RED WING UPDATE

by Luther Askeland

Orders for the Red Wing Viewer continue to arrive here at Welch Village Woodworking at a stately and dignified pace, a little better than one per week. That is as it should be, fitting very nicely into my total shop time, which otherwise is divided between the wood puzzles I make and orders for furniture pieces. If there were many more stereoscope orders, making the Red Wing might begin to be just routine. If there were fewer, not eating might begin to be routine, or perhaps I would have to go out looking for R&R—that is, real and regular, work.

Certainly the Red Wing Viewer has been well received, especially since the feature article on it in the May/June 1986 issue of Stereo World. Orders have come in from all over the United States, including Alaska and Hawaii, and also from Australia, Canada, Germany, and Japan. The Viewer has been included in stereo exhibitions in places as far apart as Okinawa and Red Wing. Without a doubt the Red Wing Viewer must be regarded as a pleasant addition to the corn and soybeans which otherwise is all that ever leaves this township.

Like Lee Iacocca, I have now been shipping the "1988 model" for a few months. It is not loaded with design changes, however, just some modifications and improvements here and there. Since Craig Daniels’ original design continues to stand up very well, the changes I make now can aim at perfecting and polishing. The wood remains the same beautiful walnut: oiled, waxed, and rubbed. The lenses Craig supplies are still matched, hand-split glass lenses, now edged with black as a further refinement. I am using a new dye on the leather hood, one which leaves it softer and more flexible. The most significant modification involves the way the stage, or card-holder, moves on the "tongue," a change which has resulted in an overall redesign of the stage’s appearance. Under very low humidity conditions a few stages of the original design have had a tendency to become too loose. (Any Red Wing Viewer owner who has had this problem should contact me. It can be easily corrected with a tongue insert, or "pill.") The stage movement has now been redesigned so as to be completely unaffected by changing humidities. It still slides smoothly and doesn’t wobble or bind and the degree of friction between tongue and stage is now adjustable. A special-order version of the stage specifically for transparencies is also available with the new model.

The price of the Red Wing Viewer, including the stand and UPS shipping within the continental U.S., remains at $78, or $71 without the stand. Contact me for shipping charges to other locations. So far I have shipped every viewer within one week of receiving the order, a record I hope to maintain. The Red Wing Viewer is available from Welch Village Woodworking, Rt. 2, Box 18, Welch, MN 55089. My phone is (612) 388-5304.

To allow better accommodation of strongly curved mounts, you see here a 3/8" wide "landing" cut into the center hump in the stage of the new design (the Model "LC"). The stage now slides along the tongue guided by a mortise and tenon, with an adjustable walnut spring beneath to maintain smooth tension.
Seeing The World in Color

Stereo World has been offered a generous contribution of labor and materials needed for preparation of a complete, cover-to-cover 4-color issue. If the brief announcement of this news in the July/August issue started you thinking about ideas for images or articles, do tell us about them soon! The color issue will be the March/April issue of 1988 and most planning will need to be complete by mid December at the latest.

A number of articles for this special issue are already being researched and written, but the 40 page issue is by no means filled up yet. There exist, of course, enough fine color stereographs (both "old" and "modern") to fill several issues of the magazine. Since it may be some time before an opportunity like this presents itself again, we must concentrate on not just the best available material, but on those images which can only be properly illustrated in full color. Even then, some of the editing may be severe and choices hard. We will try to include as wide a range of types of color stereo images as possible. The vintage examples of color photography and of tinting techniques are more numerous than one might at first think—and the ratio of vintage to contemporary material should be similar to an average black & white issue.

Contemporary images will of course be included in the widest possible variety. To some extent, more images may appear than in an average issue if some articles are held to brief texts. In short, any idea or image will be considered—if it is sent in very soon. Write and describe your idea or stereographs, or send them in with the first note if you wish. All photos will be returned—eventually. Any subjects from scenes to the most obscure experimental techniques will be considered, but please remember that space will be finite and that we will be looking over material representing the use of color in stereography from literally all over the world.

The actual printing costs (everything after the delivery of finished color separation negatives) will remain up to the NSA. This means that we will need all those who sent in pledges of support when the original appeal for help with a color issue was made should now send those contributions in TO THE NSA IN COLUMBUS, OHIO. Please mark these special donations "Color Issue Fund" and send them to National Stereoscopic Association, PO Box 14801, Columbus, OH 43214.

Send your thoughts, article ideas, stereo slides or prints or descriptions of such directly to the Stereo World editorial office to avoid delay. (5610 SE 71st., Portland, OR 97206.) For best reproduction, try to concentrate on transparencies or color prints with no hint of a "muddy" cast. For any idea or material, do try to at least contact us initially by early December.

Stacy Request

Tex Treadwell and Larry Gottheim are investigating the work of George Stacy, New York City photographer of the '50s and '60s, and his relationship to other photographers of that time period such as Thorne, John Soule, William England, Langenheim, etc. Anyone with documentary information such as catalogs, business directory references, and the like or with collections of his stereos, are asked to contact either of them to assist in shedding light on this early U.S. producer.

Photo History Catalog

Dr. William Allen, of the History of Photography Group, is compiling a directory of persons interested in the history of photography, to guide workers toward others with similar interests. Those interested in being listed should contact him c/o College of Fine Arts, Arkansas State University, Box 1200, State University, Ark., 72467.

TRIED AND TRUE STEREO DEVICES BACK ON THE MARKET

(Continued from page 35)

Today these old Kaiser Panoramas are used for historical as well as contemporary stereo pictures. H.R. Oberländer has also been active in this area. He has built a reproduction of a Kaiser Panorama; however, it can only accommodate up to 12 people. He makes the device available for exhibitions and conventions, with or without pictures. At the same time, Helmut Reinhard (Oberhausen, West Germany) has built a modern version of these devices for the German Aerospace Research Establishment. It too accommodates up to 12 people and can be used for presentations at conventions and exhibitions.

All of the above devices are either custom-built or produced a few at a time. As a result, they are naturally more expensive than mass-produced items. Prices can be obtained from the following addresses: H.R. Oberländer, Kamera-Werkstätte für stereoskopische Photographie, Sodener Weg 3, D-6232 Bad Soden/Taunus; and Helmut Reinhard, Beckerstrasse 11, D-4200 Oberhausen (both in West Germany).
Great Separation Debate
All in the Brain

I have viewed with amusement, generally silently but sometimes stirred to express comment, the Great Separation Debate raging through the years with forensic victory generally appearing to go to him who claimed the greatest expertise or having the greatest clout.

A lot of separation theory seems to revolve around the premise that it should be based upon the separation of the pupils of the human eye, a theoretical average which I am told by surgeons rarely exists—many are not even on the same horizontal plane. The old brain cells are responsible for an accommodation which evens out the differences. And, we don't really know how it works...

My feeling is that it all boils down to individual aesthetics and one shouldn't attempt to force his viewpoint, or any standard, on every other practitioner of the stereophotographic hobby. It really doesn't have anything to do with the intricacies of photography, anyway. We make two flat prints from slightly different viewpoints and our brain cells add the curves and depths to visualize an image as we know it should be, not as it is in truth presented to us photographically.

Now in the twilight years of my fascination with the hobby, I look back on stereo as I have known it for fifty years and marvel at how much has been attempted with so little change in the product which attained its peak popularity a century ago. The macros presented in [Vol. 14 No. 1] are spectacular but the study by John Hudson on page 29 is just as great an example of the utilization of the equipment at hand and the presentation of two flat images to achieve a stimulation of the brain to visualize a multidimensional image.

Clement Slade,
Jacksonville, FL

Armed & Learning

Just this past May I discovered and joined the NSA and boy, have I had fun already! By sheer luck my family vacation allowed me to attend the NSA Convention. Although my time was very limited, I made the most of it, thanks to the helpful direction of Mr. and Mrs. Bill Brey. I only wish I could have stayed longer and learned more!

Now I am "armed" (with a Kodak stereo camera) and "dangerous" (I drove my family nuts at Niagara Falls with all my stops for stereo shots)! Got my first roll of prints mounted today (thanks, Photo Fair & Q-VU) and now my family is fairly impressed with me! By the way, I was very impressed when I received my first issue of Stereo World (Mar./Apr. '87). It was excellent throughout, but the articles by Marshall Rubin and Harold A. Lay-er were especially interesting to me as a newcomer to the association.

Judy R. Proffitt,
Richmond, VA

Hyper Stars

Our nearest neighbor star—Proxima Centauri—is actually about 4 light years away—not the ¼ light year Dan Dyckman used in "Hyper Star Stereo" (May/June '87). In his example of an object photographed with a 3″ interocular distance—the object would have to be 16 times as far away, i.e.—16 x 4′ = 64′. While there would still be some stereo effect for the average person, especially with good background and contrast, it would not be hyper stereo.

My understanding is that hyper-stereos seem most effective using separation object distance ratios of 1/16 to 1/2. For the actual case of Proxima Centauri the ratio would be 1/40.

I've read about the project and do hope it can be started in my lifetime.

Matt Rebholz,
Los Gatos, CA

Old Stars

The article "Hyper Star Stereo" by Dan Dyckman describes how some astronomers are contemplating launching a rocket to go out ¼th light year to take a picture to make half a pair so we can see the stars in stereo.

He says that they are now using the Earth's orbit as a baseline to take stereo pictures. How long have astronomers been taking pictures of the stars? 80 to 100 years? All of that time the sun has been traveling in a relatively straight line in its orbit around the galaxy. Let's use the sun as a baseline for pictures. Any pictures that astronomers have taken since they started taking pictures could be used as 1/4 of a stereo pair, matching an old photo with a recent photo, except perhaps those taken in the same or opposite direction as the sun is traveling.

I suppose the effect would be less for those nearby stars that are traveling along with the sun, in this arm of the galaxy, but it should be really useful for viewing the galaxies and detecting the planet or star "Nemesis" that they are now looking for. In any case, I should think that pairing older and newer photos of the same part of the sky, as a stereo pair, would be interesting.

Dennis Kier,
Carson, CA

Show Tables

Wow! $50 per table. That's the cost to sell at the NSA Annual Convention in King of Prussia . . .

For the collectors who spend gas or air-fare, $40 for a room, and then hope to sell a hundred dollars worth of duplicate photographica—good luck!... Maybe $10 for the first table and $40 or $50 each, after that, would have been fair to all concerned.

