Gordon Parks, the youngest of fifteen children, was born on November 30, 1912, in Fort Scott, Kansas, where his family eked out a meager living from the land. Gordon's father spoke very little, but Gordon's mother instilled in him the creative drive that has stayed with him all his life, even though she died when he was still only sixteen: "My mother had freed me from the curse of inferiority long before she died by not allowing me to take refuge in the excuse that I had been born black."

Though he made no excuse for his color, Gordon still had to struggle constantly against the prejudices of his time, prejudices that usually meant blacks got a very poor education. Because he had no money, Gordon never finished high school, working instead at a series of menial and less than salubrious jobs. At the same time, though, he read books avidly in public libraries and composed many songs, which he wrote down in notebooks.

Gordon Parks took up photography in the 1930's, influenced by the now-famous Farm Security Administration photographers who portrayed American life during the Great Depression. His own early pictures were more practical, however. He took fashion photographs for a department store in Minnesota. When Marva Louis, wife of the heavyweight boxing champion Joe Louis, saw and liked some of those pictures, she helped Gordon get work in Chicago. Soon he was earning a pretty good living doing portraits of society women, both black and white.

In 1941, after an exhibit of ghetto photographs in Chicago's South Side, Gordon Parks won a Julius Rosenwald Fellowship in Photography. The Fellowship provided enough money for him to give up his fashion work and pursue the kind of photography that really interested him. He spent a year working with one of his idols, Roy Stryker, who was in charge of photography for the Farm Security Administration in Washington. After World War II he continued his realistic photography, both with Stryker and on his own. A breakthrough came when Life magazine agreed to publish Gordon's essay on a Harlem gang leader. He soon joined the Life staff and spent the next two decades as a photojournalist for the magazine. One of his best-known essays from that period reports on the life of Flavio, a semi-crippled 12-year-old boy in the favelas of Rio de Janeiro, whom the photographer helped financially.

For a long time I passed it off as a sort of professional restlessness. But, in retrospect, I know that it was a desperate search for security within a society that held me inferior simply because I was black. It was a constant inner rebellion against failure. I was a poor black boy who wanted to be somebody. So I created desires until I was drowning neck deep in them before I would attempt to swim my way out...I was forced to rid myself of the insecurities that the lack of education brought me. But, in retrospect, I honestly say that I enjoyed the uncertainty of the broader and more precarious adventure."

Gordon Parks was in Austin, Texas, on February 10, 1985. He spoke to a large audience at the Laguna Gloria Art Museum in conjunction with a retrospective exhibition of his photographs there. The stereo picture accompanying this article was taken inside the museum.
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Front Cover:
Gravestones of the Pilgrims in the Plymouth, Massachusetts "Burying Hill" as seen in Kilburn No. 471. Old cemeteries and gravestones remain subjects of interest to today's stereographers and collectors. Examples of both vintage and current cemetery views are used in "Stereotombs," the feature in this issue by Laurance Wolfe.
New Year, New Look

STEREO WORLD starts the new year with a new art director and a new look to its layout and overall appearance. For the past 5 years, Richard McClellan provided the magazine with his talents and expertise as a retired graphic artist—helping make STEREO WORLD the widely respected publication that it is today. With the Nov./Dec. 1986 issue, Mr. McClellan retired (again) from what had become a complex and time-consuming bimonthly effort.

In response to our insert appeal for a new art director, we received offers of help from an encouraging number of qualified people; all expressing interest in building on the already fine quality of layout found in SW. (In other words, thanks largely to Dick McClellan, this has become a pretty classy rag—and a lot of people both liked what they saw and found a challenge in the thought of working on it themselves.) In a stroke of good fortune, one of those interested and experienced people turned out to live only a few miles from STEREO WORLD’s formerly very isolated editor; having only recently moved to the Portland area.

So with this issue, Mark Willke joins the staff as art director, in charge of all layout. Those who react badly to any changes in established order may wish to approach this issue with care—keeping in mind the fact that anyone interested in the job will bring with them their own ideas about layout and magazine design. Perhaps even more notable than any differences seen in layout will be the fact that two key staff positions will again be filled by people within easy driving distance of each other—a luxury not known since years long gone, when the entire operation was centered in Columbus, Ohio.

A Grand SCAN

For some readers, the Nov./Dec. issue with its feature article on “The World Flight of 1924” actually arrived while the Voyager was in the air on its historic round the world flight! I wish we could claim such timing was all carefully planned in advance, but that sort of thing is rarely possible around here. The thought of covering anything like “current” news topics in stereo is even less practical, but that’s almost what happened on December 4th when SCAN director Laurance Wolfe asked Bob Brackett to shoot some stereos of a group of whales that had beached themselves that day on Cape Cod. A number of people had gathered to try and save the whales still alive, and Bob and Lorraine Brackett recorded the whole event in stereo for our “Beached Whales Then & Now” article in this issue—almost in time to still be called news. SCAN (Stereographer Correspondents’ Action Network) was established in the hope of improving both the availability and the usage of contemporary stereography through a network of stereo photographers who could be asked for help in illustrating articles. Well over a dozen people have responded to the insert/invitation explaining SCAN, and you will find SCAN stereos also used in the “Stereotombs” feature in this issue. While we certainly can’t promise that this many SCAN views will be used in every issue, this is a fine way to introduce a new idea in a new year.

WILFRED THOMPSON

It is with regret that I inform the NSA membership of the death of Wilfred Thompson of Davisburg, Michigan. Wilfred died December 15, 1986 at the age of 57. He was a serious collector of expedition views and exhibited at many of the NSA’s early trade fairs. His wealth of knowledge of art, photo history and the American Indian earned him the deep respect of his peers. His wisdom will be missed, but his spirit lives on in the hearts of those who knew him as a friend and scholar.

Leonard A. Walle
Northville, MI

COLLECTOR/WRITERS INVITED

The magazine Antiques & Collecting HOBBIES is looking for writers to submit articles on collecting topics, possibly including stereo views and equipment. No writing experience is required, as the magazine finds that knowledgeable, interested collectors make the most inspired writers for their publication. For more information, contact David V. Trout, Lightner Publishing Corp., 1006 S. Michigan Ave., Chicago, IL 60605 (312-939-4767).

If you haven’t done it yet, RENEW your membership NOW and avoid missing articles like these already scheduled for STEREO WORLD in 1987: a bigger and better series of Scanning Electron Microscope stereos by Norman Patterson; a detailed and well illustrated account of the photographers and publishers who recorded Ireland in early flatmount views; some astounding hyperstereos of clouds and tips on doing your own; and a feature on the stereo coverage of the Alaska Gold Rush.
March 14, 15 (IL)
Chicago Photographic Collectors Society Spring Trade Fair, Weston Hotel-O'Hare, 6100 N. River Road, Rosemont, IL. Contact James Mayer, 810 S. Park, Hinsdale, IL 60521. Call 312-323-4427.

March 21, 22 (TX)
Photographic Collectors of Houston 21st Semiannual Camera Show and Sale, Stouffer Greenway Plaza Hotel, Houston, TX. Contact Leonard Hart at 713-868-9606.

March 21, 22 (NE)
The 4th Annual Omaha Camera Show, Sokol Hall, 13th and Martha, Omaha, NE. Contact Jim at 402-558-9473 (AM) or Jay at 402-453-4065 (PM).

April 4, 5 (MA)
The Boston Show, The 27th show sponsored by the Photographic Historical Society of New England, Inc. at the Armenian Cultural Center, 47 Nichols Ave., Watertown (Boston) MA. Contact PHSNE c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 (3 to 11 PM, EST).

April 11, 12 (OH)
8th Cleveland Area Photorama USA, Holiday Inn, 15471 Royalton Rd., Strongsville, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

April 25, 26 (MI)
Detroit Area Photorama USA, Dearborn Civic Center, 15801 Michigan Ave., Dearborn, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

April 25 (TN)

May 3 (NY)
American Photographic Historical Society Photographic Fair, New York Penta Hotel, 7th Ave. & 33rd St. Contact APHS, Box 74, Delanco, NJ 08075.

May 3 (IN)
South Bend Camera/Computer/Video Swap Meet, South Bend, IN. Contact Roger L. Smith, PO Box 6486, South Bend, IN 46544. Call 219-259-2968 by 9:30 PM EST.

May 9 (WA)
7th Annual Pacific Northwest Camera & Photographic Sale, Swap & Show. Sponsored by Puget Sound Photographic Collectors Society, Kent Commons, 525 4th Ave., Kent, WA. Contact Marlene Cunningham, 1413 Weathervane Dr., Tacoma, WA 98466. Call 206-564-4046.

May 16, 17 (CA)
Western Photographic Collector Association, 18th Annual Spring Trade Show, Pasadena City College, Pasadena, CA. Contact WPCA, PO Box 4294, Whittier, CA 90607. Call 213-693-8421.

May 23, 24 (OH)
Ohio Camera Collectors Annual Camera Photofair, Radisson Hotel, 4900 Sinclair Road, Columbus, OH. Contact John Durand, 934 Spring Grove Lane, Worthington, OH 43085. Call 614-885-3224.

May 30, 31 (OH)
Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

June 26-28 (NSA event) (PA)

SHOOT SOME STEREO SEQUENCE SOON

The Stereo Division of the Photographic Society of America is inviting ALL Stereographers everywhere to participate in the 1987 STEREO SEQUENCE COMPETITION. Closing date is June 1, 1987. Selected entries will be premiered at the Annual PSA Convention, Aug. 3-Aug. 8, 1987 in Long Beach, Calif. Entries remain the property of the maker. Accepted sequences (scripted stereo photo-essays) are retained for exhibition at requesting clubs, then returned to their makers about Sept. 1, 1988. Rejected entries are returned immediately after the selection date of June 8, 1987. Awards for the 1st, 2nd, & 3rd places and for three honorable mentions will be presented at the PSA Convention in Long Beach.

Entry forms are not required. However, sequence guidelines with complete details are available from the Sequence Director, Paul Milligan, 508 La Cima Circle, Gallup, N.M. 87301 U.S.A. (505) 722-5831.
Professional and amateur 3-D photographers have been threading their way through tombstones, monuments, and crypts almost since Oliver Wendell Holmes was a boy.

