Here's a rare piece, though it was just released in 1990! The "TUNE-MASTER C-D Viewer" is actually a compact disk disguised as our beloved View-Master! Put out by Enigma Records to promote 17 bands from The Dead Milkmen to Captain Beefheart, it's a very clever piece of merchandising that urges the user to "play reel loud". Inside the sleeve is the die-cut full-color cardboard "viewer". The TUNE-MASTER logo imitates quite well the View-Master logo. When the viewer is unfolded one sees the inside of the viewer and a "TUNE-MASTER Stereo Reel". Now I'm waiting for a 3-D CD for a PC...

Designed to look just a card holding a current model View-Master, the "Tune-Master" was a limited edition compact disk issued to promote Enigma's recording artists, and is now a collector's item.

The inside of the "viewer" is printed to match the actual inner workings of a View-Master, even though they haven't opened like this since the Model B. The disk it holds does an even better imitation of a View-Master reel, except for the over-size center hole.
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## Front Cover:

Editor's View

Excuse # »*@+[ ]«

Just as the goal of matching Stereo World publication dates to the real-world calendar was edging slowly into sight, the sort of computer disaster that only happens to other people befell this unsuspecting publication. The issue you’re reading would have been in the hands of members weeks earlier, had it not been for the sudden death of our computer’s hard drive, wiping out the almost-ready-to-save, edited versions of several articles.

I had just turned the computer on for some final work on a few captions when there, blinking insolently at me, was a solitary question mark on a blank disk icon – an ominous symbol of doubt on a screen that until then had always seemed so cleverly helpful. No emergency measures by the book, the phone, or the service people at the computer store could determine what happened or retrieve the articles, which in computer jargon had suddenly been demoted to “data”. As I contemplated the weeks of retyping, editing and general restoration work facing me, the question kept tugging at the back of my mind; “just where did all those words and paragraphs go?” I could only imagine them ending up in the same non-dimensional void as the hapless victims of malfunctioning Star Trek transporters on endless television re-runs.

I'm not at all sure that editing material the second time around (either one's own or other people's work) results in a net improvement or just provides opportunities for more second guessing and general editorial mischief. A word processor makes the latter all too easy anyway, at least until the day it turns into a word annihilator. Needless to say, all material is now saved onto back-up disks a couple of times a day – probably assuring that the new hard drive will survive well into the next century.

Samoa

Alison Devine Nordström’s feature on the stereo coverage of Samoa in the early 20th century provides a deeper than usual look at the way subjects were chosen and posed by photographers and later edited and described by publishers. The article is as much about what was not stereographed and published as what was. While parts of it may impress some readers as academic speculation, the seldom discussed fact remains that the leading stereo publishers gave the American public a very limited, edited, and simplistic look at the non-European world.

Even when produced under the best of intentions, the published images and captions could range from paternalistic at best, through biased and misleading, to racist and exploitative at worst. Examples from among views of African Americans and Native Americans are all too easy to find and are discussed in several sources. This article points out, using a remote subject seen in only a few views, that the same awareness should be applied to views that froze in realistic depth people from scenic and exotic places all over the world. While the impressions given to the audience of this early mass media may have been generally sympathetic toward the people pictured, they were far from accurate or complete. When Oliver Wendell Holmes predicted that “the Stereograph is to be the card of introduction to make all mankind acquaintances” he may have had in mind societies who could produce and exchange their own stereographs, omitting those people whose cards of introduction would be created and controlled by huge companies with their own interests in lands thousands of miles from the people in the views.

A Wink’s Worth

Speaking of Holmes, Laurence Wolfe’s article about the history and recent restoration of the very first Holmes stereoscope provides a look not just at the fragile old viewer, but at some of the photos OWH himself took – including a stereograph. Also included is one of the images Holmes spent a lot of time looking at; the Anthony view (#206) of New York’s Broadway. The essay this busy street scene inspired includes the famous line: “It is a leaf torn from the book of God’s recording angel.”

In fact, the 1861 Atlantic Monthly piece is much longer than the quotes used in the article, taking Holmes on eloquent flights of Victorian fancy in praise of stereographs. After going on about celestial photographs of all our doings, he asks, “Is motion but a succession of rests? All is still in this picture of universal movement... Yet the hurried day’s life of Broadway will have been made up of just such stillness. Motion is as rigid as marble, if you only take a wink’s worth of it at a time.” I wonder if Holmes could have imagined how much more fascinating the Anthony views would become 130 years later? Now if only today's stereography had a promoter of the stature and enthusiasm of Oliver Wendell Holmes.

Deeper Than the Average Bear

Beginning Saturday January 25, 1992, portions of the NBC-TV animated series Yo, Yogi! will be broadcast in Pulfrich 3-D. Glasses for the Hanna-Barbera production (featuring Yogi Bear and the gang) will be distributed through a national promotion. (See Stereo World Jan./Feb. '89, pages 2 and 14.)
Random Fusion

As a stereographer, I was surprised to learn that many members of the NSA are unable to freeview.

By freeviewing, I was able to discern the pattern, or patterns, appearing in the random dot stereogram (Stereo World, July/Aug. '91, page 30). It appears to be an alphanumeric pattern consisting of the letter M, followed by the number 700 in a diagonal upper-left-to-bottom-right design, with an unknown starlike multiple object above to the right of the numbers.

In fact, I sometimes observe two or a doubled set of numbers and starlike objects, but with only one letter M. This single and doubled stereo effect is observed even when optical aids are used. Are my eyes playing tricks on me or have I passed my "STARE-E-O" test?

Ron Paul Smith
Sharon, MA

Both. Experienced freeviewers expect to fuse image pairs of at LEAST a separation of 65mm for "parallel" viewing. But STARE-E-O and other single-frame random dot stereograms contain integrated "pairs" of images with as little as 23mm separation. Unless they pay close attention to the usually included fusion dots, people experienced at freeviewing can easily pull the integrated images far PAST the intended fusion point and fuse elements of the images in several different 3-D patterns.

Optical aids can do no better than the eyes at selecting the intended elements of the integrated images for fusion. Some single-frame random dot stereograms are designed for cross-eye (convergence) viewing, but the same problem can occur when overly energetic freeviewers apply their visual dexterity to these, as well.

- Ed.

More on Movie-stock Labs

I would like to comment about Mr. Lawrence Lancaster's unpleasant experience with a Texas company that he apparently used because their ads probably raved about getting prints and slides from the same roll of Eastman "motion picture" negative film. (Letters, May/ June, '91)

I ran into similar problems when I began to experiment with my Nimslo camera without the use of Nimslo/Nishika labs for lenticular prints. I used Eastman 5247 negative film for a trip I took to Kenya and sent the exposed negatives off to three labs for unmounted "slides", crossing my fingers and knowing that I would at least get decent negatives back.

The roll processed by Dale Film Laboratories in Hollywood, Florida produced exactly what I was looking for: an unmounted film strip that I could mount myself. (I did not opt for prints, they do not do half-frames or other stereo formats.)

I think this is an option that people who mount their own stereo transparencies should investigate. The option of having negatives and transparencies at the same time was very unique to me when I learned about the process, and I continue to use it.

Michael Bittner
Wilton Manors, Fl.

This is a response to Lawrence Lancaster's letter regarding the "Hollywood" film laboratories. Your editor's response is correct in that the printer masks are not available for these labs, which do the bulk of their business in standard print formats. I have used many of these different labs for both stereo and non-stereo photography and I find a different problem which is, to me, more of a concern than having to cut and mount my own slides. I have found that many of these labs have color problems. One lab in Washington tends to have very blue pictures, while another in California seems to be heavy on the yellows. I have found only one lab which I consistently use -- RGB Color Labs in Hollywood.

I tend to shoot a lot of theater pictures in both stereo and "flat", so I need a high speed color film with good color separation. RGB offers a 500 speed indoor film that is excellent! I highly recommend it for anyone who shoots in low-light situations. While they cannot mount my stereo slides of make prints from the negatives, I find it very useful to have a roll of uncut slide film so that I can mount it myself AND a roll of the negatives from which I can have more slides made or take the negatives to an outfit which will produce the prints I want.

I realize that this letter has become sort of a plug for RGB, which I didn't intend for it to be. My advice, when looking to have film developed from mail order, is to be very careful. Check out their color separation, and realize that lost film is a stronger possibility when mailing.

Daniel Munson
Los Angeles, CA

Relative to Lawrence Lancaster's warning letter in the May/June issue, I have had excellent results from 5247 and 5294 films (Hollywood movie types) in both TECO-NIMSLO and REALIST cameras over a period of several years.

Since commercial mounting of NIMSLO size frames is not available, Technical Enterprises developed a viewer that does not require mounting of the stereo pairs. Instead, it uses the positive filmstrip supplied by the various labs that process these "movie" films. See Stereo World Nov. '89 page 23 for a description.

Prints from Eastmancolor negatives have been quite acceptable, but must be trimmed from standard sizes. My experience has been primarily with Red Tag Photo, 2214 Pico Blvd., Santa Monica, CA 90405. They have often exposed two adjacent NIMSLO frames on each 4x6 print. I assume the Seattle, Florida and Texas labs might provide the same service.

Jim Lucas
Corona del Mar, CA

(Continued on page 13)
Despite their small size and comparative insignificance, the Samoan Islands did not escape the lenses of roving stereographers in the nineteenth and early twentieth centuries. Although the number of stereo images made there was small, they offer a remarkable example of the editorial choices, both political and artistic, which governed the publication of stereo images in their heyday. Stereos of Samoa reflect the stereotyping of unfamiliar cultures which accompanied the territorial expansion of the "American Century", and may offer insights into American public opinion, and how it was created.

In the late nineteenth century, popular stereographs simultaneously served functions of entertainment and political or social education. Throughout the United States, Americans shared visual packages of presidents, popes, animals, travel, art treasures, volcanoes, wars, train wrecks, domestic scenes and humor. Such democratization of information must have contributed to a growing sense of shared nationhood in a country which was rapidly assimilating immigrant cultures and expanding into its western territories. Significantly, pictures of foreign countries made up more than half of the offerings of Underwood & Underwood in 1905.

The rise of this aspect of the stereograph industry demonstrates in microcosm a larger pattern evident in most travel photography of that time. Postcards, magazine photos, albumen prints and other photographic products for the tourist trade and the armchair traveler all seem to have followed similar patterns of product development and marketing. All of these formats followed accepted conventions. They offered, and thereby reinforced, what buyers expected to see, and
tributed his stereo views, or used the images as magic lantern slides or textbook illustrations. John L. Stoddard and Burton Holmes, the two most renowned travel lecturers of their day, and Dr. Albert S. Bickmore of the American Museum of Natural History illustrated their talks with Ricalton photographs. It is safe to say that Ricalton images, in these many formats, were seen by millions.

Ricalton’s images themselves are documentary in intent, straightforward in style, and predictable in subject matter. Early conventions of European travel photography had emphasized the appropriateness of recording the striking architecture of monuments, cathedrals and the like, and this approach was repeated for non-European cultures in Ricalton’s images of the Pyramids and the Taj Mahal. When photographing the people of unfamiliar places, Ricalton often presented them at their most exotic and anomalous: an upper-class Chinese woman with bound feet, a Hindu fakir prone on a bed of nails. Without background information on the cultural and philosophical environment from which these seemingly bizarre practices evolved, the people depicted must have taken on aspects of the carnival sideshow. They are reduced to mere curiosities whose images reinforce negative stereotypes and confirm the viewer’s expectations that people of color are ignorant, barbaric and in need of the moral (and economic) uplift that comes with exposure to Christianity and Western goods. Strongly patriotic, Ricalton covered a number of the wars which extended American power in the Pacific, including the suppression of the Boxer Rebellion in China.

were divorced from the context of the culture they were taken in, both by the nature of the photographic form itself and by the cultural stereotyping which influenced maker, buyer and seller.

As popular subjects departed further and further from the actual experiences of the viewer, an unavoidable fragmentation occurred. No longer a marker for memory, as was the case for early, local depictions, these new images became a substitute for experience. Treated as objective information in a matrix actually created by personal interpretations of what existed beyond the frame of the lens, these fragments were dangerously incomplete. Safe in their assumed familiarity with unknown places and events, viewers had little incentive to seek more information, and few ways of obtaining it. No input or exchange from the people captured in the abstracting rectangle of the stereograph was possible, despite the viewer’s illusion of being present in the image.

