NEW CENTER FOR PHOTO HISTORY

This new three level 73,000 square foot study center will contain the collections of the International Museum of Photography at George Eastman House. Scheduled for completion sometime in October 1988, the 7.4 million dollar climate-controlled building is the result of a national effort to keep the museum’s huge collection intact and in its present home of Rochester, New York. Two of the new building’s three levels will be below ground, and the scale and design of the above ground portion will complement the style of George Eastman House itself.

The IMP has amassed one of the world’s most important collections of photographic material: a comprehensive collection of photographic prints and negatives totaling nearly 600,000 along with 6,000 films, 3,000,000 movie publicity stills, 25,000 books on photography, and about 11,000 cameras and related items of photo and cinema technology. The IMP also publishes Image, a historical journal of photography and motion pictures. For membership information or exhibit schedules, contact International Museum of Photography at George Eastman House, 900 East Ave., Rochester, NY 14607.

TWO NEW PHOTOGRAPHICA MAGAZINES LAUNCHED

Fall of 1988 will see the introduction of two new commercial magazines devoted to the interests of those collecting vintage cameras, equipment or images. Photique will be a national publication focusing exclusively on antique, classic and quality used equipment with features on cameras, tips to collectors, and an extensive classified advertising section with over 40 categories. Classified rates will be 20c per word, and an eight point rating system of camera condition will be used. There will be a category for “Stereo Equipment & Images for Sale” (#35) and one for “Stereo Equipment & Images Wanted” (#36). Drawer numbers will be available for sellers wishing to maintain privacy, and Photique will arrange to act as a selling, packing and mailing agent for those unable to be involved in the selling process.

Photique will be published ten times a year and mailed first class at a subscription rate (U.S.) of $20.00 per year. For a detailed brochure, write to Photique Magazine, One Magnolia Hill, West Hartford, CT 06117.

The Historical Camera will be aimed at photographica collectors in the Pacific Northwest, and will also include feature articles on cameras and equipment as well as a classified advertising section. The editors are inviting collectors everywhere to submit scholarly, original articles on any topic relating to collectible photographica. (Length should not exceed 20 typed, double spaced pages and eight 3 1/2 x 5” photos.) The Historical Camera will be published three times a year (starting in fall ’88) and available for $16.00 a year (U.S. & Canada) from Historical Camera Publications, Box 90, Gleed Station, Yakima, WA 98904.
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Front Cover:

Seton Rochwite demonstrates his handcrafted HYPONAR close-up attachment, which takes the place of the regular lens on the Exakta camera. Best known for designing the Stereo Realist, Seton discusses several of his other 3-D equipment designs as well in "A Visit With Seton Rochwite" by Mark Willke in this issue.
As anyone who can read a calendar has probably noticed, recent issues of Stereo World have been arriving long past their printed publication dates. Most of the current delay started with the color issue and we must again play "catch up" with ourselves - a frustrating non-sport that can take most of a year. Nothing about the delay is due to a lack of material—either potential or in hand. Quite the opposite is the delightful case. Especially with feature articles, our files runneth over. (Contributors take note: we could use some short to mid-length items to balance some of these features!)

In fact it is the relative wealth of material sent in, combined with all the raw information, tips and clippings that make catching up with the calendar so hard. Stereo World is produced by a volunteer staff of about half a dozen busy people with jobs, families and all the usual complexities of life that demand at least equal time with a publication and its interlocking deadlines. We can only ask that you have patience (if not outright pity) and plan well ahead for any dated ads, inserts or announcements.

Our situation is not really unusual or even extreme among non-profit photo historical magazines. Some such publications avoid the problem by using only volume and issue numbers to identify any particular issue, the actual (or intended) date of publication appearing in microscopic print if at all. My journalism background rebels at the thought of the idea.

The solution, as in the past, will be to slowly move back up toward the printed publication date so that, for example, a May/June issue arrives (even 3rd class) by AT LEAST the end of May. In the meantime, remember that last minute news items or announcements may be sent or phoned in and quite possibly be used in an issue that, to the "normal" publishing business, would have long since been on the press or the truck.

Stereo World and its readership are steadily growing, but we remain a few thousand members (or a couple of sizeable foundation grants) from a full time staff. You can help by remembering to spread around a few NSA membership folders at every photographica show, photography workshop, antique shop, camera store, flea market, or media exhibit in which you find yourself.

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**STEREO ARCHIVES TO HIGHLIGHT PHOTOHISTORY VII**

The seventh triennial PhotoHistory Symposium will be held at George Eastman House Friday through Sunday, October 14-16, 1988, sponsored by The Photographic Historical Society. Photographic historians and collectors should plan now to attend this international, weekend program which will feature a lecture on "The Keystone Mast Stereographic Archives" by Edward W. Earle. Experience the atmosphere of Eastman's stately mansion. Learn about the new Study Center and exhibition programs in this, the world's premier photo museum. Celebrate the Centennial of the Kodak Camera! "The Snapshot at One Hundred"—major exhibition of the season—will occupy the entire second floor of the museum. The exhibit depicts the popularization of photography since the introduction of the original Kodak Camera in 1888 by George Eastman. This show draws on the resources of the entire museum and will feature rare and everyday examples of photographs, apparatus, and advertising, as well as Eastman memorabilia, never before presented on such a grand scale.

The opening reception on Friday evening affords the opportunity to meet the speakers as well as attendees. This is destined to be a "Who's Who" of photo historians, scholars, collectors and dealers, from all over the U.S., Canada, and abroad. "The Snapshot..." will be open for viewing. International speakers highlight a full day of lectures on Saturday, October 15. The preliminary program includes: Edward W. Earle, curator of the California Museum of Photography, Riverside, "The Keystone Mast Stereographic Archives" (1988 is the sesquicentennial of Wheatstone's stereoscope!); Steven F. Joseph, historian, Brussels, Belgium, "Photography in the
Letters

Color Gem

Might it be possible to occasionally have one 8-11" (page) or double-page printed up in color if when NSA got a little surplus $7—and this included in the B&W issue?

Proposed slogans for Stereo World:
- Its pictures are worth looking into.
- SW-A Window on the World.
- The SW plane, what's behind it?
- SW-the deeper U go, the more U C.
- SW: Articles with depth for deep thinkers.
- SW-: Articles with an extra dimension.
- SW is solid viewing.

Frederick Butterfield
Williamstown, NJ

The unofficial Stereo World slogan has been “The Magazine of Stereo Photography. Past and Present” but it would be fun to hear more ideas like yours from other readers—both serious & otherwise. My own entry in this bazaar springs from my journalism background: “All the Views That’s Fit to Fuse.”

-Ed.


Saturday’s program will be crowned by the evening banquet, in the nearby Cutler Union at the University of Rochester’s Memorial Art Gallery, which concludes the formal program. Reservations are required. The featured after-dinner presentation is open to all symposium registrants.

Sunday is “photographica day”, featuring the exhibition and sale of photographic antiques—cameras, photographic literature, and photographs from Daguerreotypes through tintypes to stereo views, and much more. The sale will be held at Monroe Voiture (40 & 8), 933 University Avenue (adjacent to the Eastman House grounds), where nationally recognized dealers will offer a wide variety of material. The rare opportunity to purchase duplicates from the Eastman House Collections will enhance this memorable event.

Registration fee for the symposium—includes box lunch—and trade fair is $50. (Students $20.) Banquet tickets are $30, and early reservations are advised. To make reservations, or for exhibitors’ information on the photographica fair, contact: The Photographic Historical Society, Box 39563, Rochester, NY 14604. Telephone: (Days) Barbara Hall, International Museum of Photography at George Eastman House, (716) 271-3361. Telephone: (Evenings) Robert Navias, (Weekdays only, please) 7:00-9:30 PM Eastern, (716) 624-3849. (Sorry, reservations not accepted by phone.)
Stereo photographers who enjoy the 35mm 5-sprocket "Realist format" can thank Seton Rochwite for the original invention of that system. He constructed the first 5-sprocket stereo camera and viewer nearly 50 years ago, soon after 35mm Kodachrome film was introduced. (A few years later he would join the David White Company and spend several years there designing the Stereo Realist, the camera that started the wave of 3-D popularity which swept through the 1950s.)

Seton was kind enough to spend several hours with me last August at his home in Colorado, where we discussed his contributions to contemporary stereo over the last half century. Although he is best known for the Realist, he is responsible for designing several other stereo cameras, viewers and accessories over the years as well. (His most recent project is a 16mm transposing pocket stereo camera system which he has patented, and which currently awaits an interested company to manufacture and market it.)

During our visit, I was fortunate enough to be able to look at some of Seton's own stereo slides, and these
Visit with Rochwite

by Mark Willke

beautiful views made it clear to me that his perfectionist designing and manufacturing skills are equalled by his skills as a stereo photographer. He is a Fellow of the Photographic Society of America (PSA), and he continues to submit slides to their stereo exhibitions. He has been a PSA member since 1954, and has attended 18 of their conventions. He recently received his ‘Diamond Star’ award, which is the sixth in the sequence of ‘star awards’ given by the PSA. He received it for having 680 acceptances to PSA exhibitions, with a total of 146 different slides. He was given the PSA’s prestigious ‘Progress Medal’ in 1979 for the Realist and for his work in the stereo division of the PSA.

I would like to thank Seton and his wife Isabelle for a most enjoyable visit, and a special thanks to Seton for allowing me to record our conversation to share in the pages of Stereo World. I certainly learned a lot, and I’m sure that the readers of this article will do likewise.

Mark—I understand that you designed several of the 35mm cameras that were manufactured during the 1950s. What order did your designs appear in the marketplace?

Seton—The Realist first, and then the Contura and the Kin-Dar were being made at the same time. The Kinder Company was in South Milwaukee, Wisconsin, and the Stereo Corporation, which made the Contura, was in Milwaukee. I think it was about 1954 when the Kin-Dar came out. The Contura came out slightly after the Kin-Dar.

Mark—When did you start working on the Realist?

Seton—I went to the David White Company in 1943. It was four years designing the Realist and it came out on the market in 1947. Of course when I started designing, it was during the war. There wasn’t much manpower that could be devoted to things like that. Everything was with the war. People, of course, would finally begin to see that the war probably wouldn’t last forever, and that some day people were going to have to get into post-war work, so they did permit a certain amount of manpower and materials to be used for post-war effort. I was alone designing the camera for a while, and then finally I had a couple of other people helping me.

When the war ended in 1945, we still weren’t quite ready to bring it out. The die shops and places to make the tooling for it were pretty well loaded up with the big rush after the war ended. So it took two years before we got the tooling all completed so that we could start manufacturing. It was the summer of 1947 when the camera came out.

Mark—I seem to remember hearing that you designed the Stereo Realist logo as well. Is that true?

Seton—I designed the logo. We tried to get it designed by a commercial artist, but he couldn’t come up with anything that suited us, so I did it myself.

