighted.

SEND NO MONEY NOW!!

It's easy to order

SEND NO MONEY NOW! Simply complete the postpaid Enrollment Card, detach it, and mail today. You will be billed just \$9.95 prior to each shipment. (If you are enrolling a child who lives at an address different from yours, please furnish both your name and address and the name and address of the recipient. That way, we can bill you while sending all materials directly to the child.)

Your satisfaction is guaranteed. If your child — and you — are not absolutely delighted with the first shipment, you may return it for a full refund. And you may cancel your subscription at any time on 30 days' notice. Start your child on this adventure of worldwide learning and discovery by returning your Enrollment Card today.

CHARTER SUBSCRIPTION ENROLLMENT CARD

UNICEF Children of the World

GAF View-Master® Home Learning Program

MY NAME _____

Address _____

City _____ State _____ Zip _____

CHILD'S NAME _____

Address (if different) _____

City _____ State _____ Zip _____

NOTE: All bills will be sent directly to you, all shipments directly to the child — unless you instruct otherwise. To order additional subscription(s), please use a separate sheet and address your envelope as shown on the other side.

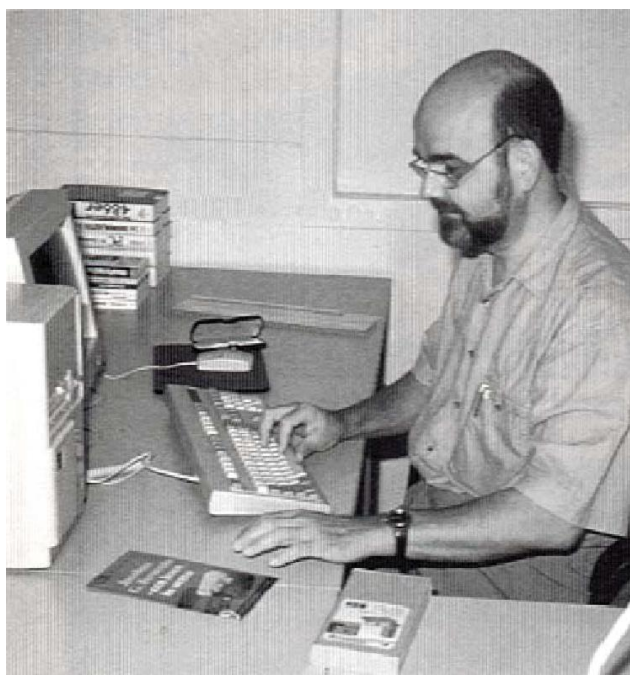
A B C

SPECIAL SUBJECTS

3-D BOOK PRODUCTIONS

by Mary Ann & Wolfgang Sell

During the course of the last few years, many people have acquired the fine publications put out by 3-D Book Productions of Borger, The Netherlands. These books cover an amazing assortment of titles. Along with each book are accompanying View-Master reels – the unique difference in these varied publications. Here is a look at the man behind the product.



In 1952 Harry zur Kleinsmiede (*photo above*) received his first View-Master reels and viewer from his parents. The five-year-old Harry loved the 3-D photos, and a non-stop love of View-Master 3-D products began. He started collecting the reels and ordering by mail the titles he was unable to find at nearby stores. Over the years he has developed what is probably the finest collection of Belgium-

made reels in the world today, to say nothing of the extensive variety of U.S. produced reels also in his collection, which consists of about 15,000 reels.

At age 15, Harry received his first 3-D camera, a View-Master Color Stereo Camera, and began shooting his own reels. Most of his photography is now done with a Belplasca, and those of us fortunate enough to see his stereo presentations at 3-D conventions know that he is an outstanding 3-D photographer.

By profession Harry is a publisher of educational books. In 1977, he began combining his work and hobby. The book *Stereofotografie Stag Voor Stap* (Stereo Photography Step by Step) by Jacobus G. Ferwerda was his first undertaking for the Dutch Society for Stereo Photography. Harry completely coordinated and organized the production and distribution for this fine work, and was on his way to future 3-D endeavors.

Following release of this book, he worked on another Ferwerda book – *The World of 3-D* – for almost two years. When finished, it was very well received by the stereo community.

Harry then got the idea for a series of educational books featuring View-Master reels using one or two reels per book. In 1974 he offered the idea to Wolters-Noordhoff of The Netherlands, a well-known publishing house for informative books. The idea was well received and Harry was given the chance to develop his "Wolters 3-D" books. Mock-ups and test reels were done and everything was going well.

After test market research however, Wolters found that the market would be too small and subsequently abandoned the idea. But Harry was not willing to give up. In March 1985 he formed his own publishing house 3-D Book Productions. The first work produced was the well-known *3-D Past and Present* by Wim van

Keulen, of which thousands of copies have been sold to stereo lovers all over the world.

Harry then started a series of small books, each including three View-Master reels. A larger project, *3-D Imagics*, was also devised and published by Harry. This book, with text by Wim van Keulen, contains 12 reels outlining the history of stereo photography.

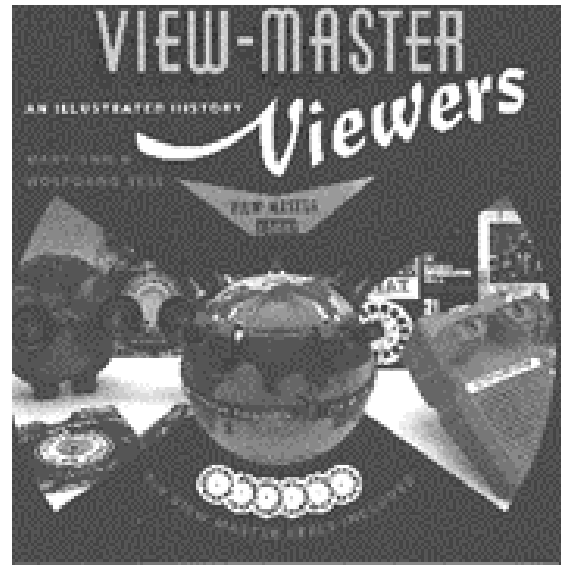
These books have been published because of Harry's love of 3-D. He says that he has yet to make any money from them but will continue to do them whenever he makes enough on a computer book (his bread and butter work) to finance a new View-Master book. Harry is directly responsible for five books and eight 3-reel albums. Without his work we would never have seen some of the great stereo images they include.

Stereo greats such as Pat Whitehouse, Stan White and Jacobus Ferwerda have all been immortalized in View-Master reels through Harry's 3-D work. He makes these books available through his own company and through limited distribution with authorized dealers in the United States.

In the mid-1990's Harry became involved in developing a set of reels based on one woman's association with extra-terrestrials. She makes "puppet-like" dolls of the creatures she encounters during her out-of-body experiences. Harry reproduced 56 of these figures onto View-Master reels. A book detailing her experiences accompanies each set. The eight reels, book and a Belgium Model "J" viewer were combined into a custom box made expressly for this set. A unique set and somewhat bizarre use of View-Master to say the least.

In 1994, we were proud to be involved in writing and photographing a book for Harry entitled *View-Master Viewers - An Illustrated*

History. This book included all of the viewers produced from 1939 until 1994.



It has proved to be a popular item with View-Master collectors and it will soon be reprinted and updated with new viewer information.

Since 1997, Harry has served as the exclusive distributor for the Super Deluxe Viewer – a specially designed high-quality viewing device for View-Master reels. This viewer has many special features including individual lens focusing, adjustable lens separation and magnification of 8.2 x.



All of these projects along with his wife and daughter keep Harry busy. His love for View-Master has made his hobby into a cottage industry that provides the rest of us with some very interesting additions to our View-Master collections.

Chapter X

THE FOURTH DIMENSION

Record-A-View's
Correlated Classroom Materials
Talking View-Masters
Sound Box
Reel/Cassette Sets
Teddy Ruxpin

All incorporated the fourth dimension –
sound!

In 1973, View-Master introduced the first Talking View-Master viewer.

Another version debuted in 1984

Still another version in 1997.

In this chapter -- take a journey into that dimension.

THE FOURTH DIMENSION

RECORD-A-VIEW

Record-A-View was a joint project between Columbia Records and Sawyer's, Inc.

This project was begun in the early 1950's. The idea was to listen to the story on the record while looking at the images on the accompanying View-Master reel.

Each set consisted of two View-Master reels. The records were available in two speeds – 78 rpm and 45 rpm.



Photo above: *Record-A-View record set.*

Each record gave a clear indication when to change the View-Master picture. The reels were printed with bright blue lettering and had special blue "Record-A-View" envelopes.

Eight different sets were made. They are as follows:

- Snow White & The Seven Dwarfs narrated and sung by Rosemary Clooney
- Goldilocks and the Three Bears/Little Red Riding Hood narrated and sung by Rosemary Clooney.
- Robin Hood narrated by Art Carney
- Jack and the Beanstalk/Rumpelstiltskin narrated by Garry Moore
- Mother Goose Rhymes by the Honey Dreamers with the Tony Mottola Orchestra
- Let's Take A Trip to Washington, D.C. with Sonny Fox, Ginger MacManus and Pud Flanagan
- Let's Take a Trip to the Zoo with Sonny Fox Ginger MacManus and Pud Flanagan
- Some of my Friends Are Birds narrated by Eddie Bracken.

These sets were only produced for a short period of time. They are a popular collectible among both View-Master and record collectors alike.

THE FOURTH DIMENSION

CORRELATED CLASSROOM MATERIALS

by Mary Ann & Wolfgang Sell

In the late 1950's View-Master began another ambitious project...putting View-Master subjects directly into the classroom. The program, entitled "Correlated Classroom Materials," was launched in November, 1958 with eight titles available.