What is the attraction of the somber last resting place of human beings, a place which has seen so much sadness, despair, and heaviness of heart? The answer erupts brightly from the stereographer who has spent many moments capturing unique, bizarre—often chuckle-provoking—images among the many possibilities in burial grounds.

"Each cemetery has some feature worth putting on film," says the experienced cemetery stereo-taker. "It may be a statue, a monument, an off-beat grave-marker, a poignant or amusing epitaph, or even a strange surname of the permanent occupant of a particular plot."

"With a little imagination," the stereographer adds, "you are bound to come up with a fine stereo shot in a graveyard."

Local legend has it, for example, that the remains of Richard Potter (a 19th century magician and ventriloquist of some note) stand in a less-than-hamlet-sized slice of geography called Potter Place, New Hampshire. Yes, stand. Potter's pre-death request was to be buried standing up. He believed this would deter snakes who might want at what was left of his worldly presence. Notwithstanding a 20th century publication of the story confirming Potter's strange burial, the local historical ladies are nearly unanimous:

"Fiddlesticks," they say, "Richard and wife are on their backs. Don't believe that other twaddle."

Lest someone feel a suggestion being made that an underearth stereo view might be accomplished to confirm or disprove the "uprightness" of Richard Potter—no—what is being suggested is that the Potter postage-sized plot, with a picturesque white picket fence enclosing it, is reason enough to do a stereo photo. The photographer will discover he has come upon the world's smallest cemetery. Or at least second smallest. There are no other graves there save Mr. and Mrs. Potter's.

The stereo appeal of cemeteries extends to—if, indeed, it did not start with—collectors. Some people collect only cemetery and cemetery-related
views. Others—zealous followers of a particular photographer—aren't ready for their final resting place until they have all that photographer's views—which usually include ones taken in the local graveyard.

The London Stereoscopic Company, E. and H.T. Anthony, the Kilburns, Ropes, Bell, Blessing, Jarvis, Gardner, Cremer, Wilson and Tipton were among those who produced standout cemetery views of national (Greenwood, Arlington, Gettysburg, Mt. Auburn, Bonaventure) significance during the first half century or so of stereography. From "border to border and coast to coast," small town photographers such as H. Lesure of Orange, Massachusetts compiled sets of the local cemetery. G.W. Robinson of Baltimore published six views of Greenmount Cemetery. Blessing and Brother took five views of the Galveston Cemetery. Each photographer who doubled in stereo produced at least one local cemetery view to round out his local series. John B. Bachelder in his "Local Views Vicinity of Kearsarge Mt." chose as his cemetery view none other than "Grave of Richard Potter, the celebrated Ventriloquist," a view yet to be found by a number of different individuals and groups building Bachelder collections. "Entrance to Cemetery" was the caption on views published by many photographers of countless cemeteries. Central to this view was the arch through which the cortege passed before its graveside halt. A.F. Clough

G.W. Robinson #145—This stereographer's views of Greenmount Cemetery and Loudon Park Cemetery lean heavily on statuary. Statue in this view is "Angel of the Resurrection."
recorded this at Manchester, NH (#108). Tipton and Cremer did the same at Gettysburg and Laurel Hill, respectively. London Stereoscopic Company’s cemetery views include “Entrance to Granary Burying Ground” (#246). The cemetery, in the heart of Boston, is still a prime candidate for those seeking interesting stereo views, what with tenants such as John Hancock, Samuel Adams and Paul Revere. London Stereo’s #895 and 410 provide sort of a reverse English to the cemetery genre. In order, they are Constitution Island and West Point, both taken “from the Cemetery.”

Foreign graveyards were not exempt from stereographers’ lenses. American, as well as native lensmen, produced cemetery stereo views. An example of a non-U.S. graveyard view is that of Philadelphian C.H. Graves, who captured an interesting view of a German cemetery early in his 19th century career. Graves doesn’t qualify for the Cemetery Stereographers Hall of Fame just because of his name. The view he titled “A City of the Dead” is enough to give him a place among the many stereographers who produced graveyard views.

Leading candidate for a cemetery view “award” from the Academy of Stereoscopic Arts and Sciences, if there is such an august body, is Kilburn #1824. Reproduced here to reinforce the writer’s opinion, #1824 must be examined closely. One must decide for oneself who the characters are in this obviously staged presentation. Widows and children? Gravedigger kin? What about the figure lurking in the background? Whatever is decided, impartial judges must agree this is a studied exercise in mock solemnity worthy of some sort of prize.

Kilburn #1824 presents more than just a tableau laced with grisly charm. On its back side is reproduced a 7-stanza poem oozing with sentiment. The first and last verses are quoted below:

I stood by the grave of a lovely child,
And my heart was sad tho’ all nature smiled.

Eagle Bridge, NY. Strange grave marker is metal—hollow inside. Many of these were sold at the turn of the century through mail order houses and other sources. Stereo by Laurance Wolfe.
As I gazed on the grave-digger’s face so grim,
And thought who’ll dig a grave for him.
No more shall he toil by the sweat of his face,
To make for poor mortals a last resting place;
No more with tears shall his eyes grow dim,
For some one hath dug a grave for him.

In deference to poets both major and minor, and out of respect for the readers of SW, stanzas 2, 3, 4, 5 and 6, of Fannie A. Arnold’s lachrymose “Who’ll Dig a Grave for Him?” are omitted.

An award for “Best Series” of 19th Century Cemetery Views should also be on the mythical Academy agenda. Vote here is for S.T. Blessing’s stereos, if only because the subject he chose—New Orleans’ “City of the Dead”—is well nigh unique among last resorts.

Most New Orleans cemeteries have replaced the old stone slabs with above...
ground tombs. Strict regulations, mandated by unsanitary conditions and subsequent cholera and yellow fever epidemics, forbid underground burials. Could the fact that the 1853 Yellow Fever scourge found few grave-diggers willing to risk their lives for $5.00 an hour (about $75 per hour in today's currency) have impacted on the regulation-makers?

Together with the chapel at St. Roch's, a Catholic cemetery which leads the way, other New Orleans cemeteries possess quaint facilities for the deceased and appurtenances of disease and affliction that are hard to match. Crutches and similar prosthetic devices, discarded by the faithful who have won special intercession of their patron saint, adorn St. Roch's Chapel and may be seen elsewhere in the New Orleans area.

The Crescent City has special opportunities for the stereo shutterbug who hungers for a cemetery view with an odd twist. The tomb of Josie Arlington is a good example.

Josie, early in the present century, built a special last resting place for herself. In front of a bronze door of the red marble tomb stands a bronze figure of a young woman with an armful of lilies, knocking at the door.

For a long while, it has been written, a red light from a street post adjoining the cemetery shone on the tomb, an appropriate happenstance indeed. For Josie was in reality New Orleans-born Mary Deubler. She had risen in the red-light district from apprentice to Madam, Senior Grade, in the last part of the 19th and early days of the 20th centuries.

A popular belief names the statue at the door a virgin, and says the little charade symbolizes Josie's policy of not letting such an individual enter any of her professional establishments.

Some 1536 miles north of Josie's intended last hang-out is Mount Auburn Cemetery (pop. 75,312) in Cambridge, Massachusetts. Mt. Auburn was founded in 1831 as America's first garden cemetery—a planned, permanent area for the interment of family and friends in park-like surroundings. The collector who hasn't run across a stereo view of Mt. Auburn must have acquired his first view yesterday! There are few New England-wide photographers who failed to trek to Cambridge and stereograph this graceful graveyard.

The outstanding rare and unusual native trees and flowering shrubs of Mt. Auburn keep company with more than a few noted Americans whose roots are also put down there. Included on Mt. Auburn's eternal roster are Mary Baker Eddy, Winslow Homer, John Adams, Julia Ward Howe, Henry Cabot Lodge, multiple Lowells, Charles Sumner and American
I afterwards at Harvard read,
And was with honors graduated

In fair Nahant, a charming spot
I own a villa, lawn, arcades.
And last a handsome burial lot
In dead Mount Auburn's hallowed shades.

St. Peter mused, and shook his head,
Then as a gentle sigh he drew,
"Go back to Boston, friend," he said,
"Heaven isn't good enough for you."

This roving stereographer has produced views of cemeteries from Vermont to Florida. Graveyard images, stereo-recorded in Eagle Bridge and Coeymans, New York; Barre, Vermont; Sutton and Potter Place, New Hampshire; Key West, Florida; Baton Rouge, Louisiana and other points along and east of the Mississippi rest in the cardboard carton called "archives." In addition, another amateur's run of a dozen or so of California's Forest Lawn and Rosedale Cemeteries, acquired at a flea market, are in the author's accumulation.
Kilburn NO. 471. "Burying Hill, Plymouth, Mass." This Pilgrim cemetery was already a nearly 200 year old tourist and photographer attraction when this view was made around 1867. Brandt Rowles collection.

Unique monument in Hope Cemetery near Barry, Vermont depicts the last moments of a heart attack victim.

Hope Cemetery in Barre, Vermont, covers a wider spectrum of cemeteriana than most. Take the couple seemingly resting in their stone bed, holding each other’s hand, the whole appearing to be sculpted out of a granite “headboard” with twin crypts for the bed itself—it’s La Dolce even if it ain’t Vita!

Another Hope standout is the self-statuary over the remains of Elia Corti. Dressed in formal attire of granite, wearing also a thoughtful granite visage, Elia knew his friends could never say, “This is the way Elia would have wanted it.” This IS the way Elia wanted it! He did most of the sculpture himself before he died in 1909. He was one of hordes of European artisans who produced sculptures near the Vermont quarries—and was neither the first nor the last to do a stone self-portrait.

A Hope Cemetery work which defies duplication anywhere is a carefully carved representation of the last moments of the individual beneath the sod. A smaller-than-life-size work shows this victim of a heart attack, his wife hovering lovingly over him seeking to ease his obvious agony. Never, from all that can be learned, has so scary a monument memorialized an individual.

Although the California flea market cemetery views, circa 1930, evoke

OLD SWEDES CHURCH, PHILADELPHIA.

Old Sweeds or Gloria Dei Church, situated on Swanson Street, below Christian, was founded by the Swedes in 1677. It is the oldest Church Organization in the city, being five years prior to the landing of Wm. Penn. The present brick building was erected in 1790, and has been worshipped in continuously ever since.