Seton’s latest design, a 16mm 3-D system, consists of (from left to right) a viewer, film cartridge, and camera. The camera transposes the images on the film to simplify mounting.
Mark—You mentioned in past correspondence that you left the David White Company soon after the camera came out.

Seton—I left the company just about the time the camera came out. I decided that they didn't need me any more and I didn't need them, so we sold our house in Milwaukee and headed west. We decided that there must be a better place to live than Milwaukee, and I've been convinced of that more than ever after leaving there! The climate back there leaves a lot to be desired. In the summer when it gets hot and the humidity is way up there, it's miserable.

Mark—My family lived in Gresham, Wisconsin, which is up closer to Green Bay, for a couple years, and I remember about the weather!

Seton—In the winter it's just as bad. You get that northwest wind and you can't put on enough clothes to keep it out!

Mark—[Laughs] Where did you go after leaving David White?

Seton—We ended up in Denver, and I had ideas for another camera, and I got the Norgren Company in Denver interested in it. So I was there for about a year and a half or so designing the one that eventually became the Contura. When that was finished, they were having a kind of depression or something like that, a little recession they called it I guess, and the company wasn't able to put any money into it. It was just put on the shelf.

Then I got on at a Laboratory down at Los Alamos. I was with the Los Alamos Scientific Laboratory working for the University of California for two years, working on cameras. And then I was approached by the company that made the Kin-Dar, and they wanted me to design something for them. So I quit down at Los Alamos and moved to Boulder and set up as a consulting engineer. I designed the Kin-Dar camera as a consultant for the Kinder Company. I've worked as a consulting engineer ever since, doing mostly design work in the small instrument optical field. I've done other things besides cameras, but it's been mostly that sort of thing.

Mark—Did the Norgren Company in Denver end up selling your design for the Contura to the Stereo Corporation in Milwaukee?

Seton—Edward Baireuther, who still makes the Life Like viewer, organized the Stereo Corporation. They bought the rights to the Norgren design from Norgren and me and went ahead and tooled up and started manufacturing it. I added a rangefinder to the design for them at the same time I was designing the Kin-Dar.

Mark—Speaking of the Life Like viewer, I understand that was one of your designs as well.

Seton—I designed the Like Life viewer for Baireuther in my spare time while working at the Los Alamos Scientific Laboratory.
Eleven years, but I had clients in wards the end I was doing just these years. About that time it got to be I've heard it called both “Life Like” and ’Like Life’. Mark—Do you know why the two variations of the name were used? I've heard it called both “Life Like” and ‘Like Life’.

Seton—They took my suggestion to call it Like Life instead of Life Like, but LIFE Magazine came at them and threatened to sue, so they had to change back to Life Like.

Mark—How long did you stay in Boulder?

Seton—We lived in Boulder for eleven years, but I had clients in California that I thought I should be near, so we moved to San Jose, California. We lived there for 14 years. About that time it got to be about time for me to call it quits and retire. I did a certain amount of manufacturing for other people besides the camera field, but then towards the end I was doing just these things for other cameras. I did the Hypenar and the light box and the polarizer, selling them directly to people.

Mark—I'm not familiar with the light box that you mentioned. What type of light box was it?

Seton—The light box was made especially for mounting stereo slides. It had a 2 × 8 inch translucent plastic area engraved with lines for spacing and aligning and lighted by a six watt, nine inch fluorescent lamp.

Mark—And about when was it that you were doing most of this manufacturing?

Seton—Well, after moving here ten years ago, I still made a few of the polarizers, but I haven't done any more since then.

Mark—I'm not all that familiar with the Kin-Dar camera, but I understand that the shutter release is on the left side, like on the Realist.

Seton—I don't know why everyone thinks that's the wrong place for the shutter release.

Mark—No, I wasn't saying it was the wrong place. I'm just interested in how you decided it should go there.

Seton—Well, when you're focusing with your right hand, it seemed natural to me to be able to trip the shutter with the left hand.

Mark—Yes, it works well after you get used to it.

Seton—I think that with a regular single-lensed camera, where you have to focus like this and dial and then trip the shutter over here [Seton gestures as if he is doing everything with his right hand] — that's very awkward, I think. With a Realist, you focus here and trip the shutter with the other hand. It seems like a logical thing to me.

Mark—Makes sense to me.

Seton—Also the down-below viewfinder, which was an innovation at the time. It seemed natural to be able to hold the camera up against your forehead and not get your nose in the way, so the Kin-Dar and the Contura and the Realist all have that feature. And also the internal focusing. When a commercial photographer photographs with a view camera, he doesn't focus by moving the lens. He focuses by moving the film plane back and forth. So that's where I got the idea for moving the film back and forth in the Realist. That internal focusing was copied by one of the other cameras. It was never patented. Realist never patented the camera. They applied for it, but they never pursued it to the point where a patent was issued.

Mark—I wondered about that. The Kodak Stereo camera has its viewfinder lens between the two actual lenses, just like on the Realist. It seemed to me like that might have been a patent violation.

Seton—That idea came from the old Heidoscop. It had a reflex viewfinder between the lenses. Of course you had to look down to see it, but the viewfinder lens was between the other lenses.

Mark—When I first heard about the “film plane focusing” in the Realist, I thought it sounded like a needlessly complicated way to focus, but when I actually saw it, it changed my mind in a hurry! That's a nice design — it's so simple!

Seton—[Laughs] Well you see, the film only has to move about 1/16th of an inch to go from infinity to 2 1/2 feet, so it didn't require too much motion in there. It was easy enough to make the pressure plate be able to move that amount, and it makes for a more solid construction than to have something out in front moving. When Kodak came out with front-element focusing, well, that idea is not good at all for a stereo camera because if there's any off-centering of the lenses, as you rotate them the image moves up and down. So that idea was not a good one at all for a stereo camera.

Mark—I imagine the simplicity of the Realist's focusing mechanism makes it easier to repair the camera as well.

Seton—I've repaired quite a few of the Kodaks, and they're a son of a gun to try to repair. To take it apart to get into the shutter, it's a nightmare. The Realist is very easy. You get at it without any problem at all.

Mark—You designed the original Realist viewer too, right?

Seton—Yes, I designed it actually before I designed the camera. That was the first thing I designed after I went to the company. The name “Realist” was my idea too. After I built the
first 35mm stereo camera, everyone who saw the pictures it took was interested. During the war, the work I was in at the electric company was promotional work, promoting lighting and the use of electricity. There wasn't enough electricity to go around at that time, so of course it didn't fit in with the war work. Those of us that were in that work were worried that we'd be put out driving streetcars or something. So I went to the David White Company, who were in war work, just with the thought of maybe getting a job there in their experimental and development lab and so forth. I went to interview with Theodore Salzer, who was the general manager, and I took along the viewer and some pictures. I showed it to him just to show him that I was able to work with my hands and that sort of thing, and when he looked at it, he said, "Well, I don't know whether we'd be interested in making something like this or not." And that hadn't occurred to me!

Mark—So you didn't go there with the thought in mind of selling your 3-D system to them?

Seton—When he said that, that ignited the spark, and I thought, "Well, maybe if he doesn't know whether he would be interested or not, I'll see whether I could make him interested!" So I went home and prepared a report on the possibilities of the stereo camera. And I went back and presented the report to him, and they thought it over for about nine months before they decided to go ahead with it. So I quit the electric company and went to work for them, which was in the fall of 1943. I was full of ideas on what the camera should be like, of course, but I had never designed anything for production before. I guess somebody must have been watching over me. It did pretty well, because it lasted longer than most designs last on the market.

Mark—I didn't realize that you didn't go to the David White Company in the first place to sell the camera system. I thought you took it along and that was the idea. I didn't realize that you were just looking for work!

Seton—Yes, well, once he said that, I figured, "Boy this is it!" Because all my friends had been wanting to have a camera to take pictures like that. It had great market possibili-

ties. They [David White Company] weren't quite big enough to really do it the way it should have been done, I don't think. It wasn't a real big company. But it was easy going at first, of course. It was a new thing. The war was over and people were interested in buying things. They got Hollywood stars to do a lot of the advertising.

Mark—Oh yes, I've seen some of those.

Seton—They were just capitalizing on the newness of it.

Mark—When I first got into stereo photography, I tried several different cameras, but when I found the Realist, I knew that was the camera for me, with its all-metal construction!

Seton—Of course now days they have plastics that are pretty good. You can make a camera out of plastic now. Another thing was, at that time they hadn't developed a method of plating aluminum. Now they can chrome-plate aluminum without any problem at all, but at that time, it wasn't possible. That's why some of the parts on the Realist that are plated were cast of zinc instead of aluminum. I don't think now it would be possible to make a lot of the [Realist] parts out of plastic, because of the better plastics that are available.

Mark—Well, I'm still a fan of the metal.

Seton—Yeah, that's right, the metal is really better. The only part that we made out of plastic was the lens cover and the cover that covers the tape that goes around the lenses for the diaphragms.

This rare handmade Seton Rochwite film cutter can be set to move the film either four or five perforations with each turn of the advance knob. Only about ten of these cutters were ever produced.
Mark—Someone once told me that the lenses used on the first f3.5 Realists were purchased as surplus from some branch of the military, who had them left over from some cancelled project. Do you know if that's true?

Seton—that is completely wrong. The first lenses were made to order by Ilex in Rochester. No salvage lenses were ever used on the Realist.

Mark—What other Stereo Realist items did you design besides the camera and the viewer?

Seton—I designed the flash unit and the heat-seal mounting jig. Most everything else came along after I left.

Mark—How did you decide on the 4" x 1-5/8" dimensions of the mounted slides?

Seton—When I needed glass to mount my first stereo slides, the only suitably thin glass were 3-1/4" x 4" lantern-slide cover glasses which were used in theatres at that time. Cutting those in half resulted in the 1-5/8" x 4" dimension.

Mark—When you first designed the Realist system, everything was mounted in glass, right?

Seton—Right. There weren't any mounts available of course at first. Everything was put in glass. The original method of mounting was the heat-seal, where the chips were attached to the mask with heat. It never was very successful because they couldn't find an adhesive that worked properly. Realist designed a folding cardboard thing to go over the mask to protect it—there were no metal masks at that time. If you wanted them to really be protected, you had to put them between glass and tape them. Some time later, Emde came out with their metal masks, and later Realist came out with their metal masks.

Mark—Oh, I didn't realize that Emde was first on that.

Seton—Yes, Emde was the first one to come out. Joe Simpson was the designer of those. At that time, Realist gave a medal called the “Realist Award” for some new innovation or something about stereo. Joe Simpson got it for the Emde mounts. I got it in 1956. Three other people got it before I did—I think I should have been first—but it was the PSA that administered it and Realist that gave the award. At first they gave a camera and $300 worth of products, and then gradually they cut down until finally, well, it's been quite a while now since that award program was discontinued. Of course David White hasn't any camera department at all any more.

Mark—Yes, I understand that Ron Zakowski ended up with all the equipment and spare parts.