Harry Poster,
So. Hack, NJ

(Continued on page 25)
Standout Stereo-Makers

Stereographers from Muybridge on contributed worthwhile Alaska images—some of them bordering on superior. But the 1890’s efforts of Keystone and Kilburn will be the yardstick by which much Far North stereography will be measured. That it was an unreal panorama that unfolded before their stereoscopic lenses is of no importance. The fact that the two-eyed camera caught the drama so perceptively is! Kilburn and Keystone photographers were in the right place at the right time. That time was when Klondike fever was at its highest.

From faraway places and nearby cities they came. They came by train. By boat. By dog sled. Often by a combination of all. The Wright Brothers and their exploits were a few years in the future or they would have come by airplane, a mode of transportation as common in Alaska today as commuter buses in cities elsewhere. Even if the Gold Rush were repeated in the 1980’s, it is doubtful that the argonauts would resort to automobile travel. To this day, there are no highways in or out of some of Alaska’s major cities. Snowmobiles, yes. Automobiles, no.

Over frozen mountains and through icy passes they came. Over icebergs, across the Alaskan tundra, through canyons (what is now Keystone Canyon was one!) and valleys, via rivers and streams, they came.

Seattle, Juneau, Portland, Walla Walla, Tacoma, Skagway, Vancouver, and more vied for the privilege of outfitting the budding prospectors—for a goodly fee, of course. Each city’s Chamber of Commerce dispensed gratuitous, cautious advice about survival in the chase after gold.

Keystone and Kilburn, before the turn of the century occurred, recorded an energized Alaska and a kaleidoscope of Klondike miners and would-be miners bent by the weight of grub and equipment. (A year’s supply of food was required before entering the gold fields.)

These two companies produced the most pulse-quickening (but not necessarily the most accurate) portrayal of Alaska of any period in its 120-year stereographic history.

Keystone #9208. “Gold Miners Climbing to the Summit of Chilkoot Pass, Alaska.”
One of the most dramatic of all the Chilkoot Pass views. (John Weiler collection.)
is confirmed by the one hundred or more Keystone views issued circa 1898. Other companies did issue Gold Rush views. Usually, though, the non-Kilburn, non-Keystone Alaska views one finds are pre or post Gold Rush. And gold hysteria images are a whole different ball of snow from views of a normal Alaska.

Stereographers and photographers took views like the Chilcoot Pass and the prospecting hordes, full-length candid shots of individuals backbusting their way through crowded boom towns, and glimpses of the jerry-built huts and stores, not realizing their work would one day reflect an era romanticized by Robert W. Service, Joaquin Miller, Jack London, Rex Beach and other sensitive souls who resided in the Klondike during or close to the era of the frantic search for gold.

Nor could the flesh-and-blood performers in the drama of the gold stampede know that stereophotos taken of them would inspire a major motion picture—one which would become a classic—some twenty years later.

A moment of discovery—in 1923—discovery of a Klondike stereo view—brought more riches to the discoverer years after the mad pursuit of gold had abated than if he had staked first claim on a rich mine.

One for the Books

The single Keystone view that inspired the movie—The Gold Rush—was any of several similar views. These views all presented a grand panorama of the Chilkoot
Pass with miners, almost in lock-step, pushing their way over the mountains and into the Promised Land.

Charlie Chaplin—for it was he who came upon the Keystone view and he who was to amass a record-setting profit from the motion picture it prompted—was desperate for an idea when lightning struck. Only a few years before, he, along with Douglas Fairbanks and Mary Pickford, had become disenchanted with the money they earned from their pictures versus the amounts going to behind-the-scenes non-artistic types (but nonetheless essential to motion picture production!). The three (with an additional other “name” from time to time) formed their own producing organization—United Artists. Each partner agreed to make so many pictures. Both Fairbanks and Pickford delivered. Chaplin, as so often happened, fell behind his deadline. His first effort for the new organization was an unmitigated flop and starred not Chaplin, but Edna Purviance. “The Little Tramp” recovered slowly and was without a thought for his next effort.

It was at this juncture that Chaplin—who would never be a stranger to paternity—fathered “The Gold Rush.”

Chaplin had spent months vainly seeking to release a film idea from his imaginative and inventive mind. On a visit to the Pickford/Fairbanks fabled home, “Pickfair,” the moment for “Eureka” came.

“I sat with Douglas after breakfast, looking at stereoscopic views,” Chaplin wrote in his autobiography. “Some were of Alaska and the Klondike; one a view of the Chilkoot Pass... with a caption printed on the back describing the trials and hardships endured... This was a wonderful theme, I thought, enough to stimulate my imagination. Immedi-

Keystone #9191. “Bound for the Klondike Gold Fields, Chilkoot Pass, Alaska.” Several different views stirred Charlie Chaplin’s creative juices in 1923, leading to the motion picture “The Gold Rush.” The film’s first scene closely approximates this view. Chaplin’s imagination was triggered by this and/or some of the Keystone Variants of this scene. (It wasn’t a Kilburn view of the scene, since Chaplin mentions reading a caption on the back of the view.) (Bernard Rogers Collection.)

A still from the opening of “The Gold Rush,” shot on location in the Sierra Nevadas not far from Truckee, California. (Academy of Motion Picture Arts and Sciences.)
ately ideas and comedy business began to develop, and, although I had no story, the image of one began to grow.

There were other stereo views used as reference for the making of "The Gold Rush." Chaplin opens with the classic Chilcoot Pass scene, but other views appear to have been used as source material. Chilcoot Pass, Chaplin style, was in the Sierra Nevadas not far from Truckee, California, where 500 skid row denizens were imported to become "born again" argonauts on a movie set provided by nature.

The rest, of course, is motion picture history. An all-time artistic and financial success, "The Gold Rush" is the screenplay Chaplin said he wanted "to be remembered by."

Besides crediting the Chilcoot Pass stereo view for the film's story origin, Chaplin revealed that a book about the ill-fated Donner Pass party provided some history-based side lights. The scene in which he boils a shoe for dinner was his way of suggesting the horrors of cannibalism which the Donner Pass folk engaged in for survival. (The boiled shoe, Chaplin tells us, was made of licorice.)

The particular Keystone Chilcoot Pass view from which the Chaplin epic sprouted has, over the years, achieved the recognition it well deserves. Kilburn gold era images, although every bit as qualified for remembrance as the Keystones, have not been as highly touted. Could it be because of a quite discernible gaffe noted in Kilburn views which has been discovered by only a small fraction of the collecting fraternity?

On one Kilburn stampede view after another, the locale has been mislabeled!

There are mounts bearing the usual Kilburn one-line caption that say: "Dawson City, Alaska." Not just one view—a number of them. Dawson City, Stewart City, Bennett City, same thing—Alaska. Despite the Kilburn ID, Dawson City, Stewart City, Bennett City are not

Kilburn #13109. "Street Scene, Dawson City, Alaska." Views of towns like this may have been among those riffled through by Charlie Chaplin, hungrily searching for a movie idea. (Lawrence Wolfe Collection.)
now, were not then, never have been, Alaskan soil. Under Russia, as U.S. territory, and since 1959 as the State of Alaska—each of these has been on land that is part of Canada. There are other captions that are geographically suspect. The Stereo World cartographer is checking them out.

Ben Kilburn doesn’t really need someone to get him off the hook for an honest mistake. The sheer drama in the Kilburn Alaska view repertoire could atone for a lot worse sins than the mere shifting around of some shantytowns. Views pictured with this article and a litany of Kilburn Alaska titles should be enough to erase the memory of the “strayed” communities.

Kilburn Escape Hatch

A paragraph from a bureaucratic document provides an important out, should anyone seek an indictment of Ben Kilburn (author of most Kilburn captions) for the geographic mistakes. The words are circa 1897 of a highly placed official:

Kilburn #13106. "Mine Exchange and Post Office, Dawson City, Alaska." The Yukon Mine Exchange was in Yukon TERRITORY. So was Dawson City. B.W. Kilburn goofed in this and several other captions.

Kilburn #13125. "Winter Quarters on the Klondike, Alaska." Cabins such as this were occupied by sourdoughs who may have already amassed gold worth six or seven figures. (Laurance Wolfe Collection.)
“Up to the present time no mortal man can say exactly where the boundary line between the American and British possessions runs. The meridian fixed by the treaty has not been determined astronomically. The preliminary surveys show that the new gold fields are on Canadian soil, but the margin is so slight that neither government would care to assert authority where there is nothing to be gained by it.”

Further, to let the truth be known, Kilburn was not the only company or individual to misplace boundaries. Errors of this type occurred frequently in the Klondike. So frequently, in fact, that a commission was established to iron out the differences that had arisen.

The Alaskan Boundary Dispute was supposedly settled in 1903. But veteran Alaska watchers insist that boundary and land ownership claims dating back to Russian ownership were exacerbated by the Alaska Pipe Line (settlement) and will not be completely resolved until the year 2040.

Boundary disputes are not the only kind of controversy which might involve the Alaskan stereoscopic scene. One of the most disconcerting matters facing the Alaska reader—whether perusing the backs of stereo cards or getting into the realm of hard literature—is spelling. A few examples may serve to whet the appetite of the curious or cure the appetite of the voracious.

**A Man Called Hegg**

A thin, long line of men and women (some on their own, others with husbands or boy friends) burdened with over-sized packs crammed with grub and equipment, the line threading through Chilkoot Pass, is the visual epitome of the end-of-the-century hectic Klondike doings. No diaries or journals are available to prove that stereographers were in that human snake struggling with the perils of Chilkoot. Alaska scholars tell, though, of a “flat” photographer, A.E. Hegg, with a darkroom-laden sled pulled by a team of long-haired goats. “ALASKA VIEWS” proclaims a banner on the sled racing over the ice. Hegg had the “right stuff” for Alaska.

Photography, never an easy go under the best of 19th century conditions, was complicated and frustrating in the gold fields. Glass in lenses and plates was subject to sudden fragmentation. Water had to be charcoal-filtered before using with chemicals. Developer required heating over an open fire.

E.A. Hegg was equal to the photographic challenge. His photographs, exhibited in the States, drew an awed response. Among his many superb stereo images (glass negatives of which have been found in recent years) are ones taken almost immediately after the major snow-slide which Keystone and others also captured in stereo. Keystone’s #9194 is a grim view of the hastily-built morgue to which the sixty-three dead were taken. Another Keystone, #9203, shows part of the search for victims. Kilburn #12729 is “Looking for the dead after the great snow slide in the Chilcoot Pass, Alaska.”