When Jenny Lind, the "Swedish Nightingale," was in this country, she visited the Church and sang there.

"They all are passing from the land,
Those Churches old and gray,
In which our fathers used to stand,
In years gone by, to pray—
There meekly knelt, those stern old men
Who worshipped at our altars then."

* * * * *

But all are passing fast away—
Those abstruse thinkers too—
Old Churches, with their walls of gray,
Must yield to something new."

James Cremer, Publisher, 12 North Eighth Street, Philadelphia.
some interest, one wonders if amateur stereographers have made the most of the various spectacular cemeteries out California way. A majority of Hollywood actors who have passed away are buried in and around Hollywood. Wouldn't the grave of Zasu Pitts arouse a bit of nostalgia in anyone who saw a stereo view of it, even though it is hardly three-dimensional in scope? Stereo artists know how to put a 3-D touch in a view. A stereographer who is an old movie buff might have a field day as screen notables of the past perform their continual encore through their memorial markers. The flat on-the-ground gravestones and the filing cabinet crypts will, of course, frustrate the 3-D efforts of the unimaginative.

A half-day or even a day in a cemetery with a stereo camera can be a relaxing and fun experience. It can make one forget the ancient and barbaric funeral practices which still hang on. The peace and quiet of most cemeteries can be a special bonus for work-weary folks. Then there is always the challenge to search for the unique qualities a cemetery has which may be stereographed.

Alexander de Tocqueville long ago remarked on Americans' tendency to band together in groups with a common interest, whether said group should number two or 2,000 people.

That the phenomenon persists is obvious with the 1977 formation of a non-profit organization called the Association for Gravestone Studies. At least one of its members—former NSA President Brandt Rowles—is applying his stereo-taking expertise to the propagation of our American graveyard heritage and has introduced AGS members to the potential of stereographic documentation. More information on the AGS is available from The Association for Gravestone Studies, 46 Plymouth Road, Needham, MA 02192.

Along with the cemetery stereographers dating back to the mid-nineteenth century, Rowles and others who get into graveyard cemetery shooting are finding out what life is like in the slow lane.

Yours For The Taking

Want to know about a training ground for would-be cemetery stereographers?

Eureka, Nevada, purports to support more cemeteries than any other
community of its size in the United States.

In the age of specialization, Eureka welcomes with open graves in different cemeteries people of more than normal means, those who expired of contagious diseases, Indians, Catholics, Protestants, Jews. Separate city and county graveyards and ones for Masons, Odd Fellows, and Chinese, also co-exist in Eureka. Eureka's buried population far exceeds the live ones in town.

Along with its diverse burial grounds, Eureka sports a catacomb-like underground “condominium” formed by early Chinese miners for use as opium and gambling dens.

Bootleggers made good use of these in the '20's, it is said.

(Thanks to Donato Bracco for digging up the Boston verse and the information about Mt. Auburn.)

Unknown Amateur—The dozen or so views found at a flea market suggest that this stereographer—like the author and many others—was still in the learning stage with an earlier camera than those vintage ones used today.

An S.T. Blessing NEW ORLEANS IN STEREOSCOPE view labeled on the back, "Old St. Louis Cemetery Showing its Italian Tomb." Apparently a number of Blessing's views were mounted like this, with the prints never having been cut and transposed after being contacted from the likewise untransposed negatives. T.K. Treadwell collection.
THE UNIVERSAL STEREOSCOPE

by J. Bernard Clifton

An acquaintance at Peerless Camera said a vice president of Seagram's liquor was looking for a good home for his Verascope F-40, which was promptly bought. Once in hand, a defect appeared. Each pair did not occupy an integral number of perforations. Good luck brought another two F-40s from a teacher in California, one of which was modified to a format of 7 perforations with separation of 14 perforations, namely 21 perforations per pair. The other was changed to 20 perforations per pair with format 6.5 perforations and separation 13.5. The one with the format of 7p was fitted with 28mm objectives, and the one with the format of 6.5p got 85mm objectives.

Transposing pairs was a complete waste of time, so a couple of right angle, roof edged prisms and two 44mm oculars were assembled into a simple transposing stereoscope. This had two weaknesses: 1.) Any change in the interocular separation brought large changes in convergence. 2.) The prisms took so much space, optically speaking, that 28mm oculars could not be used to view the pictures taken with the 28mm Verascope.

That brings us to the last stereoscope, the UNIVERSAL. It takes untransposed, uncut film with separations between 55mm and 80mm. The separation of its oculars can be set to any value between these same two distances. The oculars are interchangeable and are currently either 28mm or 44mm. The stereoscope will also take ordinary transposed mounted slides. The dimensions of this stereoscope are 145mm (5.9") back to front, 140mm (5.8") wide and 67mm (2.7") high. It is mounted on a table top tripod. The format is anything up to 7 perforations, namely 32mm.

Those interested in more details of the UNIVERSAL should contact Mr. Clifton at PO Box 98, Hartford, NY 12838.

A KALEIDOSCOPIC SOCIETY

Sir David Brewster was responsible for another famous viewing device besides the lenticular stereoscope. We have him to thank for the kaleidoscope—which over the years has far outsold the stereoscope and never disappeared from the market. In fact, in recent years, there has been a rebirth of interest in kaleidoscope design. Exquisite hand crafted models using precision optics and front-surface mirrors have appeared in trendy shops and craft fairs. Colored rocks have been replaced by lenses, marbles, flowing oils and even clusters of flashing LEDs. Probably the only thing that would surprise Sir David more than the new designs would be the prices of the new adult oriented toys.

As might be expected, there is now a society for the growing numbers of collectors and designers of both new and old kaleidoscopes. The BREWSTER SOCIETY publishes a quarterly newsletter and can be contacted c/o Cozy Baker, 100 Severn Avenue, Suite 605, Annapolis, MD 21403.

We have yet to hear of a stereo kaleidoscope, but such a thing is possible—at least in theory. The optics would need to resemble a large version of a stereo microscope, and would be fairly expensive. An illustrated review is promised for anyone donating a working model to the Holmes Library!
One topic that always returns for discussion, no matter how much past attention it has had, is the proper mounting of stereo views. New stereographers usually repeat the learning experiences of those who have gone before and one of the advantages of the Stereoscopic Society folios is the instruction-by-example one obtains which can speed the process considerably. I am not concerned at the moment with the details of technique in actually carrying out the mounting process or the materials or devices that some of us may use (which have been very well treated in past issues of STEREO WORLD and no doubt will be again in the future). I am concerned with the two matters that we all have to deal with sooner or later if we are to do proper justice to our fine, though ageing, cameras in finishing what they have started. The two matters are limitations imposed by geometry and the stereo window.

Sometime near the middle of the nineteenth century it came to pass that a cardboard mount approximately 3 3/4 X 7 inches was heralded as the way to present stereo halves side-by-side. Appropriate viewers were produced to aid in the viewing, magnification, and fusing of the images. This method survives basically intact, oblivious to the technological explosion affecting nearly everything else. (New hoods for the viewers have evolved which will accept spectacles larger than granny glasses, but that is about it). Since most of us are still using antique viewers we may have to put up with their problems and overly shallow magnification, at least for the time being.

I have read or heard it said that the stereo window isn’t important, even that no such thing exists, and other such hogwash. This is as laughable as saying that the moviemaker could ignore the geometrical boundaries of the picture area when telling the story with his camera. The window is simply the boundary of the visible area in the picture and, in stereo, emulates a real window we see through and which has a position in space like everything else in the scene. It is there whether one likes it or not and must be properly handled like all of the other things which can ruin a good picture. It is irrelevant whether an image appears to be in front of or behind the window so long as it makes sense being there and doesn’t violate basic knowledge (like two things not occupying the same space simultaneously). Anything goes so long as the audience accepts the result. But window manipulation is an advanced technique requiring skill, precision, and experience. The simplest case, when everything is behind the window, acts like a real physical window between the observer and the scene. This means that the left eye sees farther to the right than the right eye, and vice versa... the amount of discrepancy determining the distance of the apparent ‘window’ from the observer. All other things being equal, a stereograph with a properly formed window is more satisfying to view than one which is improperly made, the picture quality as a stereograph being improved accordingly. There is no need to settle for less, as a skilled stereographer will be able to deal with the window—though it can be tricky in some cases. Appreciation of the window increases with the photog-

A reasonably well-mounted viewcard by R.G. Wilson of Lookout Mountain, Tennessee, features a study of an old Cherokee. It also illustrates the geometry of careful mounting and window treatment. Some leeway has been allowed by the longtime, now retired, Stereoscopic Society master. Eliminating the septum and increasing the infinity separation slightly would permit print widths to be increased to about 70mm, while keeping a decent window. Beyond that lies the Land of Trouble.
rapher's experience. Some Holmes-type viewers may crop the visible images, creating a virtual window whether or not there is a proper one as mounted.

It would be nice to say that the early commercial stereographers quickly mastered the mounting limitations imposed by the 3½ X 7 inch card. But that would be denied by most of the old views in my collection! They made the same mistakes that beginning printmakers repeat now and, for the most part, seemed unaware of the shortcomings. J. Gurney & Son, masters of portraiture in most respects, made no apparent attempt to fix their atrocious (often reversed) windows. Napoleon Sarony was at times better but often complicated things with masks not properly registered for stereo. The adjustment of homologous point separation to match the available viewing devices was, at best, something like Kentucky windage in marksmanship with the results scattered in a similar pattern. Some views had infinity points 65mm apart and others were 85mm...the poor novice stereophile was expected to adjust his/her untrained eyes to both with equal ease. It is no wonder that many were turned off forever from stereo after a few disastrous tries (and still are!...even discounting poorly projected 3-D movies). The fact is that the viewcard imposes limitations which we should obey. Although many of us become acrobatic in freeviewing and fusing stereo images, we should never impose bad mounting on friends, relatives, and others who we may hope to interest in 3-D photography. Proper mounting adds no strain to the seeing process and allows fusion of the images with eyes relaxed...for most people a pleasant viewing encounter. Our own experience, however, does indicate that a minority of people do not enjoy binocular vision in the usual way and both viewers or projection methods are lost on them...a problem outside of this discussion.