Seton—Yes, it's a good thing he got all of those things, because they were going to junk them, I guess.

Mark—That's what he said! I couldn't believe that!

Seton—Well, it's like Kodak. You try to get a Kodak Stereo camera repaired, why, they don't have anything anymore. They just washed their hands of it and that's the end of it. They don't admit to any responsibility for the fact that somebody might still be using the camera and need something! They're not interested in it at all.

Mark—it sounds like Ron is keeping the Realist alive by actually having new parts produced when he needs them, but he told me that certain parts would just be too expensive to have made in small quantities.

Seton—When he runs out of parts, I guess that will be it. Maybe by that time someone will come out with another camera.

Mark—Maybe your latest little 16mm system!

Seton—[Laughs].

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Mark—Maybe your latest little 16mm system!

Seton—[Laughs].
The firm of E. & H.T. Anthony and Company dominated the market for stereoviews of New York City in the 1860's and 1870's. As a result, interest in Anthony views is widespread today. Nevertheless, it is important to realize that, though the Anthony firm was #1, there were others who produced fine quality views of New York City during those golden years for stereoviews.

Certain names appear repeatedly in collections of early New York City views: Stacy, G.W. Thorne, A.J. Fisher, H. Ropes & Co., G.W. Pach, and P.F. Weil. Their names are found on stereoviews of fine quality and historical interest. Their role in stereoview production was of major importance.

Invaluable sources for researching these individuals are the annual directories of New York City, published by Trow during this period. These directories list addresses of work and home. They tell us the various types of businesses of those who became involved in the production and distribution of stereoviews, and when they were in business. The addresses on the stereoviews can be compared to the address in the directories to determine approximate date of issue.

It should be noted in connection with these yearly directories that often the practice was to publish on May 1, rather than on the basis of a calendar year. This simply reflected living patterns in nineteenth century New York, where May 1 of each year was moving day for thousands of individuals because leases expired on that date. Employment contracts also often ran from May 1 to May 1. Therefore, for example, a directory referred to as 1864-65 covers the period May 1, 1864 to May 1, 1865.

George Stacy
William C. Darrah, in his classic work, *The World of Stereographs*, states, "George Stacy began operating in 1859 and quickly became a major producer of stereo views. He remained in business only a few years, returning to England about 1864." New York City directories add some information on his years of activity. Stacy is not listed at all...
for 1859 or 1860. In 1861 there is a listing for “Stacy Geo., photographer, 691 B’way h (home) 143 Madison.” The same entry appears in 1862. By 1863 the entry has been modified to “Stacy George, artist, 691 B’way, h 151 Franklin.” In 1863-64 his business is “photographs” at 691 Broadway. Business appears to have been good, for in the rear of that directory, in the “Photograph Artists” section of the Commercial Register of Trow’s Directory the following lengthy advertisement appears:

STACY’S PHOTOGRAPHY GALLERY, 691 Broadway. VIGNETTES, and every description of Photography, executed in the very best style. Particular attention paid to copying Cartes de Visite, Daguerreotypes, Ambrotypes, &c., taken for the Stereoscope. Churches of New York, Brooklyn, &c., comprising some two hundred views for the Album, for sale, wholesale and retail. Outdoor photography promptly attended to.

In 1864-65 the listing is “Stacy George, photographer, 691 B’way.” There is no listing for 1865-66. But, a final listing does occur in 1866-67: “Stacy George, views, 16 Maiden La., h Nanuet.” Nanuet is north of New York City. Further research in that area may help to locate additional information about George Stacy.

Very few views were actually labelled by Stacy—Figure 1 provides examples of two such labels. However, many more views, typically on yellow mounts, with “American Scenery” in type on the side margin of the mount front, and with a number (under 400) often either in type under the righthand picture or handwritten on the back of the card (Figure 2), have been widely attributed to him. Stacy’s production on New York views was quite varied—Central Park, Green-Wood Cemetery, the Japanese Procession, the visit of the Great Eastern steamship, buildings, instantaneous Broadway views, and church interiors are some examples. Many of his most important historical views were photographed in 1860 (the visit of the Great Eastern, Japanese Procession, and view of the Battery, showing the old Corn Exchange). One view attributed to Stacy, No. 371, “Olympic Theatre Instantaneous”, appears to have been taken no earlier than 1866, for Laura Keene’s Theatre was not renamed the Olympic Theatre until then.

George W. Thorne

The blindstamp “G.W. Thorne” is by no means rare. Yet, who was G.W. Thorne? Was he, like Stacy, a photographer? George W. Thorne is first listed in Trow’s New York City Directory of 1861 as “Thorne George W. binder, 321 Pearl.” In 1862 he is still listed as a binder at the same address. By 1863-64 he is listed for “books” with his business at 60 Nassau Street. The next year, 1864-65, his business is “albums”, in 1865-66 “photographs”, and in 1866-67 “cards”. By 1868 he is again listed for “albums”. In later years his business is “fancy goods” (1869), “pictures” (1872-73, and now expanding to 62 Nassau St.), “albums” (1873-74), “pictures” (1874-75), “photographs” (1876-77), and “views” (1878-79). No identifiable listing occurs after this.

These listings indicate that Thorne was a distributor of stereoviews in the context of more general line of inexpensive paper goods (“photographs”, “cards”, “binder”, “books”, “albums”, “pictures”, and “fancy goods”). This is confirmed by an examination of stereoviews which bear G.W. Thorne’s blindstamp. Thorne engaged in little pretense or artifice—some views he distributed were Anthony views with the Anthony label intact and Thorne’s blindstamp added to the front. He took a view

Fig. 1. Stacy’s Central Park Views. Part of the stone work of the terrace. No. 25.

Fig. 2. Stacy view, yellow mount, with number under righthand print. Note sign at right for Brady’s Photographic Gallery—Brady moved to this location at Broadway and Tenth street in 1861.

No. 341—A. T. Stewart’s Store, Broadway.
by G.W. Pach, and simply added his own blindstamp (Figure 3). Even views attributed to George Stacy and P.F. Weil bear Thorne’s stamp.

Finally, Thorne billed himself as a publisher and manufacturer or dealer, but not photographer, in his advertisements on the rear of a stereoview (Figure 4).

Similarly, a view of “The Broadway Bridge, N.Y.” in the collection of the New-York Historical Society contains the following advertisement on the back:

GEO W. THORNE
STEREOSCOPIC and VIEWs
(An Immense Assortment)
PHOTOGRAPH ALBUMS
AND
PHOTOGRAPHS
OVER 3000 SUBJECTS
CHROMOS
WHOLESALE AND RETAIL
60 + 62 NASSAU STREET
Near Maiden Lane, New York

Obviously, with a very substantial inventory of 3,000 views, Thorne's views were much more than a minor figure in the stereoview field. By contrast, though, the Marders in their book Anthony, indicate that at its peak E. and H.T. Anthony carried a stock of 50,000 stereoviews. Thorne’s views were issued from the 60 Nassau Street address.

Fig. 3.

Fig. 4.

Alfred J. Fisher

A.J. Fisher is first listed in Trow’s Directory in 1868 as “Fisher Alfred J., books, 98 Nassau.” In 1869 Fisher had moved to 128 Nassau St. By 1871 he had opened a second business, this time selling boxes at 14 Frankfort Street. In 1872-73 he was back at 98 Nassau, and a “stationer.” He remained a stationer until 1879-80, when he began to list himself as a “publisher”, and continued to do so through 1882-83. His business address shifted to 24 Vesey Street in 1880-81, where he remained in business until his death in 1882.

Fisher’s views are marked “Published by A.J. Fisher.” He published views of Europe and cities throughout the United States (Saratoga, Newport, Baltimore, Washington, etc.). He also published “Instantaneous Panoramic Views” of New York City (Figure 5).

It is interesting to note the similarities between G.W. Thorne and A.J. Fisher. Both were in business on Nassau Street within sight of each other. Both branched out from stationery supplies to distribute stereoviews when the stereoview rage was at its peak. The sale of stereoviews was apparently a logical adjunct to a stationery-publishing business in the 1870’s—just another aspect of the sale of inexpensive printed goods.

Fig. 5. “Looking North — Showing New Post Office and Bridgeway.” One of the “INSTANTANEOUS PANORAMIC VIEWS” of New York City by A.J. Fisher.
A.T. Fisher died in 1882. He was sufficiently prominent to merit an obituary in the *New York Times*:

Alfred J. Fisher, who for many years past has been known throughout the country as a manufacturer of valentines and publisher of illuminated books for children and other cheap publications, died suddenly at Craryville, on the Hudson, on Wednesday evening. Mr. Fisher was a native of Philadelphia, and had but recently celebrated his fortieth birthday. He was married 10 years ago, and his widow and three children survive him. Mr. Fisher was a pushing and energetic business man, and during nearly two decades in which he had been in business had been very successful. He was one of the first to introduce to the trade what were alleged to be comic valentines, and found for them a ready market. In January last Mr. Fisher fell down the hatchway of the building at No. 24 Vesey Street, in which his manufactory is situated, and received injuries which confined him to his house at No. 148 Summit Street, Brooklyn, for several weeks. Before he was really able to do so, and against the advice of his physicians, he, a few weeks since, returned to the management of his business. A relapse followed and he was again confined to his house. His friends thought that his brain had been affected by his injuries, but that his physicians denied. On Saturday last he went to Craryville, hoping to recover his health there. On Wednesday his friends received word from Mrs. Fisher that her husband was getting along nicely, and nothing more was heard from him until the receipt late on Wednesday night of a telegram announcing his death. His remains were brought to this city last night and will probably be removed to Philadelphia for burial.

Fisher's views almost always appear with his checklist for "A.J. Fisher's Stereoscopic Views" on the back of the card. The only address appearing on his views is 98 Nassau Street.

**Henry Ropes & Co.**

In 1861 Henry Ropes and H. Ropes & Co. are both listed as "stationers" at 117 Fulton. This listing continues until 1865–66, when Henry Ropes is listed as a stationer at 78 Nassau (just doors away from G.W. Thorne and A.J. Fisher). In 1872–73 Ropes moved to 34 Maiden Lane, and then in 1873–74 to 32 Reade. In 1874–75 his business relocated to 323 Broadway. In 1875–76 both are listed as in the business of "stereoscopes." This continues through 1877–78. However, by 1878–79, Ropes is once again a "stationer." By 1880–81 he has moved to 40 Maiden Lane, and in 1882–83 to 46 Maiden Lane, where he remained over the next few years as a "stationer", an "agent", and selling pencils. By 1886–87 he is no longer listed.

The vast majority of Ropes's views were printed on his own mount with a 323 Broadway address on them. (See Figure 6). Based on the above city directory information, those views appear to have been issued between 1874 and 1880, when Ropes was at that address. A rare Ropes view contains the 78 Nassau address, indicating an issue sometime between 1865 and 1871. Though Ropes occasionally took an Anthony view and glued his label, with 78 Nassau Street address, to it, or even took an Anthony label and cropped the Anthony name and glued it to one of his own mounts, most of his views seem to have been original photographs taken for him to distribute.