One of Underwood & Underwood’s most prolific and adventurous field photographers was James Ricalton, whose few images of Samoa were to provide many Americans with their first glimpses of Pacific Islands. Born in Waddington, New York in 1844, Ricalton was trained as an educator, working twenty years in the public schools of Maplewood, New Jersey as a teacher and principal. In 1891, he began serious world travel, crossing the ocean forty-three times and producing over 100,000 photographs. In addition, he undertook two expeditions for Thomas Edison (in 1888, to discover a source of bamboo for making the carbon filament of the incandescent light bulb, and in 1911, to field-test a newly invented movie camera) and maintained a large collection of typical Victorian travel memorabilia: exotic costumes, musical instruments, animal skins and guns. He was also a successful lecturer and writer, publishing several books with Underwood & Underwood, most notably “China Through the Stereoscope”, and articles for Scribner’s, Outing, and the New York Herald. Ricalton died in upstate New York in 1929.

Ricalton appears to have been very successful at the sale and marketing of his work. Not only Underwood & Underwood, but Scott & Van Altena, Charles A. Beseler, and Moore, Hubbell & Co., purchased, published and dis-

and the Spanish-American action in the Philippines. He produced popular stereo sets on both subjects, which were sold as part of the Underwood & Underwood travel system for education about foreign lands.

Ricalton stopped in Samoa on one of his journeys long enough to produce at least six images, three of which were published. Underwood & Underwood dates the negatives as being made in 1906, making it likely that they were shot while he was traveling between Japan and Australia that year. Since no images of Apia (then German Samoa) appear, it seems likely that he called only at Pago Pago, a much smaller settlement, then under the administration of the United States Navy, for which it served as a coaling station. The Sonoma, which ran regularly between Honolulu and Auckland spent a day or less in Pago every few weeks while en route, and the presence of a photograph captioned “Samoans alongside the Sonoma offering their wares for sale”, (Fig. 1) taken on board, suggests that Ricalton's experience of Samoa may have been both brief and limited. Certainly, all of the photographs we know of could have been shot within a mile of the harbor, and nothing about them suggests any profound awareness of Samoan culture, or even exposure to special aspects of Samoan life such as siva-dancing, tapa-making or kava-drinking which Ricalton's audience would surely have found exotic and fascinating.


Fig. 4. Underwood & Underwood No. 10699, “U.S. Pacific naval station in harbor at Pago-Pago, Tutuila, Samoan Is.” by James Ricalton. George Polakoff collection.
Underwood & Underwood never published the Sonoma image. It is undistinguished photographically and shows dory-style boats, rather than picturesque outriggers, holding faceless people wearing Western clothing and carrying open umbrellas. Contrary to the caption, most of the boats appear to be empty. The other unpublished images are both primarily of local houses, "A Samoan House of Pago Pago" (Fig. 2) and "A Samoan Home and its Occupants—Pago Pago". (Fig. 3) In the first of these, a thatched, open fale, or native house, is framed by symmetrical palm trees and centered in the shot. Five seated figures in the foreground serve to establish scale: three naked children and two women, both wearing long-sleeved missionary-inspired holoku dresses, and the upswept, Gibson girl hairstyle favored in Europe and America at the time. The other photograph appears to have been taken nearby, as the same trees and mountain appear in the background. Here, despite the title, only part of a fale is depicted. Beside it is a Samoan woman, naked from the waist up, leaning against a coconut palm and looking, without expression, directly into the camera. She is not the stereotypical South Seas siren, being heavy, and not young, with flat pendulous breasts. Her face and arms are deeply tanned, while her breasts and torso are not, suggesting that this was not her usual costume. Seated in the house, and also looking directly at the photographer, is a woman wearing a combination of Samoan and Western clothing, sitting with several children.

Underwood & Underwood elected to publish only three of Ricalton's Samoan photographs, probably in 1906 or 1907, shortly after they were purchased, and it is instructive to compare the original negatives with their published forms. All three images feature children only, and two seem to emphasize American presence and accomplishments in Islands which had acquired increased importance following the American conquest of the Philippines and the opening of the Panama Canal. "Harbor at Pago showing S.S. Sonoma at Naval Dock, along with old training ship Adams" (Fig. 4) (probably Ricalton's caption or one written from his notes) is re-captioned and generalized upon publication to become "U.S. Pacific naval station in harbor at Pago-Pago, Tutuila, Samoa". In addition to the ships, the photograph shows the recently-completed American coaling station, and in the foreground, seven children, three of them naked, two in lava lava and two in versions of Western clothing. They stand passively on the beach, ankle deep in water, looking at the camera, in front of two small boats. Washed in beside them is a waterlogged coconut. Another published photograph (Fig. 5) is centered on an American flag, surrounded by tropical foliage. In the foreground are three young boys, wearing only beads and lava lava. At their feet is a large and incongruous Panama hat, perhaps the photographer's, in use as a marker to indicate where the boys should stand. The handwritten caption which accompanies the negative, "The street from the naval dock to the village of Pago Pago", becomes, on the published card, "Tutuila's tropical welcome to the traveler—road to Pago Pago, Samoan Islands", although there is nothing welcoming in the unsmiling and perhaps ill-at-ease expressions of the boys.

The Ricalton negatives show three shots of houses and their occupants, a convention shared by both the Underwood & Underwood and Keystone travel series since, after 1912, Keystone had begun purchasing certain Underwood & Underwood negatives. Reorganized into new sets characterized by lengthy texts printed on the backs of the cards, the Keystone cards were widely used in...
schools, with a text format addressing such topics as "Geography", "Races of Mankind", "Architecture—People and Homes", and "Products and Industries" accompanied by suggestions that they be used in the teaching of "Child Life", "Manual Training", "Botany", and Home Economics". Both of the photographs previously discussed, and a third, unpublished by Underwood & Underwood, were included in the Keystone 100 card set, "Philippine islands, Hawaii and Samoa". It is perhaps significant that the house image chosen for publication "A Samoan home at Pago Pago", (Fig. 6) employs an angle which shows only the end of the house, giving it a compact roundness more pleasing, symmetrical and exotic than the more ramshackle effect of many of the houses seen from the side. In the foreground are bundles of pandanus, incorrectly identified in the text as coconut palm leaves, in readiness for roof thatching, while two small children, a boy and a girl, hand-in-hand, stare somewhat balefully at the camera.

It is intriguing to consider the emphasis on children in all three published photographs. To be sure, schools had become a major market for stereo views, and children enjoy looking at pictures of children, but it is also within the spirit of the times to perceive such people as Samoans as the "little brown 

middle" of missionary exhortations. Children were, perhaps, more easily represented than adults as innocent, powerless and capable of training and improvement. The exclusive presentation of children in the icon-like images that stood for Samoa in a multi-card travel set, and in the popular mind, may have had a subtext implying that all Samoans are childlike and therefore in need of America's benevolent paternalism. The photographer's straightforward title, "A Samoan home at Pago Pago", became, upon publication, "Some of our Pacific Island cousins and their home", an

appropriation that reflects the assumptions of a generation growing up in a time when the United States was firmly entrenched overseas. The caption is printed, with the text, in English, French, German, Spanish, Swedish, and Russian, suggesting not only international distribution, but the polyglot population of turn-of-the-century America. Used by millions, both in the home and as part of public school curricula, cards such as these would have contributed greatly to the socialization and homogenization of recent immigrants into the melting pot of mainstream American thought, by creating a sense of "them" shared by even the most recently arrived of "us". The largest portion of the text catalogs Samoans in terms of race, equating "the most perfect type of the Polynesian" with their "light brown color" and "splendid physique". Subtle gradations in skin color are an important concern at this time, with darker Africans and Melanesians seen as more savage, barbaric and less open to civilization. The overall tone towards Samoans is benevolent, although it is also simplistic and patronizing, "They are simple, honorable, generous and

Fig. 6. Underwood & Underwood No. 10390, "Some of our Pacific Island cousins and their home, Tutuila, Samoan Is." John Weiler collection.
hospitable, but brave fighters” who live in “primitive house”(s) of “roughly hewn...logs”. Most telling, perhaps, is the section on “Products and Industries”, which dismisses the waning copra trade in one sentence and ethnocentrically maintains:

The real importance of these islands lies in their position, which makes them a first-class coaling and repairing station on the direct line of the great highway of commerce between San Francisco and Australia. They are also in the route of steamship lines passing through the Panama Canal.

Thus, Samoa is drawn into the American empire in the Pacific as a commercial link between white new worlds. Teachers were encouraged to use this photograph of Samoa in teaching about the Canal Zone, 6000 miles away, mentally extending the Monroe Doctrine to include everything which touches an ocean which touches North or South American soil. The characterization of Samoa as some kind of rest stop on the highway of commerce affirms the inevitability of Samoa’s role in the great scheme of Progress, and further justifies American presence there.

Although three images are certainly not enough from which to draw solid conclusions, it is tempting to compare the simple patriotism of the 1906 Underwood & Underwood images with the more complex economic interests suggested by the text written for their later printing by Keystone. It seems likely that the curriculum/text format preceded the choice of photographs, so that this shorthand image (Fig. 6) was selected to represent Samoa because it could be focussed on the coconut in the category of agricultural product. This fragment of a culture’s totality has long been a standard aspect of school geography courses, one of obvious interest to a nation that had things to sell of trade, and generally useful in defining the importance of other countries to our own. That these are American islands is emphasized by the “our...cousins” of the caption, but the bulk of this photograph’s information, both visual and verbal, deals not with people but with trade. Its appearance in a set with Hawaii and the Philippines suggests that this series was an attempt to justify American possessions in the Pacific at a time when the earlier White Man’s Burden approach to colonialism was growing passe in the face of the growing American isolationism which preceded World War I.

Keystone is known to have published three other Samoan views, of which the photographers are unknown. One, “Village near Apia, British Samoa, remote among the Waves of the Pacific” shows, despite the title, an emphasis on coconut trees, with a scattering of houses and a road in the background. The “British Samoa” of the title indicates that it was captioned after the 1914 cession of German Samoa to New Zealand, and the card is a further example of Keystone’s accumulation of other firm’s work, having been purchased from Foss of Philadelphia sometime before 1930. The Keystone 100 set “South Sea Islands and Hawaii” sums up Samoa in one predictable image, titled “A Child at Home in Samoa” (Fig. 7) featuring a curly headed tyke in beads and lava lava, smiling winsomely at the camera. Behind the child, two posts and a portion of roof are visible. The text is not organized around curriculum in this set, but like the “our...cousins” card, stresses the “friendly, kind, sunny-natured natives” and emphasizes “the baby’s wavy hair and light brown skin”. Again too, on this card, the Panama Canal is referred to as a source of Samoa’s significance, and the American island of Tutuila, actually a small and minor part of the Samoan chain and its culture, is described as “the most important island”, where “the United States has made a very strong naval station”.

Another unattributed card appears in the Keystone 1200 set “Around Fig. 7. Keystone No. 16405. “A Child at Home in Samoa.” John Weiler collection.
the World", published in 1936, where the only image of Samoa is #1038, "Trail Leading to Mountain Tomb of Robert Louis Stevenson, Mount Vaea, Samoa" (Fig. 8). For Keystone perhaps, as was the case for other distributors of Samoan images, the fact that the dreamy and beloved Scot lived and died in Samoa encapsulated all the viewer needed to know about those islands and their people. Here the text language is lush and effusive, referring to "palm-fringed islands of the South Seas", inhabited by "Dark-skinned" Polynesians and "haunted of old by pirate craft" where "clouds trail cool draperies above his grave and the burnished surface of the Pacific is outstretched far below". Here, it seems to suit the publishers' purpose for Samoans to be dark-skinned and exotic, so as to emphasize the appealing romantic nature of Stevenson's decision to live there. The photograph itself, of trees, rocks and the start of a trail up a mountain, says so little that it functions primarily as an excuse for the text. One wonders that a picture of the tomb itself, with its maudlin inscription and magnificent view for background, was not arranged for, a circumstance which suggests that this image, too, was taken hurriedly between boats by a photographer just passing through.