There is a tendency for new viewmakers to try to fill as much space on the viewcard as possible with picture. This just doesn't work for use with standard viewers. Underwood & Underwood and the H.C. White Company made viewcards in which the homologous infinity points (distant horizon) were mounted about 80mm (3 1/8") apart. They also sold viewers made accordingly. Keystone View Company settled on 78mm separation for the most distant points and when they later made the telebinocular viewer they built in masks that made it quite awkward to use if the separation deviated from that 78mm figure. If one covered the entire viewcard with the stereo halves the homologous points would be pushed apart in excess of 90mm...grim news for most hopefuls trying to fuse the stereo halves, even with the aid of the prism eyepieces. Proper viewers could be made to do the job, of course, but that is not a meaningful observation when everyone has the other kind.

If the infinity points are no more than 78mm apart, then the distance at the edges (distance between extreme left hand edges of the two halves) must be less than that, perhaps 73-75mm including any septum between halves. Keystone used 3 inches (76mm) with a hairline septum but often lost their window. This means that a bit less than 6 inches of the width of the card can be used for picture area without causing trouble. (You can use the entire 3½ inch height if you choose).

Some currently available pre-cut masks for viewcards have 79mm (3 1/8") edge separation which means points at the "window" distance are already separated more than Keystones' infinity (farthest) points. This forces one to choose between a "reversed" window (left eye sees farther to the left than the right eye) which is very objectionable or an infinity separation of up to 85mm (3 5/16") which is also objectionable, and requires careful trimming to preserve the window and fit under the mask. The solution is to reduce the openings of the masks at least 3/16" on both extreme borders (outside left and outside right). The temptation to increase the picture area on a standard viewcard persists but it must be resisted as it is self defeating.

Transparency mounting, especially for projection, is also affected by problems of geometry and window...and more critically than viewcards. That is a subject for future discussion.
Residents of northwest Oregon and southwest Washington were treated to an intensive 3-D advertising campaign late in 1986. Starting in October, ads appeared announcing the 25th anniversary of Burgerville USA, a local chain that grew from a Vancouver, Washington restaurant called the Holland. On 60-second TV spots, restaurateur George Propstra shows off the “3-D Meal Deal” box holding a hamburger, a drink, a dessert, and a pair of anaglyphic glasses. About half way through the commercial, he puts on a pair of the glasses and the rest of the spot is shown in 3-D. (Part of the message being that in order to see the commercial properly, you first need to buy the product!)

Fortunately, the Burgerville promotion involved far more than just a few seconds of 3-D hamburger on the tube. The glasses were also intended for use with a series of four 17 × 23½” posters available at each Burgerville USA, the “3-D Meal Deal” boxes themselves, the paper liners for the trays used in the restaurants, the promotional buttons worn by Burgerville employees behind the counter, anaglyphic newspaper ads, and the 3-D movie “Gorilla At Large” shown in anaglyphic color one Saturday afternoon on a local independent station.

Unlike McDonald’s “3-D Happy Meal” boxes of 1981, the glasses and the images on the Burgerville boxes, posters and other items are all very well done with almost no ghosting and up to 7 planes of depth. Even the tiny reproductions of the posters on the ends of the boxes work well, and those who bothered looking at the bottom of the box found the name BURGERVILLE popping out at them in anaglyphic type over an inch high. The posters themselves sold as separate items for 50c apiece and feature illustrations of “great moments in 1961.” The scene is explained in the text of a “Burgerville Flashback” across the tops of the posters. The first in the series shows the opening of the first Burgerville USA drive-in on April 19, 1961, while others commemorate Alan Shepard’s space flight, the record home-run season of Roger Maris, and the advent of the modern skateboard.

Drawings for the posters were separated into 3-D pairs under the supervision of Thomas Arndt at True Vistas, a Portland production company. This was their first 3-D effort, and careful trial-and-error work paid off in some of the most effective anaglyphic promotional material seen in years. The posters are printed on a beige color stock—not in any planned effort to cut contrast/ghosting, but as an aesthetic choice requiring strong light for good viewing with the glasses. The dramatic impact of the large 3-D images, however, makes them well worth the effort to view. One poster image is repeated with no ghosting problems on the white paper of the tray liner, and even those reproduced in the newspaper ads work fairly well. The glasses are printed and die-cut to resemble actual plastic frame glasses and they seem easier to wear than those designed for most anaglyphic publications.

The television aspect of the promotion came to a climax with the showing of the 1954 murder thriller “Gorilla At Large.” The film had been shown earlier in Portland as one of the anaglyphic tape conversions of the 3-D Video Corporation. (See July/August ’82, pages 2 and 29.) If nothing else, the film proves that color films do no worse than black & white on anaglyphic TV, provided the set is adjusted to the ideal color hue.
and color intensity and contrast are turned lower than normal. Instructions included on the tape prior to the movie fail to mention the contrast control as a crucial one to allow the anaglyphic effect to work. The 3-D commercial, of course, suffers from the lack of any instructions about set adjustments, since there would be no time to make them anyway. 3-D film and video expert Dan Symmes shot the 3-D spot using carefully prepared props and a set that kept the images and the 3-D effect as direct and simple as possible. (Besides having worked on numerous 3-D movie and video projects, Symmes is coauthor of *Amazing 3-D*, 1982; Little, Brown and Company.)

Even a throw-away item like the tray liner/place mat sheet was more interesting and well done than usual in this promotion. Headlined "An In-Depth Look AT 3-D," it features an anaglyphic reproduction of the first poster in the series and an uncommonly clear and accurate description and history of 3-D vision, viewing systems and movies. The promotion as a whole was the work of Burgerville's ad agency, Borders, Perrin & Norrander, whose listing in the Portland phone book says, "Timid Advertisers Needn't Call." Bill Borders guided the various elements to their eventual high quality.

3-D appearances and was responsible for the notes on the tray liners.

Burgerville USA must promote itself in one of the most competitive markets in the world, and it's interesting that a 3-D campaign was chosen as the most effective way for the small chain to stand out in the crowd. (According to vice president of marketing Pat Klinger, Burgerville's advertising budget comes to about one-700th of McDonald's.) At least one article about the promotion has appeared in a trade magazine (*Restaurant Business*) and its success could lead to more serious interest in 3-D concepts for advertising. What makes the Burgerville promotion unusual isn't the fact that it happened—it's the careful planning and execution of the whole campaign and the way most elements were tied in to the 25th anniversary theme that should make it noteworthy to stereo enthusiasts and to people with other businesses to promote. While 3-D may always be a novelty in the advertising field, this promotion proves that done well, it can (and should) be taken far beyond the level of a cereal box prize.

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**PHOTOGRAPHY BOOK CATALOG LETS IN 20th CENTURY**

Fred & Elizabeth Pajerski announce the publication of their *Literature on Photography, Catalogue No. 2s*. Like its predecessors, Catalogue No. 2s contains both in-print and out-of-print monographs, treatises, histories, and exhibition catalogues, including approximately 250 titles on 19th-century photography, and, for the first time, 150 titles on 20th-century photography.

Peter Palmquist's latest studies on California photographic history are listed, and in addition, there are monographs on New Zealand, Australia, Bavaria, and as ever, Paris.

In the 20th-century section are several company catalogues from the Berlin Photographic Company and the Soule Company, listing thousands of photographic reproductions of works of art available for sale during the first decades of this century.

Catalogue No. 2s presents to scholars, historians, librarians, and connoisseurs the latest installment of the most comprehensive selection of literature on photography in the 19th century, as well as an offering of publications on 20th-century photography.

For further information, contact Fred & Elizabeth Pajerski, 225 West 25 Street, 4k, New York, NY 10001; tel. (212) 255-6501.

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**3-D ZONE 2**

Ray Zone announces publication of *The 3-D Zone No. 2* featuring "The Weird 3-D Tales of Basil Wolverton" to go on sale March 10, 1987. *The 3-D Zone* is published by Ray Zone as a monthly 3-D comic book, 32 pages in length, with full color covers. The second issue will be printed on Baxter paper and sell for $2.50. (See *STEREO WORLD*, Nov./Dec. '85 page 3.)

"The Weird 3-D Tales of Basil Wolverton" consist of bizarre science fiction stories written and illustrated by Wolverton and first published in the early 1950's. Original issues of the comic books containing these stories are now rare and sell on the collector market for as much as 300 dollars.
MONEY FROM HOME—A RETROSPECT

Not being a Dean Martin/Jerry Lewis aficionado, I’ve never made a major effort to seek out their 3-D movie from 1953, “Money From Home.” Not so for Bob Furmanek, an enthusiastic film buff and collector from New Jersey. Although he’s seen all of the Martin/Lewis comedies and Jerry Lewis’ solo films, Bob had long held a desire and curiosity to view “Money From Home” in the original three-dimensional presentation. Since he also serves as archivist to Lewis, he recently contacted Paramount Studios to determine if a 3-D print of the film still exists. To his delight the response was affirmative, so he made arrangements for a special screening. To spread out the costs of the screening room rental and projectionist fee, he invited several area film and 3-D enthusiasts, and I was fortunate enough to be included in that group.

“Money From Home” was one of five 3-D films produced by Paramount in 1953, the others being “Sangaree,” “Those Redheads From Seattle,” “Flight to Tangier,” and “Cease Fire.” The Martin/Lewis team was a natural choice for a 3-D entry, as they were Paramount’s top grossers in the first half of the 50’s. That honor had previously been held by the Bob Hope/Bing Crosby team of “Road” pictures fame.

The Hal Wallis production is based on a short story by Damon Runyon, and offers a comic view of the world of racetrack hounds, bookies, and underworld hoodlums with names like “Lead Pipe Louie” and “Seldom Seen Kid.” Love interests were provided by the two new film actresses Margie Millar and Pat Crowley. As the series formula dictated, Dean Martin contributes a couple of love ballads, and Jerry Lewis acts in his usual hyperkinetic style.