The promotional materials for this program boasted that it was the first set of fully coordinated audio-visual-literary materials for the self-contained classroom. The purpose was to make teaching and learning easy, effective and interesting.

Aimed at Kindergarten and first and second grades, it intended to incorporate View-Master into the child's every day learning program. Each of the eight sets available included one or more View-Master reels, a correlated reader with color drawings, an audio record and a teacher's folder-guide.

The titles released were:

Fun With Pets; Fun At the Zoo; Sounds and Music; Rhythms; these four titles each had three accompanying View-Master reels.

Goldilocks and The Three Bears, The Ugly Duckling, The Three Little Pigs; Sleeping Beauty; these four titles each had one accompanying View-Master reel.

The student was meant to see the pictures, hear the record and read the book. The sight-sound-symbol concept was meant to provide motivation and unify the learning process. Of course, viewers and projectors were also promoted as a necessary accompaniment to the sets.

The catalog listed other View-Master titles available that covered similar subject material thereby, providing the company with another outlet for the sale of many fairy tales, science, scenic, and related packets.

The entire presentation was colorful, attractive and very well done, however, it was not well received by the educational community. Initial orders were so small that the entire project was canceled before it really got underway.

Today this project falls into the category of View-Master legends. If the program had been successful, it could still be a source of education for countless numbers of elementary school children across the world. Unfortunately, that is not the case.

Below: *Example of Correlated Classroom Materials developed by View-Master.*



THE FOURTH DIMENSION

Talking View-Master Viewers

GAF Era

In 1970 GAF introduced a new product and highlighted its new dimension – sound! Now it was possible not just to see your favorite 3-D characters but to hear them talk as well.



A huge ad campaign was launched to promote the new product – Pictures That Talk! The viewer was designed to be hand held with reel insertion at the top – the same as a traditional View-Master viewer. A plastic record affixed to the back of the View-Master reel provided the sound.

The first versions issued were beige in color and were available alone or as part of a round canister gift set. Later this viewer was changed to a red, white and blue color combination.

The talking viewers had an avid following. In 1974, an electronic lighted version was released. Complete with volume control, the sound in this model was produced electronically which resulted in a richer, clearer high fidelity tone. A year later, a variation was made with an earplug jack.

Dozens of reels were made for this viewer. Scenic titles like the Grand Canyon, New York City and Disneyland; Cartoon titles such as "Snoopy and The Red Baron", "Popeye" and "Casper's Ghostland" and educational titles like Birds of the World, Physics and The American Indian.



Hundreds of hours of research and engineering went into this mechanism. Top grade needles were used in the construction of the phonographic part of the viewer. The same high-quality lenses used in the traditional viewer line were fitted for the talking viewer.

Unfortunately, the sound quality was quite poor. On top of that the plastic phonograph record obscured the 3-D image. In spite of the many hours of development that went into this product, the final result was an inferior viewing and listening device.

This model has remained popular with collectors because it was View-Master's first attempt at combining another element directly with a traditional viewer.

Talking View-Master Viewers - The Next Generation

In 1984, View-Master International introduced the next generation of View-Master talking viewers - The Talking View-Master Electronic 3-D Viewer!

This model featured an electronically engineered design able to deliver high-quality sound. The microcomputer controlled components included 1) self-cleaning sapphire needle, 2) linear tracking tone arm 3) constant speed controlled motor 4) separate earphone.

With the technology of the times, it was apparent that this product was far superior to 1970's version. It was envisioned that movies and music would be popular subject matter for this new viewer.

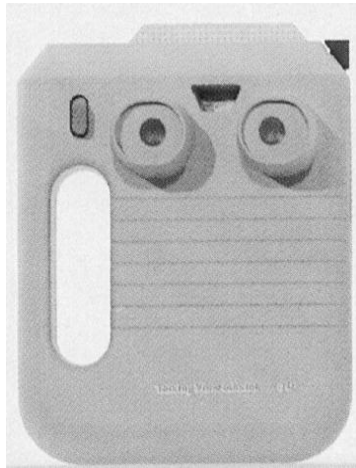
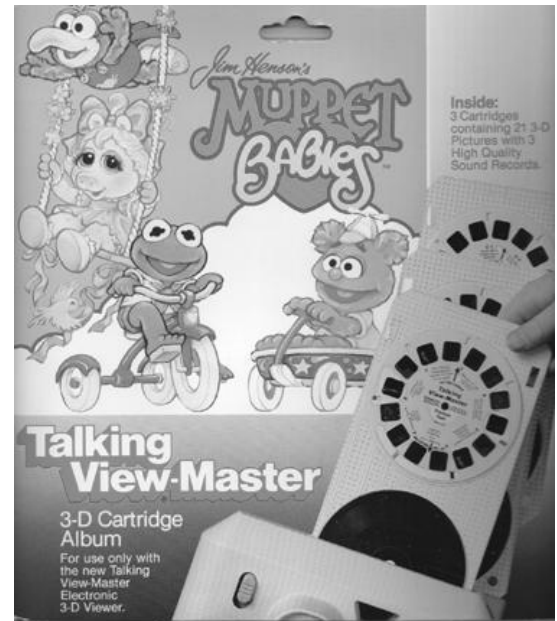


Photo below: *Second style packaging for the new Talking View-Master Cartridges.*



The packaging later changed to a 9" x 9 1/2" flat sleeve. The viewer really took off with the release of Michael Jackson's "Thriller" album. For many years, Michael Jackson had been a fan of View-Master products. When he came out with the music video for "Thriller" he made a deal with View-Master to create talking View-Master reels.

Filming was done on the "Thriller" set. A boxed gift set with Mr. Jackson's picture on the front of the box rapidly became a big seller. Another set was quickly planned for Michael Jackson's "Victory Tour". While on this tour two special "chrome" viewers - a talking and a Model "L" -- were presented to him in New York City. Sadly, these were stolen during his performance. Another set was made up by the plant and presented to him later.

Other music video releases were planned but never made it into final development. In all only 25 titles were produced. The failure of the "Victory Tour" may account for the early demise of this viewer. This was a truly superior project and it is tragic that it never had the chance to live up to its potential.



The reel and record were encased in a long plastic sleeve, thus protecting both from the inner mechanism of the viewer.

Initial releases included several TV and cartoon titles. Among these were "Knight Rider", "Peter Pan", "Fraggle Rock" and "Masters of the Universe". The first style of packaging consisted of a box with the reels stacked inside.

Talking View-Master Viewers – Cartridges –Not Reels

In 1997, Tyco Toys introduced another variation of the Talking View-Master. This updated version utilized an entirely different method than the previous models.

The viewer did not accept traditional View-Master reels. Instead a special encased cartridge contained both the film and a sound chip. This cartridge fit directly onto the viewer.



Designed by Tyco Research and Development in New York, the concept was a bit before its time. Sound chips were not very far advanced and the one used in the viewer only had a few seconds of audio.

The blockbuster movie "Jurassic Park" was the first title released in this format. A special green and yellow gift box presentation accompanied other "Jurassic park" materials onto toy store shelves.

Dinosaur sounds and brief dialog sound bites were heard on the audio portion while the video provided spectacular 3-D scenes via a filmstrip. The cartridge contained 16 stereo pairs.

Other cartridges were made for "Batman and Robin", "The Little Mermaid" and "Hercules". In all, six titles were produced.

These were available as part of a gift set or sold separately. The boxes for the gift sets continued bright blue graphics, matching the traditional viewer gift sets for the same period.

It was a bit awkward for children to remove the cartridge from the viewer. You had to turn a lever to pop it out and still it often got hung up in the process. From an engineering standpoint it was not a quality product and a few simple changes would have improved it significantly.

A black version with pictures and sound from the move "Star Wars" was planned but never got past the creative stage. Other variations and titles were also on the drawing board but never saw the light of day.

This product emerged during the Tyco/Mattel merger negotiations and never received much coverage in the way of advertising or promotion. It was shipped well after the scheduled release date and was quickly relegated to the back of toy store shelves.

When Mattel took over the reins of View-Master in 1998, they were not pleased with this viewer. They felt Tyco had introduced it way too soon and that it should have been held back awaiting future technological advances in sound chip design. They discontinued the manufacture of it almost immediately.

A mere 12-month delay may have provided the needed technology to have this viewer work as originally envisioned and saved it from extinction.

THE FOURTH DIMENSION

GAF'S SOUND BOX PROJECT

by Mary Ann & Wolfgang Sell

In the early 1980's an experimental project was underway at GAF. This new project entitled "Sound Box" was a revolutionary new idea for View-Master.

Sound Box would be an exciting new idea in storytelling. Turn on the Sound Box and press a button....hear the sound??? This was the general concept behind this project. To accompany each sound would be a photo with the same number on a corresponding View-Master reel and a story booklet.

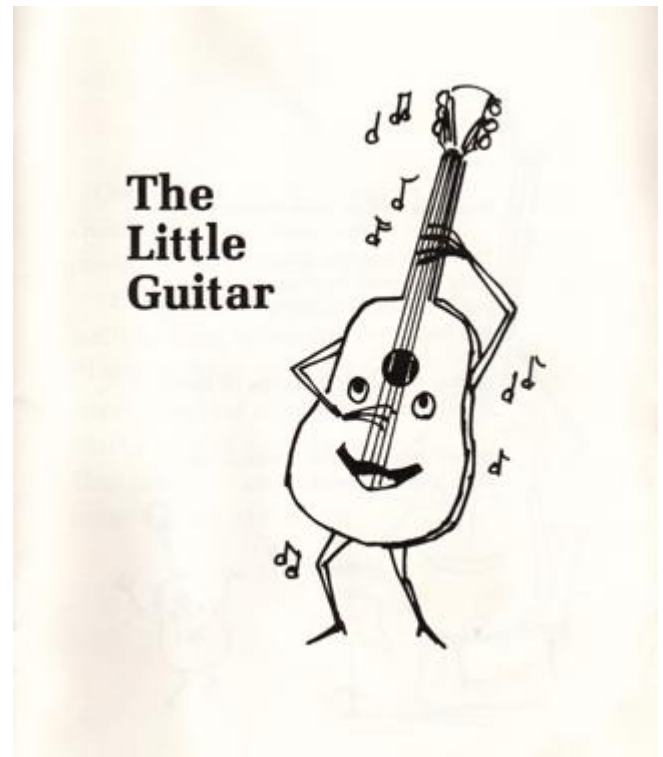
The purpose of this new toy was to develop more awareness of the sounds one hears every day. There would be 22 sounds, each related to a particular number and color on the sound box.