As late as 1932, Keystone was purchasing stereo views of Samoa from Merl LaVoy, an American freelance photographer and filmmaker. Photographic technology had evolved considerably between LaVoy's and Ricalton's times, permitting much shorter exposure time and the consequent expansion of subject matter to include people in motion. Of the six LaVoy stereos of Samoa known to exist, only two appear to have been published. In one, "A session of the 'Mow', a political organization in American Samoa" (Fig. 9), the distinctive shape of the fale figures prominently, its symmetry exaggerated by the formal ring of seated figures around it, and heightened by the dramatic beach and palm tree landscape which serves as its background. The setting, depiction and misspelled caption do little to inform about the Mau movement itself; a continuation into the 1930s of the violently suppressed Western Samoan rebellion of the 1890s which led eventually to the forced exile of several prominent residents, and the public killing by police of a Mau leader. Indeed, the comforting message of the stereo view is of order, discipline and perhaps quaint native ritual, with the viewer safely distanced from the event, and no sense of the passion and danger which characterized these times in Samoa. The "fine mats" in the foreground represent an act of rebellion, for it was government restrictions on their traditional ceremonial exchange that came to symbolize white repression of Samoan customs. Here, with no context provided, they would mean nothing to the viewer, especially if the Mau image was juxtaposed with Lavoy's other published shot, a group of traditionally costumed girls dancing the siva, with surf, beach and palm trees behind them. The girls wear strapless brassieres. Part of a Western style porch crowded with a Samoan audience in dresses is visible at one edge of the image. Otherwise the shot is purposefully timeless. Samoa is presented as unchanging and untouched by Western influence. The girls are forever young and beautiful. The sun always shines.

Non-American stereo images produced in Samoa do not appear to differ greatly in theme, subject matter and commercial use from their American counterparts. These include a few by Alfred Burton of New Zealand, published at the same time as the Burton Brothers' "Coral Islands" series, a series of posed studio shots by Josiah Martin bearing titles such as "Fijian in Ambush", and an overtly commer-
cial set attributed to G. Reimer, and published most probably before the turn of the century by the Berlin firm of J.F. Stiehm. Credits on the card identify Riemer as the Marine-Zahlmeister, or purser, of the German ship S.M.S. Hertha which traveled regularly between East Asia and the Pacific Islands between 1874 and 1877. The photographs function as trade cards, bearing slogans which urge viewers to make the trip. Predictable in subject matter — dancers, bare breast-ed women, jungle scenery, and a group of mission school girls — their use appears to have been directly related to the encouragement of German tourism to the outposts of their empire. The images are straightforward, with little attempt at idealization or artistic effects. In No. 273, “Gruppe unter Brodfruchtbäumen” (Group under Breadfruit Tree) a passively seated group, mostly of women and children, looks uncomprehendingly into the camera. They have been posed according to European group-portrait conventions, in two lines, children seated, and centered on an unidentified chief. The group is flanked by two trees, a breadfruit and a palm. Numbering on these cards indicates that they were part of a larger series, probably featuring the Heste’s other ports of call. Other cards of the same format and publisher exist of Tonga, Maori New Zealand, and Palau. The Stiehm firm appears to have followed the pattern of expansion that we have seen in the United States, having grown from a single photographer to an industry which employed several men in the field or bought images from freelancers. Stiehm was active before 1880 and is last listed in Berlin directories in 1897, reflecting, perhaps, the shorter duration of the stereo fad in Europe.

Stereographs are an important example of mass-produced and internationally distributed photographic imagery, which, like postcards, book and magazine illustrations, and certain prints made as multiples for direct sale, provide useful insights into the selection of how an otherwise unknown place was to be portrayed. Because the stereo craze in the United States coincided with the country’s period of great territorial expansion, these ubiquitous cards can be read as signifiers of America’s view of the world. Samoa, despite its brief role in the diplomatic affairs of distant governments, was and is, an unimportant group of islands whose people had little influence on ideas held about them. The number of popularly marketed stereo views of Samoa is quite small, compared, for example, to those of China, England or California, yet certain themes are evident even in such a small number. Timeless primitivism, a sensual palm tree filled paradise, and the comforting presence of comprehensible European civilization, whether in the form of a naval base or of Stevenson’s grave, were the shorthand images which made up all the viewer needed to know.

Sources:
Darrah, Stereo Views, Gettysburg, PA, 1964
Adas, Michael, with Susan Kempler and Doreen Rappaport “America Discovers the World: James Ricalton’s Travels on Next to Nothing” (brochure essay) Trenton, New Jersey State Museum, 1985
Archives, California Museum of Photography, Riverside, CA
Darrah, The World of Stereographs, Gettysburg, PA, 1977
Keystone Catalog #23, Keystone View Company, 1923
Keystone 1200 Set Guide, Keystone view Company
Auckland Museum and Institute, New Zealand
Archives, Peabody Museum, Harvard
Anthony's Ethics

For the benefit of all NSA members who may be interested in the subject, I would rather present some comments on the ethics of Edward Anthony here instead of in the article elsewhere, proposed by Mr. Mark DiLaura. [Letters, May/June '91]

Examination of the texts of the labels on Anthony stereographs shows that Anthony gave credits to a number of photographers whose negatives were used to produce them. Some of the very earliest stereo series issued by Anthony, of New Hampshire, have credit lines for E.B. Gage, and there are credit lines over the years to Thos. C. Roche, Brady (including some West Point scenes, not just the Civil War series), Doremus, et al.

The Central Park series first done by Roche and only credited to him help explain what seems to have been Anthony's policy. Roche was a freelance photographer at the time he photographed Central Park and he did not become a regular employee of the Anthony firm until after he completed the park series. The agreement between Anthony and Roche evidently included acknowledgement of Roche's part in the operation. However, once Roche became a company employee, all the negatives he made on company time became company property and he no longer received credit.

There was nothing unusual about this. We do not find credits to William Henry Jackson for the negatives he made for Styles, or to Seaver for the negatives he made for Pollock.

Again, where Anthony bought negatives outright from photographers or studios, as in the case of the first California series, he had no obligation to credit the source. The controversy between Brady and the photographers who worked for him relative to credits for their negatives probably has created the impression that publishers of photographs owed credits to all the photographers who supplied their negatives. Gardner, who had his own studio, was not a regular Brady employee, and that was probably true for Barnard and other photographers out at the front during the Civil War, especially in the early days of the war. So there was a good basis for their complaints about not getting credits.

The one area of Anthony's publication of stereographs which has raised eyebrows is that of a considerable number of foreign and genre subjects in his output. Some of these that are listed in his catalog seem definitely to have been pirated from English publisher's views. Even more troubling are others which were published without being identified as Anthony issues, although the Anthony negative numbers visible in quite a few of the prints identify them as such to the knowledgeable. There are pirated copies of many European views including the Paris Exposition.

Technically, Anthony probably violated no law if he pirated European views because they were not copyrighted in the U.S., but it was not the most ethical thing to do. On the other hand, Anthony was not alone in pirating foreign views. A catalog almost certainly from Newell of Philadelphia exists which contains a large selection of copy prints of foreign views and there are many other examples of similar pirating which eventually included many American publishers' views, even Anthony's.

In any case, in a period when general business ethics were often cutthroat, it seems to me that Anthony, to the extent that we can judge from the available evidence, was fairer to freelance American sources than Brady and probably quite a few other important publishers. The loyalty of Roche to Anthony and the prodigious number of negatives and the technical advances he produced for him speak well for Anthony's treatment of his employees.

I don't want to beat to death the discussion of who did the first excellent stereos of Niagara [Letters, July/Aug.'91 page 40], but any discussion of the quality of Langenheim's stereos of Niagara based on the paper print stereos is misleading to anyone not familiar with Langenheim glass stereos. The Langenheim paper stereos, except for some late prints, are generally very disappointing because of their very low contrast. On the other hand, the best glass stereos from the same negatives are of incredible quality. They have ample contrast and are very sharp. The ones that are carefully tinted come remarkably close to providing the sense of reality one gets from a modern color slide. Except for the development of instantaneous photography, photography with wet plates made very little progress, beyond what we can enjoy in the best Langenheim glass views, for many years.

It is regrettable that Langenheim glass views are mostly very rare. Quite a few probably exist today in only one or two examples. The commonest early U.S. glass views extant are Babbit's of Niagara and a high percentage of these are faded, often irregularly, or are marred by spots. They were not properly washed after fixing, despite all the water at Niagara. However, the best Babbits and some other maker's glass stereos have rich black and white tones and often are treasures in any collection. What I have personally seen of glass stereos and stereopticon slides produced years later by E. & H.T. Anthony & Co. has not matched the quality of the work done in glass by Langenheim et al, or of Ferrier in Europe.

Frederick S. Lightfoot
Greenport, NY
So, How Do They Do It?

Readers of Stereo World are regularly treated to reviews of new stereo equipment which may or may not be easily found in the real marketplace. Over the years we have followed ill-fated ventures from their hopeful inception to their often quiet but sometimes acrimonious demise. None of these ventures has produced the new-technology stereo cameras and viewers which would have all of the modern niceties and be readily available to purchasers at a reasonable price. It just has not been in the cards for the stereo enthusiast to get much help from a disinterested photographic industry. The stereo world of the '90s is still waiting in vain for our industrial "giants" to enter the '80s or for that matter the '70s. Nor does there seem to be much hope for change as one looks ahead. With this in mind we might well ask how people are currently producing stereo images. The interest in stereo photography is probably more vigorous and fraternal now than ever before - due in large part to Stereo World and its effects as communicator and teacher.

The Stereoscopic Society of America, being composed entirely of stereo photographers, probably gives a realistic cross section of the methods and preferences of stereo image production currently in common use. At least anything that is being experimented with usually makes the rounds in the folios, and the frequency of such appearances indicates a degree of acceptability.

With Aging Cameras

A very large number of stereo views appearing in the Society folios are the products of cameras dating from the 1950s or 1960s: Stereo Realist, Revere, TDC, Kodak Stereo, etc. They are old cameras and are likely to break down. (I currently have five, three of which are usable – my favorite is a TDC Vivid.) These old veterans generally had excellent lenses and synchronization. They have a good range of time and aperture as was expected in their day, and considering that good stereo usually needs adequate depth of field, f/8 through f/16 or better are desirable apertures to avoid fuzzy foregrounds or backgrounds. Used on a tripod, these cameras can produce excellent stereo views on 35mm film. Even hand held, with care, they can be more than adequate.

landsapes or other middle to far distant subjects. Some people like them because they are easy to use under snapshot conditions – good for grandpa to snap the little ones at family events. Sometimes lenticular prints are circulated as extras in the Society folios but for the most part, the less said the better.

35mm Stereo With Modern Cameras

Two especially popular ways to make stereo views with up-to-date cameras involve the use of a slide bar or joining two matching cameras together. The slide bar is a popular method and every folio offers some examples of this technique. It can be done with any camera but is especially effective with 35mm closeups. It is not usable with subjects which are likely to move during the time lapse required between exposures.

A variation of this method is the so called (among other names) weight-shift stereo, obtained with a single camera by taking two pictures of a scene while shifting one's weight from one foot to the other between exposures. When done well, the camera moves approximately the right distance to give normal stereo. But watch out for moving leaves or drifting shadows or any other motions in the subject. This is tricky but some photographers do it very well. An improvement on the method uses an automatic winder to rapidly produce consecutive exposures. This allows stereo views to be made from a moving airplane or a boat and is a very good way to produce hyperstereo.

Single lens stereo is really an advanced technique, as there is much that can go wrong. Also, proper cropping and alignment of the stereo pairs requires a lot of understanding to get it right and look natural. But, it is also true that many of us get started in 3-D.

"At least anything that is being experimented with usually makes the rounds in the folios, and the frequency of such appearances indicates a degree of acceptance."
with a single lens camera and it's the cheapest way to edge into stereography. Views obtained in this manner are always present in the Society folios.

A more expensive way to produce stereo is the matched camera method. Everything costs double, and if you use good 35mm cameras that is no small investment. A proper rig to hold and align the cameras is needed and synchronization of the shutters may give one headaches. But some very impressive rigs are in use among the Society membership, resulting in remarkable stereo views entered in the folios. Using regular 35mm cameras does permit full frame 35mm transparencies which have great impact when seen in your lighted hand viewer. [For a look at this manner are always present in the Society folios. Exotic methods produce stereo is the matched camera method. Possibilities along these lines have only begun to be explored. What next? I imagine we will know when we see it in the Society folios. Exotic methods produce a small but important subgroup of current stereo view production. More important, they help keep it ever fresh and new.]

