NEW BOOK ON CARBUTT WINS TWO BIG YES VOTES

JOHN CARBUTT ON THE FRONTIERS OF PHOTOGRAPHY by William Brey; 218 pp., 140 illustrations, softbound 7" × 9"; $19.95, Willowdale Press, Box 3655, Cherry Hill, N.J. 08034.

It is probably fair to say that to most stereo collectors, John Carbutt is remembered as an early Chicago photographer who produced excellent views of the city and the area to the northwest. Railroad buffs will recall his series of stereos taken just after the Civil War, documenting excursions of bigwigs along the line of the Union Pacific Railroad. Then, just as stereographs were getting to be popular, he dropped from sight; his production of them hardly spanned a decade.

But as important as Carbutt was as a pioneering stereo photographer, this was only one of his photographic achievements. This delightful volume documents the stereographic aspects of his career, and equally important, the remainder of his long and productive life which spanned the whole rapidly-developing field of photography. There is a crying need for biographies of the great photographers, portraying them as human beings and businessmen as well as artists. Brey's well-researched, well-written, and well-produced volume could serve as a model for studies of this sort.

Carbutt was not without fame in his own lifetime, however. He early became friends with E. L. Wilson, publisher of THE PHILADELPHIA PHOTOGRAPHER, the most influential photographic periodical in the country. Through its columns he received generous coverage, which was especially important as he moved from one photo enterprise to another. He often provided Wilson with thousands of copies of a print, to be tipped into the publication, and these examples of his work doubtless spread the knowledge of his abilities as much or more than formal advertising.

No doubt these mass production chores were what led him to become the first practitioner in the U. S. of the Woodburytype photo-mechanical reproduction process. He began using this technique in 1870, and the collotype process a few years later.

Carbutt was also a leader in replacing the troublesome wet collodion plate with a much more convenient dry one. Dry plates had been experimented with as early as the mid-1850s; indeed, Carbutt himself had produced some (unsuccessfully) in 1864. Not until 1879, however, did his plates gain wide acceptance, and they continued in production through the end of the century.

One of Carbutt's last developments was accompanied by tragedy. Following the discovery in 1895 of X-rays, he began developing a film specifically for use with them. In a few months, he was able to reduce the time of exposure from an hour to a few seconds, and the use of X-rays in medicine followed quickly. Unfortunately, the massive exposures to the radiation led to radiation burns, and, after repeated exposures, to cancers and tumors especially among the technicians.

John Carbutt died at 75, not only successful financially, but the recipient of many awards for his skill and innovations. Brey makes this life come alive; this is certainly the definitive work about a man who was one of the top photographers of his generation, and a leader in photo technology as well. This book will be of great interest not only to stereo collectors, but to everyone interested in the history of photography.

—T.K. Treadwell

William Brey's book, "John Carbutt on the Frontiers of Photography," reminds us right away how much our country's industry and arts owe to energetic immigrants who came from Europe in the mid-19th Century. Carbutt, born in Sheffield, England in 1832, first arrived in the United States in 1858 or 1859 via Canada, and by 1861 had established himself in Chicago as a master photographer, specializing in cartes de visite and city views. By 1864, he had gained national attention for his stereographs and was already moving into the area of supplying materials for other photographers, notably his own formulation for gold-toning prints. Carbutt also, like many others, experimented with dry plates in the hope of inventing a dry emulsion of reasonably long life and equivalent to the wet plate in performance. Eventually, after a false start, Carbutt perfected an excellent "gelatine-bromide" dry plate which such famous stereographers as William H. Jackson and F. Jay Haynes found superior to their old wet plates. Widespread popularity of the plates enabled Carbutt to construct a factory for their manufacture on a large scale, located at Wayne Junction, Philadelphia, Pa.

What brought him to Philadelphia in 1870, and caused him to give up his very profitable studio in Chicago, was an opportunity to join long time friends in the photographic world of Philadelphia in a venture for producing images on a mass production basis by the Woodburytype process. Although this process yielded beautiful prints very close to actual photographs, it did not prove a commercial success, and after six years Carbutt lost much of his money in the venture.

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COVER: Disappointed and Lonely, the Little Guardian Finds Relief in Tears. One of the 12 views in the C. L. Wasson picture story "Two Little Runaways in Brownieland—or—The Snow Midget's Search for the Elves". The views and story appear in this issue along with historical notes and comments by John Waldsmith.
Editor's View

COLOR THE WORLD

Over the years, a number of people have asked why STEREO WORLD couldn't print a section or an issue in full color. The answer has always been that even at the times when such a project could be financially possible, it would mean cutting back on the quantity or quality of our black & white pages in order to afford a very expensive luxury. When good material must already wait to squeeze into our 48 page black & white issues, it would seem unfair to both writers and readers to cut in half the available space.

But the very generous donations to the NSA in recent years from so many members have led to the conclusion that the same generous spirit should be called upon to finance, as an extra and separate effort, a high quality, 4-color 8 page section in some 1986 issue of STEREO WORLD. The idea is to ask for pledges of specific amounts from those interested in the idea, and ask them to send the contributions only when pledges sufficient to cover the expense have come in.

It should be mentioned here that any such color section would include both vintage and contemporary material and images. Color did not come to stereography only with the Kodachrome slide. In fact, some of the finest color images to be seen date from the 1890's, in the form of color separation stereo transparency sets marketed for use in the Ives' Kromskop. (See Sept./Oct. '85 issue, page 28.) A proper article on this elegant system actually requires 4-color printing. There are also many examples of early stereo Autochromes and beautifully tinted stereo Daguerreotypes which justice requires be reproduced in color.

You can help make this possible without any extra strain or limitation on STEREO WORLD's regular coverage by sending in a pledge for the amount you would like to donate to this special fund. The next issue will include a precise figure on the cost of 4-color preparation and printing for 8 pages plus covers, along with what would be needed from each member if the cost were to be spread evenly.

SEND NO MONEY NOW, just your pledge for the amount you can donate to: STEREO WORLD Color Dept., 5610 SE 71st, Portland OR 97206.

ANAGLYPHIC IRONIES FROM CMP

If the BULLETIN of the California Museum of Photography keeps doing interesting issues on stereo topics, we're just going to have to flat-out recommend that everybody subscribe—that is, after you renew your NSA membership for STEREO WORLD! Volume 4, Numbers 3 & 4 of the CMP BULLETIN is a double issue, half of which is full of anaglyphic reproductions (full page size) of views from the museum's Keystone-Mast Collection. Artist Jim Pomeroy, with the help of an NEA grant, spent two weeks selecting views from the collection for "raw material" from which he created images filled with labels and comments stereoscopically placed at various planes. Based on the Keystone "Primary Set" views designed to teach reading with this technique, Pomeroy's stereos force the reader to think about ideas and connections far beyond the intent of the original views. What Keystone did with stereo for reading (two examples are shown) Pomeroy does for cultural and political irony—making some very definite political statements along the way. H.C. White No. WX24478 of the Great Czar Cannon in Moscow is shown with a drawn-in "Window of Vulnerability" and labels, "Throw-weight Phallacy", "as a glory hole", "Multiple Warheads", etc.

Most of the anaglyphic photos work well, but many of the words floating around in them suffer from ghosting and are hard to fuse or read. This would seem to limit the impact of the works, but there also could be an anaglyphic challenge afoot here—to encourage greater concentration on the words and their in-depth messages.

The article is titled "Reading Lessons and Eye Exercises". The "Seeing Double" issue of the CMP BULLETIN is available from the California Museum of Photography, University of California, Riverside, CA. 92521.

HOLOGRAPHIC GEOGRAPHIC #2

NATIONAL GEOGRAPHIC's November '85 issue features another holographic cover, this time a 4 x 5" image of an actual artifact involved in one of the articles in the issue. The one to two million year old skull of Africa's "Taung child" is very effectively recorded, even though its depth stretches the limitations of this "rainbow" white light hologram.


—John Dennis
FIRST-CLASS

Having just returned from a trip, I belatedly read the excellent July/August issue of STEREO WORLD. Since I've just completed a year editing a small club newsletter, I've gotten a hint of the work that must go into putting out such a well edited, well laid-out magazine. This letter is just to say Thank You to you and the others who so consistently make an entertaining and informative, first-class magazine.

Matthew V. Ellsworth, Fair Haven, VT

PARK SERVICE SEEKS IMAGES

I am seeking a Daguerreotype or photograph of the first Wesleyan Methodist Chapel (1843-1871) in Seneca Falls, New York. It was in this building that the first Woman's Rights Convention ever held in America had its meeting on July 19-20, 1848.

No known exterior photograph of the historic chapel has been found. Photographs of Fall and Mynderse Streets (the chapel stood on the corner, facing the canal) could also possibly reveal data concerning the chapel's exterior configuration. Any photograph(s) found will be used by staff at Women's Rights National Historical Park in Seneca Falls for planning and interpretive purposes. References to any possible source or suggestions for further research will be greatly appreciated.

Sharon A. Brown
Historian, Northeast Team
Branch of Cultural Resources
National Park Service
PO Box 25287, Denver, CO 80225

3-D ROCK TRIVIA

The name of the rock group mentioned by Steve Phillips (Comment, July/August '85) is "Rubber Rodeo". They also put out a custom View-Master Reel of the band, for which I almost did the photography—but instead they used a (local) California photographer who didn't know how to shoot 3-D! ARRGH!

Ron Labbe, Boston, MA

FRENCH GLASS

I recently acquired a number of 4.5cm x 10.7cm glass stereoviews and would like to know if an NSA member can give me any information on their origin or worth. The boxes are printed in French "Plaques au Chloro-Bromure and Iodo-Bromure D’Argent from Lumiere & Jouglar." They are also marked with the date "1904, Member of the Jury, St. Louis". There are hand-printed stickers on each box with titles like “San Juan Mission, L.A.”, “Santa Cruz”, “Lake Tahoe”, “San Francisco”, “Exposition”, etc. The views are in very good condition, but on two of them the emulsion is bubbled off & I would like to know the best way to store the rest so that no more peel off. The views are fascinating, and include night shots, football games, and a view of a stunt plane over a crowd. By the way, one box of the plates has a sticker on it from "The Ocularium Henry Kahn & Sons Photo Supplies, 644 Market St., opp. Palace Hotel, San Fran.". I have an ICA Polyscop, but apparently these views pre-date that camera. What type of camera do you think was used?

Bruce Hansen, Hono., HI

MAD 3-D?

While watching the recent film "Mad Max: Beyond the Thunderdome" I discovered an interesting bit of 3-D trivia. In one scene a group of desert children are showing Max some slides through what appears to be an unusual type of View-Master. It not only takes the standard reels but 35mm slides as well. Since this is probably of European design, would anyone know where I could buy one?

Kent Bedford
Canton, OH

Looks more like Australian design to me—the Platypuscope?

—Ed
Raumbild Works volume "Die Olympischen Spiele 1936" ("The 1936 Olympic Games").

The Raumbild-Verlag

Otto Schonstein
On the History of Stereoscopy

by Dieter Lorenz
HITLER’S 3-D PROPAGANDA OUTLET.

Stereographs and book sets published in Germany by Otto Schonstein’s Raumbild-Verlag Company are far from unknown to many collectors and students of stereo history. But most people know little if anything about the history of the company itself. Like so many other influential organizations in German society of the 1930’s, Raumbild-Verlag became a part of the Nazi propaganda machine with Nazi Party officials in key positions within the operation. By the late 30’s, its stereoscopic books and sets were almost completely devoted to promoting and documenting the Third Reich. The thousands of images which were produced (and remain intact) are a unique source for photographic-historical study and provide a revealing look at the massive propaganda efforts of a genocidal totalitarian state.

Thanks to the help of NSA member Dr. Dieter Lorenz, arrangements were made to reprint his article on Raumbild-Verlag from the April, 1983 KULTUR & TECHNIK, a magazine covering the history of technology, published by the Deutsches Museum, Munich.

“HITLER’S EMPIRE”

A new set of 45 Raumbild views (selected from the 40,000 negative archive) has recently been published along with a book in an album box titled “Hitler’s Empire”. The book provides a historical background to the views and is reviewed in this issue.

