Two More Selections in the "Urban Detail" Assignment

The deadline has now passed for entries in the Urban Detail Assignment, and we thank all those who send in examples of their work. Besides selecting views based on quality of stereographic treatment of the subject, we tried to include as wide a variety of material as possible for this first assignment. Needless to say, a lot of fascinating images had to be passed over. We hope everyone will send in stereos for future assignments, whether or not they participated in this first one.

Current Assignment: "Animals"
By this we mean any life form other than plants or humans. Wild, domestic, fuzzy, slimy, endangered, microscopic, flying, biting, burrowing, slobbering or sleeping animals are eligible. Selected for publication will be those images using stereo in a way which best reveals some aspect of the creature pictured. Deadline for the "Animals" assignment is September 15, 1992.

"Westerkerk" by Dale Walsh, Saint-Laurent, Québec. This image is from the famous seventeenth century Dutch Reformist Westerkerk (West Church) in Amsterdam. Rembrandt was buried in a pauper's mass grave underneath, and the philosopher/mathematician Descartes lived in its shadow from 1629 to 1635. The view attests to the reputation this religion has for its rather somber tastes.

The Rules:
As space allows (and depending on the response) judges will select for publication in each issue the two or three best views submitted by press time. Rather than tag images as first, second or third place winners, the idea will be to present as many good stereographs as possible from among those submitted.

Prizes are limited to the worldwide fame and glory resulting from the publication of your work. Anyone and any image in any print or slide format is eligible. (Keep in mind that images will be reproduced in black and white.) Include all relevant caption material and technical data as well as your name and address. Each entrant may submit up to 6 images per assignment.

Any stereographer, amateur or professional, is eligible. Stereos which have won Stereoscopic Society or PSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 12 weeks, but Stereo World and the NSA assume no responsibility for the safety of photographs. Please include return postage with entries. Submission of an image constitutes permission for its one-use reproduction in Stereo World. All other rights are retained by the photographer.

Send all entries directly to: ASSIGNMENT 3-D, 5610 SE 71st, Portland, OR 97206.
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Front Cover: Stereo Travel Company No. 100, "A bullock, the ill-used beast of burden of India." This is one of the many views by Furman O. Baldwin recently rediscovered by his son and included in a personal account of his father's career. Titled "A Rediscovery", the article by Furman S. Baldwin illustrates how the early 20th century stereographer captured many of his subjects (both human and animal) in close detail, often busy at their daily work.
Omitted from the brief item on the status of Virtual Reality on this page last issue was mention of the magazine *CyberEdge Journal*. The newsletter deals exclusively with current developments in VR research, exhibits, and product marketing and is further evidence of the rapidly growing interest in these systems. (It's $129 a year from 928 Greenhill Rd., Mill Valley, CA 94941.)

For those ready to assemble their own VR system and create their own realities, Spectrum Dynamics of Houston offers a 17 page catalog full of hardware and software from stereoscopic graphics systems to helmets, position trackers, interactive image controls, and numerous accessories. Most of this is designed to be compatible with desk-top personal computers and most of the really complete systems come close to $10,000. The *Virtual-World Builder* catalog is $15 from 2016 Main St., Suite 1207, Houston, TX 77002.

Fortunately, there is one camera unit offered among all the animated graphics systems. Originally designed for NASA as a remote stereo video system, the Molly™ can point its twin LEEP video lenses in any direction you can move your head, providing 3-D images of whatever you/it look at with the help of an interactive VR helmet. Simpler and cheaper VR cameras exist also, and they keep alive the potential for these systems to display in wide angle stereo actual reality as well as computer generated worlds. Keeping this window to non-synthetic images open will be even more important as VR systems become cheaper and more common, eventually approaching the VCR or Nintendo level of the consumer market. With continuing improvements in image definition and motion, the same helmets that enable people to jump around inside computer generated game environments will be able to put them “in” recorded scenes of the actual world just outside their doors or on the other side of the planet.

Thoughtfully and skillfully taped “virtual documentaries” could provide at least some balance to the otherwise ultimate escapism provided by VR's seductive, interactive worlds. Of course VR videos as escapist as any synthetic images could also be produced, but the power of stereo images filling the visual field will hopefully be just too impressive to ignore as a medium of intimate visual contact between people and cultures near and far.