**Society Membership**

Stereo photographers who might be interested in joining Society members in their enjoyment of folio activities should write to the corresponding secretary, Jack E. Cavender, 1677 Dorsey Ave., Suite C, East Point, GA 30344.
The 228 people from 17 countries who attended the 8th World Congress of the International Stereoscopic Union in Paris experienced a true "International Festival of 3-D", as the entire event was titled. Over 50 stereo slide presentations by nearly as many international presenters ran from 9:30 am to 11:00 pm (in morning, afternoon and evening sessions) during and publications were available remained open through Sunday. Running simultaneously with all of this was the "First International Symposium on 3-D Images" where 90 professionals from academic, industrial and research organizations gathered to hear 42 papers presented in ten sessions spread over 3 days. Topics ranged from the neuroscience and psychophysical aspects of 3-D to the optics of lenticular video, sequence coding for broadcast 3-D TV, and stereo drawing as well as several medical, scientific and industrial applications of stereo imaging. Besides equipment for stereo slides, flat slides, and lecture-style overhead projection, the symposium room was set up with a translator's booth and a sophisticated wireless headset system for simultaneous translation of all papers to and from English, French and German.

All Festival of 3-D functions were held in the Palais de Tokyo, built on the Seine in art deco style for the International Exposition of 1937 and now known as the Museum of Modern Art, specializing in photography and film exhibits. The maze of marble stairways, cavernous halls, and spacious rooms easily accommodated the gathered stereo enthusiasts. Its location in the heart of Paris, very near in the shadow of the Eiffel Tower, made extended lunches and

The reflecting pool and fountains of the Palais de Tokyo, site of the 1991 ISU Congress. Those attending the congress entered the building behind the columns at the center. The columns at right connect the two main sections of the museum. All photos by the author except as noted.
afternoon excursions an irresistible temptation – even for some of the French members. Projection facilities were impressive by any standards. The huge main auditorium with its plush seats (almost too comfortable for jet-lagged North Americans) made it easy to find good viewing positions. For those determined to see all or most of the presentations, rest-rooms located just off the side aisles made the long climb back up the stairs necessary only for lunch and dinner breaks. The building's multiple auditoriums and projection facilities are just one example of French interest in film study, exhibition and preservation, backed by millions of dollars annually (more than any other country in the world) from the Ministry of Culture. The special wide sliver screen for the congress was about 16 by 27 feet and seemed to match the grand scale of everything else about the event. Vertical seams were visible in the lighter areas of many images, but it allowed very large projection of full-frame slides and 3-D films with minimal ghosting. The projection platform, set up in the balcony, included the Brackett Dissolver, the German RBT automatic tray projector, and various combinations of 2x2 projectors with synchronization and stereo sound.

Rare vintage stereographs were featured in four presentations and included in at least one other. "Japon 1900" by Pierre Tavlitzki and Gérard Métron used expertly copied old black & white views of Japan in combination with delicate and appropriate Japanese music, creating one of those moment-in-time experiences. "expédition Charcot dans l'Antarctique" by Jean Hébert, Gérard Métron and Pierre Tavlitzki showed unpublished views by a member of a 1904 French Antarctic expedition. This was probably one of the few times these historic images have been viewed in stereo by people other than the families.

Three PHScolograms on display in the downstairs exhibit area. The barrier strip parallax panoramagrams with their bright and deep computer generated 3-D images grabbed the attention of many members on their way into the main auditorium.
Alexander Klein, in charge of Stereo World's European circulation, was on the Festival of 3-D organizing committee and sold recent SW issues at the trade fair.

and associates of the original expedition members. “Le Voyage en Egypte, en 1909 et de nos jours” by Gérard Métron and Dr. Jean Binot also featured amateur stereographs, exhibiting through carefully made copy slides some of the amazing images of people and places which were often less posed and controlled than commercial views of the day. As with the Antarctic views, the original stereos were among the millions made by amateurs in the 6 x 13cm and 45 x 107mm glass plate formats of the late 19th and early 20th centuries. Preserved on these plates in boxes, cupboards and collections all over Europe and the world are stereo images of the details of everyday life in streets and parks, yards and homes. A long hidden, unique visual history waits for more of the sort of effort exemplified by these programs for its identification, preservation and exhibition. “Les Théâtres de Paris” by Paul Wing expanded on the coverage of tinted tissue views of miniature scenes from French operas, as seen in his Mar./Apr. '91 Stereo World article. The projected slide copies, some moving in on central details in scenes, revealed the exquisite model sculpting, sets, tinting and highlight piercing seen in the 1860s views far more effectively than any pairs on a printed page. Complete view sets of several operas were shown in their original story sequences, accompanied by music from the operas illustrated.

Good examples of stereojournalism have been shown on rare occasions, but “The Wall” by Peter Kosmowski, Petra Kipf, and Stefan Jüinemann provided some of the most extensive and dramatic documentation of a historical event ever seen in 3-D. The work of these German Stereo Club members covered the hectic days in 1989-90 leading to the opening of crossing points in the Berlin Wall, early efforts to chip holes through the concrete, the gathered world media, the huge crowds, and the final dismantling of the entire structure. Views from both sides, the top, the bottom, and even the shattered center of the wall were included, along with dramatically close stereos of people caught up in the events, toppled guard towers, and the famous equestrian statue as seen from the top of the Brandenburg Gate. Seen flat, “Norway Highlights” by Rolf Koch would have seemed like a selection of stunning, colorful pictures for an expensive calendar or a series of large posters. In stereo, these scenics proved the value of the 2 ¼ x 2 ¼" format in filling the screen with bright, sharp images that placed the rocks and wildflowers of the Norwegian coast in the laps of the audience instead of on a calendar page. “Shades of Green” by David Burder provided a fast-paced, exciting look at the environmental delights of Northern Ireland through dramatic scenics and beguiling macros. The six minute, four projector, 160 slide show produced for the Department of the Environment of Northern Ireland was reviewed in the May/June '91 Stereo World.
3-D movies were not neglected, probably the most popular being a 12 minute wide-screen film by the French Defense Ministry which took full advantage of the huge screen. Fast moving, very close sequences on the ground and in the air (from both inside and out) of fighter aircraft and transports provided spectacular 3-D effects through nearly flawless stereo cinematography. Somewhere between a 3-D "Top Gun" and a sophisticated TV car ad, the film had a good portion of the audience ready to buy a Mirage when it was over.

Outstanding stereo images from nearly every corner of the world and of subjects the size of mountains and bridges to those involving macrostereo and electron microscope imaging were included among the presentations at the congress. Some "old favorites" like the nature work of the late Pat Whitehouse and the table-top humor of Stan White were included, but many of the shows had never before been seen outside the countries or clubs of those who photographed or assembled them.

Reactions to the congress ranged from "best ever" to mixed to criticism of the way various aspects were organized and of technical problems and delays in projection. Despite reminders from some long-time members that even the nearly legendary 1987 congress in Switzerland suffered from annoying technical lapses and delays of its own, many attendees in Paris still spoke among themselves of disappointment with specific matters of congress planning and communication of details.

Some of these feelings fused into expression during a presentation by IMAX cinematographer Noel Archambault, who held the fascinated attention of most of the audience with a description of his work on the 3-D IMAX film "The Last Buffalo". (See Stereo World May/June '89.) After covering the design and evolution of the most massive 3-D camera in the world and its related IMAX 3-D projection system (with the help of a series of flat slides and diagrams), he had started showing some of his own Realist format slides of the crane-mounted camera rig in use shooting wildlife in the Canadian
Harry zur Kleinsmiede, right, at the 3-D Book Productions table in the trade fair room.

Harry zur Kleinsmiede, right, at the 3-D Book Productions table in the trade fair room.

wilderness. Suddenly the house lights came on with an announce-
ment from the projection area that the show's allotted 15 minutes
were up and that it must be halted
due to previous delays in the day's
schedule.

No other presentations having
been literally cut off in mid sen-
tence, Mr. Archambault calmly but
firmly explained that his under-
standing had been that he had
half an hour, and asked the audi-
ence if they wished to see the rest
of his slides. The question was
answered with the most enthusi-
astic ovation yet heard in the
congress. Following more back-
and-forth between balcony and
stage, and a second round of sup-
portive applause, the show
resumed – both audience and or-
ganizers perhaps recalling the poten-
tial of “people power”, so dramati-
cally illustrated in the previous
day's stereo coverage of the end of
the Berlin Wall. While nobody
seems to have left under the illu-
sion that an ISU congress could be
run as an exercise in participatory
democracy, there was more general
talk later that day about questions
of planning and communication.

The International Symposium
on 3-D Images ran from the 26th
to the 28th, giving professionals
and theorists from 12 countries
the opportunity to share results of
current research with others in the
same or related fields. The official
symposium booklet includes 110
pages of abstracts in French and
English describing the purpose and
primary topic of each paper pre-
ented as well as a complete sched-
ule and a brief biography of each
of those chairing one of the ten
sessions. ISU President Pierre Tavl-
itzki’s introduction to the booklet
covers the purpose of the ISU and
the congress, and adds that the
ISU sponsored symposium will
open a new line of communica-
tion between professionals and
“the best 3-D amateurs.” “Under
its banner, for the first time in the
modern history of 3-D, a synthesis
will be possible between the points
of view of 3-D amateurs and pro-
fessionals.”

Most of the professionals gath-
ered for the symposium saw at
least some of the ISU stereo projec-
tion programs and talked inform-
ally with a few members. And
many members attending the
congress peeked into the sympo-
sium room (past museum guards
who were checking for the correct
color of badges) as they entered
the adjacent trade fair room. It's
too soon to tell whether or not
this initiated a synthesis, but the
usual response from professionals
isolated in a highly specialized
application of stereo imaging is
one of amazement when first
exposed to the quality, amount
and variety of amateur work in all
areas of 3-D. A real appreciation by
“amateurs” of the often highly
technical and narrowly focused
work of professionals often
depends on well written (and all
too rare) articles in publications
like Stereo World or Stereoscopy
or one of the larger stereo club publi-
cations.

Like the similar 3Dmt confer-
cences in Montreal or the computer
oriented SIGGRAPH conferences,
the relatively high fees for the
symposium (over $400 U.S.) cov-
ered the special expenses involved
in a major professional meeting
and helped fund the congress as
well. The required investment of
attention and energy on the part
of Festival of 3-D President Guy
Ventouillac, ISU President Pierre
Tavlitzki, and the organizing com-
mittee was of course compounded
by the special requirements of the
symposium. This made the Festival
of 3-D an even more impressive
achievement overall, especially in
the eyes of those who had helped with other congresses or various national stereo club conventions.

One of the greatest challenges facing any ISU congress is the language problem. During the stereo projection programs, Jean Soulas of the Stéréo-Club Français provided helpful translations from or to French and English for the introductions to many of the presentations. As in years past, this left some shows with extensive narration in a language understood by only part of the audience. But never before was there another 3-D event in progress for members to think about, just one floor above, with UN style simultaneous translation and high-tech headsets.

Even knowing that any such arrangement would be prohibitively expensive for an entire ISU congress couldn't erase all twinges of envy among the audience.

Comparisons of the single sheet, two sided program handed out for this congress with the 47 page booklet supplied at the 1987 congress in Switzerland were hard to avoid when the question of translation was being discussed. While the 1991 program listed times, titles and presenters and had French/English translations of some titles, the 1987 program had provided two paragraphs on each show, repeated across its pages in English, French and German. Many agreed that some kind of printed information like that would be the most practical compromise between total translation and minimal translation.

The location of the congress just a few meters from the Seine made it seem only natural that the official Sunday evening banquet happened on one of the dinner/tour boats that nightly cruise up and down the river like endless processions of floating floodlights. Conversation, wine and film flowed freely as the sizable crowd relaxed with old and new friends, roamed from table to table shooting stereos of each other, or just stared in momentary silence as the boat presented a new view of some historic building or monument, illuminated as if there were some need to secure a copyright to the name “City of Lights.” Even the atmosphere generated by the boat’s twinkling-light ceiling and piano-bar style live music couldn’t detract from an appreciation of the very real, historic and magnificent city gliding past, or of the fascinating and delightful people sharing such a truly memorable experience. The ISU’s French hosts had demonstrated in depth the literal meaning of “joie de vivre.”