—Ed.

Reprinted with permission of the Deutsches Museum, Munich.

Translated from the April ’83 KULTUR & TECHNIK, the magazine of the Deutsches Museum, by Vance Bass.

During the research for this article, the author was often asked, “Why are you interested in Otto Schonstein and his publishing, anyway? Was it really that important?” And perhaps another question can be asked about the subtitle: “Is this really history? Aren’t you supposed to wait a hundred years before you bother with a publishing house which wasn’t even started until the early 1930’s? Then you would know better whether it’s worth bothering with.”

Well, that may be so. On the other hand, when one begins to deal with Schonstein’s Raumbild-Verlag (“Spatial Picture Publishing”), one notices right away that there are a number of facts which deserve to be written down precisely because of their importance to contemporary history. Schonstein’s work essentially coincides with the time of the Third Reich. The connections which came about between them led to a unique photographic document of the Third Reich and the Second World War which should be of immense interest for the historian.

There is another aspect as well: if one investigates these things now, one still has a chance of meeting people who knew Schonstein and his publishing firm and even some who worked with him. After a hundred years, these sources will be buried. If they are “excavated” now, however, one is practicing “archaeology”, as someone put it, before the whole thing is buried completely. This has some merit, in fact, because even during the current “excavations” we see that after only 50 or less years a great deal is no longer out in the open. And there are already holes which, with the help of some reader or other, the author hopes may be at least partially filled in.

The development of the firm

Otto Wilhelm Schonstein, the founder of the Raumbild-Verlag, was born on the first of August, 1891 in Nuremburg. His parents had a dry goods and fabric business there. He was a merchant himself and dealt, at least for a time, in textiles until the early 1930’s. In 1930, for example, he could be found in Ulm, where he was a partner in the firm of D. Maurer, and after 1932 he was married to the owner of a textile business in Ansbach. There was, then, no professional connection to stereo photography. Otto Schonstein did it as a hobby, though, for years before the start of the publishing house. (There are for example stereo slides of his from a vacation in 1927.) When he founded the publishing firm, he made his hobby his vocation. The first hole in the story shows up at the time of the firm’s beginnings.

According to a former Schonstein employee the company was started in 1932 in Nuremburg. Likewise, according to a 1951 Schonstein book, as well as numerous ads printed by the company after the war, the publishing house was “founded in 1932”. But there are no business registration records to be found in Nuremburg, nor in Ulm, Ansbach or Munich, where Schonstein evidently lived in 1932. In

Otto Schonstein. Stereograph from around 1937.
Nuremburg, in fact, the city archives rule out the documents’ existence with “probability bordering on complete certainty”, since the applications are still there and they contain no record of Schonstein. Additionally, the author does not know of a single product of the firm from this time.

The first official records may be found in the community of Diessen-on the Ammersee, dated Jan. 14, 1935. This is the business registration for the “Raumbild-Verlag (a magazine)”, by Otto Schonstein. The magazine mentioned is Das Raumbild, the first issue of which is dated the day after the record, Jan. 15, 1935. Unless previously unknown facts surface, either the 1932 date must be considered incorrect and 1935 considered the actual date, or the firm existed without official papers and anything it published between 1932 and 1935 has disappeared.

First of all, in 1935 the publishing house’s headquarters was the so-called “Linden Villa” in Diessen (today numbered Prinz-Ludwig-Strasse 23). After 1937 it was the “Trommler Villa” (today Johann-Michael-Fischer-Strasse 29 of Diessen) in the then autonomous community of St. Georgen. Here in Diessen the magazine Das Raumbild was published. Later the same year the first “Raumbild Works” book appeared. This new type of book became the main field of activity for the company. Later the Raumbild series of 3-D views were added, too. In the beginning there was apparently a close relationship with the printing firm of Jos. C. Huber in Diessen. Several of Schonstein’s employees came from this business.

In time the firm turned more and more towards the Third Reich. This was evident not only in the themes treated in the magazine and the titles of the books, but most of all in the fact that Heinrich Hoffmann, the Reichsbildberichterstat-ter of the NSDAP (Chief Photo Reporter of the Nazi Par-ty) joined the firm as a bureau chief and that the firm moved to Munich in April 1939. In fact, it moved into the same building in which Heinrich Hoffmann had his office (Friedrichstrasse 34). Here the publishing house experienced its glory days.

In 1943 the firm was “evacuated” to Oberaudorf due to the increasingly frequent bombing attacks on Munich. The administrative and business offices were moved into the Cafe Schwarzenberg in Rosenheimer Strasse, the photo lab into the Suppenmoser Inn on Kufsteiner Strasse (today called the Alpen Hotel). There Schonstein and his workers waited out the end of the war. In fact, they had to make room in the Cafe Schwarzenberg for the American occupation troops, but they found a new home in the inn “Zur Post”. The lab remained in the Suppenmoser. The most important thing for Schonstein was that he succeed in keeping his image archives complete and undamaged through the war and the post-war chaos, and that he was able to keep them out of the grasp of the occupation forces, who were indeed looking for them. This he did, and so he was soon able to begin publishing view sets and book album boxes again, this time primarily for the Americans. For this reason, the texts were in English or English and German. Because of his political past, Schonstein was certainly not able to appear as the publisher, so the publications appeared under different names or even without any publication information.

In the years 1949 and 1950 the Raumbild-Verlag was registered in Saarbrucken. Books from this time give Saarbrucken as the place of publication. In reality, though, Schonstein never seems to have been active in Saarbrucken.

For various reasons, including sales of the Raumbild products to the Americans, the firm really flowered anew in the
following years. In 1950 the various sections of the business actually got a common domicile again in Oberaudorf, in the Raiffeisenbank building on Rosenheimer Strasse. Schönstein had twelve employees at that time.

But then interest in stereoscopy, and thus in the Schönstein publishing firm's products, began to wane. The owner still had new ideas, constantly brought out new items and used many varied business techniques, but couldn't stop the turnaround. In addition, it happened that in the '50s the color photo and, particularly in stereo photography, the color slide were becoming widespread. Viewmaster reels came from the USA to Europe with their small-format color slides. Schönstein's concept, based on original photos printed on black-and-white paper, could not compete any longer. There seemed to be no way to adapt it to the new developments. So the number of employees went down steadily, until only three remained. About six months before Otto Schönstein died on August 1, 1958, the publishing firm was turned over to one of its employees: Siegfried Brandmuller in Oberaudorf. Brandmuller also ran a stationery store and newsstand, and brought out another series of view sets and even Raumbild volumes. Towards the end of the 1960s, however, interest in stereo pictures seemed to have finally given out. The recent "stereo wave", stimulated by events such as the stereo television experiments of 1982 in Germany, has induced the Raumbild-Verlag to become active again. And so a new stereo viewer is being developed and a small test series of views is being published. Whether this will lead to a rejuvenation of the publishing firm cannot yet be guessed.

(See the review of the new book/view set "Hitler's Empire" in this issue.)

After this "biography" of the Raumbild-Verlag, we should look a bit closer at its output, since it is these products which give the firm its importance even today.
The Raumbild Magazine

The first evidence we have from the publishing firm to date is the magazine we have already mentioned, Das Raumbild, which characterized itself as a "magazine for stereoscopy in general and its related fields". Otto Schonstein was publisher, editor and chief redactor, "with collaboration by well-known contributors", as the masthead proclaimed. And indeed names like Albada, Fuhrmann, Luscher, Pietsch, Stenger, Vierling and Vith were found among the authors, names which are still known in the photographic literature and particularly in the field of stereography. Schonstein tried to address the widest possible readership, which one could describe today as amateurs and semi pros. That was important, too, since stereoscopy was then, like today, a specialized field and thus in no sense as widespread as amateur photography, for example. This was reflected in the sizes of the editions, which varied from only 1000 to 1500 pieces, but apparently never came close to being sold out. In 1938 one could still buy complete sets from the first three years of publication. The remarkable thing about "Raumbild" was the inclusion of twelve 6x13 cm stereo pairs per issue. They were printed in bromosilver rotary printing, which means that they were actual black-and-white photographs (true "photocopies", as they were called in those days). This produced extraordinarily good picture quality. Most importantly, when viewing them with the (enlarging) stereoscope, there were absolutely no screen dots to be seen. And so the pictures' sharpness was excellent, since the shots were made primarily with Heidoscopes and Rolleidoscopes in the 6x13 cm format. Which is to say, the pictures were contact prints!

First of all, there were three years of Das Raumbild (1935-1937). Then the magazine was discontinued with the December 1937 issue. The reason is not clear from the final issue. We can surmise, however, that the lack of demand was the main reason. Or perhaps politics were behind it, for after only a few months, in April 1938, "Das Raumbild" appeared anew. It was published by the same publishing house, but now the editor was Heinrich Hoffmann, the Chief Photo Reporter of the Nazi Party, with assistance from Henrich Hansen (also a high Nazi official). Schonstein functioned now only as the publisher. And among the themes given treatment were "Racial Science", "Degenerate Art", and "current events from the history of the present". Das Raumbild had been drawn into the propaganda of the Third Reich, as had many other periodicals of its time. Externally it had changed, too, with a reduction in format. Nevertheless, it appeared for only two years more (1938 and 1939). With the outbreak of the war its production was cancelled. The Raumbild-Verlag was by no means dead, though. On the contrary, its activities were stepped up in another area which had grown up beside the magazine in the years since 1935: the Raumbild books and view sets.

Raumbild Works and View Sets

The first "Raumbild Work" appeared as early as 1935 with the title Venedig—Ein Raumerlebnis ("Venice—a Spatial Experience"). The author was Kurt Lothar Tank.
The book contained 60 original 6x13 cm stereographs by Otto Schönstein mounted on 20 pages. A stereoscope for viewing them was housed in a recess in the back cover (German patent no. 1 345 290). Reviews of the book in magazines and the daily press were enthusiastic. The newspaper "Die Breslauer Neuesten Nachrichten" even wrote of an "important new type of book" in its second Oct. 9, 1935 edition. As with the magazine before, Schönstein succeeded in devising a technically pleasing and at the same time elegant solution to the problem of stereo reproduction in books, even if the solution was a bit cumbersome.

It was but a short wait until the next "Raumbild Work". In 1936, Vol. I of the series, "Raumbild Contemporary History" reported on the Olympic Games held that year in Germany and began a whole series of books oriented towards the political views of the Third Reich. The following titles showed this leaning even stronger, with their treatments of the Nazi party's Reichsparteitag convention, the Nazi's 'model businesses', or the annexation of Austria. After the start of the war, works like Die Soldaten des Fuhrers im Felde ("The Fuhrer's Soldiers in the Field") and works about the Luftwaffe and the German navy were prominent. The topics which were not directly related to the war effort were generally politically oriented (e.g., "German Sculpture of Our Time"). Titles such as the 1939 Aus der Lebensgemeinschaft des Waldes ("Forest Ecology") (two editions) were comparatively rare. Equally politicized were the Raumbild view sets, which appeared independent of a "Raumbild Works" book, such as Traditionsgau Munchen-Oberbayern ("Traditional District: Munich and Upper Bavaria").

In addition to the three volumes about "The National Socialist Model Businesses", there was also an entire series of books about individual firms. These were evidently intended for the private use of the firms involved, of which the great majority (although certainly not all) had been officially recognized as "model companies" by the Nazi party.

Yet another activity of the publishing firm was the educational Raumbild Works initiated by W. Pfaff, such as short tutorials for apprentice electricians and welders, or a Raumb-
The development of the books' designs is also interesting. In the first volume the pictures are mounted on 20 pages in the book, as mentioned above. The stereo viewer was in the inside of the back cover of the book in a recess made of glued layers of cardboard. This seems to have been too complicated to produce, however. From the next volume on, only part of the stereographs were mounted onto pages (usually the first 22). The rest of the pictures, typically 100 total, were to be found in slots in the 1/2-inch-thick book covers. For the Olympics book and several others the stereo viewer is in the front cover and the unmounted photographs are in the back cover. In volumes with more than 100 photographs (for example, Deutsche Gaue—"German Districts"—had 200) the pictures are held in both covers. Later, mounting the photographs was abandoned altogether and all of them were kept in the covers.