When Oliver Wendell Holmes saw the stereograph as “the card of introduction to make all mankind acquaintances” he placed far too much faith in tiny, static images edited by large companies in industrial countries. Besides their potential of a vastly improved impression of visual 3-D reality over stereographs, recorded VR images would add movement and sound to involve the viewer's complete attention. With widely varied sources of production and distribution, they could become not just *introductions* to other people, but long walks beside them through their own streets. Watching any news program in 1992 proves it a certainty that any such development, to whatever extent it may help, won’t come too soon.

**Anonymous Society?**

Alert readers may have noticed *The Society* column on page 28 of the last issue was lacking its heading. The blank space at the top of the page was the result of a printing error, not any antisocial mischeif aimed at the Stereoscopic Society.

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**You’re Invited to the 1992 National NSA Convention and Trade Fair**

*at the Grand Wayne Center, Fort Wayne, Indiana*

**August 14-16, 1992**

[NSA Logo]
Don’t Negate Nimslo

This is written in defense of the Nimslo camera which was much maligned by Bill Patterson in the September/October 1991 issue, e.g. "good for grandpa to snap the little ones at family events." I shoot with the Nimslo all the time as do several other people in the print folios. From the general run of comments we receive on these photos (some of us will never be grandpas), I’d say we can stand up there with the big boys much of the time. The Nimslo is a great camera for someone new to photography, new to stereo OR who hates to lose the picture they wanted to take by spending time figuring out distance/depth/speed ratios. Also, there are several easy adaptations to the Nimslo that make it appropriate for any distance (scenic and close-up lenses). The Nimslo film can be sent to Grand Photo in St. Paul, MN for processing, and can then be dropped into a Q-Vu mount, glued down and you’re in the print business. Slick, easy and fun!! Here’s to you Nimslo.

Nancy Lee Sobottka
Florence, OR

Selling Views by Projection

I’m in the habit of browsing through my back issues of Stereo World, and in the several issues that tell of the methods of selling the view cards produced, I’ve not seen mention of one that I’m familiar with. I was only a “grade school kid” living in southwestern Connecticut. This was back in the mid-to-late 1920s. I don’t know how wide-spread it was, or if more than one publisher used this system.

A stereo view card representative (in the case I’m familiar with) would come into town, rent a vacant small store and set up an auditorium. Maybe twenty-five or thirty chairs and an improvised screen....hand bills would describe a “stereopticon show” to be given in said location, two or three shows on one or two days.

The stereopticon’s glass slides were typical of the ones in general usage. Black and white, produced from the negatives of one side of a stereo view card, in most cases from a “Tour of the World”. If there was a major newsworthy event that had been stereographed and released, that most certainly would be part of the show.

I’d been taken to such presentations a few times, and the views projected impressed even my kid’s mind. Along with the picture on the screen, there would be a vocal narration, given by the projectionist. The “talk” was impressive - smooth and sounding as though the narrator had been there and had lived the event. After about three quarters of an hour, it would be announced that there were “three dimensional photos that could be had for the price of....” as you left the show room.

As for the projectionist/narrator, he had an aid for each slide that went through the projector. Accompanying each image was a printed paper that word for word was the logo printed on the reverse of the view card.

On the table as you were leaving, would be single cards of the ones just presented and the smaller boxed sets. The patrons were encouraged to “look at them, and use the stereoscope there with the views.”

I have forty-seven of the glass slides with their narration papers and the view cards that match. The views cover scenes in Europe, Asia, the East Indies, West Indies, The Orient, and Cape Cod to California. I feel there must be a lot more.

Is there an NSA member who has any familiarity with this mode of promotion? All of my views are Keystone but a few have the “V” in the card ID number indicating Underwood & Underwood origin. By comparing similar or identical views in my main collection, the view cards range in issue dates from early 1900s to early 1920s.

Walt McCabe
Northport, MI

Upcoming National NSA Conventions

1992
Fort Wayne, IN Aug. 14-16
San Diego, CA Aug. 13-15

1994
Milwaukee, WI June 17-19

NSA View-Master 3-Reel Packet Still Available!
Reels A & B contain scenes from some of the programs presented at NSA PORTLAND 89, the 15th annual NSA convention. Reel C is a collection of scenes from several View-Master "DR" and Plant Tour reels.