On Monday the 30th, two busses full of ISU members, armed to the teeth with stereo cameras, set out on a day-long photo tour to two historic sites; the estate of Vaux-le-Vicomte and the palace of Fontainebleau. Past jammed morning rush-hour traffic on the freeway, the busses drove into the open countryside and turned down a narrow road tightly lined with trees that seemed to form a living portal into the past.

The grand house and gardens of Vaux-le-Vicomte were built in 1661 by Nicolas Fouquet, Lord High Treasurer to King Louis XIV. When the king attended a lavish reception at the new estate, his reaction is reported to have been one of jealousy over a home more impressive than his own and of doubt concerning the source of the funds. Three weeks later, Fouquet was arrested for financial malpractice and imprisoned for the rest of his life. The estate has remained in private ownership ever since, undergoing major restoration from 1875 to 1908 and serving as a military hospital in 1914.

A light rain and mist provided stereographers roaming the visually endless, well maintained formal gardens with a soft and timeless quality of light that enhanced views of the estate from nearly any angle. Inside, the ornate halls and rooms were hung in every square foot with paintings and tapestries from the 17th and 18th centuries. One hall was lined with portraits of French aristocrats who had lived in the house or who had enjoyed its opulent facilities from Fouquet’s time until the French Revolution. The carefully restored con-
Waiting in a courtyard to tour Vaux-le-Vicomte, Sander Kiesel of The Netherlands discusses his paired SLR rig with Paul Wing.

Valix-le-Vicomte as seen from one of the many sculptures in the formal gardens. This one is actually in one of the sections of garden nearest the house. Only a few of the ISU tourists ventured through the rain and mist to the far end of the gardens.

Vaux-le-Vicomte

Next Time –
The 9th World Congress of the International Stereoscopic Union will be held in Eastbourne, Eng-
land, September 22-27, 1993. That same year, the Stereoscopic Society (the oldest 3-D organization in the world) will celebrate the centenary of its founding in England. All those interested in the art and technique of 3-D photography are invited by the Stereoscopic Society and new ISU President David Burder to join in the celebration by attending the ISU congress in this classic British seaside resort.

Two interesting coincidences mark this event: The “chunnel” link to Europe will open that year (obviously scheduled for the convenience of ISU members) and the facility reserved for the ISU congress is (believe it or not) the “Congress” Theater!

Eastbourne won the English Tourist Board’s “Top Resort for Excellence” award in 1990, and has been known as “The Empress of Watering Places” since Victorian times. It not only boasts one of the finest surviving piers in the world, but in addition to its 3-tier seaside promenade and many 19th century style shops, it even has a Museum of Shops. Hotels in a variety of price ranges exist within a five minute walk from the Congress Theater.

Some 25 hours of top-quality 3-D shows from around the world, exhibitions, workshops and plentiful opportunities for socializing are planned. Excursions to Brighton, Arundel Castle, and the old-world town of Rye will provide plenty of targets for stereo cameras. (Start stashing away your spare change now!) For more information contact Congress Director Donald Wratten, 10 Homefield Road, Radlett, WD7 8PY, England.

**ISU Note:**
Membership in the International Stereoscopic Union is on a calendar year basis. If you were a member in 1991, you will receive a renewal application. If not, get your application from your country representative. Dues for 1992 are $20.00. The ISU magazine Stereoscopy is published four times a year. News, how-to articles, and reviews of new equipment are gathered by an extensive network of country representatives from around the world by editor Allan Griffin.

Representative for the USA: Paul Milligan, 508 La Cima Circle, Gallup, NM 87301.

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The prototype of the Holmes stereoscope, an invention that spurred the proliferation of stereo views in the mid nineteenth century, was born again recently in New England and shown publicly 132 years after it was developed in a Boston basement workshop.

What is probably the foremost stereoscopic artifact of world-wide interest in the Victorian era emerged from the closet for display at the New Hampshire Historical Society's exhibition rooms in Concord, NH. The prototype of the stereoscope invented in 1859 by Oliver Wendell Holmes – of which there is no record of previous public exhibition – was on loan from Phillips Academy, Andover, Massachusetts. This was the alma mater of Holmes Sr., father of the Associate Justice of the U.S. Supreme Court who donated the viewer along with other paraphernalia of sentimental or intrinsic value.

Phillips Academy's then headmaster Alfred E. Stearns reported, in a letter to a contributor, that Associate U.S. Supreme Court Justice Holmes had sent two stereoscopes to Phillips Academy in February of 1927. One was the precious prototype Holmes viewer and the other was one of the clones manufactured circa 1870.

Before restoration, a piece of the hood was missing from the right side of the Holmes prototype. The awl used for a handle is clearly visible here. (Photo by Jim Sheldon, Phillips Academy.)

**Humble Birth**

A description of the Holmes stereo viewer is best told in the language of Dr. Holmes himself who, after all, was one of the 19th century's leading wordsmiths. The man who wrote *The Autocrat of the Breakfast Table* and other books,
and poems like *Old Ironsides*, *The Wonderful One-Hoss Shay*, and *Chambered Nautilus*, earned quite a few laurels with the English language and was highly qualified to describe his own brainchild ten years after its birth:

The simple stereoscope was not constructed by accident but was the carrying out of a plan to introduce the instrument to its simplest terms. Two lenses were necessary [now missing from the prototype] and a frame to hold them. I procured two of the best quality, and cut a square frame for them out of a solid piece of wood. A strip of wood at right angles to this was required to hold the pictures. I shaped one, narrow in the middle, broad at both ends; at one end to support the lenses, at the other to hold the stereographs which were inserted in slots cut with a saw at different distances. A partition was necessary, which I made short, but wedge-shaped, widening it as it receded from the eye. A handle was indispensable, and I made a small brad-awl answer the purpose, taking care that it was placed so far back as to give the proper balance to the instrument - a point which bungling imitators have often overlooked. A hood for the eyes was needed for comfort, at least, and I fitted one, cut of pasteboard, to my own forehead. This primeval machine, parent of the multitudes I see around me, is in my left hand as I write, and I have just tried it and found it excellent.

For at least one of us who have sought for years to have the Holmes prototype exposed to the light of day and the eyes of stereo worshipers, the first glimpse of the "contrivance" inspired a maximum of awe and not a little surprise, stemming from the size of the Holmes baby. Not a bouncing eight-pounder, more like the size of a preemie. The prototype appears to be a ½ model of the average clone which followed for the next 75 or so years. (Or even longer, when you take the sophisticated Red Wing model into consideration.)
Holmes was not loathe to praise his invention. He wrote further in 1869: “I felt sure this was decidedly better than the boxes commonly sold, that it was far easier to manage, especially with regard to light, and could be made much cheaper than the old-fashioned contrivances.... I believed, also, that money could be made out of it. But, considering it as a quasi scientific improvement I wished no pecuniary profit from it, and refused to make an arrangement by which I should be a gainer. All I asked was to give it to somebody who would manufacture it for sale to the public.”

The good doctor discovered that giving his stereoscope to a distributor was the difficult part. He tried Langenheim in Philadelphia, Anthony in New York, and Joseph L. Bates in Boston. He was successful with the latter gentleman, albeit the second time around. He writes, again in 1869:

Mr. Joseph L. Bates, to whom I had shown one of my first models, and who had had one made by my pattern, to my order, had been thinking over the matter pretty seriously, and come to the conclusion that there was something in my skeleton stereoscope. He went so far, at last, as to make a few of them on his own account, and found purchasers for them. I was very glad to have somebody get profit and pleasure from my contrivance, and made him quite well.

G.W. Wilson No. 104A, “Dryburgh Abbey - Tomb of Sir Walter Scott.” Dr. Holmes had a collection of about a thousand views. Many were views of England, Ireland and Scotland by photographers with the documentary and artistic skills of Wilson.
ny's views of Broadway, (No. 203) for instance... But what a wonder it is, this snatch at the central life of a mighty city as it rushed by in all its complexity of movement!... There stands Car No. 33 of the Astor House and Twenty-Seventh Street Fourth Avenue Line. The old woman would miss an apple from that pile which you see glistening on her stand. The young man whose back is to us could swear to the pattern of her shawl.... Notice the caution with which the man driving the dapple-gray horse in a cart loaded with barrels holds his reins - wide apart, one in each hand. See the shop boys with their bundles, the young fellow with the lighted cigar in hand, as you see by the way he keeps it off from his body; the gamín stooping to pick something up in the midst of the moving omnibuses, the stout philosophical carman sitting on the cart tail, Newman Noggs by the lamp post at the corner. Nay, look into Car No. 33 and you may see the passengers; is that a young woman's face turned toward you looking out of the window? See how the faithful sun print advertises the rival establishment of "Meade Brothers, Ambrotypes and Photographs." It is a leaf torn from the book of God's recording angel.

No wonder No. 203 was the Holmes favorite! It was as crowded with action as those bygone newspaper cartoon puzzles where the reader was urged to identify every object whose spelling began with a certain letter of the alphabet. His curiosity led Dr. Holmes to scrutinize the "puzzle" down to the tiniest fly speck.

**Stabilizing a Piece of Stereo History**

The Holmes prototype had been withheld from the general public for years because of its fragile condition. Moving and exposure to changes in temperature, light, and moisture had precluded showings. When the New Hampshire Historical Society expressed an interest in displaying the prototype of the Holmes viewer in its 1991 photo exhibition "An Eye to Eternity: 150 Years of New Hampshire Photography", the NSA and the Photographic Historical Society of New England combined with Phillips Academy to fund the stabilization of the artifact.

E. and H.T. Anthony No. 203, "Broadway from Barnum's Museum." In the large stereo view collection owned by Holmes, there were 12 Anthony views. This one inspired an entire essay about the dynamic street scene and the unique abilities of stereographs to document civilization. It's also the source of the famous Holmes quote crediting stereo as the work of "God's recording angel." Bequest of Mrs. Edward Jackson Holmes, Edward Jackson Holmes Collection. Courtesy, Museum of Fine Arts, Boston.
As could have been expected, Holmes also tried his hand at the photographic art which so fascinated him, stereography. This interior view titled "The Old Clock on the Stairs" no doubt required a fairly long exposure, indicating that the apparatus must have been interested Holmes enough to make a special effort to record it. Bequest of Mrs. Edward Jackson Holmes, Edward Jackson Holmes Collection. Courtesy, Museum of Fine Arts, Boston.

Stabilization included means to deter deterioration and to strengthen the stereoscope without altering the appearance of the viewer as it was found. Constructing a sturdy, secure, plexiglass display platform and a uniquely-designed carrying case were also accomplished by the Northeast Document Conservation Center.

The early medical career of Holmes Sr. included a stint as Professor of Anatomy at Dartmouth College. A further Holmes New Hampshire connection came some 25 years later when the physician-author-inventor-philosopher was said to have met with the Kilburn Brothers, the latter seeking advice before embarking on their stereoscopic business venture. The Holmes prototype was exhibited as the centerpiece of the stereo segment of the Historical Society exhibit. Devoted to the best known of New Hampshire's several hundred 19th century stereographers, this "Focus on the Kilburns" segment covered nearly 45 years of the Kilburn stereoscopic business as well as a good share of New Hampshire's other known stereographers.

Pioneers of Photography in Print


Published in a limited edition of 200 copies with many illustrations, the book is the first of several the authors hope to bring out in the coming years, covering additional photographers. The price is $28.00 (plus $2 shipping, USA) from William and Estelle Marder, PO Box 15224, Plantation, FL 33318 – or – PO Box 222, Ware, MA 01082.
We are glad to report that the Library now has a backup team. Dorothy and Talbot (“Ick”) Crane have volunteered their services, and are now busy learning all of the many operations involved. We would also like to thank Bill Zulker for taking over while Raymond was recovering from his accident, and again when I was recovering from surgery.

As of this report, Ick will be doing the Library Report for Stereo World. For many new members, who may not be familiar with the library, we thought it might be helpful to give a brief history of it.