Our small entourage entered the Paramount lot screening room prepared for any or all of the technical snafus typically associated with 3-D movie projection. All of us have seen plenty of foul-ups in commercial theatres, even with single strip systems not requiring delicate synchronizing processes. We were relieved to learn that our projectionist was a veteran of the 50’s 3-D craze, and was experienced in handling two strip 3-D systems. As a result our screening was virtually flawless. It was, however, necessary to change reels every 15 minutes, as the booth was not equipped to handle the oversize reels used in the 50’s, when only one intermission was necessary.

The 3-D of “Money From Home” was, technically, as good as any I’ve seen. Image convergence was maintained at the central interest point, and vertical alignment was exact. Director George Marshall and Director of Photography Daniel Fapp were remarkably restrained in their use of the 3-D medium. There were no “through-the-window” effects, even in scenes where it would have been temp-
ting to use them. For example, one scene featured Margie Millar dumping a bucket of water on a crooning Jerry Lewis below her bedroom window. Other directors would have had us ducking the oncoming drenching.

"Money From Home" was Martin and Lewis' 10th screen comedy, but it was their first to be filmed in color, specifically three-strip Technicolor. Our print was as bright and vivid as if it had been shot yesterday. For me, the spectacular hues of Technicolor were nearly as impressive as the three dimensions. The film was originally offered to theatres with stereophonic sound as well.

Several in our group had seen "Money From Home" on television, but all admitted to finding it less than captivating in that format. Seen on the big screen, in bright Technicolor, with good theatre sound, and in the original two strip 3-D process, it stands up as an outstanding and fun movie experience.

NORTH AMERICA'S HISTORIC BUILDINGS

by Neal Bullington

Gonzalez-Alvarez House (Oldest House) St. Augustine, Florida

This view copyrighted by H.C. White in 1901 shows the Gonzalez-Alvarez house located at 14 St. Francis St. in St. Augustine, Florida. Although the date of its construction is not definitely known, it was probably built sometime between 1703 and 1727, perhaps in the year 1723 when Tomas Gonzalez Hernandez was married. Adapted to the particular climate of Florida, the structure is a St. Augustine-style town house. It was originally only one story high with walls of coquina rock and floors of oyster shells mixed with lime. The second owner added the second story, while the third owner added a 2-story tier of six rooms at the rear of the house. Extensive restoration was conducted in 1959 and 1960, returning the "oldest house" to its 18th century appearance. Ownership is private.
BEACHED WHALES THEN & NOW
by Laurance Wolfe

Repetition of a phenomenon that mystifies scientists, aquarium officials, and lovers of nature drew hundreds of anxious people to Cape Cod beaches in early December, 1986. Alerted by TV, radio, newspapers, and Yankee neighbors, they came to aid the dozens of pilot whales that had moved towards shore to beach themselves, as they have been doing intermittently over the years—probably since before the Pilgrims landed on Plymouth Rock. The strange behavior takes place during the whales' annual southern migration.

Stereographic history shows that the whales have been engaging in this puzzling activity since at least 1870, when G.H. Nickerson of Provincetown, a skilled stereographer, produced a series on whales beached on the Cape. A Nantucket view by J. Freeman in Paul Wing's collection has a hand-written note on the back: "91 Black Fish driven ashore on Nantucket, May 1874. $1200 worth of oil was taken from them." "Black fish" (pilot whales) beached in 1986 didn't find shrewd Yankees looking for oil for the lamps of Nantucket!

In earlier years, there was little effort made to return the beached mammals to the ocean. They were allowed to die and rot on the beach. Now, with increased interest in preserving nature's blessings and a greater compassion for things "great and small," the 1986 beaching of the whales saw scores of people joining in a gigantic effort to keep each whale alive while hundreds of onlookers cheered them on. The goal of everyone was obvious—to steer the whales back to their watery home. Nearly half of the whales stranded themselves, while the other half were pushed back to the sea by scientists and volunteer workers.

Efforts to sustain life in the beached whales centered on splashing water on them and seeking to stabilize them to prevent fluid from accumulating in their lungs. Shoreline therapy also included talking to the animals "in an effort to keep them calm." Most of the beached whales died despite the heroic efforts to keep them alive. Ones who appeared too ill to live had to be administered a merciful injection by a veterinarian.

Two rescued whale calves were ambulanced to the New England Aquar-
“Finback Whale” by G.H. Nickerson of Provincetown. Listed on the back of this view are others in this series: “Finback Whale, Cutting off Blubber.”—“Finback Whale, and Boat.”—“Finback Whale’s Head.” Laurence Rochette collection.

A live whale on the marsh. Whales left like this can be crushed by the weight of their own bodies, and often all that can be given besides water is calming talk and a gentle touch. Dec. 1986 SCAN Stereo/Bob Brackett.

Buckets, towels and a small pool keep the whale wet while waiting for the tide to come in. A second stranding occurred a couple of weeks after this Dec. 3rd stranding of 57 pilot whales. It was about a mile from this spot, and at least one whale wore a red tag attached to whales pushed back to sea on the 3rd. Dec. 1986 SCAN Stereo/Bob Brackett.
ium in Boston and appeared to be in stable condition a few days after being brought there.

The en masse beachings were among the highest on Cape Cod in the last few years in which rescues were recorded. In October 1984 and in 1982, mortality rate of the beached whales was 100%, with 94 and 71, respectively, succumbing and being buried on the beach.

Various explanations have been advanced as to why the whales throw themselves on the beach during their migration southward. Taking a "short-cut" through the large bay formed in the Atlantic Ocean and the "hook" that is the cape, sickness in herd leaders, and magnetic variations along undersea geological faults, are possible reasons for the self-destructive actions of the pilot whales, say some researchers. Whales are known to follow their food supply, especially squid, as winter comes. Following squid steers the whales towards shore. High winds and enormous waves are also possible clues to the strange actions of the whales since these tend to tire the animals rapidly.

NSA and SCAN member Bob Brackett, a resident of Cape Cod, was on the spot with his Realist to record the 1986 Cape Cod whale phenomenon. He produced more than a half dozen stereo shots of the mammals while Lorraine Brackett covered the event with a View-Master camera.

A NEW LOOK AND A NEW SCOPE FOR 3-D POSTCARDS

James Curtin of RealView Concepts, Inc. has been working on a practical and saleable system for standard size, side-by-side color reproductions of print pairs to be viewed with a small plastic lorgnette type viewer. His current samples come in two sizes. One is a 3½ × 7" card with high quality color reproductions on the front and room for a customer's promotional material on the back and the front borders. The other measures 3½ × 10" with two 3½ × 5" postcards printed on the back and a broken line indicating where they can be separated for mailing if the user doesn't wish to keep the stereo pair on the front intact. One half of the pair then ends up on each card.

New lorgnette glasses have been designed for use with the cards, and they feature a flip-down nose bridge to hold the viewer far enough from the eyes that no frosted area is needed on the inner edges of the lenses, as with the familiar "Realist Manual" glasses. With the nose bridge in place, the inner edges of the rectangular lenses serve as their own septum, and may well make viewing easier for many. Experienced stereo enthusiasts may find it just as easy to use the RCI glasses right up next to their eyes for a less constricted feeling to viewing.

Mr. Curtin says he is still looking for more "dramatic 3-D full-color photographs of various national parks, such as Niagara Falls, Grand Canyon, etc." Details are available from him at RCI Group, Inc., 1321 U.S. 19 South, Suite 306, Clearwater, FL 33756.
CLOSER AND CLOSER
by Neal DuBrey

What I needed was a reflex close-up stereo camera. Something that would allow me to move in real close, and which would show me exactly what I was taking. As so often happens in stereo photography... if you want such specialized apparatus there is only one course. You have to design and build your own.

My specification led to the 'Stereo Proxar' camera (Stereo World Vol. 5 No: 6) which produces excellent and easy closer stereo. But only down to a 65mm wide field at 270mm range. I wanted to move in even closer than that. I wanted even greater magnification.

Which I achieved with my next design, an optical bench carrying an SLR with macro lens on bellows at full extension. This magnifies up to ten times, subject onto film. Spectacular results except...the subject must not move. For I have to take 'left' and 'right' pictures one after the other, sequentially. Which is fine for still-lifes of pinheads and pencil tips. But no good at all for insects which move. Even when I freeze them supposedly rigid, they manage to wiggle their whiskers enough to spoil the effect.

What I need is two lenses set very much closer together than the 22.75mm spacing of the 'Stereo Proxar'. But how? This already seems to be the lower physical limit.

After much consideration I thought of my Tele-stereo system, by which the images from two spaced-apart teletenses are brought side-by-side onto the film, via a double-periscope arrangement of surface silvered mirrors. Why not use this principle in reverse? To take the two images from two very-close-together lenses, wider apart onto the film?

How close? The secret here is not to use two lenses, but only one. But which has two apertures, making it in effect two lenses.

At this point I drew it all out to scale (see sketch). There are the two stops, replacing the iris diaphragm, set inside an old 25mm f.1 lens from a 16mm camera. And there are the four mirrors.

Your one question, no doubt, is how is the exposure controlled? The answer is: Not necessary! With stops this small, all exposures will have to be by flash anyway, to put in enough light.

Next step was to make a series of trials. For these I mounted the lens on the bellows of the SLR, ignored the mirrors for the meantime, and made a number of trial exposures, right picture super-imposed over left. From these I was able to assemble the following important information:

- 1.5mm diameter stops are as small as practical. Smaller gives a hint of refraction distortion.

- Yes, this lens (from a 16mm camera, remember) does cover five perforations of 35mm film. Amazing!

- 'Inter-ocular' spacing is 3mm on centres. This enlarges an image of 5mm width up to just over 4 diameters onto the film. A respectable degree of magnification. An ant will project as big as a cat!

- The optical centre of the lens is 42mm from the subject, for a ratio of approx 1:15 'lens separation to distance. To the purist, this may indicate distortion, but my experience of taking stereo with the optical bench proves that such distortions, with things like insects, are not serious.

- The film will be 190mm from the lens center. Even with folding of the optical path, this is quite a bulky camera. As in the 'Stereo Proxar' I will use 120 film, moving downwards, 24 pairs to a film.

- Useful depth of field is about 1.5mm.

- Effective aperture is f/125! (190 over 1.5) This requires a lot of light. My particular flash (which normally indicates f/5.6 at 8 ft on ASA 64) needs to move in as close as 45mm. This is not borne out by calculation, but is exactly correct on test.