Packets are $6.00 including postage from NSA, Box 398, Sycamore, OH 44682
A Rediscovery

by Furman S. Baldwin
he old cardboard boxes had been stored for years in Mom's attic along with other odds and ends from Dad's studio. Most of the photographic equipment had been sold when Dad died in 1940 and the studio closed, but a few items remained tucked away in the far corners of the attic, forgotten and dusty. It was some thirty years later while helping clean out the attic before the house was sold, that I noticed the boxes and opened them not knowing what to expect. Inside one of the large boxes, eleven smaller ones were wrapped in newspapers which had become brown with age. In these boxes I was amazed to find about 1,100 old stereo views of eleven countries, all taken about the turn of the century. Many of the shots had been taken by my own father, Furman O. Baldwin, who had lived overseas for more than half of his life. You can imagine how pleased I was with this exciting find.

So that you will understand how my father happened to be shooting stereo views in Europe and the Middle East in the late 1800s and early 1900s, let me give you a quick rundown on his background.

My grandfather, Edward Furman Baldwin, was a successful Philadelphia lawyer who became deeply involved in religious work. Many of his ancestors had been ministers and eventually he decided that his own calling was the church and not the law. In fact he became so involved in church affairs that he completely gave up his legal practice. In 1884, when my father was eight years old, the family left this country and moved to Tangier in Morocco to become missionaries. From that time until he was well into his forties, my father lived overseas in the various countries of the Middle East in which his parents performed their missionary work. For some of his schooling he was shipped off to England, but much of it was received in places like Morocco, Tunisia and Palestine.

In 1891, with his parents separated by marital problems, Dad was moved with his father and brothers and sisters to the American Colony in Jerusalem, Palestine. It was here he became interested in photography and became...
one of the Colony's photographers. His specialty was stereo photography and as a very young man he began traveling the region shooting for American firms like Underwood & Underwood and the Stereo Travel Company of New York, which were turning out stereo views for the burgeoning stereo market in the United States. His travels took him all over Europe and the Middle East.

Unfortunately, those who were shooting pictures for the American Colony were never given any credit lines. Their output was always credited to "The American Colony Photographers." This makes it very difficult to know exactly which shots were his, although I know that most of the ones from the Middle East and many of those from Europe were his work.
Shortly before World War One, he left the colony and returned to this country. He opened the Baldwin Studio on Grant Street in Buffalo, New York, and before long had become one of the city’s leading photographers. He was well known not only for his portraiture but also for his commercial work. His clients included Ford Motor Company, Sterling Engine, Buffalo Gasoline Engine, Spencer Kellogg and a host of others.

As a very young lad I can remember sitting with my mother and looking at the stereo cards through one of the old stereoscopes. Mom would proudly point out to me which shots Dad had taken. This was how I got my first glimpses of foreign culture. Now, looking at the same shots more than half a century later, I experi-
ence an incredible feeling of nostalgia as I recognize some of the scenes which had fascinated me during my childhood.

Perhaps you will enjoy seeing some of these turn-of-the-century scenes of foreign places, some of which are vastly changed today. I have selected only a few of the eleven hundred cards to include with this article. The eleven countries are Ceylon, Burma, Egypt, India, England, Switzerland, Italy, France, Greece, Spain and Mexico. While I know that my father took many of the pictures in this collection, I am sure he did not shoot them all. For example, he did not take any of the set from Mexico.

Travel in those days was difficult and often dangerous, especially in many of the countries in which my father was taking his pictures. During the many years he was

Stereo Travel Co. No. 10, "Burmese young lady with huge cigar, Rangoon, Burma."
traveling throughout the region he was bound to have some episodes occur which were out of the ordinary. My father was not prone to talk much about his adventures but he did tell me of a few, and I was able to learn of several of his more interesting experiences from my mother and from relatives and friends who had been in the American Colony with him.

While in Ethiopia during that country's war with Italy, he and his guide were captured and held on suspicion of being spies for the Italian Army. Their release came only one day before they were scheduled to be executed.

In Palestine, while leading a group of visitors on a horseback tour of the area, his party was attacked by a band of brigands who were interested in possessing the Arabian steeds which several of

Stereo Travel Co. No. 71, "Gipsy public laundry, Granada, Spain."

Stereo Travel Co. No. 22, "A colonnade in the temple of Dilwara, India."
the group were riding. During the attack my father had his horse shot out from under him. As it went down it rolled over him tearing his chest muscles and causing other injuries, some of which affected him as long as he lived.