When the wartime shortages of paper and cardboard hit, this complex construction apparently became too much to continue. The texts of the books were printed in booklets which seem to have been put in loose with the viewer and pictures. Probably this was the solution for the last year or two of the war, during which no new releases were produced and the remaining unbound sheets from previous editions were merely reworked. There are also complete editions of all of the booklet versions known to the author. After the war clamp-spine notebooks were available which had recesses for the pictures and viewer similar to the book versions and into which any of the text pages could be inserted. These seem to have been intended primarily for the wartime editions with loose photos and viewer.

**The Post-War Editions**

Even during the war preparations were being made for publications after the "final victory". For example, stereographs were made of cities destroyed by bombing raids, sometimes from the same viewpoint as shots taken before the war. These were intended to document the destruction of the aerial war for later times. These stereographs were actually published after the war, although it was many years after the end of the war and in a completely different spirit than originally planned. Nonetheless, today these pictures are unique documents of the time.

Here we must also make note of one more work. It appeared in 1945 under the title Paris relief. Histoire de Paris des origines a nous jours ("Paris in relief. The history of Paris from the beginnings to today") from Editions Chantecler in Paris. The author was Pierre d'Espellet. It was published in an edition of 500 numbered volumes, each containing 100 stereographs and a viewer whose instructions clearly show that it came from Otto Schonstein, although the name Schonstein is never actually mentioned. Perhaps this was a work which was prepared by Schonstein and could not be published as a result of his activities during the war, and so was brought out by someone else. (Further investigation has revealed that indeed Schonstein prepared this book during W.W.II. It was edited by a friend in France.)

The first new works Schonstein published after the defeat of 1945 were simple boxed sets for the occupation forces. They appeared under the logo "Raumbildwerkstatte Braun and Wiesengrund" or with no publisher's identification at all. Little picture-album books with stereo pictures stuck in them also came on the market. The bulk of the photographs were landscape shots.

The first Raumbild volume which approached the appearance of the earlier books came out in 1949; a few others followed, sometimes in a smaller format (octavo or horizontal octavo). The topics now were things such as the history of cities or art history, as well as tourist and religious
The Residenztheater (Residence Theater) in Munich before its destruction in the Second World War. From the series "Historische Bauten Deutschlands vor und nach der Zerstörung" ("Historical Buildings of Germany Before and After Their Destruction").

themes. A Raumbild volume and an album case of views were devoted to the 1952 Olympics, and a Raumbild Works volume to first aid. Many of these works appeared in multilingual editions (usually German and English), or in special foreign-language editions such as Anno Santo 1950 ("Holy Year 1950"), which came out in German, English, Italian, Spanish, French, Flemish and Esperanto. In addition, there were pure picture series (with and without text to go with them) sold in boxes, packets and individually. Schonstein formed a "Friends of Raumbild Club" modelled after the book clubs, whose members received stereo pictures by subscription. He also started a "Raumbild School and Educational Service", which was fashioned to a certain extent on the old magazine Das Raumbild. This new periodical appeared no more than five times, however. Schonstein created a stereo postcard with six stereo pairs (24x24mm images). There were at least twenty different series of these, and they had their own special stereo viewer.

There was no lack of attempts to get Raumbild into advertising, similar to the plans which were made before the war. Schonstein made a stereo series for the Picture and Advertising Service at Uerdingen/Rhein in the usual 6x13 cm format, and smaller pictures for the Saumweber Margarine company in Munich, which were taken from the postcard series.

None of these activities met with any long-term success. The business decline could not be slowed any longer. Thus, many new items which had been announced did not appear on the market. Siegfried Brandmuller continued some of these projects after 1958, albeit with a bit less frenzy than Schonstein in his later years but still with a better eye for reality. He put out the last Raumbild edition in 1967. Recently he has put out a small series of views with a new stereo viewer Tiere aus aller Welt ("Animals of the World"). Clearly this is more a test, not only of the market but also of a reproduction technique (using halftone screens) which up to the present has yielded only unsatisfactory results.

Stereo Viewers

The entire publishing venture at Raumbild was based on the use of the glass-lens stereoscope. (An anaglyph work announced in 1951 is among those which never appeared.) With the exception of the stereo postcards, the Raumbild photographs were all 6x13 cm format. (Sometimes three
stereo pairs were copied on a single 13x18 cm sheet.) Thus there was little need for the viewers to change through the years.

At first the pocket stereoscope introduced by Zeiss Aerotopograph in 1933 was used (the so-called "Luscher-Brucke" viewer). After 1937 an adjustable metal viewer designed by Schonstein employee Adolf Potzl was used; this was manufactured by the Winter company in Munich. (Here is another of those gaps: up until now almost nothing has been found out about this company.) Temporarily, the Carl Braun company of Nuremburg also made a version of this viewer, whose design was altered somewhat by them. Occasionally something new would come up, such as the plastic "Ster-I-Lan" viewer for the stereo postcards and the new viewer produced by Siegfried Brandmuller, no doubt more as a development model, made mostly of cardboard.

(The viewer with the new "Hitler's Empire" set is an improved model.)

The Importance of the Raumbild-Verlag

If we return now to the question posed at the beginning—"why is the Schonstein firm important?"—this much may be said: the importance lies first and foremost, as mentioned earlier, in its ties with the Third Reich. This led on the one hand to the firm's complete takeover by the propaganda machine of the Nazi party. On the other hand, the connection with Heinrich Hoffmann provided the firm with Hoffmann's photographers, as well as those of the army's "Propaganda Companies" (Pk-Berichterstatter) during the war. A large number of them were outfitted with stereo cameras and they supplied the Schonstein firm, whose archives—in contrast with Hoffmann's—remained completely intact. Even if this archive is not publicly accessible today, the publication of these stereographs gives researchers an opportunity for further evaluation of the Third Reich.

Zeiss-Aerotograph viewer (the "Luscher-Brucke" type) made in Jena as included in the first Raumbild Works.

The viewer designed by A. Potzl of Otto Schonstein's Raumbild-Verlag. This was the viewer the firm used with minimal alterations until the 1960s.
Reich and its time. But these photographs can also contribute to areas such as cultural and urban history, such as how the faces of the cities and the countryside or population patterns have changed in the last 30 to 50 years. And aspects of the history of technology may also be found in the Raumbild magazine, as well as in some of the Raumbild books.

Since the pictures are reproduced in bromosilver rather than halftone, they are real photographs, and are of reproduction quality. And as stereographs, they offer the added advantage that they contain more information than flat pictures. Likewise when one judges Otto Schonstein as a person, with his Raumbild books, his magazines and his view series, one finds that he, too, made a bit of history in the field of stereography and its application.

Acknowledgements

The author received support for this research from so many institutions and individuals that it's scarcely possible to name and thank them all separately. Nevertheless, grateful mention must be made here of the help from those institutions and persons, and especially of the help given by the former colleagues and acquaintances of Otto Schonstein, because it is they who made this work possible in the first place.

SOME SAMPLE LISTINGS FROM THE EXTENSIVE RAUMBILD BIBLIOGRAPHY:

Achenbach, Oscar and Hans Thoma. Munich, Capital of the Movement. With 100 Raumbild photos by H. Hoffmann. 1937.


Hansen, Heinrich. Hitler—Mussolini. The State Visit of the Fuhrer to Italy. With 100 Raumbild photos by H. Hoffmann. 1937.

Holzmann, Ernst. Vienna, the Pearl of the Reich. With 100 Raumbild photos. 1941.


Zapp, Helmut. Learn First Aid With 60 Raumbild photos. 1952.

Franke & Heidecke. A Tour through the Franke & Heidecke Precision Camera Works, Braunschweig. With 30 Raumbild photos. ca. 1937 (Special edition.)

U.S. Occupied Zone of Germany. With 36 Raumbild photos. 1946 (?) (in English)

Treasures of the Baroque. Three volumes, each with 24 Raumbild photos. 1948-50.

Dictatorship, War, Disaster. With 300 Raumbild photos. 1954. (in English)

The complete bibliography fills two pages with very small type and is available (in German) from STEREO WORLD. Send stamped, self-addressed envelope to STEREO WORLD, 5610 SE 71st, Portland OR 97206.
Siegfried Brandmüller joined the Raumbild-Verlag company in 1950 and assumed control of the firm and its negative archives after the death of founder Otto Schonsstein in 1958. He estimates that since then, around 3.9 million stereographs have been sold in various Raumbild series. When a screenless photo printing process became available from a Swiss firm, he decided to publish a selection of historical stereographs from the 40,000 negative Raumbild archive covering the Hitler years, when the firm had been a part of the Nazi propaganda machine.

The views were originally produced to illustrate German society, science, political events and the war exactly as Hitler and Goebbels wanted them portrayed. In order to present a more balanced and factual account of those years, Dr. Hans Lamm was asked to write a text to accompany the stereographs. His "Hitler's Empire" book follows Hitler's life and politics from birth in 1889 to death in 1945. While the book is not intended to be an academic history text, it also avoids the popular approach of an instant analysis of Hitler's or the German people's psyche. What it provides instead is a fairly intense, compact chronology of Hitler's rise to personal power through the National Socialist Party and that party's take-over of the German state through both political seduction and overt terror. Hitler's fanatic anti-Semitism and eventual campaign of genocide are thoroughly examined.

Dr. Lamm's background made him a good choice for a special publishing effort like this one. Born in 1913 in Munich, he emigrated to the United States in 1938. Widely known as a writer, and for his profound expertise on the history of the Jews in Germany, he was named an Honorary Fellow of the Hebrew University in Jerusalem in 1979. He was president of the Israelite Cultural Community in Munich from 1970 until his passing in April, 1985.

The book contains non-stereo concentration camp photos and others from WWII to provide some balance with the set's stereographs of spotless lines of Nazi troops marching past sparkling, flag draped buildings. Hitler's propaganda skills are discussed in some detail along with the Third Reich's treatment of the arts and sciences. Hitler's military aims and obsessions are covered, and a basic political and tactical chronology of the war is followed.

The translation in the English version is a bit raw at times, with occasionally clumsy syntax, but the book is easy to read and could inspire people to check out some of the great variety of more extensive volumes that exist documenting the history of the Third Reich. The book doesn't deal directly with the subjects of the individual stereographs in the set and doesn't consider the function or relative importance of the Raumbild-Verlag publications within the propaganda machinery of Hitler's Germany.

One gets the feeling that the Raumbild stereo sets were among the publications designed to provide the Nazi State an element of historical respectability and permanence. Stereographs just aren't as dynamic a medium as movies for whipping up emotions—as were the anti-Semitic hate films, or rally films like "Triumph of the Will." The Raumbild sets were probably seen more as a way to provide the Third Reich with an edited, public "3-D history" documenting the genesis of its promised 1,000 year run. When seen with adequate historical background, the images can today be instructive records—as well as examples of skillful propaganda work by people who are probably convinced they were helping lead their country into a bright and powerful future.

As Dr. Lamm said in a January 1985 letter about his book for this set, "...enlightenment of this kind is today more important than ever."

—John Dennis
Helen DuPré’ Moseley Collection
Donated to NSA Holmes Library
By John Waldsmith

A significant collection of stereoscopic views has been donated to the NSA Oliver Wendell Holmes Stereoscopic Research Library. Numbering over 14,000 views, the Helen D. Moseley Collection has elevated the NSA Holmes Library to a major repository of not just books on the subject of stereoscopy but ownership of a collection which honors the memory of a remarkable woman.

Helen Allston DuPré Moseley was born in 1887 on the campus of Wofford College in Spartanburg, South Carolina. Her father, Daniel Allston DuPré, was Professor of Physics and Geology at Wofford for 53 years. Their home on the campus, the DuPré Administration Building, presently houses the offices of the president, the academic dean and the registrar.

A graduate of Converse College, Helen received her B.A. degree in 1907 and her M.A. in 1909. She later served as a member of the Board of Trustees of Converse College and was the first recipient (with Letty Galbraith) of the college’s Distinguished Alumna Award in 1964.