- The shutter, in case you are wondering, is a simple two-leaf device lifted out of an old box camera, and mounted in front of the lens, where it doubles as a lens-cap. I suppose it is about 1/25 of a second, but exactness does not matter. The actual exposure is made by the synchronized flash, while the shutter is open.

Viewfinding? Two simple needles sticking out from the front. Place the subject between them, and press the release!

A confession. I have not yet built this new camera. I have been stalled by that old problem, lack of time. But I have proved the theory to be correct, by all these critical tests. And I have gathered together some useful bits and pieces, and made trial layouts.

Oh, to creep around the garden, see a colorful bug crawling on a twig and FLASH! Got him in stereo.
Late in 1986, View-Master Ideal Group Inc. released the new model View-Master viewer as announced in the Nov./Dec. Newviews. We described briefly the problems found in the new "push button" viewer, as well as its advantages over previous models. This is the first new viewer design for View-Master in several years, and will be sold as a separate item alongside the long standard "model L" in toy stores.

The new viewer's 25% larger image produced by the large diameter lenses is sharp and clear, and is held in perfect register by the new advance system. Unfortunately, the diffusing function of the plastic front (Fig. 1.) imparts a grainy texture to the images worse than any viewer known. On top of that, you can't even see the entire image. The "fingers" holding the reel in position are exactly in front of the edges of the image areas. Since the body and twist to pry the two sections apart (about a sixteenth of an inch at a time) near each of the 5 pins around the edge. After a few twists at each pin, the front can be pulled off, as no glue is used in the viewer's state-of-the-art assembly process. The viewer's only moving parts are the button, the advance plate and the spring, whose resting positions can be seen in Fig. 4.

The reel's rectangular holes allow it to slide to the right or left on the tips of the "fingers" when advanced, the left edge of the left image generally ends up being blocked by a 1 to 2mm shadow. Figure 2 shows the effect at the left of the picture, as well as the tip of the finger protruding through the positioning hole in the reel.

Both problems can be solved by some fairly simple surgery that can make the push button model a completely functional and even preferred viewer. Unlike other recent models, the front of the new viewer can be removed by careful prying with a large screwdriver. (Fig. 3.) Insert the tip in the space between the front and the body and twist to pry the two sections apart (about a sixteenth of an inch at a time) near each of the 5 pins around the edge. After a few twists at each pin, the front can be pulled off, as no glue is used in the viewer's state-of-the-art assembly process. The viewer's only moving parts are the button, the advance plate and the spring, whose resting positions can be seen in Fig. 4.

Unless you remember to hold down the advance plate before completely removing the front, the spring will snap it out as soon as you do. If this happens, just stick the push button back in its hole and replace one end of the spring on the small hook near the center of the back of the advance plate. Holding the spring to the back of the plate, slip its other end over the pin on the body as shown in Fig. 5. Then, replace the plate in the center hole of the viewer. The fun here comes from holding the spring on the body pin while stretching it to replace the plate—all the while keeping the push button in the up position. Fig. 4 shows how it should look when it's all back together. It will stay that way on its own, as long as you don't press the button. (All of the alterations are performed on the front piece.)

Turn over the front and you will find the positioning fingers. Each is 4mm
I

Fig. 5

wide, and it's that last 1mm on the inner edge that we need to remove. First, place a small piece of cardboard under the finger to protect the diffuser from scratches. Then cut away small shavings (Fig. 6.) from the edge of the finger with an Exacto knife or breakaway blade type cutter. Shave the finger from the top near the support to the rounded tip BUT DON'T CUT OR DAMAGE THE TIP ITSELF. When the finger measures 3mm (or just a bit less) across, stop and go to the other finger. The trim doesn’t need to be perfectly straight or smooth—as long as no snags are left to protrude into the picture area.

Generally, the advance mechanism moves the reel to the left—so that finger is most in need of attention. But since it’s possible for a reel to move behind the right finger as well, it’s a good idea to trim that one too while the viewer is open. Now is also a good time to improve the functioning of the diffuser. Two pieces of frosted mylar can be cut to fit on the inside of the front. Notch each one to fit around the finger supports so that each piece covers an area larger than the image areas. Small spots of glue at the corners of the mylar will hold the pieces to the original "diffuser" and the improvement will be dramatic.

For those who don’t wish to open the viewer or trim the fingers, there is still an easy fix for the diffuser. Simply run a piece of 3/4 inch Scotch Magic™ Tape across the front of the viewer, and the offensive grain will largely vanish with little loss of picture brightness.

A View-Master representative has told STEREO WORLD that improvements are being planned for the viewer after the initial production run. New-views will report on just what the changes entail and when they will appear as soon as details are made available. Design of the new viewer was left largely to a company called Design Logic, whose name appears near the bottom of the viewer under the lenses. The unanswered question, of course, is just how such an easily detected flaw as a blocked image could have made it to the marketing stage of a product from a usually very quality conscious company. It’s as if everyone associated with the project had been too busy admiring the new advance mechanism and the larger lenses to bother really looking at a reel closely...

In any case, the new View-Master is well worth buying whether you intend to modify it for use or simply collect it before the company improves the design. Since it's available in both red and blue, you may wish to buy two and leave one as-is, if only to show off your skill at “fixing” the viewer.

Fig. 6

BRITISH MAGAZINE FOLDS

The Photographic Collector, published by Bishopsgate Press of London, has ceased publication "for the present," according to a report in Photographica/Journal.

Fourteen issues of the notably high quality magazine had been published since 1980. Its elegantly illustrated coverage of both images and equipment made it one of the finest publications in the photographic collecting field, but circulation apparently never reached the level required to sustain such an ambitious effort.

B&W STEREO COPY SERVICE

Color Lab, Inc. of Hastings, Minnesota now offers to make full size copy prints of 3½ x 7" stereo views using a special technique that retains all of the original's gradations with good separations of lighter tones. Faded tones of older prints can be enhanced as well. The copy charge is $4.50, with the first print being $3.50 and additional prints $2.50 each. You also get the copy negative. Contact William Johnston, Color Lab Inc., 2651 Industrial Court, Hastings, MN 55033.

A HOT STEREO PRESS

Spiratone has long been a source of fold-over heat-seal cardboard stereo mounts. Passage of Kodak from the stereo mounting scene has stimulated them to add a Heat Sealing Stereo Slide Mounting Press at $125 (believed to be a modified version of their Press for 2 x 2 slides at same price). (Thanks to the Potomac Society of Stereo Photographers.)
TWO BOOKS FOR MAGIC LANTERN ENTHUSIASTS

by John Dennis

A Projection Chronology

The Magic Lantern Society of Great Britain has recently published two books which could be of interest to collectors of projection equipment or those interested in the history of the projected image—both flat and stereoscopic. The first one, Dates and Sources by Franz Paul Liesegang, was translated for the MLS from a somewhat obscure German text written in 1926 as a pre-cinema history of the art of projection. The treatment is totally chronological within each of the large (12 1/2" × 11") book's six chapters and four supplements. Nearly every entry is illustrated with at least one illustration—sometimes an original line drawing, sometimes a photo of an existing artifact in a museum. Most of the entries also have at least one or two footnotes, which are sometimes as long as the entries themselves and are arranged in a column down the right side of each page.

The chronology covers events and inventions from the first recorded exhibition of projected pictures in 1653, to writings and devices by Wheatstone, to the first stereoscopic projection experiments, to early sound-film devices. Not only can this book clear up any confusion you may have between a zoetrope, a phenakistoscope, and a praxinoscope; it will tell you which was made first, where, by whom, and improved later by whom else. Given its mainly European outlook, the work is quite comprehensive, with many U.S. and British inventions covered.

Dates and Sources was translated and edited by Herman Hecht for the Magic Lantern Society of Great Britain, who published it in May, 1986. The 79 page book is available (postage free) in hardback for $30.00 or in paperback for $22.50 (payment by dollar checks presents no problems). For book orders or more information, write to MAGIC LANTERN SOCIETY, 36 Meon Road, London W3 8AN, England.

Ten Years

The second book from the Magic Lantern Society is called The Ten Year Book, and is a special publication of the Magic lantern journal (the magazine of the Magic Lantern Society of Great Britain) produced in celebration of the Society’s tenth anniversary in 1986. The book’s 19 articles are spread over 80 pages, and cover a wide variety of subjects relating to lanterns, slides, early showmen, collecting information, and details on the Magic Lantern Society itself. The pages are lavishly illustrated with drawings and photos, many in elegant full color. If all this sounds like a bit much for a small specialized organization to take on, be assured that it wasn’t without help—the book was sponsored by the National Westminster Bank, so that members of the group were free to concentrate on researching and writing this very impressive volume.

Anyone with a serious interest in magic lanterns is missing quite a bit if...
STEREO
RENOVATION TIPS

1. Renew your NSA membership!
   Let us know if you didn’t get a renewal form (or if you lost yours).

2. Plan your trip to the '87 NSA Convention in Pennsylvania!
   June 26-28, George Washington Lodge, King of Prussia, PA.
A EUROPEAN 3-D VISIT
by Paul Wing

Just back from a 17 day visit to Europe, I would like to pass on to you a brief summary of my 3-D activities. The purpose of the trip was twofold—to attend the 1st National Congress of Photography in Relief in Paris, and to gather background material for my projected book on stereoscopes.

I was privileged to spend the first four days in London as a guest of David Burder of Burdlo and other 3-D fame. The snapshot was taken with Dave’s 8 shot Nimslo conversion and I hold his 24 lense model which has actually been used to make high grade lenticular prints. Lots of 3-D talk between trips to the Science Museum and the Patent Office for research, and discussion with prominent English collectors.

Arthur Girling (former editor of Stereoscopy), Stan Hoey (an expert stereographer), Dave Burder and I took off for Paris on Friday, November 7th for the weekend Congress. It was a hectic but interesting meeting. It was held at the National Geographic Institute at the end of the subway line. Just under 200 people attended. Aside from the four of us, there were perhaps a dozen from outside France. Bill Duggan from Washington D.C., and a young man from the Chicago Camera Club completed the American contingent. Tom Handschin, ISU President, Karl-Heinz Hatle, ISU Vice President, and Abram Klooswijk, Editor of Stereoscopy were on hand.