**Gustavus W. Pach**

Gustavus Pach first appears in the New York City directory in 1866–67, when he is listed as a photographer at 260 Bowery. In that year his brother Morris is listed as a photographer at the same address, and Pach Brothers, photographers, are also listed at 260 Bowery. None of the Pachs are listed again until 1872–73, when Gustavus W. Pach is a photographer at 858 Broadway. He remains there in "photographs", until 1877–78, when his business address changed to 841 Broadway. In 1878–79 he is back at 839 Broadway, and then in 1879–80 he is back at 841 Broadway. He remains there, but the business name was changed to G.W. Pach and Brothers by 1882. In 1882–83, Gustavus, Gothelef, and Oscar Pach are each listed at 841 Broadway; the same address also had the office of G.W. Pach and Brothers. This remains unchanged until 1885–86, when the group name

Fig. 6. "Grand Central Depot." No. 12. by H. Ropes & Co.
reverts to "Pach Brothers." By 1893–94 their address is 935 Broadway, where they remain through at least 1899–1900.

Gustavus W. Pach's stereoviews all seem to bear an address of 858 Broadway. This would seem to place these views in the 1872–1877 period.

Gustavus W. Pach died in 1904. The October 11, 1904 issue of the New York Times reported his death as follows:

Gustavus W. Pach, founder and for many years head of the firm of Pach Brothers, died Sunday evening at Mount Sinai Hospital, where he had undergone an operation. Mr. Pach was fifty-nine years old, and had been a photographer forty-five years. When seventeen years old he was connected with the photographic house of Turner & Co., then the leading photographers of New York. He became ill with lung trouble, and the doctors pronounced his case hopeless; they told him that he might possibly live for a year. He went to Toms River, N.J., and opened a photographic studio and his health returned. In 1869 he went to Long Branch, where his work attracted the attention of President Grant, who gave him many commissions. It was through President Grant's influence that he became photographer to the United States Military Academy at West Point, and for over thirty years he made the
photographs of the graduating classes there, and had a large acquaintance among many army officers.

A year ago Mr. Pach retired from the New York firm of Pach Brothers and bought out the Lakewood, Long Branch, and other New Jersey interests of that firm. He had enjoyed comparative good health up to the present Summer. Mr. Pach leaves a wife and three children, the oldest a boy of seventeen, who is preparing for Yale.

Peter F. Weil

Peter F. Weil first appears in the New York City directory in 1865-66, listed as “Peter F. Weil, photographs, 202 Fulton.” This listing remains the same in 1866-67. In 1868 Weil is not listed. (Perhaps his business was in New Jersey, for his home in 1866-67 is listed as Hoboken.) In any event, in 1869 he is listed as a photographer working at 260 Bowery. (Interestingly enough, Gustavus W. Pach and Pach Brothers worked as photographers in the very same premises only three years earlier.) By 1872 Weil is in the “stereoscopes” business at 643 Broadway, in “photographs” during 1873-74, and selling “views” in 1874-75. Weil, in 1875-76, is a photographer working at 685 Broadway. In 1876-77 he moved to 823 Broadway, where he remained through 1877-78. That is
the last year he is listed in New York directories.

Several groups of stereoviews of New York City are identifiable as Weil's. Clearly the easiest to identify are those which have "P.F. Weil" on the front of the card. These have appeared in a blindstamp ("P.F. Weil, 643 B'way, N.Y.") as well as printed on the mount ("P.F. Weil, Photo, 823 B'way, N.Y.", "P.F. Weil, 685 Broadway, N.Y.", and "P.F. Weil, New York"). A second group has "P.F.W.-N.Y." printed on the front of the mounts. Most (seven out of ten examined) of these labelled Weil views have handwritten titles, all clearly in the same script, written on the backs. This same script appears on the rear of a third group of yellow mounted views which are otherwise unmarked as to photographer or distributor. (See, for comparison, Figure 7a, "Broadway Bridge late of Fulton Str.", from a view labelled P.F.W.-N.Y. on front, and Figure 7b, "Broadway Bridge late on Fulton Str." unlabelled as to source; compare also Figure 7c and 7d.) Further, of two views of the Park Bank, both of which have the same handwriting on the back, one appears with a "P.F. Weil, 643 B'way, N.Y." blindstamp and the other is unlabelled (Figure 8). Both have the same typeface on front.

All of these unlabelled views which are attributed to Weil are on yellow mounts, have a distinct handwritten title, and have "American Views" at one end of the front mount and "New York City" at the other and in the same typeface. This typeface has appeared in three variations (Figure 9).

The subject of Weil's stereoviews are of interest. It is clear he was taking photographs for stereoviews as early as 1866-68—several different views of Loew Bridge on Broadway could only have been taken then—it only stood for those three years; a view of the remains of Barnum's Museum was taken in 1868, when his second museum burned. Weil also took instantaneous street views. Though their quality is often not up to the standards of contrast and sharpness of the firm of E. & H.T. Anthony, their subject matter is of interest. Not only did he photograph street scenes and parades on Broadway; he also showed a predilection for the less fashionable Lower East Side: the Bowery and Chatham Square. This is likely explained by the fact that this was his neighborhood—he worked on the Bowery and also at one time lived nearby, on Stanton.

Finally, the interaction amongst Weil and his contemporaries is notable. An unlabelled checklist identical to one on an A.J. Fisher view appears on one of Weil's views. G.W. Thorne's blindstamp appears on several other views which are attributed to Weil.
1987 Voting Results

Leaders for the 1987 calendar year have been reported in all folio circuits and the top vote-getters are listed herein. Complete results will appear in an upcoming Viewletter which is sent to all Society members.

Alpha Transparency Circuit

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Beta Transparency Circuit

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<td>Robert O'Brien</td>
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<td>Vance Bass</td>
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Favorite Slides

- Red Bell Pepper Heart (Russ Young, 28 points)
- Rose Festival Fun Center (Mark Willke, 25 points)
- Paradise Island on Maligh Lake (Robert O'Brien, 23 points)

Print Circuit

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<td>Bob Kruse</td>
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<td>Nancy Sobottka</td>
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<td>Bill Patterson</td>
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Favorite Viewcards

- Walton’s Vietnam War Monument (Bill Walton)
- Nothing To Do (Nancy Sobottka)
- Silver Lake Cascade (Ray Bohman)

Speedy Print Folio

<table>
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<tr>
<td>Ray Bohman</td>
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Favorite Views

1st: Roman Pool (Craig Daniels)

2nd: Frozen Fish
(Bob Kruse)

3rd: Jennifer
(Sherry Lovato)

A Bit of History Passes

During the last week of April 1988 a local NW Pennsylvania news program brought forth an exercise in nostalgia for stereophiles like us. I recall the first stereo view which was shown to me when I was about ten years old. It was a Keystone View Company scene looking over the edge of a cliff. I was thoroughly impressed and my attitude toward stereography was firmly established for all time (or whatever comes first).

It was with something of a start that I realized the local TV news program was showing a scene in which some heavy equipment, built roughly in the shape of a dinosaur, was chewing huge chunks out of a building in Meadville, PA, that once housed the Keystone View Company. The building had originally been built in 1888 as a school and for about thirty years was used as such. It was then occupied by the Keystone View Company for a substantial part of the building’s century of existence.

Seeing it being ripped apart like a victim of a shark attack was somewhat unsettling when one recalled the wonderful things that came from there. No doubt it had seen its day, and the site represents a new beginning for the building or parking lot which will replace it. But the physical leveling of the Keystone site brings one anew to the realization that a chapter in stereoscopic history is closed.

After two days of work the corner stone was found to contain a ‘time capsule’ whose busy contents were displayed on a later news broadcast. Nothing, I understand, had anything to do with stereoscopy...not surprising since the building was intended to be a school. One can’t keep all of the old buildings in the world but the passing of the physical artifacts of an era leaves one a bit sad.

In Praise of the Red Wing Viewer

Stereo print makers and collectors alike who wish to maximize their viewing enjoyment would do well to do so with a Red Wing viewer. Having procrastinated longer than I should have, last fall I opted for an early Christmas present for myself and ordered one of the handmade beauties.

Designed by Society member Craig Daniels and crafted by Luther Askeland (see cover story, Stereo World, May/June 1986), its attractiveness of form and comfort of use are exceeded only by the precision of its construction. It certainly is the best print viewer of the Holmes type which I have used. It presents a properly made stereo view as it was intended to be seen, adds no eye-strain, and accommodates your eyeglasses (however bizarre their size or shape, within reason).

I would advise Society members and others to acquire one if they haven’t already. Ordering information is carried regularly in Stereo World and it is still a bargain.

Matched Pair Makers Wanted

Do you make matched pair (2 x 2 35mm) stereo views? If so why not help us form a new folio circuit for that format? We need more members to get it started. Realist, Verascope or Nimso format transparency and standard 3½ x 7” viewcard print makers are welcome to join active, vigorous folios now circulating views in these forms.

For more information, contact the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, East Point, GA 30344.
Aniforms

Today, corporate presentations can be as simple as an informal talk to employees using handmade graphs, a flip chart and an overhead projector, or they can be complex extravaganzas utilizing the latest audio/video (A/V) technology at national sales meetings. In one form or another, these presentations play an integral part in effectively communicating ideas from the management level to employees, sales reps or prospective clients. Since national sales meetings are where most A/V's are presented, there is a constant demand—and need—to make each better and more memorable than the previous one. Enter 3-D technology.

It's exciting and it's different, but it's certainly not for every company,” claims Gord Shlanger, director of client services for Aniforms The Audiovisualizers, producers of custom 3-D multi-image in Toronto, Canada. “Cost alone prohibits the wide-spread use of 3-D technology,” says Shlanger. “As a basic rule of thumb, 3-D tends to be one and a half the double the cost of a regular A/V. Even though marketing plans are more focused in allocating more dollars to corporate communications, 3-D is often a prohibitive venture for the average company. It requires more production time and double the film and projection costs. It all adds up.”

Aniforms, a full-service A/V and video production house, has been in corporate communications for nearly 14 years (six years using 3-D) producing programs for new product launches, safety training and custom service presentations. The company oversees entire meetings for its clients—from beginning to end—supplying various support material like charts and text slides to 35mm multi-image A/V's.

According to Shlanger, it took almost two years of research and development experimenting with 3-D technology and working out the bugs. Unlike Business Theaters' generic 3-D A/V (see separate story), Aniforms' 3-D A/V's are customized for its clients, which recently have included Honda, Nabisco Brands and Adventure Tours.

“When you’re designing a 3-D multi-image A/V, a completely different approach has to be taken,” says Shlanger. “Generally, you are looking at a single-screen format—regular size or wide-screen. It takes your eye a certain amount of time to change and adjust to each slide so you use slow dissolves and create an evenly paced show. The eye can’t keep up with rapid fire quick cuts.”