Initially, four titles were scheduled for introduction: "The Little Guitar", "The Birthday Surprise", "The Big Whirlwind" and "The Little Frog With the Big Voice".

The first release in the planned series would be "The Little Guitar". This was a story created by Claude Baskett wherein a little guitar tries to find himself a song. He travels around the town trying to figure out which sound might be best for him to create his special song. Throughout his travels he encounters automobiles, fire trucks, helicopters and tornados. In the end he realizes that each

sound has its own "song" and each individual is responsible for making their own music.

Below: *Mock-up of proposed Sound Box story book for "The Little Guitar".*



Unfortunately, this project never made it into production. By the time GAF was ready to proceed, the company had been sold to View-Master International. VMI decided not to proceed with this "spin-off" View-Master creation and to stick with the traditional style format and packaging.

Today there are just a few story book mock-ups left to tell us about Sound Box – a View-Master venture that never was.

THE FOURTH DIMENSION

Other Sound Projects

View-Master's various owners developed other sound projects over the years.

One of these was the View-Master Tour series. This idea was created during the heyday of the Sawyer's era. The concept was to develop a narrative record to accompany a standard View-Master packet and sell the set to the general public as an educational aid. We have only seen two variations of this project – "The White House" and "Scenic USA".



Travel expert Lowell Thomas, who edited many of the View-Master travel series packets, provided the commentary.

This product did not see widespread distribution and few examples are known to exist today.

In 1987, another experiment with sound was introduced – The View-Master Reels & Audio Cassette Series.

This series consisted of a packaged set of three View-Master reels along with an audio cassette.

Again, the idea was to "hear and see" the subject at the same time. Listening to the cassette while viewing the reels provided a full range of sensory input.

However, the company found out that most kids had a hard enough time just keeping the three reels together let alone keeping track an audio tape. Most tapes were kept in separate protective cases and these did not fit together with the reels. The boxes the sets came in did not lend itself to long-term storage.



A total of eight titles were made before this project was discontinued.

1989 found View-Master in partnership with the Worlds of Wonder on another talking project. This endeavor produced several sets of reels intended for use with the talking Teddy Ruxpin bear.

Entitled "Teddy Ruxpin Picture Show" a special projector was developed to project 14-scene View-Master reels while Teddy Ruxpin provided the audio commentary.

Teddy Ruxpin was an audio-electronic bear developed by Worlds of Wonder in the mid-1980s. In the back of this big teddy bear was a special cassette tape player. When you put one of Teddy's unique cassettes into the player he moved his lips and eyes according to special synchronized signals.

Worlds of Wonder wanted to give Teddy more special properties. With this in mind they met up with the folks at Tyco Toys about creating View-Master reels for Teddy.

A special edition Teddy Ruxpin Picture Show Projector was manufactured to accommodate the View-Master reels. Each reel had 14 non-stereo images.

Teddy would tell the story via his special cassette. At the same time you could project the reels and see the story come to life. Special signals between the bear and the projector provided the necessary scene changes.

This was a very innovative use of the multi-media output, and children enjoyed the new stories Teddy provided.

In all, six titles were produced depicting the adventures of Teddy Ruxpin and his automated friends:

- 1) Tweeg's Lemonade Stand
- 2) Gimmick Learns a Lesson
- 3) Teddy's Underwater Rescue
- 4) The Great Grundo Groundrace
- 5) Teddy and the Surf Grundo
- 6) A Wedding in Grundo



Above: Example of Teddy Ruxpin View-Master reel and cassette.

The project did not do well with the public. The reel sets as well as the projectors were soon on the discount shelves and were sold out.

The demise of this project created one of the less known View-Master collectables.

Chapter XI

View-Master Trivia

Throughout the years, many circumstances have occurred that deserve special merit. Most of these events don't fall into any other category so we have placed them here in the View-Master Trivia section.

Among these happenings are the following:

The development and marketing of Counterfeit View-Master items--commonly referred to as "Look-Alikes".

The remembrances of former View-Master employees -- fondly referred to as "old-timers".

These stories contribute to the company's history just as each employee has done so over the years.
They are told here.

This section may be called View-Master "Trivia";
but nothing about View-Master is "trivial".

VIEW-MASTER

"LOOK-ALIKES"

by Mary Ann & Wolfgang Sell

Have you ever heard the old saying "imitation is the sincerest form of flattery"? Well, it certainly applies to View-Master. Since its inception, many companies from around the world have tried to duplicate View-Master's fine stereo product. Their attempts have been aptly designated "look alike" by collectors.

Most of the View-Master "look alike" reels produced in other countries do not have the same high quality standards that have made View-Master such a success. They tended to use inferior paper stock and many lacked quality film processing techniques. By not using Kodak [Kodachrome] film, many of the reels have turned magenta and the various attempts to achieve a true 3-D image are, for the most part, poor. Many of the efforts by these various companies resulted in litigation by Sawyers for patent and copyright infringements.

Since we first began collecting View-Master reels we have tried to obtain as many of these reels as possible. So far, we have discovered at least 14 variations. Several of these companies also made stereo equipment to accompany their reels. Each manufacturer tried to come up with a different twist while still following the View-Master format.

Meopta

This Czechoslovakian company made stereo reels and viewers until 17 or so years ago. Meopta reels are about the best quality of the "look alike" that have been produced.

They had a large inventory of reel titles available and their photographers covered the globe shooting various scenic sites and special events. Each photographer had a special technique and most of the Meopta reels give photo credit to the individual photographer involved. In the beginning they produced viewers in several different colors. The styling of it closely resembled that of the View-Master Model "E" viewer. Later production brought us plastic models in gray and black. The company's product line included such items as a light attachment that fitted onto their early model viewer, a focusing viewer and a mono projector.



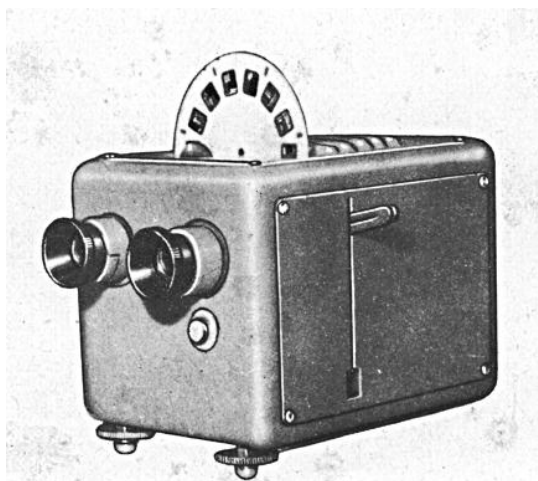
Above: *Examples of Meopta reels.*

Many of the Meopta reels depict life in the Communist world. On reel #22-27, "Moscow at Night," they show a scene of a Russian soldier guarding Lenin's tomb. Scene seven of the "Banska Bystrica SNP" reel shows a Communist Party rally. However, their photographers were not limited to only showing scenes of Rumania, Hungary, Poland and Russia. Many western countries were also photographed, and reels of Miami, Montreal, London, Sydney and Paris were available.

Some of the most interesting Meopta reels we have seen are of the "Miss Florida Beauty Pageant-1967"; "Holiday on Ice"; "XV International Film Festival" (held in Czechoslovakia); and what appears to be the 1967 Czech National Kayaking Team.

Meopta was truly interested in 3-D photography and went so far as manufacturing two different stereo cameras. The Meopta 35 used regular 35mm film and a film cutter similar to the View-Master Mark II, cutting the film on a diagonal basis. The Stereo-Mikroma cameras used 16mm film and were available in two versions, the Mikroma with green body trim and the Mikroma II, with black body trim. The Mikroma system used a more traditional cutter, cutting each scene straight across. They both produced film chips to be mounted in View-Master style mounts.

Stereo-Rama



This company was located in Milano Italy. They mainly produced reels of Mediterranean countries as well as their famous "girlie" reels. The Fairy Tale reels made by Stereo-Rama went so far as to include a booklet almost identical to the booklets that accompanied the early View-Master "FT" reels. They also made viewers similar to the Model C and even produced a focusing model. Their later version maintained the same shape but was made of a more lightweight material. They also produced a stereo projector. (Photo above.)

Stereo Cine

A moderately styled viewer of fairly crude construction was made by this Italian company that may have been a competitor of Stereo-Rama. Reels are poorly made with pictures even smaller than the 16mm used by View-Master. A simple thing--the center hole in the middle of the envelope -- was done with such little care that the scene title printed on the reel center does not even show through the opening. (As you can see in this example.) Due to the poor product quality very few reels and viewers exist in this format.