There were far too many programs! 19 formal presentations during the three days, plus two interminable evening sessions of mixed quality which included some 14 separate shows! Midnight was the closing hour.

There were nine 90 minute workshops, three each day (in French of course) to fill in the gaps.

On the stage were three very large screens (9 × 9 ft. approx.) plus a couple of smaller ones. Presentations ranged from abysmal to near perfection. A professional short subject (animated drawings) by the Villa d’Alesia Studio used twelve projectors and a very sophisticated programmer plus heavy sound for a real spectacular all on a single screen. Two other shows used 6 projectors and 3 screens for panoramic vistas. Several presentations were technical and without 3-D projection. Various formats and projection equipment were used but nary a single TDC.

A display room and a sales room were also well attended and there were a number of interesting things to see. 3-D TV, excellent lenticular transparencies by Monsieur Bonnet, two large museum class viewing cabinets by Guy Ventouillac featuring continuous projection, and other special forms of viewers were among the highlights.

Bill Duggan and I went on the outing on Tuesday the 11th, and we were blessed with fine weather. The tour was in two parts—first a visit to the chateau de Grosbois not far from Paris where almost 1300 trotting...
TWO BOOKS FOR MAGIC LANTERN ENTHUSIASTS

(Continued from page 28)

they ignore this special publication, which includes reviews of two other recent books on magic lanterns, as well as full background information on the present group and its 1889 predecessor. The Ten Year Book is available in hardback for $22.50 or in paperback for $18.75 from the MAGIC LANTERN SOCIETY, 36 Meon Road, London W3 8AN, England. (Postage free—dollor checks OK.)

Lanterns In North America

The Magic Lantern Society of The United States and Canada was founded in 1978, and publishes the quarterly Magic Lantern Bulletin. The group has held international conventions, is developing a Bibliography of Magic Lantern Literature and a list of early slide makers, and responds to many inquiries about the lantern and its history. For details, contact the Magic Lantern Society of the U.S. & Canada, c/o Richard Balzer, 897 Belmont St., Watertown, MA 02172.

1895

The brothers Lumière in Lyons bring out their "Cinématographe," apparatus intended for taking and projecting moving pictures. This is the first time that a camera mechanism is used to move the film. The film is too thick for the projector to work. The lighting is too bright for the camera to work. The film is too thick for the camera to work.

The first exhibition was at the Société d'Encouragement à l'Industrie nationale on 22 March 1895. The second exhibition took place on 30 June 1895 at the Congrès des Sociétés photographiques de France. The second was in fact on 17 April at the Salle de l'Alma and the third on 7 August at the Grand Théâtre. The third was the last one. Pictures of the participants were taken and the film projected the following day. Performances at which the public were able to attend started on 28 December 1895 at the Grand Café, Boulevard des Capucines, Paris.

The machine was available for public exhibitions in 1896. Initially, the film was approximately 55 meters in length. Everywhere Lumière's apparatus excited a great deal of attention. It was wholly successful and contributed considerably to making moving pictures a practical reality.

The camera mechanism, after having served well for a considerable time, was later omitted from productions apparatus. It was, however, generally adopted for cinematograph cameras. Single-lens pattern was to have made for Edison's blue hole pattern.
When I first announced my wedding to various friends, I immediately asked Roger Vernon to photograph the event in 3-D. I had “snuck” a few 3-D wedding shots in the past few years, and usually found people quite enthusiastic. Although there would be a regular photographer, I wanted the entire wedding in 3-D as well.

Roger used my custom Realist with Kodachrome 25 and a Vivitar 5600 flash. For medium to close-ups, Roger left the flash unit on automatic. For full length and group shots where the background might fool the flash, we worked out manual exposures with my flashmeter ahead of time.

Being a photographer, I had a hard time letting other people shoot everything. I finally had to get my hands in it, and after the reception we went home and set up a studio shoot of bridal portraits that I shot myself. Included here is one 3-D portrait of my wife and her 4-year-old daughter.
It came as no surprise when we returned from the honeymoon to discover that many of the 3-D shots were superior to the "flat" shots. People who have since seen the 3-D wedding shots keep saying, "I wish I'd had that done." Roger was one of them. I usually pass the wedding shots around in a Realist viewer, although a 3-D slide show of the wedding and honeymoon is in the works. In the past, I have shot a few 3-D wedding shots along with the regular "flat" pictures and then presented them to the bride with a complimentary steal-the-light viewer as part of the whole package.
Our first unknown this month looks like it might be a pirated view. On an orange card, it is titled “Mammoth Trees, California; Mammoth Trees Grove”. We're pretty sure we've seen a similar scene in an Anthony view, but can't remember the details. Does anyone recognize these buildings?

Next, a Webster & Albee view #2099, “State Camp, Peekskill, N.Y.” Is this a state militia or reserve of another kind, and when did it take place?

Lastly, two of the Keystone proof views that have been cut down and mounted on cards. The rock formation is labeled “X50477” and the naval vessel is “X91296”. Any ideas about their identities?

The view at the top of page 45 in the SEP/OCT '86 issue brought responses from Fred Rodriguez and Richard Reddick, Jr. Both agreed that the exhibit represents Polk County, Florida. Part of the county is within 50 miles of Tampa and would have been served by H.B. Plant's railroad, which is men-
tioned on two signs visible in the scene. The specific location of the exhibit is still unidentified, but must have been out of state because of the presence of "Florida Water," which wouldn't have been of interest in that state.

We are seeking an interested person to take over the editing of the unknowns. If you are interested, please contact John Dennis.

Send information about these or other past Unknowns to Neal Bullington, 137 Carman St., Patchogue, NY 11772. Please do not send any views for the time being because we have a good backlog to draw upon.
Stereographic Collection Increases

Two very large collections of stereographs have been recently donated to the Library. Mr. Craig Daniels, known to us as the creator of the Red Wing Stereoscope (see Stereo World May/June ’86) and Nancy Sobottka have generously donated more than 1,500 stereographs along with several stereoscopes, including two French-model table viewers and other miscellaneous items. We gratefully and gladly accept these welcome additions to our growing collection. Through the years, Mr. Daniels has been a frequent contributor to the Library and one who has significantly impacted the current resurgence of stereoscopic development and study. Thanks Craig and Nancy.

The second major donation of approximately 6,000 stereographs has been given by the Dayton and Montgomery County Public Library, Dayton, Ohio. Primarily Keystone cards, this collection will help us round out many of the incomplete boxed sets not in the Library. Our gratitude is expressed to Mr. Kevin Smith, Head of the Social Sciences Division, who contacted NSA in order that these views should forever remain available to the public.

The L.L. Cupp Keystone Collection

In a previous issue, I briefly mentioned that John Craig, David and Robin Wheeler had donated "a box of literature, letters and sales materials from the files of the Keystone View Company of New England, dated 1930’s and 1940’s." The ink blotter illustrated here is a sample from the collection (see Nov./Dec. ’85, page 21). Among the more than 270 items is a hard cover, loose-leaf book entitled, World Letters, produced by Keystone. It is similar to a child’s stamp collection album though it is a geography book with a section for each individual country. The first page of each section is a printed page with black and white pictures of the country, its people, industry and commerce. On the reverse side is a rectangular block where a stamped envelope from that country is to be pasted. This page also includes a written description of the country and the postage stamp.

The second and third pages of the section comprise a letter sent to the collector from Mr. John A. Oudine, the "World Letters" editor, as he traveled from country to country. In mimeographed form, his letter on September 9, 1939 began, “Distance traveled from Meadville, PA (Home of Keystone View Company), 2,570 miles. Mexico, Distrito Federal, United Mexican States.” He then told of his departure from the Pennsylvania oil fields two weeks ago, “past the bright lights of St. Louis and across the prairies of Texas” into Mexico. He even included a handwritten note by a 13 year-old Mexican boy. In addition, there was a copy of a letter from the United States Ambassador to Mexico, thanking him for his visit and commending him for his “traveling geography” book.

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World Letter #3 was sent from Guatemala; #4 from El Salvador with a letter from the Presidente de El Salvador. Peru, Chile, Uruguay, Brazil, Venezuela and Haiti were some of the twenty-one countries visited by Mr. Oudine during the next nine months, with a letter being sent from each to the subscriber.

What a thrill it must have been to be on his mailing list and anxiously await the mailman delivering the latest "World Letter."

I wonder if Mr. John A. Oudine is still living today and whether any NSA members participated in this Keystone View Company adventure?

Other Donations

Old Philadelphia in Early Photographs, 1839-1914, Robert F. Looney. (And other literature) Gift of Freeman Hepburn

The Camera at War, Jorge Lewinsky Gift of Freeman Hepburn

Theatrical Photographs of Napoleon Sarony Gift of Linda Carter

Stereographic literature and other items have been sent to us from Richard Rudisill, Ray Pearson, Robert G. Wilson, Dan Kyram, Paul Wetzel, Clarke Leverette, Rob Oechsle, Paul Wing, Tex Treadwell, David Starkman, Susan Pinsky and Bill Walton.


The Victorian City Gift of Freeman Hepburn

Video-Cassette Recording of "Proceedings of the Stereoscopic Society, American Branch held at the NSA Convention, Riverside, CA, June 1986 Gift of Paul Fisher

59 Back issues of Stereo World and other literature. Gift of Mr. James Mundis.

Amateur Photographic Exchange Club

"I notice that several errors crept into the report about the A.P.E.C. in the last Stereo World. I have been the editor of this club's newsletter (as I will be when the club is revived again this year). It was, in fact, scheduled to be revived this year, being exactly ten years after the first revival in '76, so that mentioning the club as a thing of the past was in fact the first error... the other errors were in the numbers of exchanged views various members had.

Michael Chikiris had 4 (not 2), Howard Gary, 2, J.C. Heywood, 4, Gordon Hoffman, 6, Robert Peli, 6, Daniel St. Etienne, 5, Douglas Smith, 7, Jack and Bev. Wilgus, 8."

—Daniel St. Etienne

Farewell And Thanks

After five years as Curator/Librarian of the Stereoscopic Research Library, I have found it necessary to relinquish my responsibilities due to a limit on time and energy. As the old saying goes, "you can't be in two places at the same time."