I can remember sitting with Dad in the living room of our home on Herkimer Street in Buffalo and going through box after box of his stereoviews. Some of these boxes have gone astray over the span of years and I have no idea of where they may have wound up. For example, I remember looking at the views of Petra, the amazing city hewn out of the rocks. Unfortunately, that box is among the missing as is the collection of images of the spectacular and the bizarre, the collection includes an exceptional number of views documenting people at their daily work.
views of Pompei, the city in Italy buried under the ash of a huge volcanic eruption. There are a few of the Pompei views in the Italian box, but I am sure there were many more than that in the original collection.

One of Dad's favorite countries was Ceylon. Even its name is changed today and we now know it as Sri Lanka. In the views from Ceylon is one which is very special to me. It shows my Dad astride an elephant in the jungle. He has his camera case up on the elephant with him and the title on the card reads, "Our photographer in the wilds of Ceylon." Other shots include a wide variety of scenes which give the viewer a hint of life in that part of the world in the early 1900s. Buddhist temples, bullock carts, rickshaws, fishing outriggers, the Pittah (native quarter...
of Columbo) and even the royal palace of Kandian kings leap into stunning three-dimensional realism in the hand-held viewer. And it is the same no matter which box of views one explores. Each is a microcosm of a different country, frozen in time almost one hundred years ago.

Perhaps the most surprising aspect of this whole thing is the superb quality of these pictures, especially when one considers the crude equipment used and the difficult circumstances under which the photographers of that era had to work.

I've had these stereoviews in my home now for several years and out on a shelf where visitors can notice them. It is a constant source of amusement to me to watch the reaction of some of the younger set when they first spot the viewer and boxes of view cards. I say "younger set" because most of my contemporaries have at least some degree of familiarity with the instrument.

Typically, a young visitor might pick up the viewer and rather idly wonder what the thing is. After a brief explanation by me on how to insert the card into the wire holders and slide the carrier back and forth to get the focus, I'll often hear comments like, "Wow, what great 3-D!" or, "How come I've never seen these things before?"

Usually, at this point, my youthful guest sits down and goes through box after box, completely absorbed in scenes from the past.

It's really rather amazing that people who have been exposed to all of the electronic imagery of our era can be so thoroughly captivated by this device from the 1800s. While taking pictures in three dimensions is usually felt to be new and innovative, it can come as quite a surprise to some people to learn that it has been around for all these years. The taking of stereo pictures in our family started with my father in the 1800s, was taken up by my son Frederick about ten years ago, I then became interested, and now a grandson has begun shooting in this format. In other words, four successive generations have become involved with stereo pictures.

At any rate, although it may seem a bit anachronistic, the old stereoscope and view cards have now joined company with my television set, video recorder, audio stereo equipment and computer to become a permanent part of the household's electronic center.
Beta Transparency Folio Circuit has a new secretary, Larry Moor of Atlanta, Georgia. Larry has taken over from Mark Willke, and has spent a couple of months getting oriented and accounting for the status of the traveling folio boxes. Our thanks go to Larry for taking on the important duties and also to Mark Willke for serving the Society well during his tenure as secretary. Beta Circuit circulates stereo views in Realist format and was inaugurated in the spring of 1979 when it became necessary due to increasing interest in Society membership. It has been the vehicle for much stereo pleasure since then.

Printmakers Yearbook
The big news among printmakers is the arrival in February of The Stereoscopic Society of America’s Print Circuit Yearbook. The Yearbook is an impressive work in which a stereo portrait of each member is accompanied by a profile and short biography. It is the brainchild of O-circuit secretary Judy Proffitt of Richmond, VA, who conceived the idea and carried out the considerable effort required to bring it to realization. A number of other members aided in the finances, the effort, or both. Just getting all of the printmakers to submit a stereo viewcard of themselves was quite a task, as we are all good at procrastination and many feel more adept behind the camera than in front of it. But Judy brought it all off beautifully. This illustrates anew how the society has grown through individual initiative and how each of us can make a greater Society by our own efforts. The yearbook is assembled so that it can easily be updated from time to time. I believe this is a first of its type, as I have seen nothing quite like it in the archives of the Stereoscopic Society, which is nearing its 100th birthday in 1993. Initiative among the transparency groups could produce something similar, and Judy Proffitt has offered to aid such a project should it arise. I salute Judy for showing us the way to a better Stereoscopic Society of America.

1991 Voting Results
The 1991 voting totals have been reported from most of the Society’s circuits and some are summarized here, at least for the top scorers.