Kilburn #13132, “Newcomers selling out to go home. Cold Feet, Alaska.” (John Weiler collection.)
Large Klondike View Team

When you get right down to it, Klondike view-takers form a pretty large team and include any number of well-known stereo names.

Griffith & Griffith issued some excellent Klondike scenes, some with William Rau as publisher, some with George Griffith at the helm. Rau's issues included a fine view of the Summit Railway Station of the White Pass and Yukon Route. The railroad, a narrow gauge system, was completed in 1901 and offered access to Dawson when combined with Yukon River boat transportation.

Another copyrighted Rau—The Klondike Crowd at Steamboat Landing, Dawson,—reeks of gold fever even though it's a 1900 copyright.

George Griffith can be credited with, among other Far North views, three mine views that are outstanding in conception and execution. The Klondike's two most famous gold finds—Bonanza and Eldorado—are portrayed with

Griffith & Griffith #3215, "Interior of St. Mary's Hospital, Dawson City, Klondike." (John Weiler collection.)
Two others are ludicrous for a serious organization documenting a serious subject. In one, the mounties at the Police Station in Dawson are lined up in high school graduation picture fashion. Staring stodgily at the camera, they reflect anything but the charisma Nelson Eddy was to bring to their role years later. The third view was satire—more like burlesque—of Klondike saloon.

American Stereoscopic Company (R.Y. Young) 'A Baloon Ascension in Dawson, Y.T.'
The gold stampede wasn't really over, yet events such as sending a balloon aloft attracted miners who had few other 'wholesome' activities to occupy their time. (Len Walle Collection.)
“heavies” playing cards. The three disparate views are enough to make a critic wonder!

A minor run of Alaska views was offered by Whiting View Company, circa 1900. Whiting earned its stereoscopic spurs as a 20th century mass producer of consumer views including ones designed for use in penny arcades. Many Whiting views were notched for use in arcade machines or in a special scissor-type hand-held viewer.

Richard Ross Whiting, who headed the company, made a stereo- graphic trek from the company base in Cincinnati, Ohio, to the West Coast and thence to Alaska where he stereographed a handful of Yukon and Koyukuk River scenes. Published as “Twentieth Century Views,” the Whiting Alaska images rarely were distributed outside the State of Ohio.

**Keystone—Top Alaskan Dog**

Keystone equalled or surpassed all stereo producers in presenting the gold stampede conditions, which kept at least one of every two prospectors from ever panning gold.

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*American Stereoscopic Company (R.Y. Young) “Getting the drop on him—Bar-room scene in the Klondike.” A land peopled by folks named Skookum Jim, Klondike Kate, and Gold Nugget Charlie HAD to be kidded visually and in writing. (Bernard Rogers Collection.)

Keystone #9210. “Sheep Camp, Alaska.” A remarkable number of gold rush views were taken of the stores, saloons, and “hotels” in Sheep Camp—what must have been Alaska’s first shopping mall. (Keystone-Mast Collection, California Museum of Photography, Riverside.)
Losers (besides those who got "cold feet") were those who sickened, suffered, and died: the suicides and those victims of the murderous minions of the political maneuverers; the men who plopped down and made a modest living offering goods and services to the stout-hearted stampeders; and those who joined with certain blackguards to fleece chechacos (tenderfeet). Lowest in the pecking order of the "give-ups" were those who sold their outfits and used the proceeds to gamble and booze their days away. The foundation for gold field failure is apparent when one analyzes Klondike views. Keystone seems to show it best.

The Keystone boxed "Tour of the World" sets include views of the real Alaska—images of Indian villages, the Iron Trail Bridge over the Copper River, the Columbia Glacier, a cannery, a dog team hitched to its sled.

An off-beat view of members of the Los Angeles Chamber of Commerce on America's farthest north golf course in Anchorage proves that by 1920, the Land of the Midnight Sun was into the 20th Century. Still, the gold rush views and a 100-card set of President Harding's journey to Alaska—the trip on which he died—constitute the major portion
of Keystone Alaska. (This is not to put down Keystone’s 12-view Alaska set. The quality of the views is excellent, but there has to be some loss of face when comparing the quantity with the 42-view and 100-view sets of Keystone’s major boxed set competitor, Underwood and Underwood.)

The Keystone Harding views comprised the last commercial standard-size stereoscopic series made in Alaska. A quarter century earlier, Keystone had assembled its first Far North efforts—in the Klondike, the Yukon, and Alaska.

Stereographers and photographers profited from their gold field efforts, even as those who panned and mined. The fruits of the sluice boxes and the mines produced few major fortunes, but combined to make millions of dollars for prospectors and purveyors of goods and services in and out of the Klondike, Yukon, and Alaska finds. However, such riches were as nothing in return for the effort that produced them. “The country of hardship, trial and suffering,” with all the wealth it gave, proved to be trail’s end for gold-seekers by the


Keystone #21118. “Members of Los Angeles Chamber of Commerce Enjoying Golf at Anchorage, Alaska.” A scene from the 1920’s, when Alaskans had learned to use attractions other than gold. (Donato Bracco Collection.)
hundreds, their misery hidden from the camera in most cases, but the causes of it readily discernible in images of the Far North.

Diverting attention of stereophiles to early Alaska stereo scenes, to the lively Indian portraits, and to the slice-of-life images by accomplished stereo artists—and thus away from the romanticized views of a gold-crazed era in a greed-driven society is well-nigh impossible. However, an overview of the whole body of Alaska views—Muybridge, Brodeck, F. Jay Haynes, H.H. McIntyre, Winter & Pond, et al—will convince anyone that there’s a gold mine of history for the patient collector-researcher.

Unfortunately, it takes nearly as much mining for Alaska and other arctic views as it took for the average individual in the Klondike to amass a fortune in nuggets and gold dust. Thirty thousand tried. Four hundred succeeded! Stereo bonanzas and Eldorados still exist, though, and there is fun in the search.

As Robert W. Service, poet and Klondike stampeder, wrote in THE SPELL OF THE YUKON:

There’s gold and it’s haunting and haunting:
It’s luring me on as of old
Yet it isn’t the gold that I’m wanting
So much as just finding the gold.

(Continued on page 40)

"Rain, Dogs, Tourists. McKinley National Park, June, 1986." (Stereo by Tom Moore.)
A major roadblock facing producers of three dimensional motion pictures is that traditional promotional means, posters, stills, etc., are two dimensional in nature. The problem is that of conveying the stereoscopic wonders of the film product to an uninitiated potential audience. Creative marketing approaches have emerged in response to the dilemma, utilizing virtually all forms of stereo imaging to dramatically communicate the magic of the 3-D film.

**Stereo Pairs**

Very likely one of the earliest 3-D promotional devices was a set of stereoviews for two Universal Studios non 3-D films, "The Phantom of the Opera" (1925) and "The Hunchback of Notre Dame" (1923). The 2¼ × 3½ images feature both production stills and behind-the-scenes views. These very rare collectibles were supplied with a "Cameroscope," a folding viewer along the lines of the German Raumbild instrument. Instructions for the viewer included the advice, "Please keep the Cameroscope close at hand as we will send additional pictures from time to time for your examination. Compliments of Carl Laemmle, President, The Universal Pictures Corp." The stereoviews were distributed by Carl Percy, Inc. (aka the Easthill Service Corp.), 111 East 34th St., New York City.

Occasionally, popular magazines have published stereo pair stills from 3-D movies. The April 13, 1953, issue of LIFE magazine included pairs from "House of Wax," "Sangaree," and "Fort Ti," to be viewed with the awkward mirror technique.

The Viewmaster system has, of course, marketed many reel sets as tie-ins to 2-D motion pictures. Perhaps the only 3-D movie commercially marketed as a V-M reel set was 1983's "Jaws 3-D." During the 1953-54 3-D craze, however, Sawyers supplied theatres with lobby display cabinets containing three dimensional previews of upcoming 3-D releases. The units housed three mounted viewers with built in illumination. Movie preview reels were produced for such titles as "It Came From Outer Space," "The Maze," "Inferno," "Miss Sadie Thompson," and "Money From Home." As the reels were never offered commercially, they have become sought after collectors items. Many of the views were anaglyphically reproduced in Morgan and Symmes' "Amazing 3-D."

Stereo Realist viewer lobby displays were similarly offered for two
stills from “House of Wax,” “Arena,” “Fort Ti,” and “Man in the Dark.”

To hype the Martin and Lewis comedy “Money From Home,” theatres were offered a hand-out 3-D picture card and viewer.

“Jaws 3-D” probably received the greatest amount of anaglyph advertising. Anaglyph line drawings showed up on a Topps bubble gum card set, a wall poster, Shredded Wheat boxes in Great Britain, and a department store sales catalog in Miami.

A forthcoming comic book, “Captain EO,” with anaglyph conversion by Ray Zone will be, to my knowledge, the first 3-D comic tie-in to a stereo movie.

**Lenticular 3-D**

The most striking examples of the use of 3-D to promote films are the lenticular lobby displays produced by the Paul A. Hesse Studio in Hollywood. The 11” × 14” portraits were created to promote “Charge at Feather River,” “Phantom of the Rue Morgue,” “Kiss Me Kate,” and others. Rather than using a multi-lens camera, ala Nimslo, Hesse photographed the subjects by taking sequential exposures from a camera moving along a track. Invented by Maurice Bonnet, the process involves a lenticular grid in front of the film emulsion. Presented in rear-illuminated frames, the autostereoscopic images are spectacular.

A more modest application was a lenticular button give-away for the 1983 “Spacehunter: Adventures in the Forbidden Zone.”

**Holography**

Although holographic images are appearing with increasing frequency on credit cards, paperback novels, magazine covers, and decorative stickers, a “Captain EO” logo button is the only 3-D movie holograph item of which I’m aware. Undoubtedly, the future will bring us more and more holographic promotional activities.
One of the most beautiful aspects of stereo photography is the awe that it instills. Thus the 3-D photographer never ceases to search for strange and exotic subjects. The added element of depth can make a mundane 2-D shot seem above average. A conventional "good" photo appears "great" in stereo, while a "great" conventional picture takes on "stupendous" qualities. One exotic spot that lends itself to "stupendous" stereographs is the undersea world. "But," you might protest, "I don't have fancy diving gear, and my 3-D camera won't work beneath the sea."