The NSA Library—What, Where, Who?
The Oliver Wendell Holmes Stereoscopic Research Library was dedicated on Aug. 10, 1979 at the Canton (OH) Art Institute. The initial holdings were largely from the collection of NSA founders Rick and Fran Russack, with John Waldsmith as the first curator.

Since early 1982 the library has been located at Eastern College, St. Davids, PA (a suburb of Philadelphia) and has grown considerably thanks to many donations, particularly the Helen Moseley collection of approx. 15,000 stereo views. From time to time the library has been able to make a few purchases of stereo-related material.

Today the library’s collection— all on computer—numbers in excess of 20,000 stereo views, plus slides, prints, publications, books, catalogs, articles, etc. and a few representative viewers and pieces of projection equipment. Included are View-Master reels and an increasing collection of contemporary views, prints and slides.

Twice a year (fall and spring) the library hosts a regional NSA meeting, and everyone is invited (and encouraged) to attend the program.

The library is a volunteer operation, and the contents are only as good as your contributions. We urge our members to send any stereo-related material, including books and publications! Find an interesting article? Send us a copy. Cash donations are always appreciated. We are financially self-supporting through donations and a major grant, which made it possible for us to purchase our computers.

The library is open by appointment only. Would you like to visit? For further information call the Holsteins at (215) 649-4214, or write to the Holmes library at Eastern College, Fairview Drive, St. Davids, PA 19087.

Latest Gifts to the Library
David Johnson – Box of View-Master material.
Freeman Hepburn – 4 books.
Wesley Barre, Sr. – 300-set WWI, viewer & book.
Paul Wing – Box of stereo-related material including 50 stereo slides by the late Helen Erskine.
Gary Mangiocapra – Linex Stereo Camera material.
Jay Schindler – Check.
Alexander Klein – Book.
Cygnus Graphic – Anaglyphic poster of solar system.
Ron Fredrickson – Slide presentation on Yugoslavia, photographed by the late Helen & Henry Erskine.
Dr. John Sharrer – Book.
Walter Selke – Copy of bibliography and listing of his former collection of stereo literature.
Dieter Lorenz – Book.
Roger Nazeley – 2 books.
Ray Haines, Jr. – Large format stereo prints & single-prism viewer.
John Richter – Tipton catalog.
Robert King – Griffith & Griffith Alaskan listing.
John Waldsmith – Book.
Dr. Dale Hammerschmidt – Folio Notebook Entries, Print Folio AP-3.
Brandt Rowles – Prints of NSA convention at Manchester, NH.
Several boxes of material from the files of the late Lou Smaus.

Latest Purchase Fund Acquisitions
3D Imagics by Wim Van Keulen.
Stereoscopic Drawing by Arthur Girling.
Many subjects have been used in Children's stories. One example is airships. A friend of mine collects airship items and has more than 20 children's stories involving airships. On the other hand, there appear to be relatively few books which include stereo as part of the story. While not specifically looking for children's stories, in my 18 years of collecting 3-D items I have obtained only four, and the use of stereo is vastly different in each of them.

The Astonishing Stereoscope

In this 1971 book by Jane Langton, Eddy receives a present of a five card set of stereoscopic cards from his uncle, an Indian Prince with magic powers. The five cards are indeed special. When looking at each of them through the stereoscope, Eddy is able to hear sounds and see movement in the view. Hanging in the middle of each view is a long rope with a tassel on the end. At one point, Eddy's cat Herm tries to grab the tassel and falls into the view. Eddy then sees two images of his cat, one in each view, where the cat had not been before. Then, as Eddy looks through the viewer, he grabs the tassel and "the lenses in front of his eyes rushed outward on all sides, the papery specks and cracks on the surface of the picture disappeared, and Eddy suddenly found himself inside the stereoscope." Once inside, everything in the view changes from faded brown to wonderful color. Through this manner, Eddy, his sister Eleanor and Herm are able to participate in some historic events and to live some amazing adventures that always start with the view on the card. And always, when it is time to return to reality, the children happen upon a small structure with a sign over the door which reads:

PHOTOGRAPHER'S STUDIO
Stereoscopic Views and Portraits Taken
WALK IN

The children have their portraits taken with a 3-D camera, and as the flash powder explodes, they fall back into their own living room. Then the stereoscopic card which started their adventure would always change, with the original view appearing as a blurred, framed image hanging on the wall behind a 3-D portrait of the two children.

Santiago

This short book by Pura Belpré is from a "Teacher's Read-Aloud Library". Santiago is a young boy in New York City with a stereoscope and a stereo view of the fine pet chicken he used to have in Puerto Rico before he moved to New York. None of his friends believe that he used to have a chicken. One day he is able to persuade his teacher to allow the class to visit his home, and he shows off his chicken by having everyone look through his stereo viewer.

Tom Swift and His 3-D Telejector

At the beginning of this book by Victor Appleton II, the young inventor Tom Swift Jr. has already developed a "3-D Telejector" - a form of 3-D television that does not need a screen - and he is working on further enhancements. The book gives a good description of how Swift's basic system is a boxlike device about studded with tun-
knobs and dials. Protruding from the front of the machine is a short lattice work antenna which projects the image. A chemical mist, obtained from luminescent sea creatures, is sprayed into the room. The telejector beams out a picture signal on two waves of slightly different frequency - and by varying the difference, the range at which they'll be exactly 180 degrees out of phase (the node) can be adjusted. Part of the projected signal passes through the node as waste energy. Another part is reflected back from the node to the transmitter. The third part of the signal is absorbed right at the node, and the energy causes the chemical mist to glow, giving a single spot of light. As the telejector scans, it forms a complete three-dimensional image out of many such spots of light. Swift talks of two enhancements to this system. One allows for the use of space dust, collected with his new space dust collector from his spaceship. The other is an enclosed system which collects the chemical mist and recycles it.

Swift then develops a “light image” principle that he includes in his telejector. This makes his 3-D system self-contained, with no need for outside luminescent particles to form the image. Unfortunately, he does not describe how his new system works. But he does give a spectacular demonstration. One evening, “suddenly, at the stroke of nine, a gigantic three-dimensional image of Tom Swift Jr. appeared in the night sky. The 3-D picture...was visible for hundreds of miles.” One person previously critical of Swift says that Swift has “made present day television look like horse-and-buggy stuff.”

The Camera Fiend

In this 1911 work by E.W. Hornung, Dr. Baumgartner is doing research in spirit photography. He has a theory that at the moment a person dies his spirit leaves him, and if a photographer is able to expose his film at precisely the correct moment, he should be able to capture the departing spirit on his photographic plate. His efforts to gain access to the hospital death-beds and to the execution sheds in prisons are without success. So he locates derelicts who have no meaning to their lives and kills them, taking a photograph of them as they die. But his experiments are always failures. This, he figures, is due to the time delay between death and the camera exposure. To eliminate this delay he modifies his stereoscopic camera. One half of the camera he changes by mounting a pistol aimed at his subject - the other half he leaves unchanged with a camera lens focused on a photographic plate. His bulb release mechanism is adapted so that the pistol is discharged upon squeezing the bulb, and the camera lens opened when the bulb is released. He could then take his photograph immediately after firing the pistol and capture the departing spirit. This still does not lead to success and in the end he uses his specially adapted camera to kill himself.

Children's books which include 3-D as part of the story do exist, but they are not easily found and it is a real challenge for the collector of 3-D items to locate them. [The Astonishing Stereoscope may still be found in the children's sections of some libraries.]

Stereo World September/October 1991
New Equipment at Paris ISU

W
hile John Dennis will be reporting about the general activities of the Paris ISU Congress, I thought that I, equipment buff that I am, would report on some of the new equipment that I saw there.

The most interesting trade fair table was that of RBT-Raumbildtechnik GmbH. You may remember my past report on the RBT Stereoprojektor 101 (a fully automatic, auto focus, 50 slide tray projector for Realist format slides), and the RBT plastic stereo slide mounts. (Jan./Feb. '90, page 28.) We have also mentioned the new RBT Stereo SLR camera based on two Yashika 108 bodies. The recent congress provided an opportunity to get a look at this camera firsthand.

To refresh your memory, this is a fully automatic stereo camera that takes advantage of many of the features that we now expect to find in better modern SLR's. These features include multi-program auto exposure from 16 seconds to 1/2000th second, motorized film advance that automatically winds properly for the stereo format, DX-sensing from ISO 25 to 3200, LED information in the viewfinder, and Yashika/Contax lens mounts.

The lens base is 64.5mm, while the film picture aperture base (center to center) is 66.5mm, with a 24 x 33mm image area. This creates a built-in stereo window in a fashion similar to the Realist system. This also allows the viewfinder eye-pieces to be spaced so that stereoscopic viewing with both viewfinders is possible!

The lenses are completely coupled for focus, aperture and zoom settings. The lenses demonstrated were Tokina 28mm to 70mm zooms, but any suitable lenses can be coupled on special order. RBT makes a special 1 5/8 x 4" mount with 31.5mm apertures especially for the stereo format, DX-sensing from ISO 25 to 3200, LED information in the viewfinder, and Yashika/Contax lens mounts.

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In actually handling this camera I was extremely impressed by the finish of the entire job. New top pieces and a bottom plate were created to integrate with the twinned camera body so that, for all practical purposes, this camera looks as if it rolled right out of the Yashika factory this way. In fact, RBT claims that they sent a camera to Yashika to get approval to keep the Yashika name on the camera, and

Yashika gave their blessing. It really is a beautiful job.

How well does it work? I can only say that I saw at least 6 or so different congress attendees using this camera. I asked a few how they liked the camera and all were enthusiastic, reporting no problems.

What are the negative features?
The only one that I ran across is that in the conversion process the automatic diaphragm feature has to be disabled. This means that if the aperture is set to f/16, you are viewing through the viewfinder at f/16. This is nice for depth-of-field preview, but it means that in darker conditions one will have to "open up" for viewing and then stop down again for shooting. A bit of bother on an otherwise automatic camera.

I also have personal reservations about the 24mm x 33mm format, instead of the full-frame 24mm x 36mm size. While this allows for a "normal" lens base, it means that film will always have to be developed uncut and mounted later. With a 24 x 36mm format and a 76mm lens base, one can take advantage of getting film back in standard 2 x 2" mounts from the processor. Very handy for initial previewing and editing, along with giving the larger film format. I dis-
cussed this with RBT and they said that they now can also supply this camera in a "full-frame" version for about 10% more.

This brings up the last bit of news – the price. Custom work like this does not come cheap. The export price (without German sales tax) is 2,874.56 DM for the body. Tokina 28-70mm zooms are 555.26 DM, and coupling and matching charges for the lenses is 272.81 DM. That would make a total of 3,702.63 DM. At the current approximate exchange rate, this would be about $2,258.60.

Even more interesting was the working prototype of a new model that RBT is working on based on two Ricoh SLR bodies. First, although the price is not finalized they expect it to be cheaper than the Yashika. It also offers more features including motor wind and rewind, auto exposure, multiple exposure, auto bracketing, and self-timer. Other features including format will be about the same as the Yashika (except for the Pentax K lens mount). Because they do not have permission from Ricoh to use the name, they presently do not want to say which model they are using as the basis for the camera. I will certainly report more when information becomes available.

RBT seems to have a backlog of orders for their cameras (over 100 stereo Yashikas are reported sold), so expect a wait, both on replies and delivery time. They have no USA agent, so you can contact them directly at RBT Raumbildtechnik GmbH, Karlstrasse 19, D-7307 Aichwald 4, Germany. FAX (for direct dial from USA) is 011-49-711-36 39 56.

The only other current maker of custom SLR stereo cameras is Peter Kato, also of Germany. He was also in Paris, demonstrating his wares, mainly a stereo SLR based on two Ricoh models which he has named the "OPTRON 3D". This has very similar features to the stereo Yashika camera, with electronic exposure control and speeds from 16 seconds to 1/1000th second, plus B. Lens base is 76mm, and film apertures are 24 x 36mm. Film advance is by manual wind, although he has made at least one camera with a detachable motor drive.

The finish is not as slick as RBT's. If you look closely you can see evidence of the join of the two cameras. The end result, however, is reported to be of high technical quality. I talked to one American user who gave a glowing report on his OPTRON. He said image alignment is just perfect, and he tested the shutters with flash at 1/1000 sec and got perfectly matching slits.