Alpha Transparency Circuit
Paul Milligan, 107 points; Paul Wing, 72 points; Brandt Rowles, 70 points; Steve Trynoski, 67 points; And Susan Pinsky, 54 points. Favorite views were “Navajo Mother and Child” by Paul Milligan, “Scenic Transportation” by R.E. Markley, “At Enfield Glen” by Brandt Rowles, and “Anything for a Drink” by Susan Pinsky.

Beta Transparency Circuit
Mark Willke, 94 points; Dave Hutchison, 49 points; Andy Macha, 29 points; Russ Young, 28 points; Mark Blum, 27 points; James Morris, 24 points; and Larry Moor, 20 points. The three highest scoring views were “Trinidad Harbor” by Mark Willke, “Spring Blossoms” by David Eisenman, and “Crystal Garland” by Mark Willke.

2x2 Matched Pair Circuit
Jim Riley, 141 points; Jim Murray, 118 points; Bruce Hansen, 64 points; Dale Hammerschmidt, 40 points; and Terrell Hatton, 39 points. The top vote getters were “Stacked” by Jim Murray, “Killen Creek Meadow” by Jim Riley, and “Peters Creek-Ice in Field” by Jim Riley.

Speedy Print Folio Circuit
Bill C. Walton, 37 points; Bill Patterson, 36 points; Bob Kruse, 31 points; Judy Proffitt and Dale Hammerschmidt, 27 points each. Favorite viewcards were “Callaway Gardens” by Bill C. Walton, “The Clam Shack” by Al Provancher, “Della” and “Confederate Couple”, both by Judy Proffitt. Congratulations to all of those who did so well.

Society Membership
Stereo photographers interested in sharing their hobby with others of like persuasion should consider Stereoscopic Society membership. Contact the new Membership Secretary, E. Jack Swarthout, 12 Woodmere Dr., Paris, IL 61944.

“Anything for a Drink” by Susan Pinsky was voted one of the favorite views of 1991 in the Alpha Transparency Circuit. Taken on Kodachrome 25 with a Realist Macro and flash, it is one of the gems of a long series of cat macros she has done over the past few years. According to Susan; “Phoebe loves to drink from faucets. I tried the unusual angle for more impact.”
When Wheatstone invented the mirror stereoscope, the views he made for it were simple line drawings. More complicated figures were conceivable but difficult to produce. The easiest way to make an accurate stereo pair is to make a single symmetrical sketch. Then copy it in reverse and mount the two side by side for a "perfect" pair as in figure 1. This pair is similar to the one used in 1849 by David Brewster in describing the
Symmetry
Before the Computer
By Paul Wing

The first lenticular stereoscope. These simple drawings serve the purpose, but for obvious reasons are limited in variety and complexity.

In the 1903 American Annual of Photography, Theodore Brown, self-described as a stereoscopic specialist from Bournemouth England, illustrated an ingenious device he called "The Optical-Gravity-Scope". In operation, a needle scratches out a complex figure on a lantern plate as it is simultaneously projected on a screen to the delight of the audience. In practice, the projection lantern is altered as in figure 2 using two first surface mirrors. The soot covered glass plate (I) then fits into the system horizontally.

Two tunable pendulums (C) are then fixed to the platform in the general manner shown in figures 3 and 4. The pendulums are constrained by double cone bearings to swing at right angles to one another. Two thin, lightweight arms are brought from the pendulums and held in position by the needle (M) which actually scribes the image. When at rest the needle is positioned at the center of the glass plate (I). By shifting the weights (O) on the pendulums and varying the amplitude, an infinite variety of symmetrical designs can be scribed on the glass plate.

A stereo pair is produced by simply copying the image from both sides! Figure 5 shows the results of

---

Fig. 3. The pendulum and needle assembly from the side. The principle is similar to that of the "harmonograph" used to create patterns on paper, but adapted by Brown for use on a glass plate in a projector.

Fig. 4. The pendulums from above, showing the arms meeting at the needle on the lantern plate.
a single trace when paired for stereo. In figure 6, the scribe was set down three separate times and the pendulum excursion reduced a bit each time to form a more interesting pattern. Modern computers now easily generate far more complex patterns (and in full color) but at the turn of the century, the conception and development of this trick was a real tribute to Theodore Brown's ingenuity. He called his fantasies STERE0-GRAVITY GRAMS.
Underwood & Underwood started publishing boxed sets of stereo cards in the late 1890s and sold these sets from door to door. Most were sold for general interest, amusement and education, but some, like this set on solid geometry, would have only been used as a teaching aid.