Underwater photography has its difficulties, but there are ways to capture the splendor of Davy Jones' Locker with relative ease. Simply do your underwater photography through the glass of a public aquarium! San Francisco, Boston and New York have fine aquariums. Perhaps you live near one, so seek it out. Although shooting at an aquarium is easier and cheaper than actually going beneath the sea, there are some things you should know before attempting to shoot.

**Question:** What camera should be used?

**Answer:** Any good stereo camera can be used, but it's best to match the equipment to the conditions you will encounter. You'll need a camera that is quick to operate by requiring minimal settings. One camera that may fit the requirements is the Nimslo. Originally it was designed for shooting color print films rated at ASA 100 or 400. The camera produces four images per exposure, to be factory made into lenticular direct-view 3-D prints. The Nimslo can also be used to shoot slides, where two of the four images are mounted and viewed; or it can be altered to shoot up to 36 pairs of slides (see Stereo World, May/June 1986).
The Nimslo’s features are ideal for underwater photography because being an auto-exposure machine, there are no settings or adjustments except for indicating film speed. In addition, the camera is compact, lightweight, and features rapid film advancement and rewind. No longer in production, the Nimslo is often offered for sale at various photo dealers at a fraction of its originally intended price, and they’re still in plentiful supply.

The wideangle lenses provide much depth-of-field. This means that most everything from six feet to infinity will be in focus, although in good lighting situations with fast film, subjects as close as three feet will appear sharp. Please note, however, that when the camera is used with its companion automatic flash unit, it only operates at maximum aperture (f/5.6), providing its minimum depth-of-field.

**Question:** What about other cameras?

**Answer:** As mentioned earlier, any 3-D camera can be used, but maintain the smallest lens opening you can safely get away with. By presetting the focusing knob at around six feet you can avoid time-consuming focusing adjustments. Remember, fish can move fast.

**Question:** What kind of film should be used?

**Answer:** Fast film is best. The Nimslo accepts only two speeds, so use the 400 ASA speed film. Don’t forget to slide the film setting switch to the ASA 400 position!

**Question:** Any tips on actual shooting?

**Answer:** *Use a flash unit whenever possible, except where aquarium rules forbid it. The flash duration is brief enough so as not to disturb most underwater creatures. Keep the camera level and hold glass to your subject matter. If you were to stand away from the glass to take the picture, glare from the flash would reflect off the surface, ruining your picture.*

It’s best to patiently wait for fish to swim within a zone that you’ve set aside, rather than to try and follow them in your camera viewfinder. Instead follow the creatures with your eyes held away from the viewfinder, anticipating when they will swim into your field of view. Then snap the shutter!

Beyond six feet, the effectiveness of the flash falls off considerably. Even then, there might be just enough light from the flash to provide just a touch of natural-looking illumination.

You may not be able to get the entire body of a large fish such as a shark in the viewfinder, but don’t be afraid to shoot at one that is further out. The dark murkiness may add a frightening mood to your photos, so experiment.

**Question:** What about film processing and mounting?

**Answer:** If you have a darkroom and intend to make prints from your slides or negatives, have the film returned to you uncut. Later you can cut the frames apart. Much depth-of-field. This means that most everything from six feet to infinity will be in focus, although in good lighting situations with fast film, subjects as close as three feet will appear sharp. Please note, however, that when the camera is used with its companion automatic flash unit, it only operates at maximum aperture (f/5.6), providing its minimum depth-of-field.

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**Flash against the aquarium glass.** This way, the light from the flash will pass through the light from the flash will pass through the glass to your subject matter. If you were to stand away from the glass to take the picture, glare from the flash would reflect off the surface, ruining your picture.

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(Continued on page 29)
by John Dennis

The 1987 NSA Convention more than filled the days and evenings of June 27 and 28 in King of Prussia, PA. For many, the event included a day or two of talking and trading stereo before or after the convention itself. The sprawling complex of aging one-story motel units making up the George Washington Motor Lodge provided some of the concentrating effect of an island between the shopping malls, freeways and corporate office buildings of the changing Pennsylvania countryside.

Program Events

This year’s presentations were an impressive mix of vintage and contemporary subject matter. “Stereoscopes—An Historical Review” led off by being both. It was in effect a sneak preview of an eventual book on viewers—modern slides of antique stereoscopes of every description taken with the skill and background knowledge that only Paul Wing could bring to such an effort. The 3-D overview of the development of the stereoscope would have been enough to turn nearly everyone seeing it into a potential collector or student of these marvelous devices. Look for many of the images from this show in future issues of Stereo World.

“Keystone Heights—The Town Stereo Helped Build” was assembled by James F. Quinlan and John Waldsmith. If the name sounds familiar, it’s because of the article on the Keystone “company town” in Florida that appeared in the March/April ’83 issue of Stereo World. This stereo projection featured both more views (many from the large advertising view collection of Mr. Quinlan) and more historical information on the town itself (much of which was gathered in person by John Waldsmith in Keystone Heights). To go with many of the original Keystone views, John also took “Then & Now” slides of identical scenes on his most recent trip to Florida.

“Contemporary Stereo Photography Holdings in the Holmes Library” by Dr. William Zulker with Raymond & Marjorie Holstein was a look at the unique function of the Holmes Library in its growing collection of the work of modern stereo

Marshall Rubin checks out the bare bones viewer that attracted a steady stream of people to the table featuring custom viewers from Lance Speer. (Stereo by Susan Pinsky.)
be the only institution where such images from the second half of the 20th century are available for study, whereas vintage stereograph views may be found in libraries and museums all over the country.

"New Guinea—7 Essays" by Melvin Lawson has been called the modern equivalent of a vintage boxed travel card set—but with color and sound added. The Photographic Society of America Stereo Division has over two dozen such programs in its collection and many are already of some historic interest. This one from 1972 is one of those, covering seven different aspects of life in New Guinea just before it became independent.

"Contemporary Holdings in the PSA Stereo Hall of Fame" was also presented by Mel Lawson and consists of Program 1 from the (so far) series of four programs. To qualify for inclusion in the Hall of Fame, a slide must have been accepted in at least ten different PSA recognized international exhibitions. These stereo slides of such varied subjects are truly among the best of the best, made available by the PSA for groups all over the country for both entertainment and stereographic inspiration.

"The Stereoscopic Society—Carrying On the Tradition of Sharing and Participation" was assembled by Norman Patterson and John Waldsmith. This presentation gave the best account seen yet at a convention of the rich stereo experience possible in the Stereoscopic Society (American Branch). Works of present and past members in both slide and print folios were shown, and the organization and operation of the Society were explained. Stereographers who feel alone and abandoned were invited to join in the tradition of supportive and non-competitive sharing, learning and enjoyment offered by the Stereoscopic Society since 1893.

"Highway U.S.A." was presented by Dr. William Zulker and Raymond Holstein and was one of the most eagerly anticipated shows in the program this year. This is the program of 105 projected views produced in 1948 by the Barber-Greene equipment company. (See Stereo World, Jan./Feb. '85.) Now part of the Holmes Library collection, this unique projector and program of huge slides (shot on 5X7 Kodachrome) is probably the last of

Bill Brey, convention General Chairman, talks about some of the planning details with Raymond Holstein. (right) curator of the Holmes Library.

Left to right: Ray Holstein, David Starkman and Bill Duggan help set up and display the "Highway USA" projector. David holds the sign logo used in many of the views in the program and one of the large slide mounts used in the unique projector. (Stereo by Susan Pinsky.)
Guy Ventouillac introduces his program on commercial applications of modern stereo photography, one of the most popular presentations at the convention.

The projector itself was the star of a sudden press conference-photo session before the show, as several people shot it from every angle during set up.

"Contemporary Commercial and Educational Stereo Photography" by Guy Ventouillac offered dramatic visual proof of the resurgence of stereography as a useful tool in commercial promotion and advertising in the 1980's. Few amateur stereo enthusiasts are familiar with just how much is being produced in this area—or with the subjects covered. In Europe, Guy Ventouillac (Paris) is one of the major producers of stereo slides for commercial and educational markets. One of the sample presentations he projected (via programmed quad 2×2 projectors) was a promotion for a French pharmaceutical company to be used in China. While the narration flowed on in Chinese, views of scenic natural settings, laboratory close-ups, production lines, stereo microscope work, etc. faded in and out of view to the delight of an audience generally new to seeing such a polished stereo production which someone was paid to create! For much of his work, he uses the spliced Nikon rigs made in France for full frame 35mm stereo pairs.

The Trade Show

This year's Trade Show was managed by Russell Norton and was easily one of the most impressive ones ever experienced at an NSA convention. Seventy-seven dealers occupied 137 tables where very close to anything one could want in stereo images or equipment was available. This year saw more View-Master reels and viewers on tables (a few with room for little else) and promotional tables for the LeaVision™ 3-D TV system as well as for some sophisticated computer graphics services done in 3-D by Bob Sandridge of New Orient Media in Dundee, IL.

The show lived up to its growing reputation as the world's largest sale of stereo related photographic, drawing over 240 registered attendees and over 260 walk-in guests. NSA Philly '87 was used as the event...
at which to introduce the book “View-Master Single Reels” by Roger Nazeley, and the new model L-1 adjustable viewer for over/under 3-D TV from LeaVision.

Instead of an official button featuring a convention logo, this year’s guests were given, at registration, a name tag which included a small hologram of an eagle to tie in with the ongoing Constitutional celebration WE THE PEOPLE 200 in Philadelphia. Anyone who missed having a button didn’t need to wait long, tho. At Russell Norton’s table one could buy “I Love (stereoscope picture)” buttons, while Gordon Hoffman donated a supply of attractive “NSA” lapel pins for sale at the registration table.

Exhibits

This year’s space for the trade show was large enough to allow a corner of the room to be used for the competitive and invited exhibits, managed by Margaret Bartlett. The location, while not the most quiet, allowed people to take a break from buying and selling whenever they needed, and walk over to just LOOK at examples of some of the finest vintage and contemporary stereographs to be found anywhere. For his invited exhibit, “The Crystal Palace” Ronald Lowden received a special plaque, and his name was added to the invited exhibit plaque kept at the Holmes Library. (See

Photographica dealer Don Schubert behind a long row of tables filled with views from a large collection he recently purchased.

There’s just no such thing as “too young” to get into stereo. (SCAN stereo by David Hutchison.)

The bust of Oliver Wendell Holmes presented to the Holmes Library by Paul Wing, awaiting the next stereo projection.