Aniforms uses 6 computer-programmed projectors or more for its 3-D single-screen presentations. Double- and triple-screen formats requiring far more projectors (up to 36) are all put into action for additional “bells and whistles.” Rear- and front-screen projection systems are used depending on the space and facilities available.

Corporations are always looking for new ways to motivate their employees and, according to Shlanger, it is important that the right ap-
approach and the right vehicle be selected to make the meeting a success. He believes 3-D multi-image is certainly a visually exciting way to reach out to audiences and grab their attention. "You must remember, most audiences attending sales meetings and project launches have pretty well seen it all. 3-D is a unique way to motivate—and enhance the entertainment value as well."

To generate more enthusiasm, a 3-D faces part or module is usually included in the A/V. Photographs of people attending the meeting are taken during regular business proceedings, processed immediately and then incorporated in the A/V. When original photography can't be used in some segments of a 3-D A/V, Aniforms and other production houses take a 2-D shot, box it and add a 3-D optical background to create the illusion of 3-D. The system is used sparingly and only when producers are pushed against the wall because of time or budget restrictions.

Recently, Aniforms produced a 3-D A/V for Adventure Tours Canada to promote Jack Tar Village Resorts to travel agents and travel consultants. Everyone agreed that the use of 3-D stimulated interest in these fun spots a memorable and dynamic way. 3-D created a feeling of actually "being there."

The presentation was initially planned for a Canadian launch in Toronto only, but the overwhelming reaction was so favorable, Adventure Tours U.S. modified and reshoot the program, then staged it in Dallas and Houston.

Kathryn Lester, former manager with Aniforms and author of a recent article on 3-D A/V in Sales and Marketing Management in Canada, writes, "Because of the high visual impact of the photography, 3-D tends to be an emotive medium. Just when you've caught your breath, something else reaches out and demands your attention. Couple with this the novelty of wearing 3-D glasses and you've got a memorable presentation."

Her article goes on to point out, however, that the bottom line is still the cost. "Depending on the application, the extra dimension is more than justifiable if it can satisfy your objectives and exceed all expectations." (Used properly, 3-D will!)

"Sharing the Vision"

You couldn't ask for a better or more exciting introduction to a 3-D presentation. The narrator's voice immediately catches the audience's attention as a fuzzy image slowly appears on the screen...

"Make a picture in your mind, like this. Focus, think about it. On this plane, all you have is an image. Now, take it further. Imagine you are in it. Vision... the power to create what we see in our minds and give dimension and life to what we want in our hearts... these are moments of vision come to life."

Indeed, the photographs have come to life—in 3-D! It's a spectacular beginning to part three of a new A/V presentation, "Sharing the Vision", created by Business Theaters Inc., a division of Incentive Design in Toronto, Canada. Producing corporate A/V's is nothing new, but producing them in 3-D is a relatively new and rarely used concept, with only a few popping up at irregular intervals during the last decade.
“Sharing the Vision” is different from most 3-D A/V’s though. Rather than being created for a specific product launch, promotional event or sales meeting, it is one of five generic multi-image slide presentations produced by Business Theaters that can be adapted to the needs of clients.

“Each A/V is divided into several parts or modules,” says Rob Lusk, vice president and creative director of Business Theaters. “Most are designed so that a client company’s own message, accompanied by pictures of its employees, can be inserted easily. This simple modification results in a customized A/V that costs considerably less than if our client had one produced for a single event like a national sales meeting.”

The figures speak for themselves. Some companies spend $150,000 to $200,000 (Canadian) for shows to motivate their employees. Unfortunately, these shows can only be used once on the same audience. “Sharing the Vision,” the only Business Theaters’ A/V using 3-D technology, was produced for about $100,000, and it is rented out for 25% of that figure.

Each company who rents it gets a huge production for a fraction of the cost,” says Lusk, who produced and photographed the show. And what a production it is! “Vision” features a 30-piece orchestra, a chorus, pop singers, and narrator Richard Monette, an acclaimed actor on Canada’s stage including the Shakespearean Festival at Stratford, Ontario.

According to Lusk, one company, Pitney Bowes, has used this A/V in 16 different locations across Canada. Lusk, who has produced other 3-D A/V’s in Toronto’s competitive market, feels most people, even though they may have heard of 3-D, still haven’t experienced it. “3-D is a unique drawing card because it’s entertaining and totally involves the audience.” He clarifies his observation by adding, “3-D, as used in “Sharing the Vision”, is far from a gimmick. We’ve taken an idea and
provided a structure within which an audience can think and absorb. 3-D is relevant in illustrating the conclusions reached at the end of the A/V as the audience becomes part of the vision. The favorable response after each showing confirms that the audience has been left with a feeling of time well spent."

"Sharing the Vision" is presented in a wide-screen format (screen size about 30' X 10') using multiple images and full-screen panorama shots (see inset) projected from 15 projectors. It is shown in three parts which are presented over a period of one to three days—or more—depending on the itinerary of each meeting. Parts one and two are used to build momentum towards part three where the 3-D technology is utilized.

Part one usually follows a welcome address by client company executives. In its short two-minute length, this module gets right down to business, introducing the premise that vision is more than just eyesight; it is insight into the essence of things. The A/V concludes by inviting the audience to share their company's vision of success.

In part two, which is about five minutes long, the theme is developed from eyesight and insight to include foresight. From here, those in the audience are motivated "to see ourselves, reach our goals and share in their achievement." In parts one and two, customized bits including pictures of employees in their working environment are incorporated into the A/V.

Now for the 3-D. Lusk points out that many show business tricks—depending on budget and time—are used at this point of the program to really sell the event. Dry ice, a dazzling light show and company cheering squads have been used in the past along with new and inventive ways of handing out 3-D glasses to the audience. Often the glasses are attached under the seats.

"This is the high point of the meeting," says Lusk. "Enthusiasm is in high gear and you've got everyone's attention. People are ready and eager to listen to their company's idea and message."

At this point, "Vision" opens in 2-D then suddenly comes to life in 3-D, leaving the audience spellbound for three minutes as they view spectacular multi- and full-screen 3-D images. The A/V concludes by motivating the audience "to envision...then create new standards of excellence...in ourselves and our organization...sharing a common dream by creating it each and every day—sharing the vision."

In addition to producing and distributing their generic A/Vs, Business Theaters offers a full-support program for sales meetings—everything from outlining an effective agenda to producing banners, buttons and posters, etc., all promoting each A/V's theme. The five generic shows are available through Business Theaters distributorships in the U.S. and in Canada.

Technicians

Two companies that create and process some of the optical camera

Aerial Hyper from "Sharing the Vision" no doubt grabs the attention of employee audiences seeing the motivational program. Rob Lusk/Business Theaters Inc.

Test shot for Northern Telecom using a step zoom and horizontal shift technique. ©Bell Production Services Ltd.
A “step zoom” in which original art is shot several times at various distances. A slight offset to the left or right between each move of the camera toward the art provides the stereo tunnel effect. James Woollatt/Peter Coney Associates Ltd.

Wilderness scenic from “Sharing the Vision.” Rob Lusk/Business Theaters Inc.

Effects for many of the 3-D A/V’s produced in the Toronto area are Peter Coney Associates Limited and Bell Production Services Limited.

Over the last few years, both James Woollatt, at Peter Coney Associates, and Simon Bell have been experimenting with and introducing new 3-D technology to meet today’s demands for more sophisticated A/V productions. Surprisingly, both are young and relatively new to the world of 3-D, but in a short time they’ve become experts in their field—solving problems, correcting 3-D images and instructing producer—directors with revolutionary concepts that can be utilized in A/V’s and trade expositions.

Woollatt, a former camera director at one of Canada’s leading production houses, and Bell dispense advice and guidance to other photographers working on 3-D projects.

Last year, Bell, armed with twin Canon AE-1 cameras and 30 rolls of film, visited the Galapagos Islands for a once-in-a-lifetime adventure vacation. From the umpteens dozen slides he took, he put together a 5-minute multi-image A/V, complete with stereo track, which he is using as a vehicle to promote and sell 3-D to present and prospective clients. The Metropolitan Toronto Zoo was so impressed with his production, he was invited to show it this fall at the International Zoo Educators’ Conference, “Communicating for Conservation,” which is held in North America once every six years.

Acknowledgements

Aniforms The Audiovisualizers, 410 Queen’s Quay West, Toronto, Ont. M5V 2Z3
Bell Production Services Ltd., 507 Queen St. East, Toronto, Ont. M5A 1V1
Business Theaters Inc., 130 Bloor Street West, Suite 1100, Toronto, Ont. M5S 1N5
Peter Coney Associates Ltd., 465 King Street East, Unit 7, Toronto, Ont. M5A 1L6
Sales & Marketing Management in Canada, Sanford Evans Communications Ltd., 3500 Dufferin St., Suite 402, Downsview, Ont. M3K 1N2

But Wait, There’s More . . .

In addition to the above firms who helped with our article on 3-D A/V, there are several other slide and video production companies around the world which offer (or even specialize in) 3-D presentations for promotional or educational purposes. Stereo World will try to assemble as complete a list as possible of these companies and individuals, along with some samples of their work, in a future issue.

This particular application of stereo imaging may be growing faster than most others, especially considering current improvements in 3-D video practicality. Readers can help by sending in names of any people or companies they have heard of with any connection to 3-D slide, film, or video productions.
Readers of the “Stereo Equipment” section in *Shutterbug* may have noticed some recent ads for a series of books on stereo cameras by Jess Powell. The first two books cover the Realist and the Kodak cameras and viewers. While the books are subtitled “A Repairman’s View”, it is important to note that they are not in any sense complete repair manuals. Rather, these are books about these particular stereo cameras and their strengths, weaknesses and unique features. Reading them, in fact, is less like reading a guide than like having a long chat with one of those people who seem to know nearly every screw and spring in every stereo camera by name—and are more than ready to introduce you to them.

In books that one might expect to start with detailed parts lists or complex technical drawings, the first chapter in each book is a discussion of the concept of the Golden Rectangle and its application to the esthetics and development of modern stereo cameras and the relative merits of the horizontal European format vs. the Realist format. This is followed, in each book, with information on the production history of the camera and chapters covering basic maintenance and simple repairs to shutters, film advance, flash systems, etc. Equally helpful are the tips on what to watch for when buying one of the cameras. The viewers sold with the original cameras are also covered.

Other stereo camera experts may find fault with Mr. Powell’s approach or with some of his conclusions, but the series will fill at least some of the information gap for camera owners with skills somewhere between a technical manual and the basic instruction sheet. The series as a whole will constitute a considerable body of information on 35mm stereo cameras that could be of interest to many people who don’t actually own each of the cameras covered. Nearly random bits of information on matters of optics and stereo add to the conversational feel of the books, as with the brief chapter on Harold Lloyd and the Hollywood Stereo Club which suddenly appears between a section on the Kodak flash system and coverage of its film advance mechanism.