She was appointed Postmaster of Spartanburg by President Franklin D. Roosevelt in 1934, then one of the two largest postmasterships held by a woman in the U.S. The title given to women postmasters of the larger offices at that time was “postmaster” — not “postmistress.” She retired from that post in 1956.

Helen D. Moseley was also an accomplished artist, her exhibitions being shown at the Gallery of the Spartanburg Arts Association, the Mint Museum in Charlotte, the University of South Carolina in Columbia and the Greenville Art Gallery.

This most talented and gifted woman was also an avid collector of stereo views. Her collection is most significant because she collected a wide variety of subjects with nearly all of the major photographers and publishers being represented. It will be an invaluable study collection for the NSA Holmes Library because of this diversity. In future issues of Stereo World items from the Helen D. Moseley collection will be featured. In the next few months, Dr. William Zulker, Curator/Librarian of the Holmes Library, will be working with NSA and student volunteers to assemble and catalogue the collection.

A representative grouping of this large collection will be exhibited at the next NSA annual convention in Riverside, Ca. in June, 1986. A major traveling exhibit of the collection is also being investigated and considered.

Helen DuPré’ Moseley died April 19, 1984. Her children, Carlos DuPré’ Moseley, currently Chairman of the Board of the New York Philharmonic, Daniel DuPré’ Moseley, a Columbia, S.C. businessman and Cynthia Elizabeth Moseley, Claims Representative with the Social Security Administration, decided that the collection should be donated to an appropriate institution where it could be used and preserved in their mother’s memory. After discussions with the NSA Board of Directors, Carlos D. Moseley, representing the estate, announced the donation would be made to the NSA in September. Mr. Moseley was in attendance at the NSA Convention in St. Louis and was impressed by the active enthusiasm of the members and our willingness to use the collection to benefit scholarly research.

The Helen D. Moseley collection now becomes the cornerstone of the NSA Oliver Wendell Holmes Stereoscopic Research Library which is located on the campus of Eastern College in St. Davids, Pa. The memory of a talented lady will live on in a collection which she lovingly assembled and cherished.

Helen Allston DuPré Moseley (1887-1984)
Report From

St. Louis

by John Dennis
The 1985 NSA Convention in St. Louis filled August 16, 17 and 18 with stereo phenomena of all descriptions for those fortunate enough to attend. The weather remained better than expected—warm and humid but nothing like the steam bath some people had feared in a St. Louis August. This was the first NSA Convention to be held on a college campus, and Washington University provided a genuine change of pace from the hotel setting of other recent conventions. Dormitory style housing and college cafeteria food made the event more affordable for some and more frustrating for others. (See Steve Best’s convention questionnaire results.)

**THE PROGRAM**

**3-D VIDEO IN MICRONEUROSURGERY** by Dr. Greg Bailey was without doubt the most talked about presentation of the convention. Dr. Bailey teaches and conducts research at St. Louis University Medical School, where he has guided the development of stereoscopic video equipment for use with surgical stereo microscopes of the type used in delicate neurosurgery. Most of these microscopes have only a pair of lenses for direct stereo viewing by the surgeon actually operating on the brain and one other for a second observer. This meant few students could see the anatomy and surgical techniques in the same direct, hypostereo way that the surgeon did. The solution was to build into the surgical microscope optical system a pair of high resolution video cameras. When displayed on a 3-D TV monitor or projected, the images from these cameras can provide any number of students with live or taped stereo viewing of the same thing the surgeon is seeing.

The system Dr. Bailey is using involves state-of-the-art computer manipulation of the images into a sophisticated Hitachi HR-230 video tape recorder. This feeds an over-and-under stereo pair into a video projector with a unit on the lens to polarize and combine the two images on the screen for polarized 3-D viewing. Tapes of microsurgical procedures near the base of the brain were shown on this new system that had yet been seen by only a few medical professionals. While the color balance was poor, resolution was good and the stereo effect was astounding! (For this audience, of course, Dr. Bailey spent as much time on neurosurgical explanations as on stereo and video discussions.) Current plans are to start using the new liquid crystal shuttering system from Tektronix for full screen polarized 3-D images on a monitor as an improvement on the over-and-under images the present system displays. (See July/Aug. ‘85 STEREO WORLD, page 34.)

**WATKINS’ STEREOS ON GLASS** by Lou Smaus was a showing of 80 rare images from Watkins’ glass plate stereos “never seen by most, if any, of the audience”. The presentation was prepared with the help of Peter Palmquist.

**DO-IT-YOURSELF HOLOGRAPHY** by David A. Rapp included a description of the principles behind the creation of various types of holograms and plans for a home-made “sandbox” for a basic holography set-up. Reflection and transmission holograms in various sizes (up to 2x3 feet) were displayed in room light, laser light and a filtered projector beam.

**1904 ST. LOUIS WORLD’S FAIR—THEN & NOW** by Charles Koehler took the audience through a stereo projection of over 155 images in 21 minutes using four 2x2 projectors, two dissolve programmers, and preprogrammed sound track. Vintage views of the fair were compared to re-
cent color Nimso slides of whatever now stands (or doesn’t) in the position of the subject in the old views. This presentation also included the convention’s only playing of “Meet Me In St. Louie” as the conclusion of the sound track.

PHOTOGRAPHIC SOCIETY OF AMERICA 1984 STEREO SEQUENCE EXHIBITION. This now annual feature included 14 award winning sequences of slides—over 175 pairs in all.

MODERN SCULPTURE THROUGH 3-D PHOTOGRAPHY by Steve Best defined the nature of modern sculpture through stereo slides from Steve’s collection. Involved with stereo drawing and painting since 1965 (The ‘85 convention logo is his work) Steve has been making stereographs even longer, and his work offers proof that 3-D was “made for” explaining sculpture.

MALAYSIA IN 3-D by Hank Elling was an exotic collection of stereo slides made during his two year Peace Corps service in Malaysia. The people, businesses, transportation, arts, and sports of the country were covered in this unique presentation.

HAVANA GLEN, N.Y. by Dr. Brandt Rowles was a spectacular series of stereo slides of the falls and rocks in this attraction near the famous Watkin’s Glen. An accomplished stereo collector and photographer, Brandt has climbed around Havana Glen repeated times risking camera, life and limb to capture its special beauty in stereo.


AND...

The program included anaglyphic projection of two 3-D Movies, “The Mad Magician” and an edited version of “It Came From Outer Space”. Conventioners were also able to see examples of the work of Stereoscopic Society members and were encouraged to attend next year’s convention in Riverside, California by David Starkman and Susan Pinsky via transparency samples of the views in the Keystone-Mast Collection.

EXHIBIT WINNERS AND NSA AWARDS

Ribbons for winning entries in the view and equipment exhibition, as well as this year’s NSA Award Plaques were presented at the banquet Saturday night. Note that the relatively low number of entries this year seems to have inspired the creation of some new categories...

MODERN STEREO:

First—“U. S. Army in Action,”
Bill Walton
Runner-up—“Riverfront, St. Louis”,
Steve Best

Channel 2 reporter Sharon Stevens tapes an introduction to the station’s local coverage of the convention and trade fair wearing polarized glasses from the 3-D slide program. The segment was long enough to show lots of stereo equipment and explain the purposes of the show and the NSA.
VINTAGE STEREO:
First—"The Potter's Art", Rusty Norton
Second—"Ruffner's Expedition", Bill Eloe
Third—"Houseworth's San Francisco", Marvin Housworth

PRESIDENT'S SPECIAL AWARD:
"Plagiarism", Bob O'Nan

MILITARY CONTRACTORS ASSOCIATION SPECIAL
AWARD:
"Sioux War", Bob Duncan

PHOTOGRAPHERS TRAVEL ASSOCIATION SPECIAL
AWARD:
"Way Stations on the Road to Washoe", Jim Crain

STEREO HARDWARE:
"Visual Survey Telebinocular", Steve Best

For the third year, plaques were awarded to those people
whose contributions to the NSA—in whatever form—have
done the most for the organization and who deserve some
special form of recognition.

Chosen the 1985 FELLOW OF THE NSA for distinguished
scholarship and extraordinary knowledge of the field was
Paul Wing. The MERITORIOUS SERVICE AWARD for contribu-
tion of time and effort to the NSA went to T.K. Treadwell. The EDWARD B. BERKOWITZ AWARD for the
best article in a recent issue of STEREO WORLD went to John Dennis for the article "Seven Billion Windows on the
World—View-Master Then & Now". William "Russ" Young
was again honored for his GENEROUS FINANCIAL SUP-
PORT of the NSA.

NEXT YEAR—
DOWN BY THE RIVERSIDE

The 1986 NSA Convention will be held June 27-29 at the
University of California at Riverside. The location is partic-
ularly appealing as this is the home of the California
Museum of Photography and the Keystone-Mast Collection
of over 350,000 original stereoscopic prints and negatives.
The collection will be open throughout the convention.

The museum will also open a new display on stereography, and a special stereo exhibition guest-curated
by Peter Palmquist will be featured in the gallery.

Watch for more news of the ‘86 convention in coming
months, but mark your calendar NOW. For more informa-
tion contact Edward Earle, 1986 NSA Convention

Convention Chairman Stephen Best as seen interviewed on the
Channel 2 Friday evening news. Steve was busy literally every
minute of the convention, answering questions and coordinating
the efforts of volunteers working in several different rooms at a
time.

Manager, California Museum of Photography, University
of California, Riverside, CA 92521. (714-787-5214) OR, Bill
Shepard, NSA Southwest Regional Director, 17350 E. Temple
Ave. #399, La Puente, CA 91744. (818-810-1203)

CONVENTION PROS,
CONS, STATISTICS AND THANKS
by Stephen R. Best

When preparing for the 1985 NSA Convention at
Washington University in St. Louis, I solicited advice from
many sources. This reflected a wide divergence of opinion
regarding the nature of the convention; what should be em-
phasized and what shouldn’t; how the convention should
be run. Because of this variation in advice, I thought it
would be useful to provide those attending the convention
with a questionnaire about these matters. The resulting data
might be useful in future convention planning. This article
is a report on the convention with results of the questionaire
underscoring some of what went on. Of the 125 ques-
tionaires given out, 53 were completed and returned, slight-
ly over 40 percent which is a good return in a study of this
type. Obviously we do not have the opinions of those in-
individuals who did not attend the convention.

Thursday evening, prior to the opening of the convention on Friday morning, some dealers set up their tables in the Trade Fair area and some trading and selling was done. This was in lieu of setting up in private rooms and doing the same thing. Some individuals commented in their returned questionnaires that this was unfair to those who came on Friday for the opening of the Trade Fair. This would seem to me to be a fair criticism which would proscribe setting up the evening before or selling in private rooms. One suggestion made was to set up Thursday night and charge an early bird fee of $20-25 for early entry for individuals other than dealers with tables.

At this convention, the program and trade fair were held simultaneously with some of the program segments being repeated. Slightly better than half of those completing the questionnaire indicated the trade fair and program should be at separate times. Slightly less than 50 percent thought they could be held at the same time.

My impression of the Program at the convention gathered from overheard remarks was that the segments were worthwhile and that the segment on neuro-surgery was most popular. Several comments in the questionnaire supported this impression. Thanks are due Charles Koehler of the Third-Dimension Society of St. Louis for a fine job in putting together such an excellent program.

There were approximately 70 dealers in the Trade Fair. Joe Kresyman, President of the St. Louis group, must be thanked for his organizational abilities in putting the trade fair together. A valid complaint, repeatedly heard, was that there was not enough publicity for the Trade Fair and Convention, locally or nationally. Publicity should have begun earlier and been more extensive. A related question is, "Who should this convention be for?" Should this be a convention for people taking their own stereoviews and interested in a technical and slide show program? Or, should it be a giant national trade fair? Or both! If the questionnaire may be a guide, respondents were asked to list, in the order of their preference, the different aspects of the convention. The weighted results are as follows: trade fair, 287; program of slide shows, technical segments, etc., 251; competition of stereo cards, viewers, etc., 200; auction, 167; field trips, 94.