More View-Master reels and viewers were seen on more tables than at most recent trade fairs, and there were more dealers concentrating mainly on View-Master material.
The MERITORIOUS SERVICE AWARD for contribution of time and effort to the NSA went to former curator/librarian of the Holmes Library, Dr. William A. Zulker.

The EDWARD B. BERKOWITZ AWARD for the best article in a recent issue of Stereo World went to Bruce Hooper for his series “Arizona Territorial Stereography.”

William “Rus” Young was again honored for his very GENEROUS FINANCIAL SUPPORT OF THE NSA.

Thanks To:
- Convention General Chairman William Brey
- Trade Show Manager Russell Norton
- Program Coordinator Melvin Lawson
- Exhibits Manager Margaret Bartlett
- Spotlight Auction team Robert Duncan and Dave & Robin Wheeler
- Treasurer Al Schear
- And everyone else who stepped in

This wrecking yard sculpture/viewer dominated the table it shared with the modern wood viewers by Lance Speer. As a final automotive touch, a windshield wiper hangs beneath the sliding stage.

Separate article on the Crystal Palace exhibit in this issue.)

NSA Awards
Chosen 1987 FELLOW OF THE NSA for distinguished scholarship

and extraordinary knowledge of the field was photographic historian/ writer/researcher/publisher and frequent Stereo World contributor Peter E. Palmquist.

NSA members were invited to bring to the convention any vintage Liberty Bell views they considered unique or unusual. Selected most interesting of that group was this Kilburn view, #8884, “The Horn of Plenty, Horticultural Building, World's Columbian Exposition.”

The banner in front of the bell reads “Los Angeles County,” and it could be that the bell and the date are made of oranges. This winner was entered by Robert G. Wilson of Toronto.  

EDIBLE LIBERTY

Copyrighted 1984 by B. W. Kilburn.
A corner of one of the 137 packed tables that filled the convention hall, looking from near the center to one corner.

thing opened Friday evening, June 26th with a reception in "George's Tavern" at the George Washington Motor Lodge. As members arrived there to pick their name tags, the room soon became packed with people who hadn't seen each other for a year or more.

During the next two days, several shuttle trips by van were made from the convention to the Holmes Library at nearby Eastern College. It may be some time before the Library sees as many NSA visitors in as few days again.

On the Monday following the convention, a full excursion bus took an excited group of stereo enthusiasts into Philadelphia for a historic tour and chances to stereograph (with or without the "guided" part of the walking tour) enough historic sites to use up several rolls of film.

**Next Year**

The 1988 NSA Convention will be held in Cincinnati, Ohio, August 19, 20 & 21. Watch this space for more details in the coming months.

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### "Best In Category" Ribbons

<table>
<thead>
<tr>
<th>Category</th>
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<th>Title</th>
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<tr>
<td>City, state, region</td>
<td>Bill Lee</td>
<td>Wasatch—Gateway to the West</td>
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<td>Personalities</td>
<td>Bill C. Walton</td>
<td>Modern Famous Personalities</td>
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<td>Transportation</td>
<td>John Waldsmith</td>
<td>Chalmers Motor Company, Detroit</td>
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<td>Religious</td>
<td>Anne Sellin</td>
<td>Mostly Methodist: Gothic Beach Resorts</td>
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<tr>
<td>Occupational</td>
<td>John Waldsmith</td>
<td>Making Veneer—From Start to Finish</td>
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<td>Expositions</td>
<td>John Waldsmith</td>
<td>St. Louis World's Fair</td>
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<td>Photographer</td>
<td>Marvin Housworth</td>
<td>&quot;... All the Most Striking Objects...&quot; Thomas Houseworth &amp; Co.</td>
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<td>Military</td>
<td>Quentin Burke</td>
<td>Air Show</td>
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<td>Foreign</td>
<td>Russell Norton</td>
<td>&quot;Scenes in Our Village&quot; 1856</td>
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<td>Brandt Rowles</td>
<td>Keystone Christmas Set</td>
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<td>H. Mancel &amp; the Southern Photographic Association</td>
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<td>Quality of Life</td>
<td>Anne Sellin</td>
<td>High Victorian Living</td>
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### "Best In Show" Plaque

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<td>Bill Lee</td>
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**LETTERS**

(Continued from page 3)

**S.W. Formats**

Regarding recent requests for feedback on formats in *Stereo World*:

1) I detest ragged right. I do not believe it is easier to read. Plus, you get less information in the equivalent amount of space.

2) I do not like to see stereo views reproduced at less than standard size in *Stereo World*. I prefer the larger original sized prints. That way, you can cut them out of a duplicate copy and mount them to put in your collection.

3) However, you are doing a great job with the magazine. These are simply my personal (& old fashioned) views.

Quentin Burke,
Holtville, CA
THE CRYSTAL PALACE INVITED EXHIBIT

by Margaret Bartlett

A highlight of NSA Philly 87 was the Crystal Palace Exposition Exhibit, prepared by Ronald D. Lowden of Narberth, PA, a long-time NSA member and this year’s Invited Exhibitor. Ron “fell in love with the building” in 1953, when he was an architectural student. For thirty years, he has pursued his interest in collecting stereographs and other ephemera associated with the structure and with its architect, engineer, and horticulturalist, Sir Joseph Paxton.

The Crystal Palace Exposition was the first world’s fair, a “great exposition of art, industry, and science.” Conceived in a period of intense archeological interest and...
Looking northward down the entire length of the Great Nave. Note the gigantic Norfolk Island Pine at the end of the center pool and plants. Clearly visible are the Nave interruptions by the South and Main (or center) transepts. This view was made after the 1866 fire which destroyed the North Transept. We are looking into what is roughly only two thirds of the original building!

Victorian visit to this magnificent structure with approximately 298 stereographs depicting it from every angle that one might have chanced to glimpse its nave, transepts, and numerous courts. The views were displayed, each meticulously documented, with site, floor, and small area plans color-coded and pinpointed with the photographer’s approximate position. The 4-foot high exhibit, which took Ron a week to assemble and mount, extended over a length of 32 feet.

All NSA Philly 87 attendees who saw this exhibit came away speaking of it in superlatives. Fortunately for NSA members who were unable to attend, Ron has promised us an article on the great Crystal Palace Exposition for a future issue of Stereo World.

Crystal Palace #14. "THE ASSYRIAN COURT. Facade towards the Nave, showing the Winged Bulls, 6C., from the Palace at Khorsbad." Located at the north end of the building and destroyed in the 1866 fire.
STEREO MENACE VIEWED

Reporter Investigates Convention

Public Health Hazards Uncovered

Hobby Seen As Unsafe

The Fate of the Afflicted

by Neal Bullington

Special to Stereo World: Your Reporter recently attended a gathering of devotees of the photographic art, near the outskirts of the metropolis of Philadelphia. Welcoming a change from a steady menu of horseless carriage crashes, governmental scandals, and other disasters, we hied ourselves to the City of Brotherly Love and to one of its fine hostelries.

The Convention Visited

This gathering was, for the main, held within a cavernous hall and the scene that greeted us as we entered was well nigh incredible. Imagine, if you can, a chamber of proportion fit to rival the famed Nile temples of the Pharaohs of old, while within a myriad of peoples gathered from the length and breadth of this fair land, all busily engaged in social intercourse of the most amiable sort, centering as it does on the complex and wondrous Art of Photographica.

The Scene Described

Rows of tables marched into the hazy distance, covered each and severally with a plethora of mechanical engines as devious and ingenious as any ever conjured by the hand of man, yet all sharing a single purpose; that of recording or projecting a scene frozen in time, Chronos arrested in the here-and-now or in days of yore. Each table surrounded by a throng of those come to purchase, to barter, or perhaps to seek information on some obscure point necessary to individual endeavor of moment only to that person, or eventually to be revealed to all in scholarly work.

View Cards Scrutinized

We began to mingle with the teeming multitude, and, since most seemed especially interested in those cards known popularly as stereoscopic views, we prevailed upon the proprietors of a few of the tables to allow us to sample their wares. For some moments then, we perused the view cards, glancing surreptitiously at those in the know to see how they handled each transaction, in order that we might not be revealed as a complete innocent, and, proceeding then as they did, lost ourselves in study of scenes either urban or bucolic, momentous or trivial, domestic or foreign, quite at random as the somewhat disorderly stacks of cards chanced to come to hand.

Suspicions Begin to Dawn

Gradually, however, a sense of unease seemed to steal over our person, and there came to us the feeling that all was not well. Although at first we could not discern the cause, yet upon further reflection certain things began to be apparent to us.

Dermal Pollution Encountered

We had entered the hall in as pristine a state of cleanliness as is our usual wont, yet we now discovered with chagrin that our hands had, without conscious knowledge, somehow acquired a coating of noxious particles. Imagine if you will the feeling that might be induced by rubbing the tactile surface of the fingers and open palms against a schoolroom chalkboard that has seen frequent and industrious use. Even as the calcareous particles might fill the pores and interstices of the dermal surface, so now were they filled by unknown substances. Straightaway repairing to the nearest lavatory, we scrubbed with strong soap, being disgruntled to observe the murky nature of the water that cascaded from our hands as we proceeded.

The Mystery Solved

Being at a loss to understand the cause of this disagreeable phenomenon, we inquired of an official of the proceedings, who gave us to understand that many of the view cards that we had handled may have lain untended and uncared-for in garrets, cellars, barns, and other locations of dubious and unsanitary nature for some decades before being acquired by men of commerce and purveyed to the public. We can only shudder as we imagine the dust, grime, and soil of city and country that have permeated the very fabric of the cards, thence to be transferred to the skin of the unwary erstwhile purcher. What agent of disease and illness might not thus pass from site to site, stealthy and unobserved, to wreak its foul mischief upon those who might otherwise pass unscathed?
Still Another Hazard Observed

As we continued our observation amongst the crowd, confining ourselves now to watching and abstaining from any promiscuous handling of the wares, we noted that the fingers of our right hand began to ache most damnable. We soon resolved the mystery by noting that potential customers were wont to pick up large stacks of cards (as, indeed, we had ourselves done earlier) and hold them between thumb and forefinger for perusal, transferring said cards after viewing to a location between the first and second fingers of the same hand, where they remained until the entire group had been dealt with, only to be replaced in turn with another stack, thus subjecting the person in the course of an hour to the support of several hundred, nay, even thousands of views. Consider what this unnatural exercise might do in time to the tendons and musculature of one's hand, warping and distorting through hyperextension and over-use. Who has not seen a photograph of the late Englishman Churchill, with hand upraised in what was commonly assumed to be the "V for Victory" sign? In fact, I am reliably informed that the estimable Briton was a view card collector and was ruefully displaying the wreckage that his hobby had made of a once perfect hand.