Stereoscopic cards had been used to teach many subjects, including geography, history and natural science, using the many stereo images from around the world that had been taken. For solid geometry, there would have been no available stereo views in the existing stock, so they would have had to be made especially for this purpose. And solid geometry is the one subject where the use of stereo views would provide the most help to the student. The booklet included with this set describes the merits of the use of the stereoscope in solid geometry as follows:

From the nature of the subject, however, there is nothing in the school curriculum to which the stereoscope is better suited to give valuable aid to both teacher and student than that of Solid Geometry. The most serious difficulty in the effective teaching of this branch is entirely overcome by the use of the stereoscope. The great obstacle to the progress of a student in Solid Geometry has always been the difficulty of understanding the disposition in space of the various lines represented in the plane diagram of the textbook. Teachers have devised various methods of making this obstacle less formidable, such as the use of large models in class teaching, or of small folding models by the student, and it cannot be doubted that these methods are excellent.

Copyright 1907 by Underwood & Underwood.
THEORY OF LINES AND PLANES.

Edward Mann Langley wrote the book and drew the stereographs. He was a highly regarded mathematician in England in the late nineteenth and early twentieth century. He was born in 1851 and moved to Bedford England where he was a student at the Bedford Modern School. In his higher education he developed a love of geometry and after obtaining a B.A. degree in London, returned to Bedford Modern School as Senior Mathematics Master. In 1882 he joined the Association for the improvement of Geometrical Teaching. (later to be renamed the Mathematical Association) and was honorary secretary from 1885 to 1893. Langley suggested that the Association publish a mathematics journal, and *The Mathematical Gazette* was established with Langley as the first editor. After publishing the first six issues of the *Gazette* between April 1894 and October 1895, Langley was forced to resign as editor due to the stress of other work.

Langley was a very active author of mathematical items. Between 1888 and 1908, he wrote at least six books, alone or with others, covering geometry, algebra and mathematical computations. He was also a constant contributor to *The Mathematical Gazette*, submitting many articles, mathematical notes and book reviews for publication. His last contribution was a book review published in October

This set was published in London England in 1907 and contains 25 standard size Underwood & Underwood views and a booklet, stored in a common Underwood & Underwood box. The title “Solid Geometry” has been printed on a separate piece of fabric and pasted onto the spine of the box. The text in the book gives the mathematical proof of 25 of the “propositions of most importance” in solid geometry. In this set, the views are not the standard Underwood & Underwood curved photo cards, but are all flat white cards with printed reproductions of drawings made by the author of the book. The views clearly illustrate each of the propositions being described.

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1928 when he was 77 years old. He died in 1933 at the age of 82.

He was a superb mathematician. A former student recalled that “it was his enthusiasm, his vitality and his perfect mastery of what he taught that made him the conspicuous success he was.” In addition to his mathematical skills, Langley was a keen botanist, with a cultivated blackberry named after him. He was also a lover of languages and knew French, German, Dutch and Italian and at the age of seventy started to study Spanish.

Langley used the stereoscope in his classroom teaching of solid geometry. In January 1906 he made a presentation at a general meeting of the Mathematical Association in which he used the stereoscope “with the co-operation of Messrs. Underwood and Underwood” to illustrate a set of theorems in perspective. This paper was subsequently published in The Mathematical Gazette under the title “Perspective through the Stereoscope.” It was illustrated with line drawings and perspective drawings but did not contain any stereo views. Langley was also aware of other developments involving the stereoscope: in March 1908 he wrote a short review of another set entitled “Stereoscopic Views of Solid Geometry Figures” – a set containing 93 stereoscopic slides that was published by D.C. Heath & Co. in Boston.

Sources
Mathematical Gazette. October 1907; December 1907; March 1908; January 1913; October 1933; February 1934.

I'm pleased to be editing this column once again. Dave Klein took over from me in the spring of 1987, and now I'm returning the favor. Many thanks to Dave for the fine job he did. He would have liked to continue, but the press of personal business made it impossible.

Let's clear up some unfinished business. Frank Boyer, Jr. writes that the house shown on pages 23 and 24 of the Jan./Feb. '90 issue is
definitely *not* the Galena, Illinois home of President Grant, and submits a photo of the Grant residence as confirmation.