Considering each of these parts of the convention, in the questionnaire, respondents felt the separate parts were “required” or “very important” as follows: program, 92 percent; competition, 73 percent; trade fair, 100 percent; field trips, 33 percent; auction, 80 percent. In addition, 57 percent of the respondents thought there should be a banquet, 8 percent thought there shouldn’t, and the remaining 35 percent were undecided. I would suspect that these figures may well reflect the multiple interests of NSA members in general. This, of course, still leaves us with the question of how to satisfy all needs and interests in one annual convention.

Comments concerning the competition of views and stereo equipment generally were that there could have been more, perhaps if this had been earlier and more explicitly emphasized. A couple of people wished for the more extensive list of categories as in past conventions. One person suggested a popular choice selection as well as the judges’ selections.

There is general agreement that there be an auction, but, some said, only if it can be an auction with high quality materials. There were a number of written comments in the questionnaire to this effect. Poor material should be screened out and excellent material sought. Some of the material
this year was good and fetched a good bid. Some material was of poor quality and received a resulting very low bid. No one really wanted some of the material. Bob Duncan was again an excellent auctioneer. Our thanks to him and to those who volunteered to help with the auction. Of those responding to the questionnaire: 7 thought there should be a catalog for the auction, an additional 18 thought there should be such a catalog with illustrations. Seventeen thought a Xerox list of items would be sufficient. Thirty-nine percent thought the catalog or Xerox list should be mailed to all NSA and Stereoscopic Society members, while the remaining 61 percent thought mailing should be only to those sending a self-addressed envelope. There were several comments to the effect that those requesting a catalog be willing to pay $3-4 to defray the cost of producing it.

KEYSTONE MATERIAL GOES TO HOLMES LIBRARY

Displayed on two large tables in the convention exhibit room was the collection of Keystone View Company literature and sales material assembled by L. L. Cupp in his years with the New England region of the Keystone Co. Included among the Keystone letterheads, sales guides, magazines and desk sets was the announcement that the collection is being donated to the NSA Holmes Library by John S. Craig and David and Robin Wheeler. This generous and varied donation includes some personal stereographs, photos of Cupp’s Greenwich, CT “Keystone Studio”, Sales “Hall of Fame” books, trophies for view sales, the contract for his Keystone franchise, a Keystone stock certificate, copies of the TNT Newsletter, 56 issues of the “Keystone Travel Club” Magazine for school children, and even a Keystone blotter! More details about (and from) this material will appear in STEREO WORLD after the donation is cataloged and studied at the Holmes Library.

Two percent of respondents (one person) thought that the convention should be in the same centrally located city each year. (This was not my suggestion, although St. Louis certainly is centrally located.) Ninety percent thought “a different city each year representing a different area of the country” would be preferable. Eight percent had other suggestions. The median number of conventions attended by respondents was three, the range was from one to ten. Weighted scores for order of preference for convention settings was: hotel or motel, 111; university or similar setting (with dormitories), 100; municipal convention center, 54. For cost: 83 percent wanted “a modestly priced site”; 12 percent “a more expensive, more elegant site”; while 6 percent had no preference. Thirty-five percent wanted a 2-day convention and 65 percent a 3-day convention. No one opted for a four-day convention.

The convention was successful for many people who attended. There were disappointing aspects for some as reflected in the statistics above. It is difficult to please everyone, particularly when some desires necessarily conflict. I wish to thank members of the Third Dimension Society of St. Louis, several NSA Board members and other NSA members for their help and advice. Without their assistance the task of putting on a St. Louis Convention would have been very difficult. In this regard, a final statistic: Of 53 questionnaires returned, 19 individuals said they would like to help out in future conventions, 15 others said “maybe” they would help. This says to me that there is a great willingness for conventions to succeed and succeed well. We can build on this willingness to succeed and potential helpfulness to make future conventions more appealing and worthwhile. Oh yes, Treasurer for the convention, Jack Frazier, tells me the convention was financially successful. Although final figures are not in yet, NSA will have around $2500 to use for needed projects. Jack did a very professional job of handling monetary details.
The Little Runaways Curlylocks and Sunnyheart Looking for Brownies.

Not far from the home of Curlylocks and Sunnyheart, our little hero and heroine, stood a forest which they in their childish fancies believed to be peopled with Brownies. Towards this forest these imaginative midgets often look with longing eyes, secretly hoping that sometime they might be able to explore its unknown depths and there meet face to face the strange little people who dwell in its shadows.

These little romancers desired to visit the forest alone because Sunnyheart had heard that the Brownies or Elves, as they are often called, are a timid folk, who, while they sometimes appear to children, never do so when grown people are present.

One day an opportunity presents itself whereby Curlylocks and Sunnyheart can steal away from home unnoticed. This they do and soon after in the forest we see: “The Little Runaways Looking for the Brownies”.

or The Snow Midgets’ Search For the Elves

by John Waldsmith
A Stereoscopic picture story by C. L. Wasson
With additional historical notes and comments by
John Waldsmith

We know very little about the lesser photographers and publishers of the mass-production era of stereo views from 1900 to 1910. These were companies who hoped to break into the huge markets dominated by giants like Keystone View Company, Underwood & Underwood and H.C. White Company. After 1900, large companies like the Kilburn View Co. were beginning a slow decline, Griffith & Griffith and T.W. Ingersoll switched most of their production to lithograph stereo views and received wide distribution through major mail order firms like Sears, Roebuck & Co. and Montgomery Ward. The lesser companies located their factories in unlikely small or rural communities such as Coshocton, Ohio (A.E. Dickerson), St. Paul, Minn. (R.J. Davis and R.E. Steele's Co-operative View Co.), Naperville, Ill. (F.A. Messerschmidt's Universal Art Co.—later to merge with C.H. Graves' Universal Photo Art Co.), Corona, N.Y. (Stereo-Travel Co.), Decatur, Ill. (C.L. Wasson's International View Co.). Wasson is the subject of this glimpse into the workings of one of these lesser publishers.

Little is known of Wasson or his company. Darrah notes in *The World of Stereographs* the "Wedding" set published in 1905 and the over 200 titles related to the Spanish-American War. Wasson made an outstanding series of the funeral of President William McKinley at Canton, Ohio in 1901 (See *Stereo World*, Sept.-Oct. 1981, p. 10). Negative numbers have been noted over 16,000 (1908) but it is unlikely that Wasson produced that many titles. It can be concluded that Wasson probably used his own children and other members of his family to pose in his comic and sentimental views. This is based on interviews with relatives of photographers from other similar companies of this period.

Recently encountered is a most interesting set of 12 views by Wasson (negative numbers 2531-2542) titled "Two Little Runaways in Brownieland, or The Snow Midgets Search for the Elves". This outstanding set features two cute children, a boy and a girl, set in a strange winter scene. Apparently a river in the Decatur area had flooded and then frozen over. The river receded leaving sheets of ice suspended about three feet above the frozen snow-covered ground. This phenomenon presented an ideal setting for this beautifully composed series of stereo views, photographed and copyrighted 1903 by Wasson.

In folklore, a brownie is a small goblin or sprite who does unusual work usually at night. Much like a gnome or leprechaun, a brownie is usually depicted in children's literature as a little person, standing no more than 10 or 15 inches tall. Brownies were very popular from the 1890s into the 1920s being used as characters in children's books and in advertising (the Brownie cameras).

Wasson in photographing this set used the unusual frozen terrain to his best advantage. The stereoscopic effects are striking. The brownies are clay or wooden figures and are posed in very realistic positions. The children may possibly

Tired Eyelids Droop While Unseen Brownies Guard Their Slumbers.

Sunnyheart rejoices because of the snow, as she imagines that she will thereby be able to see the light footprints of the Elves and so track them to their hiding places. They do not at first succeed in their search and soon: "Tired Eyelids Droop While Unseen Brownies Guard Their Slumbers".

During all the wanderings of Curlylocks and Sunnyheart, you will observe that while they are sometimes sad and oftentimes sleepy, they are never either hungry or cold. It may be but an idle fancy, since no one saw it, but it is fully believed that while the children slept, their good angels, the Brownies who guarded them, administered to Curlylocks and Sunnyheart a magic potion which keeps these Snow Midgets from suffering from either hunger or cold so long as they remain in Brownieland.
Where the Elves Kept Christmas—Hoping for the Brownies' Return.

They awakened refreshed and continue their travels. A tiny but dismantled Christmas Tree is discovered by the young explorers and this they conclude must be: "Where the Elves Kept Christmas." Here the "Snow Babies" wait: "Hoping for the Brownies' Return".

Disappointed and Lonely, the Little Guardian Finds Relief in Tears.

The Elves remain unseen. Curlylocks in time loses heart and crying, falls asleep. Sunnyheart keeps watch over her brother but her vigil is not a cheering one and being also: "Disappointed and Lonely, the Little Guardian Finds Relief in Tears".
The Innocents and the Mountain Lion—"Poor Kitty! has 'oo dot toofache?"

"The Innocents and the Mountain Lion". The children are next seen at the foot of a large tree and dangerously near a fierce mountain lion which, being fascinated by their steady gaze, is glaring down into the wondering eyes. As yet fear is a sensation, hardly known to their innocent hearts. They think this to be a giant pussy belonging to the little Brownies whom they are seeking, and noting his protruding fangs and scowling face they naturally infer that he is in pain and so comes Curlylock’s expression of sympathy and question: "Poor Kitty! Has 'oo dot toofache?"

Saved by an Elf—"Is 'oo a bad kitty? Brownie says 'oo is!"

Throughout the ramblings of the Runaways, the Elves have been ever near them though invisible. The instant the midgets are in grave danger from the mountain lion, a Brownie of unusual size appears and we see him aiding in the escape. Curlylocks as yet cannot accept even the Brownie’s statement as to the wicked heart of the mountain lion though he sees the huge cat following them threateningly. So instead of fleeing at once as he has been urged to do, Curlylocks lingers to inquire: "Is 'oo a bad kitty? Brownie says 'oo is." The children are saved by the Elf whose presence keeps the big animal from harming the wee adventurers.
An interesting story at Elves’ Lake.

Following their experience with the wild animals, we see our little friends enjoying the companionship of their protector, the Brownie. The Elf proves himself to be a good entertainer. The expressions on the faces of the Snow Midgets show them to be appreciative listeners, while the Brownie humorously relates: "An Interesting Story at Elves’ Lake."

The Goblins’ Cave—“An’ the Gobble-uns ‘ll git you, ef you don’t watch out!”

The Brownie now conducts them to a beautiful grotto. This is not one of the haunts of the Brownies, though shown by the Elf as one of the sights of Brownieland. It is "The Goblins’ Cave." The little Runaways are in high feather and as we see them they are peeping into the entrance and daring each other to enter this grotto of the Goblins. As we look, merry Sunnyheart says to Curlylocks: "An’ the Gobble-uns ‘ll git you, ef you don’t watch out.”
The Sleep of the Innocents—A Dream of the Strange "Kitty."

Other interesting places are visited. Then drowsiness comes on. With the novel experience of having a Brownie watch over their slumbers instead of their own loving Mamma, they sink into: "The Sleep of the Innocents." Sunnyheart lies fast asleep under a big ice-shelf. Curlylocks, also asleep, is sitting near her against a tree where he happened to be when the Brownie Sandman came along. The little boy's head has been full of thoughts of the gigantic pussy he saw in the tree and which followed them to the Brownie's annoyance. So while asleep there comes to Curlylocks a strange vision of the mountain lion which appears in the form of a phantom crouching in the snow facing the Brownie on guard. It is only a troubled dream, but when the tots awake and find the Elf has disappeared, the memory of that dream and of the Brownie's words of warning about the "Demon-Kitty," makes Curlylocks very homesick.

Lost!—"Don't cry! Now that Fido's come he'll take us home!"

In the meantime, because of their long continued absence from home, the relatives and friends of the truants have become very much alarmed and scatter in every direction to find them. Fido, the family dog, accompanies the father to the forest where they search for the missing loved ones. The dog becomes separated from him and finds the children. By this time the tots begin to realize that they are lost. We see Fido standing near the homesick little travelers. Curlylocks is crying, while Sunnyheart is bravely striving to comfort him. "Don't cry! Now that Fido's come, he'll take us home!"
"There's the Brownie Again, Curlylocks, He'll Show the Way!"