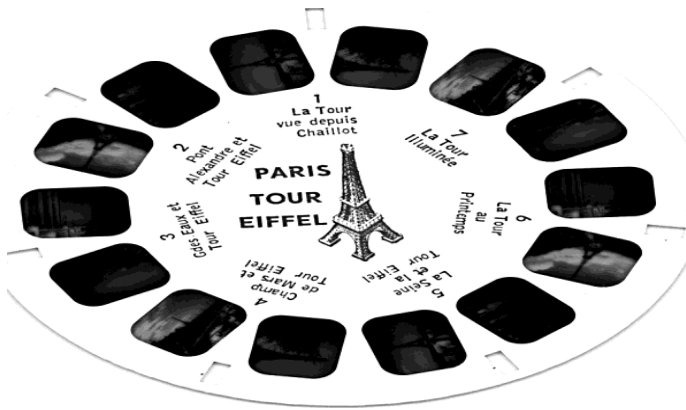
Stereobox

Made by a firm in East Germany, the reels produced by Stereobox look as if someone decided to put pinholes all around them. The reels are not notched at the top but include the familiar seven square holes around the outer ring of the reels. In addition they have 14 outer round holes and 14 inner round holes.

Most of the titles produced by Stereobox are of Teddy Bears in various "real life" situations. A number of scenic titles have also been produced. This company was still producing items until a few years ago. They manufactured three different shaped viewers--round, square and a sort of oblong. All versions came in a variety of colors.

Bruguere Stereodisques

Bruguere Stereodisques were made by the old French view company that also produced hundreds of different scenic eight transparency 3-D cards.



Above: *Example of Bruguere Stereodisque.*

These View-Master format reels lacked a center hole and had images slightly larger than View-Master. In one of their last known catalogs, from the late 70s or early 80s, over 400 scenic and children's reel titles were listed. Reel shown here was sold at the Eiffel Tower in Paris.

Tridimensionais Do Brazil

This was Brazil's attempt at 3-D reels. Directly copied from the View-Master reel, everything about them is the same except for the actual quality of the photographs and the type of paper stock they used. On some of the reels the film has turned red and the overall 3-D effect on all the reels is very poor. The View-Master factory put a stop to the production of these reels because it was in direct violation of View-Master's patent and copyrights.

Tele-Visex Alto Relevo

This company in Sao Paulo, Brazil made a crude, lightweight, nearly exact copy of a Model C. No reels have been located with this name on them, and the viewer may or may not be associated with the Tridimensionais Do Brazil Company.

Arpa Color S.A.

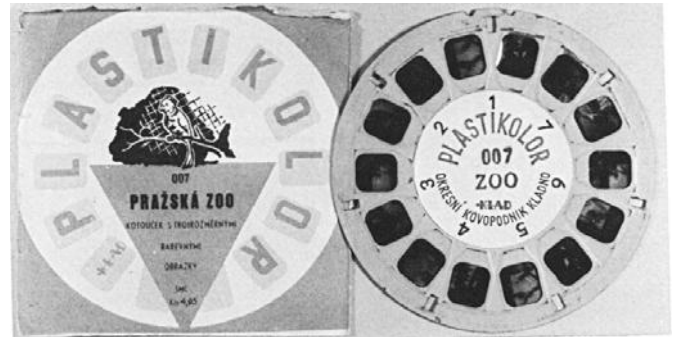
This reel was manufactured in Spain. Not much information is available on this company. The quality of the photography and

the attempted 3-D effect are absolutely atrocious on the reels that we have in our collection. The corresponding reel envelope has a rubber stamp date of APL 19, 1957. An exact copy of the View-Master Model "C" viewer was manufactured bearing the Arpa logo.

Plastikolor

Another Czechoslovakian company, these reels are made of aluminum! They have the double notches at the top and the seven square holes around the outer ring. Reel titles are affixed to the center of the reel. There is a center hole, but the reel title covers this up,

Below: *Example of Plastikolor envelope & reel.*



Amazing is the fact that these reels work quite well in a standard View-Master viewer, and that the photography is quite good. The scenes on each reel are marked Nos. 1-7 and the individual scene descriptions are printed on the back of the reel envelope. We are not sure what type of viewer accompanied these reels.

3-D Photoscope

Moussa Pty. Ltd. Of Sydney, Australia made a streamlined plastic viewer modeled closely on the View-Master Model C in two colors -- black and green. Quality seems fair to good. The reel included with the viewer is a direct imitation of a View-Master format reel except it, like the Czech Plastikolor reel, is aluminum. No label or scene titles remain on the one available sample reel.

Fortuna

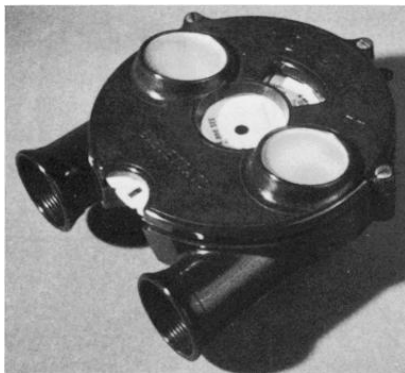
Located in Hong Kong, this company manufactured round reels made of plastic. The reels work in a standard View-Master viewer, although they are not notched and the construction of the reel is a bit rough. Most of the reels they produced were done in mono, but a few stereo examples do exist. The reels depict crudely drawn cartoon style characters. The company also made a crude plastic viewer.

Wonder Master by Jem

This seems to be a cast iron mock-up for a viewer that may or may not have been made, although it does contain lenses and a crude advance lever. It is another nearly exact copy of a Model; C. No reels have been found bearing this name.

Stereomax (Stereo-Rama)

Stereo-Rama attempted to get around View-Master patents by using a new reflex viewing mirror design. Besides being more compact than View-Master viewers, this design has the advantage of being illuminated from the top, so that viewing is done looking straight ahead - not up into the nearest light fixture.



Above: *Example of Stereomax Reflex viewer.*

The well-made viewer is dark blue or black plastic, with an advance lever at the back

and a handy "thumb indentation" on the bottom for easy holding. Viewers are rare and used the standard Stereo-Rama reels.

Sight-Seer



This is another Australian viewer and a reverse reflex viewer! It's a bit bulkier than the Stereomax, at least as shown in the drawing on the reel envelope. Except for the titles being

printed in red ink, reversed images and different placement of titles to accommodate the reverse reflex viewing, the reels are similar to View-Master's. They also had story booklets accompany their reels. No viewers seen to date.

Others?

Besides the "look alike" mentioned here, rumor has it that there is a reel manufactured in Mexico that is of inferior quality. Most of these companies manufactured and marketed in areas where View-Master itself was next to impossible to find. Even though these companies have not succeeded and are now mostly out of business, the attempts they made are a step on the road to continuing interest in 3-D.

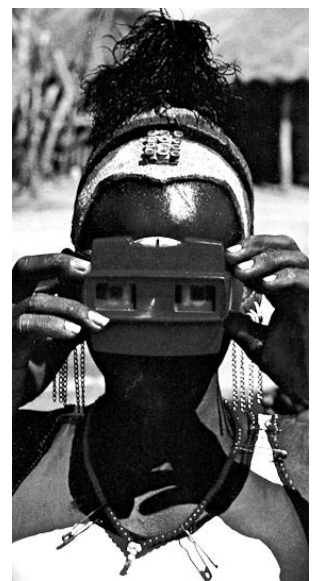
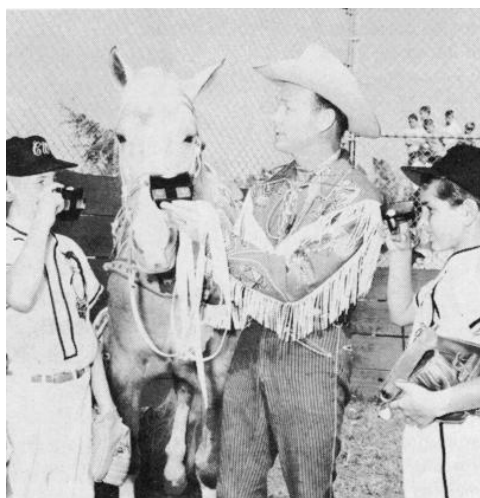
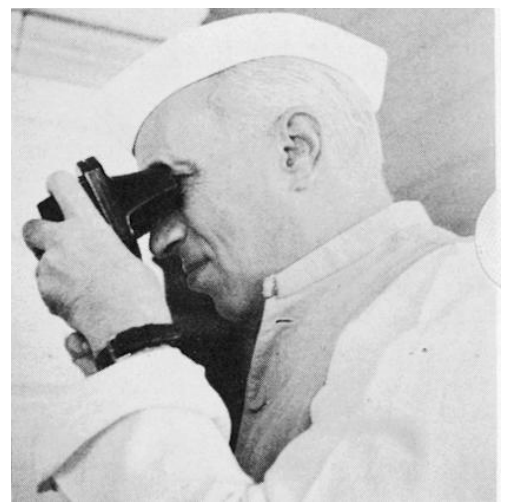
Most of the reels we've viewed, although not the quality of the original View-Master product, are quite interesting and depict truly unique locations and subjects. Some of the various reels and viewers outlined above can still be found in out of the way locations throughout the world. These products add another chapter to View-Master history and show just how popular View-Master became around the world.

VIEW-MASTER

AS AN

by Charley Van Pelt and Mary Ann Sell

The word "Icon" is reserved for religious figures and objects that have stood the test of time. While not on the level with names (Trademarks) such as Coca-Cola, Kodak, Frigidaire and a few others, View-Master is certainly high on the list of visual images that have been seen around the world for the last 50+ years.



PUBLISHED ARTICLES

– ABOUT OR INCLUDING VIEW-MASTER

The Portland Oregonian, and numerous other publications and trade papers have regularly run stories about View-Master's financial situation at a given time. The *Personal Camera* system was written up in various photo magazines at the time of its introduction. We have been searching for different types of stories and will capsule a few for you here.