On page 25 of the same issue is a view of an imposing stone building, with the imprint "Sitters Views". Mike Brady writes that this is a view of the U.S. Post Office in Lincoln, Nebraska. It was completed in 1879 and has served as post office, courthouse, and city hall. It now houses various city offices and is listed on the National Register of Historic Places.

To back a bit further, Ernest Petscher informs us that the view at the top of page 37 in the July/Aug. '89 issue is part of a one hundred view set. He has forty-one of them, all bearing the stamp: "Please return to Watson P. Phillips." The titles indicate they were photographed in Canada. Ernest has another Phillips set taken in New Brunswick in 1906, and other Phillips views taken in the U.S. and various foreign countries. Can anyone tell us more about Phillips?

Our first unknown this time comes from Brandt Rowles. It is a gold-colored card containing no information. The attractive church in the background is made notable by the presence of a steeplejack near the top left side. This appears to be a well-built structure and may well still be standing. Does anyone recognize it?

Next we have three cards sent in by Rusty Norton. The first is a buff-colored mount with no identification, showing a dignified and well-dressed mature gentleman.

Another card is dark gray, and shows well-dressed ladies and gentlemen in an outdoor grandstand. It is interesting to note that the man in the right foreground is

*(Continued on page 37)*
In the fall of 1985, as Halley’s Comet was nearing its perihelion with the sun, wouldn’t it have been nice if you could have moved yourself off in space somewhere about 5 astronomical units (one AU = the average distance from the earth to the sun) away and watched the whole encounter in time lapse, with a set of eyes separated by several million miles? Through the “eyes” of the computer screen, you can, in effect do just that. Computer graphics allows

Most astronomy texts simply list tables of values showing the periods, eccentricities, and other orbital parameters of comets. After reading them, one has no appreciation or “feel” for how the orbits really relate to one another. Also, in astronomy as in other scientific disciplines, information is contained and exchanged in diagrams, albeit usually, only in two dimensions. Since comet orbits are really 3D objects, viewing them stereoscopically allows maximum transfer of information pertaining to their relationships. That, in a nutshell is why one might go to the trouble of viewing such objects stereoscopically, aside from the obvious fun planes and that comet orbits are related to certain positions on the earth’s orbit. In order to orient the earth’s orbit in space, two nearly constant directions are used: the ecliptic pole, which is the direction perpendicular to the plane of the earth’s orbit, and the vernal equinox, which is the direction of a line from the earth through the sun at the time of the equinox in March of each year. (figure 1)

From these two directions, the orbital parameters for other objects in our solar system are measured. $O$ is the angle from the vernal equinox to the ascending node of the other orbit. The ascending node is the place where an object in the other orbit crosses, from below to above, the plane of the earth’s orbit. $W$ is the angle from the ascending node to the other orbit’s perihelion (its point of closest distance to the sun) and $I$ is the inclination or tilt along the line of the ascending node, of the other orbit from the orbit of the earth.

The orbital parameters for Halley’s Comet were used to generate a set of 3D points describing the passage of the comet in 1985 and 1986. After these points were generated, a 3D viewing program was executed and several different viewing angles were selected. In the program, viewing angles and distances can be varied in such a way that all of the subtle orbital relationships can be clearly seen. One can watch the incoming encounter, see the lines of sight begin shortly before the comet comes up through its ascending node, in retrograde motion (opposite to that of the earth). The comet swings up over the plane of the earth’s orbit while the earth, traveling in the opposite direction goes “underneath” the comet. The lines of sight twist over as the two bodies head for opposite sides of

Fig. 1. Stereo pair of two orbits.
the sun. In February, 1986, it was Halley’s perihelion, but the bright sun prevented us from seeing much.

The orbits begin to converge again and, as the comet dives below the ecliptic plane, the line of sight from the earth again twists over and the comet continues in the general direction in which it will eventually disappear. While watching the stereo images unfold, the orbital relationships become real. One feels that one knows how the comet behaves; one knows where the comet is in relation to the earth. If desired, the whole sequence may be watched from below, above, or right on the plane of the ecliptic. The stereo pairs shown here were generated using the above technique and they attempt to show the encounter from several vantage points.