Price is also in the $2,000. range. Cameras are made to order, and Mr. Kato reports that custom production time is approximately 3 months. He is also willing to discuss custom features and considerations. He can be contacted at: Peter Kato, Wildenbruchstrasse 10, D-4000 Dusseldorf 11, Germany. Telephone (direct from USA) is 011-49-211-57 01 79.

The production may be limited, but it is nice to see some new quality equipment coming on the market. Now, why don't we seem to have any camera Technicians like this in the USA?

3-D Part II on Long Island

At first thought, a historical museum may not seem the most likely place to expect an exhibition dedicated to current work in holography, 3-D photography and movies. But at the Bayville Historical Museum on Long Island, last year's exhibit "3-D From Stereography to Holography" was so popular with visitors that a new exhibit, "3-D Part II – From Holography to Stereoscopic Cinema" is now running through May 15, 1992.

Major pieces by several leading holographers are on display in a specially designed gallery. The entire exhibition is displayed in a maze of adjoining spaces, including one in which light is focused on moving images for a demonstration of the Pullfrich effect with the filters provided.

Funding from the Bayville Museum helped student filmmaker Ron James create a playful 10 minute 3-D movie titled "Shore Things" as part of the ongoing 3-D program. James, now a film major at the State University of New York, was energized by a visit to the Museum's previous 3-D exhibition and hopes to incorporate what he learned about stereoscopic cinema in future projects. A photo of the young cinematographer wearing three pairs of 3-D glasses illustrated coverage of the exhibit in the Arts section of the November 13 Newsday.

The Bayville Historical Museum is on School Street in Bayville, New York and is open Wednesdays and Sundays, noon to 4 PM with free admission. For information call 516-628-2011 or 628-1439.

Stereo With Sole

A 1991 sales promotion by the Rockport Shoe Company resulted in the creation of over a thousand classic brass and mahogany stereoscopes and a series of stereo card views showing some of their shoes in close-up 3-D. The viewers were made by reproduction instrument specialist Erik Van Court, whose company produces precision reproductions of a variety of antique scientific, optical and measuring devices. A former commercial photographer, Van Court also shot the stereographs of the shoes for the upscale promotion. Rockport Shoe dealers all over the country displayed the stereoscopes on pedestals similar to those holding shoes in their windows during the late fall of 1991. Apparently few chose to make the viewers accessible to customers so that the shoe views could be seen through the viewers intended to exhibit them. We will try to present more details in a future issue.

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6x6 Stereo Rig Imported

The KING INN 2½ x 2½ stereo camera is now available in the U.S. thanks to NSA member Quentin Burke, manufacturer of the Q-VU self-masking stereo print mounts. The dual camera rig had been mentioned in the Photokina article, SW Nov./Dec. '90, page 26 as well as in the January '91 Popular Photography, page 53. Until recently, however, communications with the Su Mond Company of Taiwan had been difficult and no reliable means of ordering the camera could be provided.

The camera consists of a spliced pair of Chinese Seagull twin-lens reflex 120 roll film cameras. Film advance, focus and shutters are connected, while a built-in non-coupled light meter replaces the left viewfinder. The 75mm f/3.5 lenses are combined with 1 to 1/50th sec plus B shutters and a PC flash connection. A custom aluminum case is included to carry and protect the bulky rig. One unique feature on the King Inn is the tiny flashlight on a cable next to the meter to check settings in low light conditions! The sample slides seen so far are impressively sharp, and of course the camera could be used for color or black & white print pairs by those not interested in the expense of 6x6 slide mounts and projection equipment.

The King Inn 3-D Multi Viewer is one of the few lighted viewers on the market for 6x6 format stereo slides. Two small fluorescent tubes are switchable for front or back lighting, allowing either slides or prints to be viewed. It runs off four AA cells, but an adapter is included for 110 AC operation. Another adapter is included for viewing pairs of 2x2 slides. The viewer is available separately for those presently using a single camera or other pairings of cameras in this format.

The King Inn camera and case are $1350.00 plus $10.00 shipping and the viewer and case are $140.00 plus $5.00 shipping from Q-VU, P.O. Box 55, Holtville, CA 92250. Phone: 619-356-4102.

Stereo Print Service

The stereo card views displayed at Grand Photo lab of St. Paul, MN (May/June '91 NewViews) were by Quentin Burke of Holtville, CA. The mail-order lab's price for each monolithic stereo print pair from 35mm stereo color negatives is now $1.25, and shipping and insurance is now $2.00 a roll. For details, contact Grand Photo, 1681 Grand Ave., St. Paul, MN 55105.

(Or see Stereo World Mar./Apr. '90, page 38.)
Coming: 3 High-tech 3-D Conferences

Three-Dimensional technology as utilized in video, computer graphics, holography and film is becoming a hotter item of interest around the globe every year. Following the professional symposium held in conjunction with the 1991 ISU Congress in Paris, three more scientific conferences are scheduled for 1992 in three different countries.

**FIRST** is the *International Symposium on Three Dimensional Technology and Arts*, to be held at the Institute of Industrial Science, University of Tokyo February 3-7. The 37 papers scheduled to be presented will cover recent achievements in 3-D image technology and examine practical means for future exchanges of 3-D image media in the global communication network. Many will concentrate on technical aspects of 3-D video broadcasting standards and autostereoscopic video display concepts. The papers are largely by and for researchers, theorists and engineers working in computer and video fields, but an IMAX presentation will be included as well as stereo slide programs by Guy Ventouillac and Jan Gjessling.

Registration fees are ¥26,000 per person plus more for the technical tours and banquet. For specifics, contact Joji Hamasaki, Institute of Industrial Science, University of Tokyo, 7-22-1, Roppongi, Minato-ku, Tokyo 106, Japan. FAX, +81 3 3402 5078, +81 3 3479 2766.

**SECOND** is a conference called *Electronic Imaging Science & Technology* scheduled February 9-14 at the Institute of Industrial Science, University of Tokyo, 7-22-1, Roppongi, Minato-ku, Tokyo 106, Japan. FAX, +81 3 3402 5078, +81 3 3479 2766.

**THIRD** is "3Dmt'92", the 1992 International Conference on Three Dimensional Media Technology to be held May 18-20 at Le Centre Sheraton Hotel in Montreal, Que.

Mail Order 3-D

At least two current mail order catalogs offer stereo related items from what may seem unlikely sources. An assemble-it-yourself stereoscope kit is offered on page 5 of the current Mason & Sullivan's *Classics in the Making* catalog. The reproduction standard Holmes scope and stand is of cherry wood and brass, and includes twelve reproduction vintage views and instructions for making your own stereoviews. The firm's address is 586 Higgins Crowell Road, West Yarmouth, Cape Cod, MA 02673.

Another catalog called *Things You Never Knew Existed* from the Johnson Smith Company features liquid crystal shuttering goggles for 3-D TV on its cover. On page 91 appears an ad for a home 3-D TV system including driver and shuttering glasses to attach to your VCR, and one sample 3-D video tape, similar to the offer from 3-D TV Corporation in their *Stereo World* ads. The Johnson Smith Company is at 4514 19th Court East, Box 25500, Bradenton, Fl 34206.

An Invitation

All active stereo photographers are invited to send entries to the 13th Southern Cross International Exhibition of Stereo Photography. Even if you've never entered slides in an international competition before, this is a good opportunity to give it a try. The PSA approved event is sponsored by the Sydney Stereo Camera Club and the closing date for entries is April 3, 1992. For rules and entry form, write to Allan Griffin FPSA, 4 Kathy Close, Pymble, N.S.W. 2073, Australia.

This column depends on readers for information. (We don't know everything!) Send information or questions to David Starkman, PO Box 2368, Culver City, CA 90231.
New 3-D Poster & Book Source

Cygnus Graphic, the folks who created the large anaglyphic poster of the entire Solar System (SW Nov./Dec. '90, page 14) have expanded their mail order product line to include 3-D books, comics, viewers, and View-Master reels. The books, some of which have not before been available from U.S. sources, cover a variety of subjects and include both anaglyphic and side-by-side stereo images. Several styles of anaglyph glasses (as well as elastic cords for hanging them next to prints) are also available. Coming soon from Cygnus is a book specifically on the problems and techniques of publishing 3-D images in books or posters, for those with good material and ideas but no experience with printing firms and technologies. A complete catalog of 3-D publications and products is now available for $1.00, (refundable with any order over $10.00) from: Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461.

Wide-Screen 3-D HDTV

The powerful Japanese TV broadcaster NHK is experimenting with lenticular wide-screen TV, according to an article in the October '91 Popular Science. Images from four cameras are multiplexed and projected from an LCD panel onto a rear projection screen fitted with lenticular lenses designed for viewing at 16 feet. The system would take advantage of current progress with wide-screen high-definition technology. Techniques for data compression could be refined for broadcast of the four images, or fiber-optic cables could eventually carry the signals directly into homes.

3-D Camcorders

The remaining stock of Toshiba 3-D Camcorders is being sold through Reel 3-D Enterprises at about a third of the system's original price. (See NewViews, July/Aug. '89) While sales didn't inspire Toshiba to make the camera a permanent stock item, it has at least now become competitive with prices of many 2-D camcorders. The complete outfit is now priced at $995.00 and includes the camera, remote control, liquid crystal shuttering glasses, and a synchro- nizer/driver box.

ARCHIVAL SLEEVES: clear 2.5 mil Polypropylene

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Russell Norton, PO Box 1070, New Haven, CT 06504-1070

THIS IS THE MOST COMPLETE AND BEST BOOK AVAILABLE ON STEREO
January 18 (CA)
NSA REGIONAL MEETING, 7:30 pm
Schultz Auditorium, Stanford University, Palo Alto, CA. The multi-projector slide show 3-D's Greatest Hits will be shown. Contact Robert Bloomberg, 415-459-3013 days.

January 18 (FL)
4th Jacksonville Camera Show & Sale, Holiday Inn, 9150 Baymeadow Rd., Jacksonville, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

January 19 (FL)
2nd Daytona Camera Show & Sale, Voyager Hotel, 2424 N. Atlantic Ave., Daytona Beach, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

January 25 (CA)
LA Image and Antique Photographic Show, Quality Motel, 5249 W. Century Blvd. (near LAX) First show in Southern Cal. devoted to "images and antique camera equipment."
Contact Chuck Reincke, 2141 Sweet Briar Rd., Tustin, CA 92680. Call 714-832-8563 eves, 645-1475 days.

January 26 (FL)
3rd Gainesville Camera Show & Sale, University Center Hotel, 1535 SW Archer Rd., Gainesville, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243 or 407-352-1400.

January 26 (FL)
4th Orlando Camera Show & Sale, Howard Johnson Hotel, 304 W. Colonial Dr., Orlando, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243 or 407-352-1400.

January 26 (CA)
Santa Barbara Camera Show, Earl Warren Showgrounds, Santa Barbara, CA. Contact Bill Bagnall, 714-786-6644 or 786-8183.

February 1 (OH)
Giant Toledo Camera & Computer Swap, Galdeix Pavilion, 2630 Laskey Road, Toledo, OH. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

February 2 (CA)
Hayward Camera Show & Sale, Centennial Hall, 22292 Foothill Blvd., Hayward, CA. Contact Carney & Co., 231 Market Place, Ste. 379, San Ramon, CA 94583. Call 510-828-1797.

February 2 (MI)
Detroit Super Used Camera Show & Sale, Holiday Inn-Fairlan, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

February 3-7 (Japan)
International Symposium on Three Dimensional Image Technology and Arts, University of Tokyo. (See New Views item) Contact Joji Hamasaki, Institute of Industrial Science, University of Tokyo, 7-22-1, Roppongi, Minato, Tokyo 106, Japan. Call +81-3-3479-2766 or +81-3-3402-6231 (Ex. 2314).

February 8-9 (FL)
Florida Photocollectors 16th Annual Camera & Photo Show, North Miami Armory, 13250 NE 8th Ave., Miami, FL. Contact F.R.C., PO Box 15224, Plantation, FL 33318. Call 305-473-1596.

February 9 (NJ)

February 9-14 (CA)
Electronic Imaging, Science & Technology Conference, San Jose Convention Center, San Jose, CA. (See New Views item) Contact the Society of Photo-Optical Instrumentation Engineers, Box 10, Bellingham, WA 98227-0010.