READER'S DIGEST featured the Sawyer's Plant in an article written by Paul Gallico. He described the plant and company as having a "country club atmosphere". He meant it as a compliment.

POPULAR PHOTOGRAPHY featured a write-up about the "Prattonia" View-Master yearbook in their September, 1979 issue.

ESQUIRE, September 1984. "A View From The Bridge Of My Nose" by Bob Green. Provided a nostalgic look at a brief period of View-Master history by a writer with personal experiences.

TOYS, HOBBIES & CRAFTS, November 1985. "A Reel of Fortune?" by David S. Leibowitz. An interesting story of the V.M.I. era, mixed with a thorough financial analysis.

ANTIQUÉ WEEK, November 5, 1989. Harry Rinker wrote a column about collecting View-Master reels. "They will fit in a shoebox", he said and explained managing small collectibles like View-Master. (Editor's Note: If this is the case, how come our View-Master collection takes up more than three rooms, 4 bookcases, 2 closets, etc.?)

CAMERA SHOPPER, May/June 1990. Article ran about history of View-Master cameras and the product in general.

TRAVEL COLLECTOR, June 1990. Included a section on View-Master from 1950's era souvenir to modern collectible.

ANTIQUÉ SOUVENIR COLLECTORS NEWS, Sept/Oct, 1990 and Nov/Dec, 1990. Included an in-depth article about View-Master being a modern day collectible. Tied in to theme that many viewers and packets were sold as travel souvenirs.

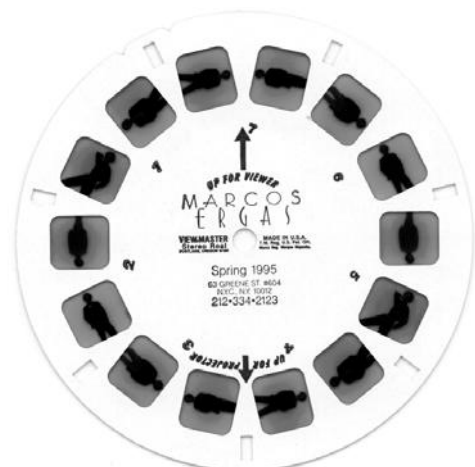
PACK RAT SCAT, spring 1991. The spelunkers of the Allentown, PA area, publish this magazine. They dedicated this issue to caves depicted on View-Master reels.

TRAVEL, April 1991. "Under The Volcano" by Richard Gampell. The writer explores the Mt. Shasta region of Northern California with help from a View-Master packet of the area.

TOY TRADER, October 1993. Article depicted this "toy" as a modern day collectible.

TOY COLLECTOR, December 1993. Issue featured View-Master "character" collectibles such as Batman, Green Hornet and the like.

WALL STREET JOURNAL, August 23, 1994 carried a story of a financially strapped dress designer who sent his customers a View-Master viewer and reels showing his new spring line, rather than stage an expensive fashion show.



VIEW-MASTER FEATURED ITEM ON MOVIE AND TV SCREENS

View-Master has shown up in a number of "big screen" productions over the years. And continues to be a big part of current-day productions. More and more View-Master seems to be showing up in rock videos...showing that the rockers of today remember this great product from their childhood.

"DAWN OF THE DEAD" featured a prominent display of View-Master items in a shopping mall that was being attacked by Zombies.

"OLLIE HOOPNAGEL'S HAVEN OF BLISS" had the kids misbehaving in the back seat of the car. The parents told them to "shut up and look at their View-Master".

"MAD MAX BEYOND THUNDERDOME" featured a futuristic looking red, white and blue model "G" viewer.

"HONEY, I SHRUNK THE KIDS" featured a blue Model "L" as part of a time machine. They were supposed to be in 1976 and used the Model "L" viewer. Obviously, the movie was incorrect, as this was not the model available at that time.

"HOT SHOTS, PART DEUX" had the wacky Iraqi showing his plan for world dominance via View-Master.

"CLOSET COUNTERS OF THE NERD KIND" was a spin-off of the movie "Close Encounters of the Third Kind". View-Master was prominently featured.

"BLOOD ALLEY" – John Wayne movie features a model "C" viewer. The head communist of the local village, Mr. Feng, pulls it out while in the backseat of a 1920's style auto.

"REM" VIDEO. This rock group included shots of people looking into View-Master viewers in their video "Stand".

"RUBBER RODEO" VIDEO shows the scene changes via a View-Master Model "C" viewer in their video "It's the Hardest Thing".

"TOWER OF TERROR" – this Disney movie premiered in October of 1997. In the movie, Steve Guttenberg is sitting by the window in his apartment and there is a red, white and blue Model G viewer in the window.

"GROSSE POINTE BLANK" – Minnie Driver has an orange model L thrown carelessly on the bed along with a handful of reels, as if she had just been looking through it only seconds earlier.

"AMERICAN POP" – this movie features a 1966 commercial promoting the "new" Chevrolet. In the commercial a special viewer was handed out of the car's glove compartment to a secret agent.

"MAKING OF DR. DOLITTLE" – the music video at the end of this presentation features a number of people looking through viewers.

"MUPPETS FROM SPACE" – in this movie the View-Master viewer is used as ante in the poker scene.

"SOUTH PARK – BIGGER, LOUDER AND UNCUT" – this 1999 movie featured a View-Master viewer being used as binoculars by the kids' resistance.

Not counting View-Master TV commercials, View-Master "images" have shown up on the small screen innumerable times – the true test of an "Icon".

RICHFIELD OIL'S "Success Story" highlighted successful Northwest companies. The 30-minute program was "live", before the time of shooting on tape, and editing. There were miles of cable strung around the plant, which was a beehive of activity before, during and after the show. This was the first major appearance of Sawyer's View-Master on TV.

ARLENE FRANCES/NBC "HOME" SHOW had Florence Thomas and some of her tabletop figures as a guest in 1955. Florence presented Arlene Francis with a figurine of herself on the show.

"INGEBORG IN HOLLYWOOD", a Southern California TV show that frequently featured View-Master subjects related to the individual program theme.

"YOU ASKED FOR IT" showed the making of View-Master packet 20,000 Leagues Under The Sea in 1951.

"BILL NYE – SCIENCE GUY", A 1995 PBS TV Show used a View-Master viewer and reels to explain 3-D and 3-D viewing.

EL TORRITO commercial. Young (30 something) wife is looking into View-Master viewer while husband raves about the food at El Torrito.

MAZDA commercial for the 2000 model features a fellow checking out all of the car's options via a View-Master viewer.

"MAKING OF THRILLER" is a documentary on Michael Jackson's music video. The View-Master twin-camera setup is shown.

"THE REAL GHOSTBUSTERS" cartoon show. A Christmas episode from a few years ago depicted the Ghostbusters using a View-Master viewer. It seems they had put the ghosts of Christmas Past, Present in Future in the Ecto machine which prevented the ritualistic haunting of Scrooge. In order to "reenact" the ghostly visits, the Ghostbusters put Scrooge in a wheelchair and spun him around the room as fast as they could while showing his life via View-Master. Each reel depicted a part of Scrooge's life...past, present and future. Needless to say, it had the typical effect and he became an "old softy" on Christmas day.

"LATE NIGHT WITH DAVID LETTERMAN" showed a Gorilla using a Model "L" View-Master viewer.

NUTRASWEET TV commercial. Showed the many uses of Nutrasweet as it advanced as a View-Master reel.

EDINBURGH FESTIVAL 1999 — the opening sequence on British TV was all View-Master based. Utilizing a red virtual viewer – the scenes all appeared as if you were looking through the viewer. Scenes would change similar to the way reels change in a viewer.

"THE DONNA REED SHOW". In the 1950's, son Jeff received a View-Master at Christmas.

"ALF". In the 1980's, Alf got the same gift one Christmas – a View-Master viewer and reels.

TINY TOON ADVENTURES. This Steven Spielberg series featured an episode entitled "Love Among the Tunes". When Cupid goes on vacation his replacement doesn't quite know how to shoot his arrows correctly. God tells Cupid that he better get back to work and shows him all of the "confused couples" via a Model "C" View-Master viewer. Interestingly, the mixed-up couples in the different scenes appear as "clay figures" characters.

"BLOSSOM" TV show, 1990's. One episode showed the kids from Blossom taking a "less than first class" flight on a small South American airline. Instead of an in-flight movie, Joey was given a View-Master viewer and a reel entitled "Women of Bolivia".

"HAPPY DAYS". When Joanie got a View-Master viewer and reels for Christmas, the rest of the gang teased her about her enthusiasm for the gift. Fonzie quit his teasing when she showed him her reel of "Bathing Beauties by the Pool".

"MARY TYLER MOORE SHOW". One episode showed a View-Master viewer being passed around at a party.

"THE STATE" a MTV series from 1994 had their actors dressed as spies looking into blue View-Master Model "L" viewers.

"SATURDAY NIGHT LIVE" included a tacky gag spoofing View-Master with Sandy Duncan. The joke showed Sandy looking into a viewer then went on about her being blind in one eye.

LEVI DOCKERS commercial from 1991 features a View-Master viewer.

"THE PRETENDER" – used the View-Master viewer as prop in several episodes – revealing to Miss Parker clues as to his identity.

"FUTURE FANTASTIC" on The Learning Channel used a View-Master viewer as a prop.

"DREW CAREY SHOW" - 1997 episode featured an introduction to this show by Ellen DeGeneres. Ellen used a View-Master viewer to preview the upcoming scenes.

"DA' DIP" – Freak Nasty movie video featured people dancing with View-Master viewers.

JANET JACKSON – 1997 Music video featured a View-Master sequence.