Fido accompanies the children a short distance and then quietly leaves them. When his absence is discovered, Sunnyheart is well nigh discouraged. The Elves in pity wish to aid them and so the giant Brownie again doffs his invisible mantle and is seen near them. Sunnyheart catches a glimpse of him. Instantly her courage returns and her cheery voice rings forth: "There's the Brownie again, Curlylocks; he'll show the way!"

The Rescue of the Runaways! — Faithful Fido Fetches Father.

The Elf takes the children to one of the gathering places of the Brownies and there soothes Curlylocks until he forgets his troubles in sleep, while brave Sunnyheart on the alert remains near. The Brownie, knowing that his presence in visible form is now no longer necessary, vanishes mysteriously and is seen no more.

We now witness the dramatic close of the "Snow Midgets' Escapade in Brownieland." Good Fido appears in the role of rescuer, for when he found his little master and mistress in the forest, he saw with a dog's instinct that they were in deep trouble. He left them but only to search out and bring to them their anxious parent. Thus we see the dog proudly leading in the: "Rescue of the Runaways," for "Faithful Fido Fetches Father."
Wasson's final notes on the story

"Two Little Runaways in Brownieland" is a unique picture story. It is of unfailing interest to children and to those thrice-blessed lives who are privileged to be in touch with the spirit of childhood. The stereographs composing it were made in a real forest under scenic conditions of ice and snow seldom seen. The picturesque grottos formed by nature's own hand, the ice, the snow, the Brownies and the interesting Snow Midgets themselves, combine to make the set beautiful and romantic in the extreme.

The set is composed of 12 subjects though sold singly when so ordered. Price $2.00 per dozen, postpaid. Published by International View Co., Decatur, Ill., U.S.A.

(The End.)

"3-D PEEK BOXES" A HIT IN JAPAN
by Susan Pinsky

The sequential stereo viewers seen here were constructed by NSA member Rob Oechsle for a brief but popular photographic exhibit at a Japanese department store. For 5 days in June, 1985 the Ryubo Department Store in Naha City, Okinawa sponsored a hands-on exhibit of all types of photo processes, including stereography. Apparently, in Japan, it is common for department stores to offer various types of exhibits for the public. This particular one had virtually no publicity beforehand, but once it began, it generated the largest attendance for this kind of exhibit at the store.

On the first day two local radio stations came to do live "human interest" stories. Once they saw the 3-D views, they became so enthusiastic that over 1700 people came out during the next week of pouring rain to see the exhibit. Not having any special terminology to describe the viewers Rob had constructed, the radio announcers referred to them as "3-D Peek Boxes". They reported that looking into the "Peek Boxes" was like "time travel" or a "time slip" (slipping back to the days pictured in the vintage, full size stereoviews). A television news report also covered the event, giving 65 seconds to the exhibit.

Lines of people formed behind each of the 6 custom made viewers, each viewer holding 17 classic views of Japan from Rob Oechsle's collection. The viewers had been designed with a solid panel on the back side, but people's curiosity about the way they worked was so evident that clear plastic panels were used instead. The hoods and lenses on the fronts were made by the Red Wing View Company of Red Wing, MN. Other types of views and viewers (both antique and modern) were also on display, along with the magazine of the Japan Amateur Stereo Photographic Association.
busily preparing to host the 1984 Olympic games, we decided that a spoof of that event would be fun to do. For the remainder of the session we brainstormed script ideas and concepts. The output was turned over to a scriptwriting subcommittee, Tony Alderson and Alan Williams.

About this same time, we were faced with a basic decision as to the specific stereo format we would employ. Our individual members were shooting in a variety of amateur formats in both 8mm and 16mm. After considerable debate, we settled on the beam-split 16mm format as being the most "standard" method, having been marketed by Bolex and Elgeet. We reasoned that this would allow us to share the film with the greatest number of potential users. The biggest drawback was that it would confine us to the higher-than-wide image produced by a vertically split 16mm film frame.

THE MAKING OF "THE III-D OLYMPIAD"

THE III-D OLYMPIAD: Production Manager, John Hart; Director, Alan Williams; Cinematographers, Stuart Weisbuch and David Starkman; Art Director, Tony Alderson; Wardrobe, Daphne Shepard; Budget Director, Oliver Dean; Continuity, Bill Shepard; Props, Susan Pinsky; Cast: Holly Weisbuch, Earl Colgan, Alan Williams, David Starkman, Bill Shepard, Oliver Dean, Susan Pinsky, Stuart Weisbuch, Daphne Shepard, George Skelly.

The Movie Division of the Stereo Club of Southern California has completed its very first stereo production, a comedy short, "The III-D Olympiad". The project has been in the works for over two years, a claim few Hollywood productions can make these days. It wasn't planned to take that long; few of us anticipated the amount of preparation, location work, and post production that would be required. The final product is only six minutes long!

Pre-Production

When the Movie Division was organized in 1982, quarterly meetings were devoted to the showing of individual members' films. It was agreed that, in order to advance the cause of amateur stereo movie making, a group project was in order. This would allow us to pool our financial and equipment resources, and to assemble a production company of talent and technical participants.

But, what would our film be? Chairman John Hart directed us to return to the next meeting with ideas for the film's subject. As a result, many creative themes were proposed at the planning session, some of which may well be tackled for future projects. Since the city of Los Angeles was

The film storyline involves a series of comic sports events, such as the backwards race, the javelin catch, and the long, long jump. One of the sequences, the "standing race", used a trick photographic technique, pixilation. For this, the film was advanced 3-4 frames at a time, between which the standing performers moved ahead only slightly. The illusion, when projected, is that of people skidding along without, apparently, moving their feet.

The film original was shot on Kodachrome 25 stock, out of quality and convenience considerations. As a result, the copy prints have a slightly high level of contrast. We had discussed, and rejected, shooting with negative film stock, from which to make our final prints, as well as editing from a work print. I suspect that we'll use the latter process on future projects.

Filming was done with a Bolex H16 camera as well as with a more professional Eclair ACL camera. We elected to use the Elgeet stereo attachment as it is used on any C-mount shooting a starter gun close-up. Left-to-right: Director Alan Williams, David Starkman and Stuart Weisbuch. Stereo by Susan Pinsky.
camera. All shooting was done on heavy duty tripods for camera steadiness.

The stereo composition of "The III-D Olympiad" is fairly straightforward with few "through the window" intrusions. One exception is a close-up of a starter gun that propels a slow motion ping pong ball at the camera. The Elget attachment has a fixed convergence of ten feet.

Post-Production

After the location shooting, work began on the equally important editing process. Several takes had been made of all scenes, and there were about thirty five individual cuts to be assembled into a coherent whole. Additional crowd scenes, taken by Stu Weisbuch while he was covering an L.A. Express football game, were inserted at various points throughout the film.

Titles pose special problems in 3-D and we tried several experimental approaches. The final solution was worked out by John Hart, who constructed a black horizontal sheet with white lettering. We fastened the titles sheet to a long board on wheels which was rolled past the stationary camera. The film was then backwound and double exposed against a sky background.

Although all shooting was done silent, we planned a narration and music soundtrack to be added on a magnetic edge stripe. We later decided on an optical soundtrack, a more expensive process, but probably well worth it. Most standard 16mm projectors have an optical sound system. The narration and music tracks were recorded by Oliver Dean and Alan Williams. The narration borrows from the style and spirit of the old "Pete Smith Special" comedy shorts.

"The III-D Olympiad" will be on the program at the 1986 NSA Convention in Riverside, California. As a first project, I think all of us in the Movie Division are pleased with the results and anxious to start thinking about our next blockbuster.

STARCHASER: THE FIRST FULL-LENGTH 3-D ANIMATED FEATURE

From some of the same people who bring you Saturday morning cartoons and films like "The Care Bears Movie" suddenly comes "Starchaser: The Legend of Orin"—a full-length animated film in 3-D! The story should seem familiar to anyone with children who watch TV after school or before noon on weekends. Evil Zygon and his robots rule an underground kingdom of enslaved humans. A boy named Orin finds a magic sword hilt with powers only for him, and with it escapes to do battle with the evil forces of Zygon. Orin teams up with Dagg, "a daring space smuggler" with a spaceship, the Starchaser. The help of a beautiful princess is of course included before the final confrontation between good and evil.

Producer-director Steven Hahn decided to do the film in 3-D after realizing "the potential that the 3-D effect would have on enhancing the plot, character movements, and action". To quote the press release, "To use it, the 3-D would truly become an integral part of the exciting story, which took precedence over everything else. Hahn also felt that 3-D had been tacked onto films as a gimmick far too often in the
LIBRARY TO RECEIVE 15,000 STEREOVIEWS

Mr. Carlos Moseley of New York City and Spartanburg, South Carolina has informed NSA that he is donating his Mother's Stereographic collection to the Oliver Wendell Holmes Stereoscopic Research Library. The Helen D. Moseley Stereographic Collection consists of nearly 15,000 stereoviews and several viewers. Arrangements are now being made for the collection to be moved to the Library.

We are indeed grateful to Mr. Moseley for this extremely generous gift that will be a delight to any researcher. Mr. Moseley visited the NSA Library at Eastern College and also met the officers of the NSA at the Annual Convention in St. Louis in August.

As Dr. Treadwell, President of NSA said, "This unique collection will serve not only as a valuable piece of photographic history, but will also prompt similar donations from others." Thanks Mr. Moseley.

BOOK REVIEW

An interesting book on our shelves is Geography Through the Stereoscope published by Underwood and Underwood in 1907. The book was co-authored by Philip Emerson, then Principal of the Cobbot School, Lynn, Mass., and William Charles Moore, Instructor in Geography at the State Normal School in Salem, Mass. Emerson had also authored "Geography of the New England States."

Used as a Student's Stereoscopic Field Guide in classroom studies of geography, the book includes a study plan designed for a class section of 24 students with 12 stereoscopes, 12 selected stereographs and 24 of the student's guides. It is obvious that the U & U business had expanded beyond photographic history, but will also prompt similar donations from others, "Thanks Mr. Moseley.

BUILD YOUR OWN LIBRARY (PART III)

Here are more suggestions for anyone interested in building a personal library on stereophotography and stereoscopy.


1,200—4,000—19,000—25,000

What do these numbers mean? Stereoviews, of course! 1,200 was the number of stereoviews on hand when the Oliver Wendell Holmes Library was moved to Eastern College in 1982. Since then, NSA members have helped increase the number to 4,000 at the present time. With the recent announcement of the donation of the Helen D. Moseley Collection we will reach 19,000.

It would seem to me that by the time of the 1987 NSA Convention we could reach 25,000. Of course, this means that many other people will need to follow the example of...
STEREOPHOTOGRAPHY OF HALLEY’S COMET WITHOUT A SPACESHIP
by J.H. Cocatre-Zilgien

Photography has given astronomy a much easier way of recording the position of stars than directly measuring each of their coordinates. Successive photographs of the same patch of sky will show a different disposition of the celestial objects due to their absolute movement in space. There are at least three methods used to make this movement apparent from photographs, and stereoscopic viewing is one which is applicable to Halley's comet by any user of a plain 24 x 36 camera.

Methods of revealing movement from two photographs

The first method is used by observatories which have a large library of photographic plates. It consists in carefully superimposing the negative of the reference plate and a positive print of the more recent plate. The result is a uniform field of grey, with nevertheless a faint outline of the celestial bodies because the gradient of contrast of the print is not the exact opposite of that of the negative. Any star, planet or asteroid which has slightly moved between the two shots will appear in bas-relief and hence will be immediately spotted, along with the direction and tangential speed in which the object is actually moving. For stars, this has been done using very long intervals between photographs (up to 100 years). This information is then combined with other clues such as the red or blue shift of their light, proportional to their radial speed in reference to Earth, enabling astronomers to reconstruct in 3-D the explosion of stars and the current expansion of the universe.