February 16 (CA)
Buena Park Camera Swap Meet, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Call 714-786-6644.

February 16 (GA)
Atlanta Camera Show & Sale, Atlanta Marriott-Northwest, Atlanta, GA. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

February 22-23 (CA)
San Francisco Bay Area Camera Show, Scottish Rite Auditorium, 1547 Lakeside Dr., Oakland, CA. Contact Carney & Company, 231 Market Place, Ste. 379, San Ramon, CA 94583. Call 415-828-1797.

February 22 (VA)
Richmond, VA Camera Show & Sale, Holiday Inn, 6531 West Broad St., Richmond, VA. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

February 23 (MD)
Washington, D.C. Photorama USA Camera Show & Sale, Holiday Inn (Lanham) 5910 Princess Garden Parkway, Lanham, MD. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI. Call 313-884-2243.

February 23 (IL)
Chicago Fantastic Camera Show, Westin Hotel O'Hare, 6100 River Road, Rosemont, IL. Contact Bill Moritz, 815-886-0101 or Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI. 48236.

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STereo World September/October 1991 37
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BOOK SETS and assorted items, Yellowstone National Park U&U, 24 of 30 card set, E/C, $5.00. Around the World U&U, 72 cards, 3 missing, $115. Italy U&U, 81 of 100 set plus 14 U&U of Italy, total 95 cards E/C $125. Panama U&U, 30 cards, 10 missing plus 3 assorted Panama, total 33 cards, E/C, $70. 30 assorted Italy U&U E/C $75. 16 assorted Niagara Falls views, 13 by Geo. E. Curtis $85. EIC.

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As part of their membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Deadline is the first day of the month preceding publication date. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214, or call (419) 927, 2930. A rate sheet for display ads is available upon request. (Please send SASE.)

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HYPERSTERO FIREWORKS! Spectacular, brilliant, colorful and extremely dynamic fireworks, in hyperstereo by Dexter Richards III, specify "Twin-35mm" or "Realist" format and send a $5 check to: Brevity, Inc., PO Box "D", Santa Clara, CA 95055.

JOHN WALDSMITH'S "Stereos Views, An Illustrated History and Price Guide" available signed from the author, $22.95 softbound or $34.95 hardbound, add $2.95 postage and handling. MasterCard and Visa accepted. John Waldsmith, PO Box 191, Sycamore, OH 44882.

KEYSTONE 600 card World Tour set with viewer, 56 slides missing, 205 duplicate slides, Excellent to Good condition, call (518) 793-4287 or write Dunbar, 20 John St., South Glens Falls, NY 12803.

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STEREO WORLD - Vol. 2 #2; Vol. 4 #1-5; Vol. 6 #2, #5, #6; Vol. 8 #4; Vol. 9 #2, #3, #6; Vol. 10 #2, #5; Vol. 13 #2, #5; Vol. 14 #1, #2, #4, #5, #6; Vols. 7, 11, 12, 15, 16, 17 complete; Vol. #18 #1, #2, #3. Mint $120. Ron Owen, PO Box 4277, Napa, CA 94558.

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FOR SALE

VIEW-Master single reels for sale. please send SASE for list. B. Shotsberger, 4917 Cockrell Ave., Fort Worth, TX 76133.

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AUSTRALIAN VIEWS and 1950s 3-D comics wanted for U.S. views (or cash), no Kilburn, Keystone, U&U please. All letters answered. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2114, Australia.

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ANTEQUE STEREO VIEWS at ridiculous prices like $5 and up! What about other types of 3-D? Doesn't anyone collect comics, magazines, holograms? Where are all those people? I don't get it. Richard Ross, Box 478, St. Peters, MO 63376.

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COLORADO STEREO VIEWS 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, PO Box 21153, Kennedy Space Center, FL 32815.


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INDIAN TERRITORY, Oklahoma Territory, or Oklahoma. Any stereo views, pre-1922 real photo post cards, cabinet view, CDV, or Territorial memorabilia. Also Lafayette, Arkansas’ Haskard views of any location. David Reeh, Box 4231, Tulsa, OK 74159, (316) 492-1656 (H) 224-7997 (O).

LAWRENCE, MASS. New collector seeking historical stereo views of my city. Please write with description and reasonable price to Bob Frishman, 173 Prospect St., Lawrence, MA 01841.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and Mining - the 3 Ms. Many views available for trade. Leonard Walle, 60 Pinto Lane, Navo, CA 94947.

PALESTINE - Holy Land stereo, and stereo views showing synagogues and other Judaica, by F. Good, Bergheim, Frith, Bonfils, Edward Wilson, Bierstadt, etc., to trade or purchase. I have many flat mounts and French editions of European scenes, exhibitions and genre. Write to David Ascalon, 115 Atlantic Ave., Berlin, NJ 08009.

PHOTOCOPY of pages 93 and 94 of "Make Your Own Stereo Pictures" by Julius B. Kaiser (1955). Harold Wright, 295 Edison Dr., Vermilion, OH 44089.

REVERE STEREO camera book. Lost in moving. Bought in late 50s. Tom Conley, 284 Danforth St. #310, Portland, ME 04102.

STEREO VIEWS by Edward L. Wilson from "Scenes in the Orient" series. Will purchase or trade your wants in stereo views. Arthur Farrell, 33 E. 5th St., Huntington Station, NY 11746.

STILL LOOKING for Stereo Realist brand slide storage cases, chests, and files in Exc. or better condition. Also looking for certain BAJA stereo slide cases and chests. Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.

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VIEW OF GLASS MAKING industry, glass exhibitions, glass blowing, etc. Send info and price to Jay Doros, 780 Chancellor Avenue, Irvington, NJ 07111-2997.

WEST VIRGINIA stereo views by Anderson, Bishop Brothers, William Chase, G. Kirk, E. McGarry and others, including scenics. Send photocopies to: Tom Prall, Rt. 3, Box 146, Apt. 6, Buckhannon, WV 26201.


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<th>COMPUTER USERS!</th>
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| If you use a computer and are interested in sharing and/or expanding your knowledge of stereo photography join me on GENIE to talk stereo. GENIE offers a $4.95 per month plan called ‘Star Service’ with unlimited use of certain features among which is the PHOTO bulletin board. The stereo topic is TOPIC#1 of CATAGORY #23. Type “M8009,12” from the top or any other menu, then use command #3 to SET CAT to #23, command #7 to READ msgs in TOPIC #1. I’m not an employee of GENIE in any way. I just want to ‘spread the word’.
| You will need a MODEM to connect your computer to the phone line. To join GENIE, use your modem to dial 1-800-638-9369 (HALF duplex), upon connection enter “HH” (no quotes, no RETURN). GENIE will respond with “U=”, enter “XTX99499,GENIE” then press RETURN. Have a major credit card or your checking account number ready. GENIE offers a money back guarantee, try it for 30 days, cancel and get your $4.95 back! You can send me E-Mail on GENIE to “R.AMIRAULT”, or you can write me for more information, Richard AmiraULT, PO Box 469, Malden, MA 02148 |
New Video Looks Into Stereo History

A Review by John Dennis

While watching a recent airing of the PBS program The American Experience, covering the Johnstown Flood, I noticed again how many historic stills used in programs like this are from unacknowledged stereographs. And again the wistful thought came to me—"why doesn't somebody make a TV history of stereography?"

If you've had the same thought, there is now available a 40 minute video which is a serious and largely successful attempt at something very much along those lines. STEREO PHOTOGRAPHY: Places and Times Remembered covers in about as much detail as possible within that time limit the basic history of stereography from Wheatstone to the Second World War. While the tape makes no attempt to simulate actual 3-D, the nature of stereo vision and imaging techniques are explained and full stereo cards are repeatedly shown. Produced by Sandpail Productions of Studio City, California with the California Museum of Photography, the tape concentrates heavily on American views of the late 19th and early 20th centuries as represented in the museum's Keystone-Mast Collection.

Ironically, the tape's narrative opens at one of the lowest points in the entire history of stereography: the disposal of "excess" negatives by the Keystone View Company—a task assigned to stereographer Philip Brigandi in the mid 1920s. He complained, "I thought I was hired to take pictures, not destroy them!" But Brigandi at least knew better than most which images to save, and his choices were years later to become the core of the vast Keystone-Mast Collection at the CMP, which provided the over 150 views seen in the tape. (A detailed, stereo-illustrated article on Brigandi appeared in Vol. 2 Number 3 of the CMP Bulletin.)

Portrayed by actor Michael Hoppé, Philip Brigandi is seen entering a vault, sitting down, and inserting a series of views into a stereoscope. The camera returns to him examining a stereo camera, a book set, and some Keystone documents at various points during the tape, but he is never shown actually trash- ing any negatives. (For students and collectors of stereographica, that could have earned the production a reputation as more of a horror flick than a historical project.)

The actor never speaks (narration is all voice-over) and at the end of the video he simply turns out the light and walks out of the vault. As a device to tie the story together all of this works quite smoothly, but the character does a lot of pensive gazing-into-the-distance during parts of the narration. If there was any concern about the live-action color visuals detracting from the monotone vintage views, the results clearly prove there was nothing to worry about. The fast moving selection of historic images and the well edited narration give even viewers with no background in stereo a revealing overall look at the scope and richness of its history. But most of all, it's the inherently fascinating quality of the images themselves that make the video a good potential tool to help expand interest in stereography as a vital and unique historical record.

Rarely are more than 5 or 6 images shown as singles before another full stereograph appears on the screen as the camera zooms in on the right or left half. Sometimes the zoom continues, concentrating on some particular detail and then panning around within the view. A number of leading stereo photographers (including Brigandi, Ricalton and Ponting) are shown in views taken on location or with cameras or viewers. Among these is the delightful view of Ricalton about to cross a river in India on the inflated hide of a bullock.

Some of the most memorable views known are used, including those of the building of the transcontinental railroad, the development of aviation from the Wright Brothers through the 1940s, the career of Teddy Roosevelt, and the San Francisco earthquake. Samples from various country and world tour sets add international flavor and reveal some of what Americans were being shown of other peoples and cultures.
While no substitute for viewing original images in a scope or for seeing some of the many stereo slide presentations assembled over the years by NSA members, the tape is nevertheless well worth having on hand for a good visual introduction to the history of stereography.

As the first effort of its type, the tape is an encouraging indication of what could be done given the funding for, say, a two hour TV special that could include more on the rich history of stereo imaging from Europe as well as images and techniques from more recent times. Rapid-fire editing, dramatic historical narration, and lively sound effects could help hold the attention of people with at least a latent interest in real images of history. And those who get really hooked could then buy the "companion book" complete with full stereo pairs, a viewer, and an NSA membership form!

STEREO PHOTOGRAPHY: Places and Times Remembered is available in standard 1/2" VHS format for $39.95 including shipping. (California residents add 8.25% sales tax.) To order, or for information on other formats, write to Sandpail Productions, 3608 Avenida del Sol, Studio City, CA 91604-4020.

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Bennett Exhibit Opens

The work of Wisconsin stereographer H.H. Bennett will be exhibited at the Milwaukee Art Museum from January 17 through April 12, 1992. Located in the museum's Teweles Gallery, the exhibit will include about 50 photos, many of which have never before been shown. H.H. Bennett: A Sense of Place will also include illustrated tourist guides from the 19th century, maps, cameras and stereographs from public and private collections. The exhibition is made possible through the cooperation of the H.H. Bennett studio Foundation.

The Bennett Studio is unique among stereograph publishers, in that it not only remains intact, but continues to make available prints from the huge stock of negatives Bennett created over the years. Bennett's classic views of the Wisconsin Dells and the surrounding countryside helped encourage tourism among the newly traveling American public following the Civil War. Exhibited nationally, sold widely, and published in travel books, Bennett's photos helped shape the popular perception of the Midwestern frontier.

Lectures, a symposium, a poster and an illustrated catalog will accompany the exhibition, which will also travel nationally. More information is available from the Milwaukee Art Museum, 750 N. Lincoln Memorial Dr., Milwaukee, WI 53202.

(A feature article on H.H. Bennett will appear in a coming issue of Stereo World.)
Sylvain Arnoux demonstrating his stereo drawing machine at the ISU Congress in Paris in September. Details on the congress appear in "A 3-D Festival in Paris" on page 16.