"WINGS" - Featured a black model "C" in one episode.

CREATIVE LABS sound blaster ad explained the "bogus" meaning of multi-media by having a nerd look into a blue viewer.

"WOMEN OF THE HOUSE", a short-lived TV show of 1994, referred to needing help getting people to see "the big picture". They suggested, "getting the guy who invented View-Master" as a possible solution.

"THE NEW PINK PANTHER" cartoon show did a skit based on Homer's Odyssey. Pink had just crashed his boat on the Isle of Cyclops and, as he is chased into a corner by the Cyclops it appears his fate is sealed...he's about to be eaten!!! Quickly he pulls out a View-Master viewer and says "Wow, the wonders of the world in 3-D". "Let me see" cries the Cyclops.

He holds the viewer up to his face and screams "No Fair!!! Can't See!!! Can't See!!!". CNBC TV show included the 1995 Casper viewer when giving their stock report.

MTV. One ad for this station features the phrase "it's cooler than View-Master".

JANSPORT 1995 BACKPACK ad features a View-Master viewer.

MTV NAPSACK features a girl on a swing with a red model "L" viewer and a View-Master reel.

"EYE ON LA" was a 30-minute travel show on the Los Angeles ABC Station, following the early evening news. The show was hosted by Chuck Henry and featured a 2 or 3 second "lead in" showing a hand holding a View-Master viewer and advancing the change lever. The show was very well rated.

"ANGRY BEAVERS" – in the "Howler Leaches" episode a View-Master viewer is utilized as part of the Beavers telescope. A reel is pulled out entitled "famous presidents" it featured James Buchanan – America's only bachelor president.

"THE SIMPSONS" – "Eight Misbehavin'" episode features Homer sitting in bed looking at a View-Master reel of Hansel & Gretel (and giggling like a child) and ignoring Marge. Marge pulls out the reel while he's looking at it and he screams "Ouch, my Corneas!".



"ROCKO'S MODERN LIFE" – Heifer uses a View-Master viewer to see "Flem Rock" a scenic site near O-town.

"MURDER SHE WROTE" – Thanksgiving 1995 episode featured an artist who was stabbed. As he fell to his death, he knocked over a group of View-Master reels.

"BUFFY THE VAMPIRE SLAYER" – in the "Another Ale for My Friend" episode there is a View-Master reel hanging on the cubicle wall.

"THAT 70'S SHOW" – features a View-Master viewer in almost every episode.

"OUR FAVORITE TOYS" – a Discovery Channel special that featured the favorite toys of baby boomers. Needless to say, View-Master was prominently featured.

VIEW-MASTER AND THE WHITE HOUSE

Dr. Jesse Werner, GAF C.E.O., Mrs. Werner, Juliette Moran and Ray Addeo made a presentation of a special "Presidential" View-Master Chest to Pat Nixon, accepting on behalf of the President. The Chest was designed to resemble antique wood and contained a Model 'D' Focusing View-Master viewer with 60 reels (420 3-D scenes) showing scenic and historical views of the United States. A quantity was supplied for President Nixon to use as "State" gifts for visiting foreign dignitaries.

Nancy Reagan and Jimmy Carter also included View-Master viewers and reels with U.S. scenes as gifts while on Presidential trips.

TIME (February 6, 1978) tells of President Jimmy Carter's trip to India and a visit to the village of Daulatpur (population 1,907). For the day, the hamlet was renamed Carter-Poori (Carter Place). President Carter presented a gift of a View-Master viewer "with slides of the Presidential family", but it wound up in the hands of the State's Chief Minister rather than those of the Village Council Chief, for whom it

had been intended. There were no hard feelings, however.

A New York Times story (May 3, 1984) reported that Nancy Reagan presented a View-Master viewer and six sets of reels to the Fusuinjin Street Neighborhood Committee in Peking.

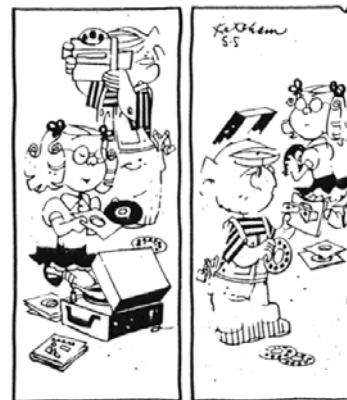
VIEW-MASTER IN OTHER IMAGES

BILL KEANE included a View-Master viewer and Reel in a cartoon showing a young brother and sister arguing – presumably, over who gets to use the View-Master viewer.



"Just wait 'til I'm a teen-ager! I'll get to baby-sit you and tell YOU what to do!"

DENNIS THE MENACE



"WHEN A LADY NEVER MARRIES, SHE'S AN OLD MAID." "THEN WHEN A MAN NEVER MARRIES, IS HE AN OLD BUTLER?"

HANK KETCHUM is another popular cartoonist that is world renowned for his work on the cartoon "Dennis The Menace". He included View-Master in one of his "Dennis The Menace" strips.

"BARBIE BAZAAR", a publication for collectors of Barbie Dolls, included a View-Master story in the Jan/Feb 1993 issue. They reviewed the various packets featuring "Barbie". The first, "Barbie's Around The World Trip" (B500) pictured Barbie Dolls in tabletop settings in front of a rear screen projection system. Scenes from various world travel reels would be projected onto the screen. A separate exposure would be made for the left and the right scene. When viewed in a viewer, the background scenes would be in 3-D and blend in perfectly with the Barbie dolls and the set.

PRATT INSTITUTE, Brooklyn, NY came up with a novel version of the traditional college "Year

Book" for the class of '79. They shot everything in 3-D and reproduced the stereo pairs in View-Master format. The final package was a round canister with appropriate artwork. Inside was a bright orange View-Master viewer and 9 View-Master reels in a round plastic box that resembled an oversize Alka Seltzer tablet.



CHRIST PITZER is a very talented cartoonist. He drew a 6-page cartoon strip depicting his addiction to all things 3-D, especially his cross-country search for rare and collectible reels. His work appeared in the 1993 Vol. III, Issue #2 of the View-Master/Tru-

Vue Collector's Association "Re-View".

THE "TUNE-MASTER" CD. This was a demo CD project by Enigma records featuring an assortment of rock bands. The package art was almost identical to the, then current, View-Master viewer display wrap. One had to take a second, or even a third look to make the connection. Imitation IS the sincerest form of flattery.



VIEW-MASTER AS AN "ICON"

LOS ANGELES TIMES, December 30, 1984. As another "Icon", a View-Master viewer and reel are illustrated to accompany the Times analysis of the 1984 business year. Nowhere is the text or illustration does the View-Master name appear. Only the "image" is needed to get the idea across.

TIME – May 19, 1986. The cover theme was "The Baby Boomers Turn 40". It featured a birthday cake, with 40 candles, surrounded by memorabilia of the 60's. Most items shown were book and magazine covers of the period, only two items of merchandise were shown – a Howdy Doody Doll and a View-Master Reel. The reel was highly visible – prominently placed at the top of the "M" in TIME.

DENNIS DeYOUNG. This recording star used View-Master as the overall graphic image on his 1988 CD "Boom Child". On the front, he's looking into a viewer and viewers suspended on wire are shown on the back.

WACKY CARDS – These strange trading cards featured one card entitled the View-Monster based on View-Master.

"U R WHAT YOU DRIVE" is a tongue-in cheek look at various vehicles and the types of people who drive them. Notably featured among BMW's, Volvo's, and the like is the "Super Camper". His "turn-ons": View-Master 3-D slide discs.

VIEW-MASTER (INSTEAD OF DRAMANINE?)

View-Master has often been recommended as a good thing to entertain (and educate?) children when they get restless on a long car trip. It's also a good idea for anyone on a long air trip. The following story of American Airlines Pilot, Captain Robert Rentz, takes this concept to new heights, actually 30,000 to 40,000 feet above the San Francisco/Dallas terrain. The following reprint from the December, 1950, View-Master *Dealerscope* tells the story. But, don't expect that kind of treatment today – you'll be lucky to get a soft drink and a cold sandwich.

HIGH ABOVE THE EARTH AIR PASSENGERS ENJOY CLOSE-UPS WITH VIEW-MASTER

American Airlines passengers flying between Dallas, Texas, and San Francisco, California, needn't worry about not getting close-up views of the country they're passing over.

From the comfort of their seats, thousands of feet above the earth, they supplement their lofty view with true-to-life, full-color close-ups through the eyes of View-Master.

By means of his public address system, American Airlines pilot, Captain Robert J. Rentz, explains the country below and directs his passengers, scene by scene, through their View-Master Reels.

Captain Rentz is one of the country's most ardent View-Master enthusiasts. No plane he pilots, according to American Airlines representatives, dares leave the ground without enough View-Masters to accommodate his passenger load. On Captain Rentz's plane, View-Master is essential equipment.

The veteran pilot has been flying with American Airlines for more than 22 years. During that time he has logged more than 21,000 hours in the air and has flown more than 3,000,000 miles. He is now senior pilot at American's San Francisco base.

He became interested in aviation when he was an enlisted man in the Army Air Force in World War I. He served a year in France. In 1924 he entered the Army's flying school at Brooks Field, San Antonio, and learned to fly in an old "Jenny". From 1924 to 1930, while in the 109th Aero Squadron of the Minnesota National Guard, he did a little barnstorming and in 1928 joined American Airlines as a pilot.

He entered the Army Air Force in 1942 as a reserve captain and came out of World War II as a colonel. He now holds a reserve commission as a colonel.

He is regularly assigned to the San Francisco-Dallas leg of American's deluxe DC-6 "Southerner" flight which operates to New York. Rentz has won a large group of fans who have enjoyed his descriptive commentaries on the plane's public address system and who appreciate the personal interest he takes in all passengers.