The third book in the series, on the Busch Verascope F/40, is also now available and is priced, like the other 80–100 page books, at $9.95 plus $1.50 postage from Jess Powell, 131 Bartlett Ave., Woodland, CA 95695.

**Realview 3-D Grows**

James Curtin of Realview Concepts, Inc. in Clearwater, Florida has expanded (literally) on his concept of stereo pair post cards as a promotional medium for resorts and other scenic attractions. Earlier versions of his cards had 3" wide images paired on 7" long cards, while others were centered on even longer cards so that two non-stereo cards resulted when the pair was cut in half. The new cards incorporate that same card potential, but are supplied as a stereo pair of 3¾" wide images on 6 × 8" stock. When the pair is cut in half, two normal size 4 × 6" post cards with vertical images result.

(Continued on page 40)
Journey into the Deep Sky

by William H. Bonney
In 1864, pioneering astrophotographer Lewis M. Rutherfurd created a sensation with his dramatic stereo view of the full Moon. The effect of this image was astonishing. At first glance it seemed to be a pair of ordinary Moon photographs. But, when placed in a stereoscope, the Moon suddenly appeared as a crisply detailed ball floating in space and bellying out toward the viewer. Rutherfurd was able to put depth into his Moon picture by ingeniously exploiting a little-known celestial effect. Contrary to what many people believe, the Moon does not always have exactly the same face presented toward Earth. It rocks slightly, so that new features come into view on one edge, and others disappear at the other. The effect, called libration, is predictable, and printed libration tables are available to astronomers. Rutherfurd found two times when the Moon would be full and when it would undergo enough libration to achieve a stereo effect, and took his pictures then. The result was magnificent. A dozen publishers issued it with Rutherfurd’s permission, and there were probably a few pirated editions, too.

Its success inspired the publication of views of many other astronomical subjects. There were images of the Moon in various phases, as well as ones of the Sun and Mars, with their surface features at different positions in the two pictures due to rotation. In 1874 Venus passed across the face of the Sun as seen from certain parts of the Earth. Expeditions were mounted to photograph this rare event. The photographs, which showed Venus as a black dot on the background of the solar surface, soon turned up as stereo views. The effect of depth was accomplished by printing two images of the event taken some time apart. Venus had moved in the interim, so when the pictures were properly oriented, pseudostereo resulted. Other planets, comets, eclipses, and asteroids were also photographed and published as stereo views.

Two-eyed Astronomy

Meanwhile, the scientific community was discovering practical uses for the technique. In 1909 the renowned astronomer E. E. Barnard published a paper describing stereoscopic views of Comet Morehouse made with the 10-inch Bruce telescope at Yerkes Observatory. He wrote:

“The combinations of proper sets of these pictures show the comet in beautiful relief suspended alone in space, as we know it in reality, with the various parts of the tail in individual perspective. There is a wonderful effect of reality in these pictures, and the filmy, breath-like character of the comet is shown as no single picture can even hope to show it.”

Barnard's photographs were taken 1½ hours apart, and in that time the comet had moved against the background of stars. The gas in its tail had been churned around a bit in the interval too. Neither change is at all obvious when the photographs are seen side by side. But, as Barnard was delighted to find, the eyes are sensitive to extremely fine differences when they’re working in stereo.

Today there is a subset of astronomers devoted to finding new comets. Most comet hunters are dedicated individuals (one is tempted to say “compulsive” individuals) who spend night after night scouring the skies with a tele-

“Full Moon” Published by Underwood & Underwood with an 1899 Strohmeyer & Wyman copyright. This view has been traced to an 1865 pair made by H. Draper, shortly after the success of the 1862 and 1864 Rutherfurd stereographs. The Draper pair was published by Bierstadt and later by Underwood & Underwood.
scope for the faint smudge of a comet. To discover one would be the supreme achievement of a lifetime for most of these observers. Carolyn and Eugene Shoemaker, two astronomers who work out of Palomar Observatory in California, found their 10th comet last year, and they have stereo to thank for their discovery. Carolyn spends long hours sedulously examining the photographic plates that she and her husband take. Her main intent is to find objects known as Trojan asteroids—mountain-sized pieces of rock that lie in peculiar orbits beyond the main asteroid belt. But sometimes she finds comets too. She places two plates of the same part of the sky taken 40 minutes apart under a stereo microscope. If, by some chance, a comet or asteroid is in the field, it will have moved a bit in the interval between the exposures. Seen in stereo, it will appear to hover in front of the background stars. The Shoemakers have found as many as five comets in a single year, a testament to the effectiveness of their technique.

The skies are filled with motion that anyone who has a stereoscope can see. The movement of Jupiter's moons is apparent in photographs taken just minutes apart, and even the stars (which are so steadfast in their positions that the ancients called them the "fixed stars") occasionally wander enough that their slight movement is perceptible on stereo photographs taken over a

Perfectionists may complain that the day/night line in this last quarter phase pair is not correctly illuminated for good stereo on this unidentified card.

The moon seems to float in front of the sun during the June, 1973 total eclipse. Stereo makes details more apparent, especially in the streamers that flow out from the sun and along the edge of the moon. Note the moon's rugged polar regions at the top and bottom. Photographs by Dennis di Cicco.

The rocks of the Utopia Planitia region of Mars, as recorded by cameras several feet apart on the Viking 2 lander in 1976. NASA/JPL.
The Sun as seen through the 40-inch Yerkes telescope; then the largest in the world.
The sunspots' motion (due to the rotation of the sun) gives rise to the stereo-like effect in Keystone No. 16764.

Period of years. The expanding tendrils of the Crab nebula can seem to weave in and out of the starry background. And of course, stereo photography was brought along on journeys into space.

A century after Rutherfurd's "Full Moon" sensation, the Lunar Orbiter and Apollo missions produced thousands of stereo Moon photographs. Panoramic views of the lunar landscape were recorded by orbiting astronauts with a stereographic mapping camera system: cartographers used the depth information thus revealed to make topographic maps. Down on the surface, astronauts carried special cameras that looked like walking sticks, which took close-up stereo photographs of the lunar soil. They also took pictures of the terrain—and each other—in 3-D by simply moving a camera a bit to one side between exposures. More recently, the Viking and Voyager spacecraft have brought close-up stereo views of the worlds they have visited.

Do-It-Yourself Stereo
You might want to try making your own stereo pair of the Moon. A fair warning, though: it is extremely difficult to get satisfactory pairs when the Moon is at any phase but full. The problem is the daylight line (called the terminator) that separates the illuminated portion of the Moon from the dark part. The terminator must be in exactly the same position in the two
Comet Halley, as photographed from Australia in 1986 by Dennis di Cicco.

Jupiter's now famous moon Io, in sequential images made several hours apart by Voyager 2. NASA/JPL

The Martian moon Phobos, as recorded sequentially from 310 miles by Viking 1. Phobos will soon be much in the news when two internationally instrumented Soviet probes explore it from close orbit and several points on its surface. NASA/JPL
The moon's Littrow Valley as stereographed by Apollo 17 Astronauts. NASA

An "aerial hyper" of Venus created from radar mapping information transmitted by the Pioneer Venus probe. Ishtar Terra is at upper left. NASA/USGS/MIT

We perceive the stars as if they are painted on a dome, even though they lie at vastly different distances. The big dipper might look like this if we could see it in perspective. The relative separations for this simulated hyperstereo are based on distances taken from the stellar catalog Sky Catalog 2000.0, but there is necessarily a great deal of uncertainty in the measurements. The most accurate values come from parallax calculations: nearby stars can be seen to shift a bit in position when the Earth moves from one end of its orbit to another — the underlying principle of stereoscopy in the service of astronomers.
photographs, of course. Also, the Moon must be above your local horizon at these two times, both nights must be clear, and the libration angle has to have changed. But that’s not all. The Sun rarely illuminates the Moon twice from the same angle. Therefore, even if you were to find two nights when all the other factors were correct, lunar mountains and craters would still probably be illuminated from two different angles, their shadows would look different in the two chips, and the stereo effect would be degraded. So it is quite a challenge to get a decent partial phase stereo photograph of the Moon.

It is surprisingly easy to put the third dimension into other kinds of celestial photographs, though. In fact, if you take pictures of the sky, you may already have pairs that can be combined to produce the illusion of depth. All that is necessary is that the position of something in the pictures change. For example, perhaps you have a series of eclipse pictures, with the Moon progressively covering the Sun. When viewed stereoscopically the Moon will appear to be in a distinctly different plane from the Sun. You can try the same thing with asteroids, comets and planetary conjunctions. These are all examples of pseudostereo, though; the camera is not really recording differences in depth.

This is not to say that all celestial stereo has to be pseudo. Dedicated purists could conceivably capture true stereo in the sky. Here’s how: the Moon is near enough to us that if two photographs could be taken at the same time from two sides of the continent, they would show the Moon as being in a different plane from the stars. Any photographers who succeed in such an enterprise would have a pair of truly extraordinary images. But even for those of us with less stratospheric ambition, stereo photography still offers countless ways to enjoy the depths of space.

Bibliography


*Sky and Telescope* magazine has occasionally contained pairs of astronomical subjects that can be viewed in stereo.


NSA member William H. Bonney works for *Sky & Telescope* magazine. When he is not pursuing astronomical projects, he teaches and writes about world travel.
The Falls of St. Anthony

by Neal Bullington

The bed of the upper Mississippi River was established at the end of the last ice age by runoff from glacial meltwater lakes. In Minnesota, where the river bed crossed the edge of the Platteville limestone (a formation laid down in Middle Ordovician time, approximately 470 million years ago), a waterfalls was created. The 35-foot falls are the most abrupt drop in the river’s 2,200 mile course.

Since they were discovered by French explorer Father Louis Hennepin in 1680, the falls have retreated upstream at least eight miles as the edge of the Platteville eroded away. One researcher has suggested that approximately 8,000 years have passed since the last ice sheet left this locality and the falls were formed.

By 1823 the falls were used to operate sawmills and gristmills. The town of St. Anthony was platted in 1849 but by 1872 was absorbed into Minneapolis. Flour mills soon made the town the nation’s largest milling center, and engineers covered the falls with a concrete apron to control water power and erosion. The falls currently generate electricity (pardon the pun), and the site is on the National Register of Historic Places as an Historic District.
Our second view shows the customer entrance of Soule and Ridgeway's grocery store. The sign over the entrance indicates the business handled both wholesale and retail accounts and a painted sign on the left side window says "HEAD QUARTERS," perhaps indicating the presence of other stores or even a warehouse at another location. Four men pose for the imagemaker directly in front of the entrance. The two middle-aged men at the left are by far the most nattily dressed and may well be the entrepreneurs in question. A much younger man, possibly only a few years removed from his teens, leans against a post at the wooden sidewalk's edge. His suit is of a rougher cut but it is conceivable that he may be a son of one of the owners (thus easily explaining his rather prominent place in the photo). Or he may simply be hired counter help. As for the fourth man, his dress indicates a likely position as either a warehouseman or a teamster. The store itself appears well-kept and well-stocked, intimating the owners took a great deal of pride in their enterprise.