More Problems Uncovered

By now it had become obvious to this reporter that what was seen by many as a pleasant pastime was actually of a nature not undangerous. Indeed, we soon found another lurking problem. Observe the stance assumed as the eager collector pours over the photographs in hand: neck thrust forward and downward to bring the eyes closer to the subject, abdomen protruding to serve as support for the heavy mass of cardboard that weighing down the hand. Is not the former to be likened to the pose of the crane or heron, stalking silently through marsh and fen with beady eye fixed upon the sluggish waters ready to strike instantly when frog or snake might suddenly appear? How natural for a bird, but how unnatural for a human! How harmful to the posture! How degrading to noble appearance. And, if we give no thought to the damage of our body, at least give heed to the repugnance with which we may be viewed by the fairer sex, observing what was once a noble temple but which has now fallen upon ruin.

Inescapable Conclusions Reached

Dear Reader, it is not lightly that your reporter has drawn his conclusions. We had hoped that a favorable review of the hobby of view collecting might be our happy lot. But alas, we would be remiss in our duty to the commonweal if we let the subtle and hazardous incidents observed at the recent Convention go unremarked and unreported. We can but hope that the insights vouchsafed to us may be taken to heart by all so that they need not suffer similar travail in the future.

UNDERWATER PHOTOGRAPHY

(Continued from page 19)

Remember, Realist format film chips that make up a pair are too wide to fit in your enlarger's negative carrier. You may have to improvise. The film chips from the Nimslo, however, are exactly half-frame 35mm size, so they can be placed side-by-side in your negative carrier, and made as a stereo pair on one sheet of photo paper. They can later be cut apart and be independently mounted on cardboard if you prefer greater print separation. Masks for mounting Nimslo transparency chips for viewing and projection are readily available through stereo dealers.

The results of your first attempt may yield only about a twenty percent ratio of acceptable pictures, but you will be delighted and amazed, nonetheless. Analyze the shots, and adjust accordingly for your next photo session. The black and white photos accompanying this article were shot with the Nimslo, and are the result of the third effort at underwater photography, aquarium style. So keep up the quest for the exotic and the unusual, and dare to be stupendous!

Save some film for above surface aquarium subjects, too. Here a Beluga whale puts on a show. Note that no walls, ladders or props were allowed to intrude here.
New 110 Stereo Camera from Japan!

No, you're not dreaming! There actually is a new stereo camera with a companion print viewer currently being made in Japan. That's the good news. The bad news is that it is essentially a toy, being marketed by a toy manufacturer, and the format and quality leave a lot to be desired.

The camera is probably not intended for export, as there is no English translation to be found anywhere on the box. If I understood the translation correctly the name of the camera is "Dorimon" (pronounced Door-eye-mon?), apparently the name of a popular Japanese super-cat cartoon character, whose picture appears on the camera, box, and sample stereo view.

The camera is essentially a slick looking 110 format box camera with a designed-in mirror beam splitter.

There are no speed or aperture settings, and no provision for flash.

On the outside, the Bandai stereo camera is well designed and sturdily constructed of heavy plastic. The shutter operates only when curved flap in front is open. The viewfinder is of the standard 110 horizontal format—not the vertical of the final 3-D image.

The intent is to just point and shoot negative film, and then have standard 3" x 4 1/4" prints made in the usual way. The result is a single print with the stereo images side-by-side, perfect for viewing in the slick looking companion hand viewer (which has nice large lenses and adjustable interocular).

In theory it all sounds nice. In reality nothing works quite as it should. To begin with, the quality of the lens in the camera must be minimal, even by 110 standards. The prints are barely sharp enough to be viewed without additional magnification. This is made even worse by the viewer, due to the extremely short focal length of about 3 1/4".

This outfit is made by Bandai, the same Japanese toy company that brought us the "3-D Demerama" viewer, reviewed on page 42 of the March/April 1984 Stereo World. It is a shame that they didn't come up
with a more practical and adult-useable design. As it stands this is basically a very nice 3-D collector's item.

You probably won't find this at your local toy store. I was given a tip by Reel 3-D customer Steve Rose on this which led me to the (previously unknown to me) world of Japanese toy stores in the "Little Tokyo" section of Los Angeles. These stores are filled with unusual toys that you probably won't see anywhere else. Price was about $40 for the outfit.

Despite their protection behind the flap, the camera's mirrors are the ordinary second-surface type, aimed at a tiny wedge reflector positioned in front of the even smaller lens. Effective separation is about 2".

**Bandai print viewer has swing-up adjustable lenses and a fool-proof pocket/frame to hold views. The hardest part is in trying to hold the device while focusing, as no handle is provided.**

**Stereoscopy Lives**

The long awaited 29th issue of *Stereoscopy*, the magazine of the International Stereoscopic Union, has now been published after a gap of slightly over two years in its production. Starting with the foundation of the ISU in 1976, the magazine had been issued more or less regularly until the retirement of then editor Arthur Girling in 1984.

After numerous organizational delays and problems, the publication has reappeared under the editorship of Karl-Heinz Hatle, who also edits the highly regarded *Stereo Journal* of the German Stereo Club. The current issue of *Stereoscopy* is a double issue (#s 29 and 30) and attempts to bring readers up to date on stereo products, events and publications which have come along during the gap in coverage. This catch-up material, combined with several pages devoted to material about the ISU and the 6th ISU Congress in Switzerland fills most of the double issue, which features an anaglyphic cover and a full color stereo pair photo by Stan White on the back.

Subscription rates for the new *Stereoscopy* will be $24.00 in the U.S. for (as we understand at this point) three issues per year. For more information, contact Paul Wing, 50 Floret Circle, Hingham, MA 02043.

**An Unlimited Move**

Stereo Photography Unlimited, the mail order stereo camera and projector specialists, have moved to a new location in Florida after serving the stereo community from St. Petersburg for over 12 years. The new address is 1005 Barkwood Court, Safety Harbor, FL 34695. An updated 1987 catalog is available at no charge. Stereo Photography Unlimited will remain a mail order only business.

**No Hectrons**

The Hectron Stereo camera, made of two spliced Nikon SLRs in Nice, France, is no longer being manufactured. The camera was illustrated on page 16 of the March/April issue. However, an ad has appeared in the June '87 issue of the German Stereo Club *Journal* for a spliced SLR "Stereo-Praktika" made by Peter Kato of Wildenbruchstr. 10, 4000 Dusseldorf 11, Fed. Rep. of Germany. Watch *Newviews* for more details.
User Friendly Over/Under

When the LeaVision™ system of over/under split screen 3-D television was introduced in 1986, the viewing device included with each demonstration tape was the plastic prism viewer designed by the KMQ company of Germany for use with their over/under books and calendars. (Stereo World Sept./Oct. '86 page 34.)

Fixed prisms, whether of plastic or the finest optical glass, place rather severe restrictions on over/under viewing. They function at only one viewing distance, and any movement of the head unfuses the images. To make matters worse, the KMQ viewer was designed for a viewing distance too close for the size of most TV screens. Viewing the LeaVision tape meant using only one of the prisms over one eye while the other eye viewed the screen directly. This allowed a comfortable viewing distance, but no flexibility.

"Wing" for mirror adjustment

The dramatic over/under effects of the new L-1 mirror viewer from LeaVision are demonstrated by Aisha Dennis.

This limitation has been remedied with the introduction of the LeaVision L-1 stereo visor at the 1987 NSA Convention in June. Adjustable front surface mirrors are placed in front of the right eye in this viewer, while the left eye looks directly at the image through a window with a shutter which can be moved up to block out the lower (right image) picture. Despite being one of the strangest looking objects you could ever wear on your head, the L-1 works well (once it is properly adjusted) at nearly any distance from the screen or over/under print pair provided they are arranged with left image on top. (The mirror in the L-1 won't move far enough to also bring the top image down to fuse with the bottom when the bottom is the left image, as is the case with the KMQ books.)

The L-1 is intended for larger images than most books would use, such as LeaVision TV, projected over/under pairs, or large display prints. At close distances, the limitations inherent in all over/under systems become far more critical, and a device with the sophistication of the Vanco viewer becomes necessary. (Stereo World, March/April '87, page 40.)

The new viewer is lightweight and much more rigid and sturdy than its cardboard construction would suggest. The L-1 is called a "visor" because unlike any viewing glasses, it does not hook over your ears but instead is held in place by soft foam straps adjustable in several places for best fit and comfort. For many, the biggest advantage of mirrors over prisms may be the fact that the head can be tilted a bit without losing the 3-D image.

If over/under viewing systems are to gain any popular market for video or other large images, it will thanks to the availability of inexpensive and adjustable viewers like the L-1. The black, plastic coated viewer is available from TVLI, 185 North Clinton Ave., Lindenhurst, NY 11757. The standard model is $9.95, while a deluxe model with a diffraction pattern coating is $14.95. The second edition of the over/under demonstration tape "Summer Day" is available in VHS or BETA (including an L-1 visor) for $29.97. Add $3.00 for shipping to any combination of the above items.

No Sigmas

If it has been a while since you ordered any SIGMA brand (formerly Realist) stereo slide masks, you may have waited too long. Problems in obtaining aluminum stock of the required hardness and flexibility have halted all production of all formats, including the special size made for mounting Nimslo slides. This leaves the EMDE brand the only aluminum masks available as currently manufactured items on the market. (If you know someone with a basement full of Realist aluminum masks, now's the time to invite them over for dinner!) Watch Newviews for news of any change in the SIGMA situation.
Welcome to Stereo World's 3-D Treasure Chest! This column features unusual or amusing viewers, displays, toys, demos or other collectibles. The focus is modern, but small or extraordinary antique items are also welcome. Your contributions are eagerly solicited! Have you a 3-D Treasure you'd like to share? How about an obscure piece for which you'd like to know the origins or an odd viewer that needs views? We can help! Send a photo (preferably bright and clear B&W stereo prints) and any info you have on that special item(s) to the 3-D Treasures editor: Ron Labbe, 15 Anson St., Boston, MA 02130.

Let's start this issue with a STEREO REALIST display piece I picked up at a show a few years ago.