In the fall of 1949, he became one of the few persons to win American Airlines' Award of Merit decoration for his constant sales and public relations efforts and his "extraordinary service and devotion" to the airline.

He is known as an ace pilot, an ace salesman, and an ace ambassador of good will.



Captain Rentz demonstrates View-Master to Janice Enright, chief stewardess of American Airlines' San Francisco base.



Stewardesses Clare Lindberg (left) and Dorothy Timmers are briefed by Captain Rentz on the use of View-Master just before their plane takes off on its "Southerner" flight.



Captain Rentz gets his View-Master Reels in order before take-off. Proper sequence is important to the captain who depends on View-Master to help him describe to passengers the scenic beauties below them.

I've Never Seen Anything Make Such a Hit, Says Captain Rentz . . .

"For some time now, I've been carrying a View-Master and several reels with me on all my flying trips. I've never seen anything make such a hit with the passengers.

"My flights take us over Mt. Whitney, the Grand Canyon, Death Valley, the Painted Desert, Hoover Dam and other points of historical and scenic interest between San Francisco and Dallas.

"When my first officer takes over the controls, I try to point out places of interest to the passengers and explain some of the history. The View-Master comes in mighty handy in giving the passengers close-up views of the places I'm talking about.

"The View-Master also is extremely helpful in keeping children amused during the periods when the stewardesses are serving meals, or in case they get restless. I used to think of the View-Master as a 'toy', but knowing the satisfaction I get out of it and having seen the interest adult passengers take in it, I know now that it is enjoyable and instructive for people of all ages.

"There are passengers on every trip who want to know where to buy them. I think I've sold over a hundred since I first started using my View-Master on flights. It might be a good idea to have them for sale at airports."

VIEW-MASTER DOOR SIGN STIMULATES SALES

Flynt's Jewelry Store of Mineola, Texas, transformed one of its two main entrance doors into a huge View-Master sales message. "This display helped us sell approximately ten dozen View-Master Stereoscopes," reports store manager, W. L. White.

RECOLLECTIONS FROM THE PAST

THE "OLD TIMERS" REMEMBER

by Charley Van Pelt

When we began our View-Master research, we came across several interesting bits of "Trivia" told to us by some of the "Old-Timers", (old in years of service, not state of mind). We felt that there must be many more personal stories, so decided to run the few that we did receive in the hopes that it would stimulate other retirees to tell us their stories.

A company is more than products and sales – it is people and their interesting and humorous on-the-job experiences that stick in our memories. We expect that this story will be expanded and updated in the future.

MARTHA ROBERTS LESLIE (9-10-41/1-15-83) remembers transcribing dictation from the old Edison wax cylinder machines, (the machines were old, not Martha). "Marty" was also handling consumer correspondence. She would write the letters, but couldn't sign them -- a male signature was required. You've Come A Long Way Baby!

JOHN GILTNER (5-15-60/6-1-93) was filling a trash bin in the reel room with scrap film and other discards. It was filled to overflowing, so John climbed in and was jumping on the trash to compact it. The bin had a side that opened – it did open, and John and the trash fell out onto the floor. At that exact instant, Bob Brost and a group of Canadian businessmen entered – much to John's embarrassment.

John was then sent to work on a reel-mounting machine. In the start up process, his shirt was caught in a moving conveyer lever and the machine automatically shut down. Here stood John with his shirt tail all tangled up in the reel machine when Brost and the Canadians again came by – Brost's comment: "My God, there can't be two of you in the plant!".

BOB LACH (4-60/8-77) recalls a visit by Bill Gruber to the Engineering Department. Bill took one look at Bob and exclaimed, "your eyes are spaced wider than average – probably xx millimeters". Bill proceeded to pull out his mm ruler and take a measurement. Gruber was 100% right.

LOIS WISER (4-16-65/5-15-92) spent many years operating "antique" manual billing machines as well as the modern computer equipment. Lois particularly recalls the good times she had playing piano and singing with the company singing group at nursing homes, shopping centers and company events.

RHODA (WILLIAMS) LEWIS (1947/1978) had many interesting experiences as translator and correspondent in Sawyer's Export Department. LILLIAN CLAUSEN (JOHN) (6-53/4-1962) also worked in Export. The Export Department received many individual requests to exchange foreign items for View-Master merchandise, in lieu of cash, which could not be sent out of their country. Sawyer's had no way of handling these offers but had no objection if Rhoda and Lillian made private exchanges. Both were able to acquire several interesting items from around the world.

Rhoda corresponded with a Cuban gentleman who lost his business to Castro, still owing Sawyer's money. Eventually, he made his way to the United States, worked hard and paid off his "debt of honor".

Lillian corresponded with a gentleman from Shanghai for many years. As a show of appreciation, he translated her name to Chinese characters along with their meanings. Suddenly, Lillian no longer heard from him – she is puzzled to this day.

WILLIAM STEWARD (7-1946/9-1958) was in England shortly after the end of World War II. On a trip to London, he stopped in at Eastmans and bought some photo film. While there, he was offered a tour of the facilities. During the tour, he noticed a machine that looked very similar to the reel machines he had seen at Sawyer's a few years earlier. The machine was producing discs similar to View-Master reels. He sent a "V" mail note to his wife, Ruth, who then notified Harold Graves. Harold made a quick trip to London and ironed out any potential patent problems.

Bill came to Sawyer's in 1946 and worked as an operator on the original reel machines (300 reels per hour) and, later, on the newer models (620 reels per hour). Bill, along with Herb Schink and Clare Cooper did final assembly and testing of the first reel machine scheduled for the new Sawyer's plant in Belgium. Everything was checked out and ready to go when Bill suddenly remembered that European current was 220 volt, 50 cycle! When the red faces returned to normal, they set about rewiring, and Belgium's reel machine was soon on the way.

*Chinese name for Miss LILLIAN JOHN
analysed by Thomas Pao-Ho Liang*

1.  1. Pronounced JO
meaning an agreement, contract,
pact, treaty, bond.
 2.  2. Pronounced LIANN
meaning to fly high, to soar.
NOTE: 1 and 2 JO-HANN, or JOHN
is the Greek form IOANNES, from the
Hebrew Yohanan, meaning JOBOHAN had
been glorious.
 3.  3. Pronounced LI
meaning beautiful, elegant, graceful, fair,
pretty, glorious, magnificent, splendid, etc.
 4.  4. Pronounced LIAN
meaning the Lotus, water lily.
NOTE: 1 and 2 = LILLIAN
Your name, therefore, means "A beautiful
lotus having a pact to soar high in life."
- MODERN ANCIENT
-  Your name in
Ancient Seal form
(1500 B.C.)
-  Your 1958
MONOGRAM
L.J.

Chapter XII

FOR YOUR INFORMATION

Today, there are a number of organizations dedicated to promoting interest in 3-D.

Many of these clubs have memberships that span the globe. Their interests range from old-time stereo views to View-Master reels, Tru-View items, Lenticular prints, anaglyph images and random dot stereograms as well as digital imaging.

We suggest you go to the National Stereoscopic Association's Website for links of interest to you.

<http://www.stereoworld.org>

Viewers at a Glance (2000)

FOR YOUR INFORMATION SECTION

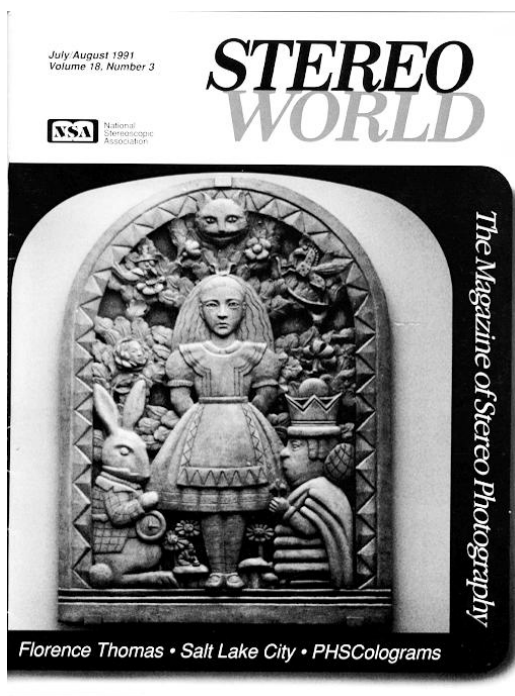
In order to provide more information about the current status of stereo interest...we are providing the following information:

ORGANIZATIONS

- National Stereoscopic Association
P. O. Box 86708
Portland, OR 97286
<http://www.stereoworld.org>

This is the only national organization in the US devoted exclusively to stereo photography, collecting, stereo views, View-Master and stereo imaging techniques.

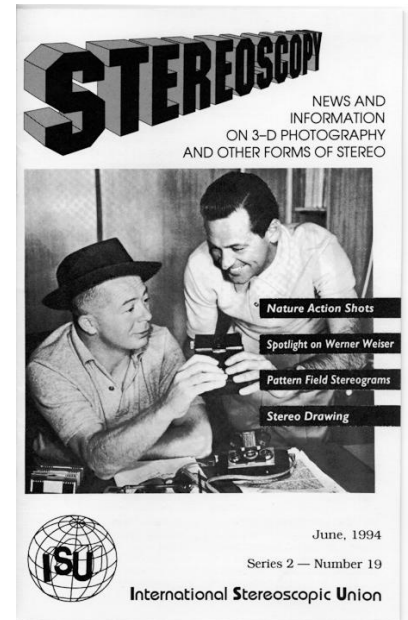
The bi-monthly publication is entitled *STEREO WORLD*. Each issue averages about 80 pages (40 pages – both sides). Includes many reproduced stereo images that can be free-viewed. Well worth joining!