During these five years, the Library has grown considerably. When the Library came to St. Davids, there were approximately 1,200 views along with the many boxes of books and literature—with just a few viewers. Today, we are moving well on our way toward 30,000 stereoviews with an impressive increase in the other holdings as well. The many donors that we want to thank are too numerous to list here and hopefully they have all been mentioned in previous issues. Particular appreciation, however, must be given to Mr. Carlos Moseley, who donated his mother's collection of 15,000 stereoviews. Undoubtedly, this gift will continue to be an encouragement for others to contribute views, viewers and literature preserving the history of this 3-D photographic phenomenon.

Mr. and Mrs. Raymond Holstein, my successors, are well-qualified to develop the Library into a major research facility. Over the past two years, they have spent numerous hours stamping, sorting, filing, cataloging and all the other things necessary to help the photographic researcher locate specific information. Their greatest encouragement is another donation. Let's help them along. Have you given yet?

Thanks and Farewell,

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STEREODIPITY

Accidental stereo pairs are always fun to discover in magazines and a wide variety of other places. This hyperstereo view of a shopping cart turned up in a direct mail flyer from a Chicago area discount store chain. (Fusing them requires "cross-eye" free viewing.) Just why the camera was shifted between shots is hard to say, unless they wanted a sort of mirror image look to the carts without having any of the labels reversed. Thanks to NSA member Alan Wagner for this sample. Another nearly perfect pair can be found in the center of page 39 of the August '86 issue of Modern Photography. Know of more? Send in a clipping or photocopy and full name and date of the source.
FOR SALE

NIC STEREO PROJECTOR and 11 rolls of stereo NIC views. Made in N.Y., best offer. John Steffen, 573 King St. E., Oshawa, Ontario, Canada L1H 1G3.

MEMORABILIA COLLECTORS: 3-D photos of Miss Liberty Centennial Celebration and a handcrafted Holmes-type viewer with a polished solid brass hood, $29.95 + $3.00 UPS. G.H. Sergio, 760 Clason St., Staten Is., NY 10306.

STEREOGRAPHIC CHANGERS and case. Richard Clawson, OR 97411, (503) 347-3881.

2M800 (cunningham VIEW-MASTER STEREO COLOR CAMERA and cutter. TDC 716 Deluxe stereo projector, 9 x 7, with "Edinburgh (Scotland) University photographs, 49 cards. From about 1890. Each card 9 x 7, with 31/2 x 7 view at bottom and descriptive matter at top. Cards are in fine condition in very good boxes, $75 each box. Book-in-Hand, RD 2 Box 105, Stillwater, NY 12170, (518) 567-0040, after 6 PM.

VIEW-MASTER REELS—early packets, military training reels. Send 66c postage for 22 page list. Mary Ann Sell, 3752 Broadview Drive, Cincinnati, OH 45208.

F40 FLASH ADAPTER converts two-outlet flash connector on Verascope F40 to modern PC outlet. Extremely rare. US $12, postpaid. Stereo equipment and reels list available on request. Francois Beaulieu, 3157 Lacombe, Montreal, Quebec, H3T 1L6, Canada.

INTERESTED IN 3-D MOVIES? Have Fuji 2M600 Lip-Sync Sound camera, most Fuji accessories, like new condition. $240. Dennis Sherwood, 40622 N. Kenosha Rd., Zion, IL 60099, (312) 872-1759.

VIEW-MASTER COLLECTORS: 4th Annual V-M mailphone bid auction. Many 3-reel packets, single reels, viewers, projectors, etc. Send 22c in stamps to receive auction list which closes in March. John Waldsmith, PO Box 29608, Columbus, OH 43229.

WANTED


RUSSOJAP WAR, Boxed set or single views. Also views with children, VG or better. Buy or trade. Phone 011-819-829-2240 or write Ron Blum, 2 Hussey Ave., Oaklandks Pk 5046, South Australia.

DAKOTA STEREOs needed. Other Dakota related material, also, Buy or Trade. Brian Bade, RR #6, Box 432, Sioux Falls, SD 57103.

TRI-Delta PRISM ATTACHMENTS: W52 MM rings, in Mint cond., Eduardo B. Arriga, PO Box 52530, Bogota, Colombia, AIR MAIL ONLY.

HOFF, HISSONG, CHAPMAN and any other stereo views or other formats by LaGrange, Indiana photographers. Will pay cash or trade stereo views or large format albums: Richard Marks, 219 S. Sherman St, LaGrange, IN 46761.

STEREO VIEWS OF RACINE, Wisc., A.J. Merlo, 2811 N. Main, Racine, WI 53402, (414) 639-2806.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Walle, 49525 W. Seven Mile, Northville, MI 48167, (313) 348-9145.

SHAKER people stereo views, real photos, snapshots, etc. Please send photocopy with price to Richard Brooker, 450 East 84th Street, New York, NY 10028.

WALT WHITMAN stereo view, cdv or cabinet card wanted. Also want Puerto Rico stereo views and real photo post cards. Please send xerox copy or an approval to Fred Rodriguez, PO Box 112005, Miami, FL 33111.

GOLD & SILVER MINING: All original photographic images (stereo views, etc.) up to 1910 (no foreign). Prospectors, mine interior, counties, etc. Also wanted anything Numismatic, lens rental. Info-SASE. Demo (VHS)

LONG ISLAND, N.Y. stereo and real photo post cards wanted. Brooklyn, Coney Island, Queens, Nassau and Suffolk Counties. Stereo by Hammond of Greenport special- ly sought. Send xerox or on approval to Fred Rodriguez, PO Box 112005, Miami, FL 33111.

FLORIDA STEREOs of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval, highest prices paid for stereos views. No St. Augustine. Hendrikens, PO Box 21153, Kennedy Space Center, FL 32815.

POST OFFICE related photographs in any format wanted. RDF wagons and carriers on post cards, mailmen, interior of post offices, real photo post cards and postal history wanted. Send on approval or xerox to Fred Rodriguez, PO Box 112005, Miami, FL 33111.

MODOC INDIAN WAR photos and anything by Louis Heller or Edward Muybridge. Mautz, Box 9, Brownsville, CA 95919.

FOR A CIRCUS ARTICLE, would appreciate stereo view information (xeroxes, if possible)—will reimburse professional or amateur, even lithos. Advise loan availability for use with credit. Laurence Wolfe, Box 82, North Sutton, NH 03260.

VERMONT VIEWS in any format, stereo, CDVs, Cabinet cards. Also views of Famous People and early American Glass views. Stuart butterfly, 431 W 54 St., Apt. A4, New York, NY 10019.

VIEW-MASTER reels, buying promotions, plants, early used/unused personal reel mounts, etc. Joao Mirrora, Rua Cap. Ramires, 225 Dir. 1000 Lisbon, Portugal.

VIEW-MASTER Personal Camera and cutter, A.E. Clark, PO Box 1597, Bracebridge, Ontario, Canada POB 1CO

CIVIL WAR VIEWS, all makers including Anthony and T.H. Post-war views by Anderson, Tipton, etc. Civil War CDVs & other images. Paper American Catalog $1. Gordon Totty, 576 Massachusetts Ave., Lunenburg, MA 01462.


As part of their membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20c per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Send ads to the National Stereoscopic Association. P.O. Box 14801. Columbus, OH 43214, or call (614) 895-1774. A rate sheet for display ads is available upon request.
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The World of 3-D by Jac. G. Ferwerda

NEW 2nd (REVISED) EDITION!

The World of 3-D by Jac. G. Ferwerda, carries the sub-title "A practical guide to stereo photography," and was published by the Netherlands Society for Stereo Photography.

The book is available only in a hardcover edition, contains more than 300 pages, swarms with illustrations—stereo and non-stereo—and is a high quality production.

All that information, however important it may be, is merely incidental to what we're looking for—namely, the fantastic wealth of technical and practical information about 3-D with which Mr. Ferwerda has infused his book. The last book that can even come close to being compared to The World of 3-D is the old Stereo Realist Manual by Willard Morgan and Harold Lester, published by Morgan & Lester (NY) in 1954.

That book has long been out-of-print, is quite scarce and brings $50-$60 on today's market. The publication of The World of 3-D turns out to be not only exciting and important, but necessary.

First and foremost, The World of 3-D is a practical book. That is, it is aimed at teaching how to make 3-D photographs, as well as how to view them. Chapter after chapter covers the technical information necessary starting with how to adapt and use a modern camera for taking 3-D photographs, continuing on to the all important subject of why proper mounting of stereo pairs is so crucial and how to do it right. There are chapters on enlarging and reducing techniques, stereo viewers and projectors, as well as a few special stereo techniques, and so much more information that the wealth of information to be found here is truly astonishing.

But despite the flood of technical information, everything remains clear, precise, logical and sensible. The World of 3-D is the type of book that commands a place in every 3-D library. About the only criticism one could level at it is that it doesn't come with a free viewer!

Hailed as one of the most definitive books on 3-D ever published, The World of 3-D by Jac. Ferwerda is now out of print.

BUT a brand new, revised and updated edition will be flowing into the US by mid-February, 1987. List price will be $38.95 (+ $1.19 S&H).

A PHOTOGRAPHERS PLACE is now accepting pre-publication orders at only $36.50 postpaid till Feb. 28th. Send us your pre-publication order now and we'll ship your copy the same day we receive your shipment. Remember, to reserve your copy at our special pre-pub price of only $36.50 postpaid, we must receive your prepaid order prior to Feb. 28th, 1987.

(If UPS shipment is wanted, please add $2.50).

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THE STEREOSCOPE: ITS HISTORY, THEORY AND CONSTRUCTION, by Sir David Brewster. Facsimile of the classic 1855 book that defined stereoscopy. It's the single most important historical book on the subject. Over 235 pages! Hardcover edition is $10.95 (postpaid), and we have a special softcover edition for only $4.95, prepaid!

THE PRICE GUIDE TO PHOTOGRAPHIC CARDS by H.A. James. The only book that attempts to evaluate stereo cards, it's an interesting price guide from England, 1982. Contains lots of reference material and is profusely illustrated. 132 pages, we offer it postpaid at $9.95!

Cal. Museum of Photography
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