The main feature is a great lenticular transparency with what looks like live fish swimming out beyond its wooden frame. At the bottom left is a B&W glossy of William Holden "holdin" a Stereo Realist! "Here are some pictures that I made with my Realist Camera" is quoted above him. Unfortunately the original views were unavailable, but I doubt that Bill was responsible for the photography! More likely they were Realist Permamount demo slides. Anyone know about this? Also, were other lenticulars used? Solid letters were used for the word STEREO (by Realist): "the 35mm Camera that takes LIVING Pictures PROJECT the same as 35mm And VIEW with Thrilling 3-D Realism See For Yourself" An arrow leads you to a Realist viewer (un-original) attached to the base of the display by a 30" lampchain. Overall dimensions are 20 1/2" H X 17 1/2" W. This piece is quite an eyecatcher . . . I wonder if these fish caught many people!
The so-called American stereoscopes are again being made in Germany. Probably only a few specialists are familiar with these open stereo viewers and their characteristic eye shade, designed for stereo cards approximately 8 by 17 to 9 by 18 cm in size. And yet these viewers enjoyed widespread popularity before and after the turn of the century, in the heyday of stereoscopy, and could be found in many homes. Originally these devices came from the United States—hence their name. Oliver Wendell Holmes invented them, and shortly thereafter the rest of the world copied them. In Germany, the Willi Winter Stereoscope Factory (founded 1904 in Leipzig) was their primary manufacturer, and produced a wide variety of stereoscopes for the better part of a century. In the Fifties, by which time the firm was located in the Mainz/Franken area, the son of the firm's founder undertook a "modernization," and plastic replaced wood as the primary raw material. But over time, sales declined to the point that in 1980 the firm ceased production.

Recently there was a small revival of interest in stereoscopy, and it sparked the interest of H.R. Oberlander (Bad Soden am Taunus, West Germany) in stereoscopy. Oberlander, who had already made a name for himself with his reproductions of vintage photographic equipment, acquired the remaining tools and materials of the Willi Winter company. He recently resumed production of the Winter "American" stereoscope under the name "Stereolett." This plastic viewer utilizes prism lenses to permit viewing stereo pairs with separation wider than that of the eyes [3½" × 7" views]. At the same time Oberlander also introduced a small product line of stereo items, including a wood base that can be used as a tabletop device by attaching the Stereolett viewer to it, as well as a stereo lorgnette pocket viewer. The latter is simply the Stereolett's lens frame with a handle screwed on, and, like the lorgnettes of yore, is held in front of the eyes. Some experience in viewing stereo pairs is, however, required to use it, since the correct position between the viewer and the picture is not fixed. On the plus side, the device is quite small and fits nicely in the hand; it is also less expensive than the "complete" stereoscope. Additionally, as a sort of luxury version, there is also the Stereolux viewer, made of metal and featuring a heavy tabletop base, as well as a color stereo picture series of various subjects. These series are color reproductions mounted on cardboard, as was customary in the
early days. However, one does miss the so-called "window effect;" fortunately, this defect is easy to remedy. It would also be useful to have models of these stereoscopes with shorter focal lengths.

Oberlander has come out with a new camera for taking stereo pictures. Called the Sterelette 613, it is a fixed focus camera made of wood that produces pictures 6 by 13 cm in size. Exposures are made using 120 film and 2 Schneider Symmaren-S 5.6/100 mm lenses with Compur shutters. This camera would be more useful for many purposes if it had a shorter focal length. Along with two styles of camera shift devices, this completes Oberlander's product line. The latter can be used with a regular camera to take two separate pictures with an interocular separation that approximates the separation of the human eyes. (Naturally this works only with stationary objects.)

Recently people have rediscovered the so-called Kaiser Panoramas. These are devices that make it possible to show stereo pictures to groups of people. Only a few of them are still in existence—in Munich and Berlin, for example. The contraptions, turn-of-the-century predecessors of film and television, can show 3-D pictures to as many as 25 people at a time.

(Continued on page 2)
News from the Circuits
Welcome to member #840, James Utter of Santa Ana, CA, who has just joined the print circuit. Approximately 150 have entered the Society in the past ten years. Our active enrollment is maintained at about 75-80 in the combined rosters of the several folio circuits.

Long time member Lucia Brann has been inactivated with a foot ailment which necessitated a hospital stay. I understand, however, that she is feeling a lot better and hopes to again accept folios in late September. She has long been active in both print and transparency formats.

Transparency Secretary Lou Smaus journeyed to Europe to take in the ISU Congress at Interlaken where he presented an illustrated talk. He also looked forward to seeing Czechoslovakia with his relatives. Considering the masterpieces of stereo photography that he has produced of the Yosemite and other scenic areas, we have much to look forward to in seeing what he brings back of some of Europe's grand scenery.

Viewsletter editor Craig Daniels has found it necessary to curtail some of his activities and has decided to step down as editor. We owe much to Craig for his yeoman effort to keep us informed and will have a hard time replacing him. The search for a new editor is underway and we hope to announce the results in the near future.

2×2 Format Stereo
Interest has been expressed in lending Society support to the formation of a folio for matched pair 2×2 transparencies. The idea here is to produce stereographs from matched transparencies in the standard 2×2 mounts for 35mm slides. We would like very much to encourage the formation of such a circuit. It would require sufficient interest from potential members and we would have to have a volunteer to serve as folio secretary. Adequate help in getting started would be available to the new secretary. There may be interest among the memberships of our existing folios in taking part. But, there may also be stereo photographers who are not now in the Stereoscopic Society, possibly because they do not use Realist format, who would like to join such a circuit. (Such non-S.S. members should contact the Corresponding Secretary at the address listed at the end of this article.)

Randolph G. Wilson
1903-1987

Bill Wilson, the senior member of The Stereoscopic Society, American Branch, with more than a half century participation in the folios, died May 11, 1987. A resident of Lookout Mountain, Tennessee, he passed away in a local hospital after a lengthy illness.

Although Alzheimer's disease had deprived us of meaningful contact with him for the past several years, his passing leaves us with a deep sense of loss. He was so much a part of the Society history.

Bill Wilson was born in 1903 in Springfield, Massachusetts and he came south in his early twenties. He attended Mercer University where he met and married the daughter of the University Dean (Clara Bond Farrar) in 1926. He was associated with Chemetron Corporation for 41 years.

"THOSE WHO LIVE IN GLASS HOUSES" (1938) Silver Springs, Florida, is so crystal clear that one can see the fish and marine life under wonderfully natural conditions. (By R.G. Wilson)
years until his retirement. He was transferred to Chattanooga in 1940 and established residence on Lookout Mountain, the beautiful scenery of which he recorded again and again in his photographic prints and slides.

Mr. Wilson's interest in photography began in elementary school when his class project was to make a camera using a cigar box. It worked. In 1932 he bought his first stereoscopic camera...a Voigtlander made in Germany. From that time on three dimensional photography was his prime pleasure among many other interests, especially including hunting, golf, and skeet...which he often featured in his photographs. After retiring in 1969, he worked for MWM Company of Aurora, Missouri, for which he traveled the southeast United States photographing scenic views of churches for postcards, church bulletins, and other printing projects.

He was active in several stereoscopic groups over the years. In the 1950s several of his transparencies were exhibited in the royal Photographic Society of Great Britain. He received a Life Achievement Award from the National Stereoscopic Association several years ago. A large part of his work was presented to the Hunter Museum of Art where it has been displayed. The remainder was donated to the Stereoscopic Society and will be placed in the Oliver Wendell Holmes Stereoscopic Research Library.

Veteran Society member Paul Wing recalls of Mr. Wilson, 'He was a master of the sepia toned print, and for his sensitive portrayal of the primitive homesteads that dotted the countryside and the vanishing waterpower sites.

He used both a Stereo Graphic and a Stereo Graphlex with great skill. He made fine large flat prints that also took prizes in various competitions. He did some work, I am not sure just what, for the Keystone View Company. His home was on top of Lookout Mountain close to the terminus of the inclined railway. I was fortunate to spend a weekend with him in the early 1950s.

He made many fine pictures in the Realist format, but they seldom matched the inspiration that was so evident in his prints.'

In the British Journal of Photography a review of the exhibit on October 5, 1951 stated "...the collection of stereo slides contains one of the best pictures in the whole show by any standards, the MILL, NORTH CAROLINA by R.G. Wilson, which almost took my breath by its gentle beauty." A number of his viewcards in the series featuring old mills could answer to that description. He was indeed a master of the sepia print and the Stereoscopic Society is a poorer place without him. We will miss him.

Society Membership

Contact our Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344, for information regarding Society membership. It is a rewarding extra available to NSA members.
TALKING VIEW-MASTER, 4 reels; $7.50; Light for View-Master: $25. Folding metal viewer for 4½ x 1½ cards; $15. 25 original WWI views: best offer. Art Faner, #101, 1961 Center, Salem, OR 97301.

HOLOGRAM COMIC, Boffo Lafts #1, has 2" hologram on cover. $12 pp or trade for W.H.Y. Also have 3-D comics for trade. Send SASE for list. David Vopicka, 2905 Espanola NE, Albuquerque, NM 87110.

WANTED

WILL PAY WELL for the following complete View-Master packets in excellent condition: Dogs and Cats (B 620), Laplander and their Reindeer (C 533), King Baudouin Visits DeGaulle (C 176), The Dog Family (? 818), The Cat Family (? 880), The Royal Navy (C 281), Instructional Swimming (B 956), Kentucky Lakes (A 847) and Pittsburgh (A 632). Write to: Barry Andrews, Mountain Road, RD #1, Box 1051, Saylorsburg, PA 18353-9659.

RICHMOND, VIRGINIA stereographs, especially views of Richmond, Fredericksburg, and Potomac Railroad! Also collecting Christmas views and cats/kittens. Rush photocopy and price to Judy Preffitt, 4118 Roundtree Road, Richmond, VA 23229. I’ll haunt the mailbox!

PHOTOGRAPHS, cabinet cards, post cards, stereo views showing sod houses, harvest celebrations, horse drawn wagons, farm machinery; exagerated animals, fruits and vegetables; and other interesting scenes from rural America. Williams, Box 2558, Washington, D.C. 20013.

ELMO SUPER-8 mirror box or Tri-Delta prism attachment with projection bracket. Must be in excellent condition. Write with info on whereabouts or price to: Bartley Busse, Box 36, Neidpath, Sask., Canada S0N 1JO.