The second method is to project alternatively two well-aligned slides on a screen with a spinning sectorized shutter in front of the two projectors. Any movement will appear plainly as a small back and forth motion on the background of the immobile stars. Also, any new light in the sky, such as the explosion of a nova, will be spotted by its blinking. This method is used by amateur astronomers to find new comets.

A third method is stereoscopic viewing of the two slides. Any single object which has moved parallel to the axis of the eyes will create a disparity for the observer and hence will appear out of the plane of all the immobile stars. This is what non-astronomers can use to see Halley's comet under the not so good viewing conditions of 1986, by taking two photographs at a 24-hour interval. Of course this does not provide a true stereoscopic vision of the comet, which will also change slightly its shape and orientation during 24 hours, but stereoscopic viewing allows the comet to be extracted from its surroundings.

Unfavorable year for Halley's comet

The relative position of the sun, the comet and the earth are the main determinants of how well the comet can be seen. In 1910, Halley's comet filled more than half of the sky with a tail 100° long by 10° wide; but in 1986 it will probably be only 20° long, and visible mostly from the southern hemisphere.

Comets are at their brightest when close to the sun, and as a consequence the longest tails are seen from earth just before dawn or just after sunset, conditions which are not good for observation and photography. Unfortunately, dust and pollution in the high layers of the atmosphere tend further to mask the tail, especially for observations low on the horizon, and for that reason particularly, Halley's comet will not be as much of a show this year as in 1910. The age and position of the moon are also determining factors for good viewing. In fact, some astronomers suggest that viewing conditions in 1986 are the most unfavorable in 2000 years.

There are only a few "windows" for seeing the comet from the continental United States. One of particular interest is from January 1 to 20, when it will be between the Great Square of Pegasus, Jupiter, and the setting sun, and visible to the naked eye.

How to photograph the comet

The first thing to do is to note right now on your calendar the two consecutive evenings necessary for the photographs. The second is to find a place from which you can have a clear, unobstructed view of the sunset, which means going southwest of any human agglomeration, because city lights create an interfering glow for long exposures. Public libraries have a wealth of magazines and books on astronomy, some of them giving the day by day position of the comet.

The 24 x 36 camera employed can be of any type of 40 to 50mm focal length provided it has a B shutter setting and a sufficiently large aperture (at least f/2.8). A tripod and cable release are indispensable. The choice of film is wide, because after-sunset conditions are difficult to predict and evolve rapidly, but ISO 200 is a minimum and here ISO 400 is a good compromise between graininess and speed. Color slides are the most spectacular, but mounting black and white negatives can give good results.

(continued on page 37)
We frequently hear about making stereoviews with good archival properties. That is to say that if the photograph is given reasonable care over the years, it can be expected to maintain its image quality for a very long period of time. I must say, however, that such discussions are usually limited to photographs in print format. I seldom hear quite the same talk in relation to color transparencies, although most current stereo views are being made in that format. At any rate, it does give one reason in a quiet moment to ponder over the objectives of groups such as The Stereoscopic Society. Who do they serve? What are their obligations? Is there some reason for their existence beyond the enjoyment they promote among the membership? What do they owe to posterity, if anything?

It has been said and may be true that people who come into stereography first as printmakers have different roots than those who enter initially in color transparencies. The later group first absorbs the theory, techniques, and values of contemporary 2-D photography. Then one day they see a stereograph and become enamored of it. They try making some and after a while realize that they no longer make many flat pictures! Their values in photography are still what they were, but another dimension has literally been opened before them in which to display their wares.

The other group however does things in a somewhat reverse order. Some may have learned B & W or colorprint photography and some may just have become interested in pictures. Somewhere along the line they began collecting antique stereo views and at some point became enamored of the world and tradition captured in these old gems. Even the humor, so bad it is good, becomes a gothic tradition. It has to be, as it is expected to be. Biddie’s response to instructions to serve the tomatoes undressed must be as predictable as the audience is to Johnny Carson on the Tonight Show when he says, “It is cold . . . and the audience chimes in unison, “How co-o-o-l-d is it?” One day it is inevitable that the thought must surface, “Wouldn’t it be nice to make some new views with my own subject matter?” And a new stereographer is born, but with the traditions and values of an earlier time. In the end the two groups interact with one another and are both the better for it. Whether they ever fully appreciate each other’s points of view remains in doubt.

One and a quarter centuries ago when the Amateur Photographic Exchange Club was formed to trade stereographs, they had a rule that the picture should not fade for two years. They were not worrying about posterity.

A properly made Stereoscopic Society stereograph now 78 years old and showing no signs of deterioration. The photograph is apparently a self portrait by member R. Neill and was entered in May of 1907 in a folio. The Society was then called the United Stereoscopic Society and the Secretary was Albert J. Snow. The view is now owned by Dr. Brandt Rowles.
by David Starkman

Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don’t know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

3-D COLORING BOOKS

Four new 3-D coloring books for children (or devoted anaglyph fans) are now available. The titles are “Robots”, “Wildlife”, “Fairy Tales”, and “Dragonflies”. Based on a concept by Howard Wexler, with artwork by Steve Pillegi and 3-D conversion by Ray Zone, these are the first coloring books of this type ever produced.

Each 8½” x 11” page is perforated so that each image may be removed as a small poster. The art is enchanting fantasy, and the 3-D creates another dimension of involvement for this type of work. Just how well the 3-D effect will work after coloring will of course depend on the skill of the person using the crayons and on the colors they choose. A sample page is included here in freeviewing format for those with a set of fine-point color pens.

The books should be available in various stores, or can be ordered from Reel 3-D Enterprises, PO Box 35, Duarte, CA 91010 for $3.95 plus $1.00 shipping. Two pairs of glasses are included with each book.

VIEW-MASTER VIDEOS

View-Master International Inc. plans to enter the home video market soon through an agreement with Warner Bros. Records. The original live-action children’s videos will be created and produced by Together Again Products in Los Angeles. Warner Bros. will distribute the videos to record, book and video stores while View-Master will produce books and audio cassettes to complement the programs. Presumably, this will eventually include View-Master reels based on the video features. The first of the video productions are scheduled for release in early 1986.

THE WORLD’S FIRST 3-D MURAL

From an article in the Los Angeles READER by Ray Zone, reprinted with permission

“I love 3-D”, says Michael Attie. “It brings out the child in each of us.” Attie is the owner and president of Playmates—“the G-string capital of the world”—a Hollywood Boulevard store selling exotic lingerie and provocative fashions. He is also a patron of public art. And his latest project has just been completed: the world’s first 3-D mural.

The mural, located at the corner of Wilcox and Hollywood Boulevard, is titled “The Hollywood Story”. It was designed and painted by artist Thomas Suriya. “The Hollywood Story” depicts a single strip of movie film coming at us out of space and includes various industry icons like an Oscar, the Paramount gates, a Walk of Fame star, and, of course, the Hollywood sign in a delirious celebration of screen legend. A large central frame is filled with an old-time movie crew at work filming the spectator.

The new 3-D mural was unveiled [in September] in an Anaglyphic Mural, ‘The Hollywood Story’ as seen from across the street on the day of its unveiling. Photo by David Starkman.

(continued on page 36)
opening ceremony hosted by George Takei of Star Trek fame. Free 3-D glasses were passed out by lingerie-clad lovelies and various local Hollywood dignitaries were in attendance for the christening. "This mural is an important symbol of the renaissance of Hollywood," stated city councilman Michael Woo. "All of us share a vision of Hollywood and we want to live in a community which is more pedestrian-oriented. With works like this, Hollywood can become a real festival of street life."

Co-sponsor of the new mural is the Hollywood Economic Revitalization Effort whose president, Pompea Smith, was on hand for the unveiling.

The mural itself is ten feet high and 36 feet long so that the best viewing distance for it is across the street. 3-D glasses are available at Playmates. Michael Attie is pleased with the results of his latest project. "Movies and 3-D both have a magic that is larger than life. Everybody loves them," he says. "I'm only happy to do my part to beautify Hollywood and make it an exciting place to live."

ALLEN 3-D PROJECTOR AVAILABLE

Allen Microfilm Products Ltd. reminds us of the current availability of their 3-D slide projector which takes standard Realist format slides or pairs of full frame 2" x 2" slides with an optional carrier. The projector uses twin 24 Volt 150 Watt quartz iodine lamps, and has matched 75mm (3 inch) lenses with vertical, horizontal and focus adjustments. Other focal lengths are available. The company also offers (on custom order) stereo projectors for pairs of 6x7cm slides or 6x13cm stereo slides. A special rear-screen stereo projector with a 15" x 15" screen can also be ordered. For details or prices contact Allen Microfilm Products Ltd. 64-74 Norwich Ave. West, Bournemouth BH2 6AW, England.

NEW BOOK ON CARBUTT

(continued from inside front cover)

The years Carbutt spent in Chicago are of special interest to the readers of "Stereo World," for it was then that he photographed and published some of the most beautiful and historically valuable stereographs of the mid-West and West. Brey's research, which was materially advanced when he tracked down some of Carbutt's descendants, brings us many fascinating details here as well as some hitherto unknown images, perhaps the best of which is a striking portrait of Carbutt alongside his stereo camera. We learn how long it took Carbutt to make wet plate negatives in the field, and how many prints he could make from a single negative in his studio on a good day. It is startling to find out that the discount price to Carbutt for an "Extra Mammoth Voightlander tube" was $390.00, at a time when his superb stereographs were selling for 12½ cents each wholesale.

Lack of catalogs and insufficient numbers of surviving Carbutt stereos have so far made it impossible to reconstruct a complete list of the stereos, and several points in the story tell us that there probably are quite a few Carbutt stereos not in the numbered series, some taken on trips east in the 1860's, some taken later to demonstrate the quality of his dry plates.

The many interesting details and some extended narrative on Carbutt's stereoscopic excursions make this book a "must" for anyone desiring a better sense of the joys and sorrows of someone producing stereos in the 1860's.

For stereo collectors, the book may seem to have a few shortcomings. More evaluation of Carbutt's stereos, for example, would have strengthened the impression of his expertise and artistry in this area, and better quality reproduction of the illustrations would have added to this. And, of course, only halves of the stereos are shown. These limitations do not weigh much against the many merits of the book. It is well organized, thoroughly documented, a pleasure to read, and a prime reference. We owe much to Brey and to all those who so generously helped him put the book together.

—Frederick S. Lightfoot

Host George Takei at the opening ceremony for the giant 3-D art work. Stereo by David Starkman.
FROM the SOCIETY NOTEBOOK (continued from page 34)

Experimented with new methods. But their views are still adequate back then.

In my own hometown a popular photographer half a century ago recorded just about everyone in the area. Now many of those pictures are badly faded because the photographer did not wash his prints well. Sloppy work undercut all of the technology in the materials available to him. So the portrait record of a generation had a built-in self-destruct feature.

We do know that black and white views made over a century ago have survived in pristine condition if properly processed and if they were lucky in their storage experiences since they were made. Some have faded images and some have dried and cracked emulsions. Others have glue damaged images or deteriorated mounts. But enough have survived with none of these problems to tell us what was possible.

What that reveals is that the 19th century methods had positive archival properties. It tells us nothing about the prospects for today's methods and materials. One might recall that many years of early movies were destroyed by an irreversible chemical deterioration in the film base, not the image or emulsion. Frantic attempts to copy the originals cannot preserve the initial level of quality but are the only alternative to losing the images. (See "Basics of Preservation" in the Sept./Oct. issue.)

I have seen the projected life expectancies for current print and transparency materials. The long term prospects for color images is not good. Thirty year old Kodachrome still looks pretty nice but that is the exception from that era. Most of the old commercial color that I have has deteriorated to a greater or lesser extent (several decades old).

For those who have admired the old views, it is natural to wish to leave a record of our time for the enjoyment of others who will follow us. But like the old APEC members our immediate objective is current enjoyment and we cannot dwell excessively on those things not under our control. All reasonable precautions should be taken like proper washing and mounting techniques for prints. Views should be dated and identified as to subject and maker. Details of commercial processing of either print or transparency mediums are usually beyond our control, and we hope for the best. But we can't dwell on that or let it keep us from the enjoyment of making stereographs. One sad fact is that the work of many (or most) Stereoscopic Society members is lost or dispersed due to ignorance or indifference of their heirs. Sometimes luck is the most important ingredient in the formula for survival.