- International Stereoscopic Union
8008 Zurich
Switzerland
Phone: +41 (44) 508 1024
<http://www.stereoscopy.com/isu>

This International organization is made up of stereo devotees from around the globe. Each country has its own individual representative.

Conventions are held every two years — each time, in a different host country. They have a fine magazine entitled *Stereoscopy* which is published quarterly.



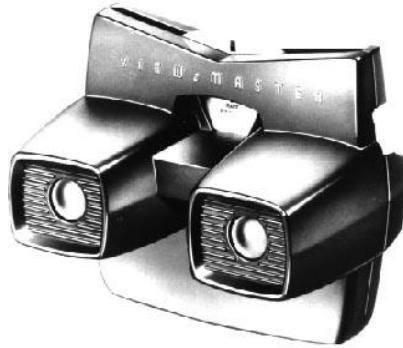
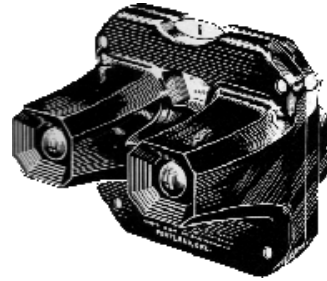
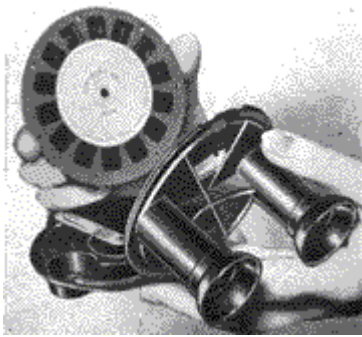
Internet Sites

The National Stereoscopic Association maintains a web site with many links to stereo information around the world. Their web address is: <http://www.stereoworld.org>

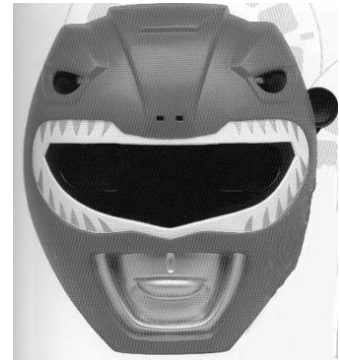
When "surfing the net" you might just want to check out <http://www.stereoscopy.com>

Official View-Master site:
<http://www.fisher-price.com/us/view-master>

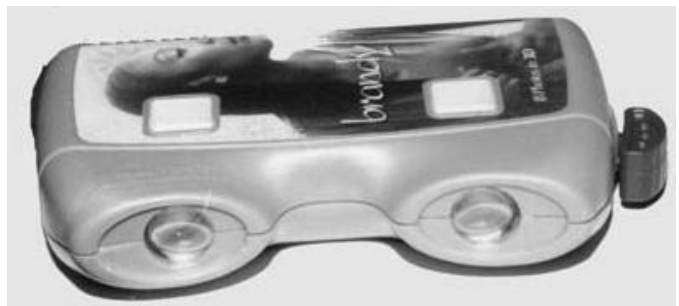
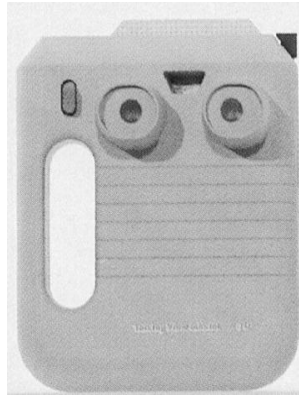
VIEWERS AT A GLANCE (1)



VIEWERS AT A GLANCE (2)



VIEWERS AT A GLANCE (3)



KEY TO VIEWER IDENTIFICATION

Page 1

Line 1 Model A, Model B, Model C

Line 2 Model D, Model E, Model F

Line 3 Model G, Model H, Model L

Page 2

Line 1 Model J (Model 10), Model 11, Model 12

Line 2 Push Button Model, New Lighted Model, Mickey Mouse Viewer

Line 3 Big Bird Viewer, Casper Viewer, Power Ranger Viewer

Line 4 Batman Viewer, Tweety Viewer, Virtual Viewer

Page 3

Line 1 1st Talking Viewer, Digital Talking Viewer, Cartridge Viewer

Line 2 Discovery Binocular Viewer, Pocket Viewer

ABOUT THE AUTHORS

by Charley Van Pelt

Mary Ann's lifelong love affair with View-Master began when she was five years old and her mother would take her to the Cincinnati Public Library every week to "borrow" a Model "C" viewer and an assortment of reels. Each week, they "renewed" the viewer and "borrowed" a new set of reels until she exhausted the library's inventory of reels. A few years later, she was given her own viewer and a few sets of reels as a birthday present.

Wolfgang, unfortunately, did not have the same opportunities as Mary Ann. Growing up in post-war Germany, View-Master was basically non-existent. Apparently, prices for View-Master merchandise were prohibitive to the average family. After his family immigrated to the United States in 1959 he did have a brief encounter with View-Master. A neighbor boy had an assortment of reels. However, he always projected them with his little junior projector and Wolfgang never had a chance to be exposed to the true wonder of View-Master -- the 3-D image.

It wasn't until 1983 when these two were visiting an area flea market that their View-Master collecting experience really began. Mary Ann spied a black Model "C" viewer and a small box of reels for \$1.00.

Exclaiming that she "always loved those things" they bought the set. (Without any haggling.) Upon arriving home, Wolfgang was amazed at the quality of the 3-D images.

Below: *Wolfgang & Mary Ann Sell*
Photo by Robert Lansdale



From this small box of reels grew their current collection, which exceeds 30,000 reels. Today, Mary Ann and Wolfgang are among the foremost View-Master collectors and THE foremost authority on View-Master history in the world. (This title was bestowed by Charley Van Pelt – who has worked for the company since 1947.) They don't claim to have the largest View-Master collection in the world, but they probably do have the best "quality" collection.

Even with a collection of this size, there are many items that remain elusive. They regularly hunt flea markets, antique shops and photo shows within a several hundred-mile radius of their home hoping to add to their several rooms of View-Master keepsakes

Realizing the need for more information about View-Master products, in 1994, they wrote a book about the history of View-Master viewers, which was published by 3-D Book Productions in The Netherlands.



Above: One of several display cases in the Sell Home featuring View-Master treasures.

The book was accompanied by six View-Master reels, which were photographed by Wolfgang. This publication was well received in the stereo community. It is their continuing quest to provide accurate, detailed information about View-Master history that prompted their desire to write this text.

Mary Ann and Wolfgang are both active members of the National Stereoscopic Association, serving as past regional directors for their area. They also contribute an interesting and well written View-Master article for "STEREO WORLD"; with Mary Ann doing most of the writing and Wolfgang the photography. Mary Ann is a past president of the National Stereoscopic Association.

They have also formed many close friendships with Sawyer's View-Master employees, past and present, and are the "spark plugs" that moved this book project forward.

Through these deep friendships they are building a world-class collection of View-Master memorabilia.

At the present time, they are working toward their goal of obtaining enough interesting collectibles to open a View-Master museum sometime in the future. It is their fondest dream that the company will assist them with this project by entrusting to them various bits and pieces of View-Master memorabilia that has been accumulated over the years.

Wolfgang is also an avid Stereo photographer and has worked not only on the photos for their book but also provided stereo pairs for other View-Master subjects. These packets are: N.S.A. Ft. Wayne, 1992 and, two packets for the U.S. Air Force Museum in Dayton, Ohio. (Which was a collaborative effort using photography provided by both Wolfgang and myself.)

To contact the authors:

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THANK YOU

How can we begin to thank all of the people who were involved with this book? There were so many and we're sure to miss some. However, we will attempt to do our best in making this list as complete as possible.

Our greatest thanks goes to the dozens of View-Master Employees Past & Present who contributed to this project, especially...

- Claude Baskett *
- Dave Hitchcock *
- Mabel Johnson *
- Bette Shoepe*
- Des McKenna*
- Ed Meyer*
- Duane Meyer
- Bernice Mayer*
- Joe Liptak*
- Leila Health Pearson*
- Mary Lewis*
- Martha Armstrong Hand *
- Pete Dorsett
- Gary Evans *
- Frank Visage*
- Fred Bennion *
- Hank Gaylord *
- Cliff Bond *
- Chuck White
- Bill Kirby
- Bud Siedow
- Buzz Hazen
- Howard Taylor *
- Paul Van Dyke
- Arnold Thaler*
- Rich Dubnow
- David Berg

- Chuck Skothon
- And all of the many others

THANK YOU!!!!!!

Other notables...

- Norma Gruber Scofield *
- Karl Gruber

Again a big "thank you" for all your help and support with this project.

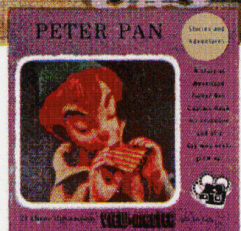
General contributors:

- Denise Sprunck Tidwell
- Susan Pinsky & David Starkman
- Harry zur Kleinsmiede*
- John Bradley
- Tim Goldsmith
- Eddie Bowers
- Sheldon Aronowitz*
- Dozens of View-Master collectors who provided the information for the View-Master trivia section.

The use of plant publications namely "Dealerscope", "News & Views" and "News Reel" have proved to be highly valuable reference tools. We wish to thank View-Master for letting us use these documents.

(*) Now deceased





View-Master "Come to Life" pictures

View-Master was first introduced more than 60 years ago. Since that time, it has become one of the world's most familiar products. This book documents the history of the company from it's humble beginnings to the year 2000.