VIEWS OF OLD STATE HOUSE in Boston, Mass. showing signs hung outside advertising businesses within. Views of the Custom House Tower in Boston showing early 4 stories or later when completed. Both images to be clear and clean. Send copies and price to: Freeman F. Hepburn, 557 Pleasant St., Littleton, NH 03561.

VIEWS OF OLD STATE HOUSE in Boston, Mass. showing signs hung outside advertising businesses within. Views of the Custom House Tower in Boston showing early 4 stories or later when completed. Both images to be clear and clean. Send copies and price to: Freeman F. Hepburn, 557 Pleasant St., Littleton, NH 03561.

NEW COLLECTOR wanting Astronomical, Polar and Yukon stereo views or any other material related to these areas. Cameron Tealeven, c/o Aquila Books, Box 3331 Stn. B, Calgary, Alberta, Canada T2M 4L8.

FOR SALE

EXTREMELY RARE View-Master packs and reels for sale or trade, including Movie Preview reels, DR reels, Plant Tour reels and Meopta Nude reels. Also View-Master counter displays, posters, Model D viewers (brown) and light Model C viewers in their original Stereo Set Presentation boxes. Send want or trade lists to Barry Andrews, Mountain Road, RD #1, Box 1051, Saylorsburg, PA 18353-9659.

VIEW-MASTER CUTTER—Looks great, sticks a little, $80. Another cutter, not in working condition, $30. Model S-1 Projector, like new, $40. Model A speckled! $100. Model F like new, $8. Assorted reels, etc. Mary Ann Sell, 3752 Broadview Drive, Cincinnati, OH 45208.

STEREO VIEWS: 1) Lot of $1000+ views of the curved type; Keystone, Underwood, etc., American & Foreign, asking $750. 2) Lot of approximately 800 older flat cards of only American subjects, many early photographers, asking $800. 3) Lot of approximately 800 older flat cards (approx. 1200), mixed American and Foreign, including hand-colored comical and some well known photographers, asking $850. Please call for more info or offers. Stephen Lebouska, 192 Herbert Ave., Closter, NJ 07624, phone (201) 768-5481 eves.

OLD PHOTOGRAPHS RESTORED and/or reprinted. Daguerreotypes, ambrotypes, tin-types, glass negatives, stereo cards, etc. Any type photograph or negative not copyrighted. Write for brochure. Tweet’s Edge, RD #1, Box 126-B, Savannah, NY 13146 or call (315) 365-3763.

STEREO REALIST camera, F.5.5 lenses, good working condition, leather case wrapstr, instruction booklet, $135. Complete 50-card set (no box) 1934 Sears, Roebuck advertising half-tone stereo: best offer. Bullington, 137 Carman St., Patchogue, NY 11772.

G-VU STEREO MOUNTS making mounting your stereo views a breeze. Sample kit $5 includes original mounted color stereo & new "X" style G-VU. Order antique, modern or X styles in black, grey or rainbow, $36/110 pcd. G-Vu, 817 East 8th, Holtville, CA 92250, old customers: send SASE for revised mounting instructions.

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 33 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadlines are 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) 297-2933. A rate sheet for display ads is available upon request.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Wolfe, 48325 W. Seven Mile, Northville, MI 48167. (313) 348-9145.

GOLD & SILVER mining & Numismatic stereo views: All orig. photographic images (stereo views, etc) up to 1910 (no foreign), prospectors, mine interiors, exteriors, mining equipment, mining towns, etc. Also wanted anything Numismatic, views of U.S. Mints & Assay Offices, mint & coinage operations. Send photocopies with price & desc or send for my approval. I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Littleton, NH 03561.

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

ACCESSORY LENS KIT for Macro Realist. Also Seton Rochwhite flip-up polarizer for Realist (with or without carrier). Please state condition and price. Mark Wilkie, 1965 NE Barberly Dr., #K, Hillsboro, OR 97124.

STEREO VIEWERS (Any format) that hold multiple slides or views. Table models, handheld, coin-operated, all types: Arrow, Stereo 50, CA-20, Taxiphoto, etc. Cash or trade. Also wanted Homeos camera & slide carrier for Nord projector. Hansen, Box 89437, Honolulu, HI 96830-9437.

LEBANON AND THE MIDDLE EAST, top prices paid for glass negatives and positives, stereo views, Cabinet, CDVs and large photographs. Debbas, c/o Julie Khoury Martin, 10 W 57th St., NY, NY 10019.

COLLECTOR desires purchase of 3-Ds relating to space exploration. Any format OK. NASA space memorabilia also desired. Contact Ed Rees, 3637 Redondo Dr., Lafayette, IN 47905.
October 18  (Ont.)  The Photographic Historical Society of Canada, Annual Fall Fair, Lakeshore Inn, Toronto, Junction, Queen Elizabeth Highway and Lakeshore Rd. Contact Larry Boccioletti, 1248 Jane St., Toronto, Ont., M6M 4X8. Call 416-243-1439.

STEERO VIEWS of early computers, adding machines or early IBM census taking equipment. Also desire views by psychologists (Skinner, Watson, Tulving) and related psychological topics. John Williamson, 1416 Hawk Tree, College Station, TX 77840.

REALIST GOLD BUTTON viewer. Dennis Selwa, 4270 Kirkcaldy, San Diego, CA 92111.

RACINE, WISC. stereo views by Cook, Ely, Luck, Thomas Billings, Lockwood and others wanted. Merlo, 3205 Spring St., Racine, WI. 53405, (414) 634-0734.

STEREO VIEWS of the English county of Leicestershire. Views are most likely to be found from the following places: Leicester, Market Harborough, Loughborough, Melton Mowbray, and Belvoir Castle. Tom Rogers, 111 12th St., Huntsville, TX 77340.

POTTERY: I need CDVs, cabinet cards, tins, stereo views or large mounts of pottery factories, potters, etc. Also advertising cards, catalogs of same. Katrinka Kreisman, PO. Box 1774, Columbia, MO 65205, (414) 485-4529.

STEREOPHICON?? Wanted for research: photocopics and references from any source for any use of this term to mean "stereoscope," including printed comments or discussions about this usage. Jeffery Mueller, 2701 Chippewa Court, Finksburg, MD 21048-1536.

STEREO VIEWS of Dak., DT, and So. Dak. and information about photographers for photo catalog to be published. Robert Kolbe, 1301 So. Duluth, Sioux Falls, SD 57105.


STANHOPES: Miniature jugs or log cabin shaped stanhope with image of snake, woman, or Niagara. Also early Wisconsin miniature jugs with advertising on side. Katrinka Kreisman, PO. Box 1774, Columbia, MO 65205.

October 18  (ONT)  NSA CANADA REGIONAL MEETING. In conjunction with the fall PHSOC Photographical Fair, Lakeshore Inn, 2000 Lakeshore Road W., Toronto, Ontario. Trading begins at noon with presentations scheduled for 1:30 p.m. Contact Martin and Gail Bass, 130 Normandy Gardens, London, Ontario N6H 4B2 Canada. Call 519-472-1773.

October 18  (CA)  Bagnall's Anaheim Camera Expo, Brookhurst Hotel, 2271 W. Crescent Ave. Call 714-786-6644 or 714-786-8183.


October 25  (AL)  Photographic Flea Market, Von Braun Civic Center, Huntsville, AL. Contact Malcolm Tarkington, 1416 Luck, Thomas Billings, Homewood, IL. Contact Bill Blackman, 14 Fairview Rd., Loudonville, NY 12211. Call 518-462-1880 5pm - 9pm.

November 1  (PA)  Delaware Valley Photographic and Collectors Association, Fall Show. George Washington Motor Lodge, King of Prussia, PA. Contact DVPCA, Box 74, Delanco, NJ 08075.


November 8  (AZ)  Photographic Collectors of Tucson, Fall Camera & Photographic Show, Shrine Temple, 450 S. Tucson Blvd., Tucson, AZ. Contact PCT, PO Box 18646, Tucson, AZ 85731. Call 602-298-6247.

November 8  (FL)  Kendall Camera Club 6th Annual Photo Flea Market, Marriott Hotel, 1201 NW 42nd Ave., Miami, FL. Contact Kendall Camera Club, PO Box 161342, Miami, FL 33116.

November 14  (TX)  NSA SOUTH CENTRAL REGIONAL MEETING. Old Main Lodge, 1-35 at Baylor University, Waco, TX. Show, Tell, Trade, Sell starting at 10 a.m. Contact Tom Rogers, 1111-12th St., Huntsville, TX 77340. Call 409-294-9975.


November 22  (NJ)  Ocean County Camera Club Photographic Flea Market, Lakewood High School, E. 7th St., Lakewood, NJ. Contact Harold Kessler, PO Box 678, Lakewood, NJ 08701. Call 201-363-8099.

November 28, 29  (OH)  Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

January 16  (CA)  NSA REGIONAL MEETING, 7:30 PM in Exposition Hall at the Santa Clara County Fairgrounds, San Jose, CA. Held in conjunction with the 12th annual Photo Fair going on the 16th and 17th. Contact Roger May, Oakland 3-D Studio, 1200 50th Ave., Oakland, CA 94601. Call 415-534-7049.
The collector with heart set to hoard, trade, or sell will feel that same boundless joy of discovery on finding an Alaskan view.

Seekers after images from the Land of the Midnight Sun who shared information for the article Stereogold (aside from those mentioned in the article) include Leonard (3M) Walle, a Muvbri and GI specialist; Greg Drake of George Eastman House; Harry L. Newman, collector of boxed sets who knows them from A to Z; Edward Earle, curator of the California Museum of Photography and guardian of Keystone, Kilburn, and other negatives that comprise the world’s largest and most precious store of stereographic negatives ever assembled in one place; Charles Ilgenfritz, world-class Keystone collector; Mrs. Clarke Leverette, widow of one of stereo’s devoted researchers; Rolf Swensen, head of Special Collections/Archives (including the Haynes Collection) at Montana State University Libraries; and Dr. Thomas J. Hallinan, Fairbanks, Alaska, whose interest in collecting is minimal but whose “taking” is as esoteric as hyper-stereos of the Aurora Borealis with cameras several miles apart! Dr. Hallinan’s encouragement of NSA and Alaska stereo is such that he quickly responded to a request for help and opened the doors for much study. All those who shared information and/or views are thanked for their contributions to STEEROLOGD.
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