As for a date and location, one might make a guess of 1880's New England. The cabinet mount is indicative of that time period and the surname Soule was common in the region, most especially within the boundaries of the state of Maine. One other barely visible clue lies within the photograph itself. Three wooden packing crates sit on the edge of the sidewalk at the left side of the image. Magnification reveals the names Soule and Ridgeway visible on at least two of those cartons. In addition, there appears to be a town or city name beneath those surnames. The telltale identity may be "Cushing" although I am not at all positive of this. A quick check of an atlas shows a coastal town of Cushing located in Knox County, Maine. Darrah does not list a stereographer operating there but he does show several in business in nearby Thomaston and other slight-
ly more distant localities. To this point we are dealing mostly in guesswork. Perhaps one of our Maine collectors/historians can be of assistance in providing us with something more definitive or a starting point for further research.

In addition to the above two views, John has sent along a coastal photographer’s image of what may show the remnants of a shipwreck. Several large piles of scrap lumber litter the beach area immediately in front of the camera. There are some large crates in the distance at the left. The area appears rural in nature although the presence of a sizeable crowd of both men and women probably indicates a town not too distant. About half a dozen men have situated themselves on top of a raft-like craft in the foreground. The lettering “No. 5” is printed on the side of one of its two flotation cylinders. John states that the yellow mount view resembles work done by J.N. Wilson of Savannah, Ga., in terms of mount color and finish as well as in print quality. Perhaps someone possesses another copy of this apparent oceanside disaster that also contains an inscription to satisfy our modern day curiosity as to just what happened on this beach.

We'll finish up this month’s issue with a yellow mount view of a
bridge of rather impressive length. Sixteen pillars can be counted before the angle of view and the distance to the far side cut off one's ability to view the entire structure. As for the surrounding area, it is completely rural in appearance with the only other man-made structures being the board and rail fences that divide the level fields in the foreground. Across the river, the terrain is both steep and wooded with the skyline of a lengthy mountain visible at the left. Only one real clue exists as to the identity… on the reverse, a handwritten note "No. 123 Rockville Bridge." Anyone with an idea where a "Rockville Bridge" could have been found within a mountainous setting? We would also be happy to hear from a bridge/construction expert who could pass along a few notes on the type of bridge we are viewing.

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Send information about these or other past Unknowns to Dave Klein, 14416 Harrisville Rd., Mt. Airy, MD 21771. Please do not send any views for the time being because we have a good backlog to draw upon.

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**3-D Conversion Artists Wanted**

Bob Staake and his Apartment 3-D design studio are looking for anyone skilled in converting 2 dimensional line art into 3-D images suitable for the anaglyphs the company produces. Those with expertise in "dimensionalizing drawings" are invited to send sample anaglyphs to Apartment 3-D, 1009 S. Berry Road, St. Louis, MO 63122. Work will be kept on file and artists will be notified when a 3-D project suited to their talents comes along.
On May 27-30, 1988 we attended the joint convention of the Stereoscopic Society (SS) and the Third Dimension Society (TDS) of England. The site for the convention was a "new" town named Telford, about 2½ hours northwest of London (near Birmingham) in the charming county of Shropshire.

The program for the convention started on Friday night, after registration, with a fabulous buffet dinner of roast beef, lamb and pork with all the fixings, including Yorkshire Pudding and English trifle for dessert.

After dinner we retired to the projection room for a moving tribute to Pat Whitehouse. Ms. Whitehouse's family and friends were there to pay homage, after which nine mini sequences were shown to a most appreciative audience, who fondly remembered what Pat had brought to the stereo community. She was known for her sensitive nature slides of birds, flowers, insects and the details of nature. The sequences shown were: Rain; Natural History in 3D; Rescue; Sand; Beans; Adelstrop; The Major General; Nimrod; and finally (because every audience demanded this be included) Tribute to Handel. There were tears and heartbreak as many of us pondered the recent loss of Pat Whitehouse.

Her shows were always projected by Pat on a Double Hawk fade & dissolve 3-D projector. This showing was presented by Pat Milnes Taylor, who practiced and rehearsed the timing to present a show that Pat Whitehouse would have been very proud of. This was a formidable challenge, which Pat Taylor accomplished very well.

Saturday began with an incredible English breakfast of every breakfast food we're used to over here—cereal, fruit, eggs, toast, etc.—plus grilled tomatoes, mushrooms, fried bread, sausages, baked beans, three kinds of potatoes, etc. and even blood pudding!

Then we began the day with the Annual General Meeting of the Third Dimension Society. This is run very formally with three officers presiding in front of a group of about 30 members. The meeting covered old business, new business, programs for the year, next year's convention, problems encountered throughout the year, and an assort-
were British. A wonderful group of people with a lovely, most enjoyable sense of humor, and a most diverse assortment of 3-D cameras!

The Sunday night program consisted of the Third Dimension Society’s “25 years of Stereo—then and now.” This was a compilation of slides from various makers on the changes that have happened over the years in the Stockton area. Afterwards was the TDS Slide of the Year judging, and finally, a sharing of members’ slides in the Realist format.

Monday began with another overwhelming breakfast and then an enjoyable Coach Tour of the Shropshire countryside.

The final program on Monday night included mini sequences from five stereographers—each interesting and different. The evening concluded with the showing of members’ slides in the separate 2”X2” format.

All in all it was a different and enjoyable experience attending this convention. It was not the hard-core 3-D experience of a National Stereoscopic Association convention, nor did it have the international flavor and diversity of an International Stereoscopic Union Congress, or the long term wisdom-and-experience aura of the Photographic Society of America convention. It was its own creation: it was fun, it was warm, it was informative, it was worthwhile. Hope to do it again sometime. Cheerio!

The now traditional “show us your cameras” shot produced this enthusiastic response on one of the coach tours of Shropshire. (Photo by Susan Pinsky.)

ment of topics very similar to our own Stereo Club of Southern California. The formality struck me as a little cold compared to our own informal club board meetings, but extremely efficient and worth emulating.

Saturday night we were treated to an unusual program entitled “The Ups & Downs of a Stereo Photographer” by Hugo de Wijs. Hugo is Dutch and is a professional stereo photographer, whose talent and work is world renowned. His slides are both interesting and technically perfect, combining into one of the most charming, personal programs we’ve ever seen. Hugo builds very impressive stainless steel 3-D sequential viewers for exhibits and various uses and shared with us the behind-the-scenes information involved in his life’s work. It was truly fascinating.

Sunday began again with that incredible breakfast (this time we tasted the blood pudding—a local sausage delicacy). Then the Stereoscopic Society held their Annual General Meeting.

The rest of the day was spent on a Coach (Bus) Tour of the Ironbridge Gorge World Heritage Site where we dodged the intermittent rain to enjoy the historical aspect of what we were seeing. It was here in 1709 that someone first smelted iron using coke (not Cocaine or Coca-cola) as a fuel, paving the way for the first iron wheels, iron rails, iron steam engine cylinders, cast iron bridges, iron-framed buildings and all those other uses.

In an open air museum spread out over six square miles we were awestruck with the fact that this was the birthplace of the Industrial Revolution.

The day went by too quickly as we enjoyed the company of the British stereo photographers and a few others from around the world. We were the only Americans in the group, plus Hugo de Wijs from Holland and Jean Soulas from France. The rest of the 150 or so attendees
Has anyone else seen this classic? The Victoscope folding cardboard viewer with glass lenses was patented April 30, 1912. It came with 14 B&W 1 3/4 x 4" litho scensics and a letter from Zo-Mo (H.S. Lett Co.) Advertising! This is obviously a sample set. "Your Imprint/Advertisement Here" is all over the box and views. From the enclosed letter, dated Jan. 13, 1915:

"Gentlemen, A set of special Victoscope Views, taken both inside and around your hotel, picturing those features most likely to attract prospective guests, would make a most unique and effective publicity plan for you. Seeing anything in the plastic and natural stereoscopic way far exceeds in interest anything which any single picture can possibly show. Stereoscopic views have a universal appeal strongly felt by everyone. A Victoscope Set presented to each guest will have a very considerable hand-to-hand circulation among their friends at home and unquestionably will prove to be very profitable publicity. Our sample shows that the Victoscope is the most compact and practical small size stereoscope made; also that Victoscope Views are perfect from a stereoscopic standpoint and splendidly reproduced..."

Nice try, but it doesn't look like Victoscope was a big success!

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I HAVE OVER 20 ITEMS for sale incl. Photographic-Electronic items and many extras. Send for the list by enclosing SASE with your request and I will forward to you the list. Example (TDC Stereo-View-Projector, Double Exposure; Early stereographic Views of New York City, author George Moss, publisher Ploughshare Press. Contact James Hendriksen, 94 Mt. Carmel Way, Ocean Grove, NJ 07756. NAUTICAL, NAVAL, Great Lakes Ships. Buy or sell stereos or photos showing above subjects. Send description and price to Jillson's Collector, 1801 N. Main Street, Portland, OR. 97203. TRU-VUES wanted. Will pay or trade well for Tru-Vues #1303, 1306, 1312, 1313, and 1314. I have Tru-Vue, View-Master, and Realist items for trade. Norb Schneider; Apt. 516, 6033 W. 89th Ave, Portland, OR. 97221.

For Sale


SELLING LIFETIME COLLECTION stereo cards, antique photographs. Send 45¢ LSASE and $1.00 (refundable on first order for general list and statement of needs. OG Spencer, Rt. 2, Box 54, Campbell, TX. 75422.

400+ STEREO VIEWS—Boxer Rebellion-China, Boer War, Philippine War, Mt. Pele Eruption Martinique, Coronation Edward VII, The Louisiana Exposition 1904. Also stories The French Maid, etc. Make offer, SASE for more. P.O. Box 112 Sta. A, Flushing, NY. 11358.

BINOCULAR STEREO VIEWERS. Two like new in fine book-boxes gold titled Telebinocular; as accompanied 400 and 600 sets. One with light attachment $65; the other $30, or both $100 + $4 UPS. Ray Walker, Madison, N.H. 03849.


I HAVE OVER 20 ITEMS for sale incl. Photographic-Electronic items and many extras. Send for the list by enclosing SASE with your request and I will forward to you the list. Example (TDC Stereo-View-Projector, Double Exposure; Early stereographic Views of New York City, author George Moss, publisher Ploughshare Press. Contact James Hendriksen, 94 Mt. Carmel Way, Ocean Grove, NJ 07756. NAUTICAL, NAVAL, Great Lakes Ships. Buy or sell stereos or photos showing above subjects. Send description and price to Jillson's Collector, 1801 N. Main Street, Portland, OR. 97203. TRU-VUES wanted. Will pay or trade well for Tru-Vues #1303, 1306, 1312, 1313, and 1314. I have Tru-Vue, View-Master, and Realist items for trade. Norb Schneider; Apt. 516, 6033 W. 89th Ave, Portland, OR. 97221.