Will the stereo print or transparency I just made last? I have no idea. But, I made it anyway.

MEMBERSHIP The Stereoscopic Society may be for you. Contact the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, East Point, GA 30344.

HOLMES LIBRARY (continued from page 32)

Mr. Carlos Moseley in his very generous gift of his Mother's collection. To help us get started toward our next goal, Mr. Val Berryman of Michigan, has donated a complete 600 stereoview Keystone set of the World contained in the original boxes with telebinocular. Thanks Val!

We will await donations from other members in the next mail.

OTHER DONATIONS RECEIVED
Thanks to these friends for their gifts:
Richard Ryder: 23 stereoviews
Louis Hoffman: 49 stereoviews
Mrs. H. S. Locke: 13 stereoviews
Glenn Williamson: Masters Thesis: Alfred A. Hart, Photographer of the Transcontinental Railroad. This is a very thorough study of this significant photographer and his work.
Tom Moore: Poster of 3-D Photographs Exhibited at the University of Alaska Museum
William Angrick: 3-D Literature

HALLEY'S COMET (continued from page 33)

Set your camera so as to have its 36mm side parallel to the horizon, centered on the comet and its tail, which will hopefully extend a few degrees away from the direction of the sun. The camera should be focused on infinity with maximum aperture. The first night take a series of shots, for example 10, 15, 20, 25 and 30 seconds. A half-minute is the longest exposure possible with a 50mm focal length so as not to record stars as tracks, due to the rotation of the Earth. Do note precisely all the time and duration of each exposure. Take the same series when the sky is darker, half an hour to an hour later, before the comet vanishes below the horizon. The next day (or a following day if the weather is bad), take the exact same series at the same times. The comet will then be vertically lower on the horizon by 6 arc-minutes. The fact of not aiming strictly in the same direction is not very important, because cropping will be done anyway for mounting.

Ask your developing lab not to cut your film so that you can cut it in two and preview the two strips more easily side by side. Select your best shots and mount them by cropping and masking to get rid of the horizon line and to show the comet in front of the stars. You may have now an historical photograph; don't forget to send one to STEREO WORLD! But in case you did not obtain any results, there is a second "window" from March 8 to 21, at least for those who live in the Gulf States or further south.

A HALLEY 3-D PLOT!

For an entirely different way of picturing Halley's Comet in stereo, read the "Astronomical Computing" section on page 366 of the Oct. '85 SKY & TELESCOPE. A stereoscopic diagram is reproduced in the magazine for parallel free-viewing which shows the comet's location and altitude in the sky for several different days. When fused into stereo, the curves of the diagram loom up off the page in proportion to the comet's approach to the Earth. R. B. Minton developed this new method for illustrating a comet's progress with the aid of a computer and plotter.
FOR SALE

RED-HOT REDHEAD, Crissy, in 10 sizzling nude 3-D views; 10 realist format color slides $22. Ron Gustafson, P.O. Box 7228, Va. Beach, VA. 23458.

VIEW-MASTER: 3rd Annual V-M malliphone bid auction. Many 3-reel packets, single reels, viewers, projectors, etc. Send $25 in stamps to receive auction list which closes in March. John Waldsmith, P.O. Box 29508, Columbus, OH. 43229.


ELMO SUPER 8MM 3-D movie outfit, new, in box, $149; 3-D comics, movie-posters, etc. Send SASE for list. Wanted: 8mm/16mm 3-D films from 1950s (i.e. Bolex Demo film; "Tru-life Thrills"); etc.); "Inferno" & "Miss Sadie Thompson" in 3-D on videotape; "Terra, Land in Space"; "Howdy Doody", etc. Send View-slide sets: "Expo '57", "Animal World", "Tournament of Roses Parade", "TV & Movie Stars", "3D Movie Preview", etc. View-Master Reels; 3-Demara outfit; Nimslo 3-D dealer display; etc. Open for traders. Jerry Ehardt, P.O. Box 3425, Centerline, MI. 48015, (1-313) 758-6418 (evenings).

WILL HAVE AUCTIONS (Stereo views) this winter including Bennett, others, special subjects, general, will send first list to former regular buyers. Others interested send large SASE. Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054.

HAVE PREPARED A LISTING of many stereo items I am closing out at reduced prices. Cameras, projectors, viewers, mounts, accessories. A SASE will promptly get you this listing. Bob O'Brien, 5101 Lauderdale, Dayton, OH. 45439.

KEYSTONE "Tour of the World" boxed 600 card set, lighted viewer (on stand) c. 1939? Best offer. TDC 716 A Deluxe stereo projector, 3 changers including Selectron changer & tray $425/offer. 5 x 7 glass plate negatives (44) approx. 1897. Subjects: Yuma/Azriona Territory—Parades, Indians, buildings, ships (on ocean?). Best offer—write for info. Kodaslide I viewers/Boxed, will trade for 3 Glass stereoviews 4.5cm x 107, 139 viewers, boxed. Subjects: San Francisco Exhibition, Lake Tahoe, San Diego, San Juan Mission Capistrano, football games, crowd scenes, more—best offer. Bruce Hansen, Box 89437, Honolulu, Hawaii 96830-9437.

STereo Projectors: All complete with carriers, I.B.'s, cases; all excellent: TDC 716 (3 carriers, 4" lenses, tray) $395; TDC 116 $325; Nord $195. Also 3-D nude slides, BW and color. D. Berenson, 32 Colwell Ave., Brighton, Mass. 02135, (617) 254-1565. For updated list send 2 loose stamps.


WANTED

FLORIDA: Any Florida image, stereo, CDV, etc. any date, any condition. Also letters and documents. R. Cauthen, P.O. Box 342, Leesburg, FL. 32748.

BUYING/SELLING images—CDVs, stereo views, etc., with photographer's imprints. Common portrait CDVs, Civil War images, museum interiors, etc. Civil War letters also. Special need—Images of General Sickles. Raugh, P.O. Box 253, Birdsboro, PA. 19508.

VIEW-MASTER (Stock & Personal) reels wanted. Wolfgang Traxel, Sueding 21, D-6747 Annweiler, Federal Republic of Germany.

STEREO SLIDES, 1950s-60s, especially Kodachromes of people. In homes, at weddings, on vacation...will buy or trade. Ron Labbe, 15 Aneon St., J. Plain, MA. 02130, (617) 524-8154.

WAUKESHA, WISCONSIN—Stereo views, photographs, post cards. Advertising, etc. Wanted from Waukesha, WI. Will pay postage. Mitt. & Marilyn Hagerstrand, 1140 Aldorado Dr., Waukesha, WI. 53186 or phone (414) 542-7049.

BIoGRAPHICAL INFORMATION on French industrial, 1977 Johnstown Flood, Hypers, 4 B&W $10. Send for list which closes 4.5cm x 107, 139 views, etc., with photographer's imprints.


CENTRAL PARK (NYC): All photographic images (stereo views, etc.) up to 1900. Herbert Mitchell, Avery Library, Columbia University, N.Y., N.Y. 10027. Late evenings: (212) 864-8163.


WHITING VIEW CO. "Twentieth Century Series". All subjects. Do not want lithos by this company. John Waldsmith, P.O. Box 29503, Columbus, OH. 43229.

VERMONT STEREO VIEWS, CDVs, cabinet cards, mounted prints, etc. always wanted. Also views of musicians and famous people. Stuart Butterfield, 431 W. 54 St., New York, N.Y. 10019.

TO BUY LIST OF CARDS in Keystone Tour of the World set or guide book for same. Terry Yakish, 712 Park Avenue, Des Moines, IA. 50315.


DAKOTA TOWN VIEWS: (Sioux Falls, Yankton, etc.). Will buy or trade for any Dakota views. Also interested in information about Dakota photographers. Please contact Brian Bade, RR#6, Box 432, Sioux Falls, SD 57103.

HOLIDAY RELATED VIEWS: Christmas, Halloween, Easter, Thanksgiving, etc. No lithos. Terry Yakish, 712 Park Avenue, Des Moines, IA. 50315.

STEREOS AND PHOTOS of the Great Atlantic and Pacific Tea Company stores prior to 1900. Stereos of Camp Meetings: Martha's Vineyard, Round Lake, etc. Ailen R. Westbrook, RD 1 Box 95, Voorheesville, N.Y. 12186.

Your AD could appear here
See information above.
Events

Jan. 12
5th Annual Santa Barbara Camera Show & Sale, Earl Warren Showgrounds, Santa Barbara, CA. Contact Bill McBride, PO Box 6237, Santa Barbara, CA 93160, Call 805-684-7268.

Jan. 19
Chicagoland’s Camera and Photo Show, Holiday Inn, Rolling Meadows, IL, Writer Chicagoland’s Photo Show, PO Box 72695, Roselle, IL 60172. Call 312-894-2406.

Jan. 26
Buena Park California Photofair, Holiday Inn, Buena Park, CA. Call 201-533-1991 before 11 PM E.S.T.

Feb. 8-9
Sixth Annual FWCCC Camera Show and Photographic Trade Fair, Minreg Building, 126th Ave., Largo, FL. Contact Roland Reinthaler, 150 11th Ave., SW, Largo, FL 33540. Call 813-584-7853.

Feb. 15-16
Florida Photocollectors’ 10th Anniversary Camera & Photographic Show, North Miami Armory, 13250 NE 8th Ave., North Miami, FL. Contact Florida Photocollectors, PO Box 15224, Plantation, FL 33318. Call 305-473-1596.

Feb. 15 (NSA EVENT)
NSA SOUTHEAST REGIONAL MEETING, North Miami Armory, 13250 NE 8th Ave., North Miami, FL. Held in conjunction with the Florida Photocollectors’ Show listed above. For specifics, contact Bill Marder, PO Box 15224, Plantation, FL 33318. Call 305-473-1596.

Feb. 22-23
Wichita's 9th Annual Antique & Classic Photographic Trade Fair Exhibit and Sale, Rodeway Inn, 221 E. Kellog, Wichita, KS. Write to Photo Trade Fair, PO Box 16214, Wichita, KS 67216. Call 316-265-0393.

Mar. 9
Third Annual D.C. Antique Photographic Image Show, Hyatt Regency, Crystal City, Arlington VA. Contact Russell Norton, PO Box 1070, New Haven, CT. Call 203-562-7800.

Mar. 22-23
Third Annual Omaha Camera Show, Sokol Hall, 13th & Martha, Omaha, NB. Call 402-558-9473 (AM) 402-453-4065 (PM)

STARCHASERS (continued from page 31)
past, but in the case of "Starchaser: The Legend of Orin", it would provide an enchanting aura of realism for an animated film—a wonderful artistic contradiction."

Producing the film in 3-D required two more years than expected, and the final cost of $10,000,000 is a record for an independent animated film. Real drawings (not computer images) are used, with separate drawings for the left and right eye as well as for each level of depth. The foreground, characters, and background were animated separately and then shot together. A total of 86 people were involved directly with the animation processes required in the film. Others were employed operating the computerized photographic equipment and other hardware involved in modern animated films.

Director Steven Hahn has been involved with a variety of TV and movie animation projects, among them; "Donkey Kong", "Mr. T", "Strawberry Shortcake", "Lord of the Rings", and "The Care Bears Movie". Both of the film's animation directors have worked with Hanna-Barbera Productions and on various TV and movie animation projects. Jeffrey Alan Scott, the film's screenwriter, has a background that seems to have literally steered him toward the first 3-D animated feature. His father, Norman Maurer, created the world's first 3-D comic book. (See the Sept./Oct. STEREO WORLD, page 5) His mother is the daughter of Moe Howard of the Three Stooges, who appeared in some 3-D comics as well as some live action 3-D films.

—J.D.

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This is Stereoscopic Society member Robert Neill in a 1907 stereo portrait. The amateur print shows no signs of deterioration, and is a good example of the proper archival photographic techniques discussed in FROM THE SOCIETY NOTEBOOK by Norman B. Patterson in this issue.