Trade

NYC VIEWS, and 1500 other selected stereo views in stock. Will trade only for Maine flat views. Will trade only for Maine flat views. No St. Louis, Chicago, St. Paul or any others. Will purchase or trade. Tom Rogers, 1111 12th St., Huntsville, TX. 77340.

WANTED


L. HUFFMAN—Buffalo hunting, King Survey and early photographers and studios. Stereo only. Views available for trade or sale. Allan Scott, W14670 Oxford St., Menomonee Falls, WI. 53001.

USA NUMISMATIC COIN & Banknote Stereo Views wanted! Views showing US Mint coin operations, Philadelphia, New Orleans, San Francisco, Dahlonega (Georgia), Carson City, US Banknote engraving or production, or anything US Coin related wanted, especially seeking Underwood & Underwood series circa 1904 showing Philadelphia Mint operations. Send stereos for my approval, priced—no "make offers" accepted, or send photocopy with condition & price noted. Same day reply assured, David M. Sundman, President, Littleton Coin Co., 253 Union St., Littleton, N.H. 03561, Phone (603) 444-5386.

NEW COLLECTOR wishes quotes on Astro-nomical, (including observatories and instruments), Polar, Yukon and Western Canadian views. All quotes answered, Cameron Treleaven, P.O. Box 3331 Stn. B, Calgary AB, Canada T2M 4L8.

STEREO VIEWS of the following British cities: Leicester, Leeds, Birmingham, Manchester, Bradford, Liverpool and Sheffield. Prefer those by British photographers. Will purchase or trade. Tom Rogers, 1111 12th St., Huntsville, TX. 77340.


FLORIDA STEREOs of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St Augustine. Hendriksen, P.O. Box 21513, Kennedy Space Center, FL. 32815.

CENTRAL PARK (New York City)—all photographic images 1857-1930 (new or upgrades to my collection). Herbert Mitchell, Avery Columbiauniversity, 61st & 110th St, New York, NY. 10027, phone (212) 864-8163.

DAGUERREOTYPES, All subjects, One or Collection, Maillot, 245 E. 63 St., New York, N.Y. 10021, toll free number (800) 458-8973.
WANTED

NORTHERN NEW HAMPSHIRE Stereo views and post cards depicting The Balsams Hotel; Dixville Notch; Colebrook; Pittsburg; Errol; Millsfield. Describe and price or send on approval. Stephen Barba, Dixville Notch, N.H. 03756, (800) 255-0600.


J.J. HAWES & Southworth & Hawes & all traveling photographers. All formats. Send photostats and wants to Ken Appolito, 2415 NW Lovejoy, Portland, OR. 97210.

ILLINOIS AND MISSOURI stereo views. Please describe and price or send on approval. Can use most Illinois views except Chicago. Especially want views of Quincy, IL. Phillip Germain, Box 195, Quincy, IL. 62306.

MARBLES on stereo cards, cigarette cards, post cards. Children playing marbles in the streets or in schoolyards etc. Bertram Cohen, 169 Marlborough St., Boston, MA. 02116.

BERMUDA—Keystone stereo views and other photographica wanted by collector. Information requested on the numbers of Bermuda views available in the Keystone series. Ernie Roberts, 5 Corsa Street, Dix Hills, NY 11746.

EDWARD L. WILSON'S Scenes in the Orient. Please quote card number, condition and price. Arthur Farrell, 33 East 5th St., Huntington Station, N.Y. 11746.

KANSAS stereo views wanted in all categories. Flat mount only in VG or Exc. condition. Will purchase outright or trade from large selection of views. Write or call Bryan W. Ginns, 152 East 84th St., New York, N.Y. 10028, (212) 744-2177.

CHECK YOUR STATUARY views for Rogers Groups. I collect them. Will buy or trade from a large assortment of subjects. Also wish to contact others Rogers Group collectors with duplicates to swap. Ray Walker, Rt. 153, Madison, N.H. 03849.

KEYSTONE BOX SETS. John C. Dowling, 3620 Hillcrest Road, Harrisburg, PA. 17109, (717) 545-7176.

VIEWMASTER Projector S1, Viewers Type A + B, Reels No. 435 ABC + all American reels, booklets: Mushrooms, Wildflowers. Have reels for trade or sale. Roger Vits, Leuvensesteenweg, 400, B-3370 Boutersem, Belgium.

VIEWMASTER Collector will pay better than dealers for 1950-1970 TV and Movie reels. Send on approval or list reels and condition. Roger McGilmont, 1711-149 Enskie Ave., Toronto, Ont., Canada M4P 1Z2.


WANTED

TEXAS stereo views wanted. Also cabinet views, etc. San Antonio especially, but other Texas views also needed. Will buy or trade. Robin Stanford, 10615 Tarrington, Houston, TX 77024.

ENGLISH COLLECTOR looking for any stereo views of Freiburg in Germany and any pre-1880 city stereo views—London, Paris, etc. John Norman, Belfort Str. 19, 7500 Freiburg, West Germany.

SPORTS RELATED stereo views, CDVs, Cabinets: Boxing, baseball, Lacrosse, marbles. Will purchase or trade other views. Please send photocopy with price or trade interest. Dennis Downey, Cunnington Ave., Winnipeg, Manitoba, Canada R2M 0W4.


BASEBALL VIEWS and all other early photographs featuring teams, players, game scenes, or related images. Mark Rucker, 137 Circular Street, Saratoga Springs, N.Y. 12866, (518) 587-0681.

DALLAS, TEXAS stereo views, photos and photo post cards. Especially works by J.R. Davis, A. Freeman, H. Clogenson, and Berry, Kelley and Chadwick. Jean Hudson, PO Box 15163, Dallas, TX. 75201.

COMPLETE Stereo Attachment set for Exakta VX Series camera. Must be in usable condition. Call or write Steve Chamberlain, 2531 Smith St., Rolling Meadows, IL. 60008, (312) 397-3917, after 3 PM CDT.

SHAKER PEOPLE. Please send photocopy with price. Richard Brooker, 450 8th East 84th Street, New York, N.Y. 10026.

BUYING stereo views, CDVs, anything by Louis Heller and Peter Britt. Mauz, Box 9, Brownsville, CA. 95919.

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**STEREO WORLD** July/August 1988 39
A LISTING OF COMING EVENTS

September 25  (VA)
Barone Camera Swap Meet, Holiday Inn (Crystal City) Arlington, VA. Contact Camera Swap Meet c/o Barone & Co., Box 18043, Oxon Hill, MD 20745. Call 703-768-2231.

September 25  (PA)
Lancaster PA Camera Show and Sale, Treadway Inn, Intersection Rt. 30 & Rt. 272. Contact Photograph Associates, Box 964, Carlisle, PA 17013. Call 717-252-3403.

October 2  (VA)
DC Photographic Image Show, Rosslyn Westpark Hotel, Arlington, VA. Contact Russell Norton, Box 1070, New Haven, CT 06504. Call 203-562-7800.

October 2  (IL)
Chicago Photographic Collectors Society Fall Trade Fair, Weston O’Hare, Rosemont, IL. Contact Second Sunday Camera Swap, 19 Doremus Lane, Wayne, NJ 07470. Call 201-694-4580.

October 2  (NY)
American Photographic Historical Society Photographica Fair, Golden Gate Inn, 3867 Shore Parkway, Brooklyn, NY. Contact APHS, 2430 E. 65th St., Brooklyn, NY 11234. Call 718-646-6935.

October 9  (NJ)
Second Sunday Camera Swap, Fire House #1, Parish Drive, Wayne, NJ. Contact Second Sunday Camera Swap, 19 Doremus Lane, Wayne, NJ 07470. Call 201-694-4580.

October 9  (MI)

October 14 - 16  (NY)
PhotoHistory VII - Symposium and Photographica Trade Show, George Eastman House, Rochester, NY. (See article in this issue.)

October 22, 23  (MA)
The Boston Show, 30th show sponsored by Photographic Historical Society of New England at the Armenian Cultural Center, 47 Nichols Ave, Watertown (Boston) MA. Contact FHSNE c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 after noon, Eastern time.

NEWVIEWS (Continued from page 23)

The latest version of the RCI plastic lorgnette viewer fuses the large images quite well. Combined with an extremely fine screen, the larger size makes the fused pairs look very close to actual photographic prints with only a slight degree of grain visible. Seeing the dots themselves requires a stronger magnifier. The first commercial offering of the new cards comes in the form of a promotional package of a dozen views of the Tampa Bay area. Five of them are interesting hypers of local landmarks like Tampa Stadium (site of 1984 and 1991 Super Bowl games) and the ultramodern Sunshine Skyway suspension bridge. There are also some examples of what is possible, even in 3-D, in the field of image manipulation with computer digitized scanning equipment.

For those new to paired print 3-D, the “FUN ‘N SUN OF TAMPA BAY” carton folds into a holder for the cards and viewer of proper alignment and spacing until people catch on to using it hand-held. A later 3-D promotional sample package is planned that will include a wide variety of stereo subjects and techniques to show potential clients the full potential of the 3-D cards. Anyone with dramatic, high quality stereos of architectural, automotive, dental, rock star, nature, macroscopic, natural attraction, or electron microscope subjects is invited to contact RCI. Those whose work is used will get full credit, a brief biographical review, and a reasonable fee for the negs or slides. A dramatic hyper-stereo of a hilly golf course is one specific need.

The Tampa Bay set with viewer is available for $5.00 plus $2.50 postage from Realview Concepts Inc., Box 15325, Clearwater, FL 34629.
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<th>Item #</th>
<th>Description</th>
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<td>SAMPLE VIEWS. Subjects vary from comic to religious, tragedy to transportation, childhood to Victorian risque. Only $4.99.</td>
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<td>9</td>
<td>Ordinary situations were made comical. Only $6.95 for the entire set!</td>
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<td>America ever fought.</td>
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<td>14a</td>
<td>Samantha Rockford.</td>
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<td>15a</td>
<td>Item #15a. 18 views made by photographers of the Orient from the 19th century. Only $7.95, postpaid!</td>
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<td>17</td>
<td>Religious Scenes. 18 views made by photographers of the Orient from the 19th century. Only $7.95, postpaid!</td>
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<td>Sentimental. 28 cards that are all so seemingly real! Only $9.95.</td>
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<td>Item #4. Beach Scenes.</td>
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<td>Item #4A. 22 views.</td>
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<td>Satanic. 9 reproductions of those weird French bollices depicting Satan at work. $1.99 for the set.</td>
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<td>56</td>
<td>Table Top Photos. 12 cards. Dolls and scenes of Biblical scenes: the life of Christ. Only $2.49.</td>
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<td>Item #13. 20 cards of the Orient Viewed. Only $2.99!!</td>
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"Bowery near Grand Str." A view by Peter F. Weil, one of the six New York stereographers covered in "It Wasn't Just the Anthonys," a feature article by Jeffery I. Richman.