Figure 2 shows Halley’s Comet’s and the earth’s orbits from a point that is below the earth’s orbital plane. Specifically, at an azimuth angle of 67 degrees counterclockwise from the vernal equinox, close to a line from the sun to the ascending node, and an elevation angle of -25 degrees to the plane of the earth’s orbit. The other two lines in the plane of the earth’s orbit are the line pointing to the vernal equinox on the left, and the line pointing from the sun to the perihelion of the earth’s orbit on the right. There is also a shorter line, in the plane of the comet’s orbit, from the sun to its perihelion. From this vantage point, the earth travels around in a clockwise motion. The straight lines connecting points on the earth’s orbit with points on the comet’s orbit are lines of sight at two-week intervals, starting from the 15th of October, 1985 and going until mid-May, 1986. The comet path goes above the plane of the earth’s orbit at a point roughly where the comet orbit starts at the top of the picture. It is where the extension of the ascending/descending node line and the comet orbit meet. The lines of sight are above the plane of the earth’s orbit after the comet passes through the ascending node, until the comet dips below the plane in early 1986, on the far side of this picture. There is also a line segment pointing straight up to the ecliptic pole as well as a line connecting two points on the comet’s orbit that are each approximately 2 AU from the sun.

Figure 3 is from a point that is at an azimuth of 90 degrees to the left of the line to the vernal equinox and at an elevation angle of 50 degrees. The path of Halley’s Comet takes it from the lower left of this picture to the right edge. The earth’s orbit appears as a counterclockwise motion. From this position, we can see that the comet’s orbit passes inside of the earth’s orbit after the comet passes through its perihelion and begins its outbound journey. The lines of sight on the far side of the picture are drawn on top of each other so that it is impossible to clearly make out their relationships. In order to see them more clearly, we will just continue our trip around our model and look at it from a better viewpoint.

In Figure 4, the vantage point has been moved to an azimuth angle of 148 degrees around to the right of the vernal equinox line and an elevation angle of 71 degrees in such a way that the plane of the page approximates
the plane of the comet's orbit. This view has been rotated 69 degrees after the other rotations have been performed in order to better align the images on the page. The lines of sight at two-week intervals can be more easily seen in this view. Things become a little cluttered at the bottom, where the lines of sight bunch together, but that's solved by another view from yet another angle.

In Figure 5, our vantage point is clear around on the other side of the orbits from where we started. We're now on the side where Halley's Comet plunges down through the earth's orbital plane. We're at 155 degrees to the right of the vernal equinox and at an elevation angle of 35 degrees above the earth's orbit. The line pointing to the vernal equinox is on the far side of the picture and the lines containing the ascending node and the sun, as well as the perihelion lines for both the comet and the earth can be clearly seen. The sense of depth that the Stereo pair affords shows that the lines of sight from the earth to the comet actually go above the plane of the earth's orbit when the comet is at perihelion. It is particularly interesting to note that the lines of sight actually twist through nearly 180 degrees as the comet passes close to the earth on both the inbound and outbound paths.

So far, we have examined the orbits of the earth and of Halley's comet from a perspective of the sun, that is, from a heliocentric point of view. For an earth-bound observer, we obtain views that are called geocentric or earth-centered. As could be seen from the preceding stereo views, the earth and comet traveled around the sun in opposite directions and on opposite sides. If we were to plot the points of periodic observations using standard hour angle/declination coordinates, we would obtain a plot of the comet path against the backdrop of the stars. Since we know the distance from the earth to the comet at each of the observations, it is possible to plot them and produce a stereo pair showing the orbit as seen from the earth.

Figure 6 shows this geocentric view and one can see the two points of closest approach and use the stereoscopic processing of the brain to obtain not just the location in the sky, but also the distance to the comet in 3D, geocentric space.

It is possible to construct stereo pairs of the geocentric path from vantage points removed from the earth. Since the geocentric or earth-centered vantage point distorts the comet orbit, it is no longer part of an ellipse. What is plotted, in effect, is the distance from the earth to the comet at various locations. Figures 7 and 8 show this geocentric path of Halley's Comet from two opposing directions.

Figure 7 is a view from 128 degrees counterclockwise from the vernal equinox and at an elevation angle of 26 degrees. The spheres represent points in 3D coordinate
The points on Halley's path were computed at 10-day intervals from the first of September, 1985 to the end of August, 1986. The three coordinate axes are shown by points located every 0.5 AU. The intersection of these three axes in the center of the diagram marks the location of the earth. Two of the axes are marked to show their direction: The X axis points to the vernal equinox, while the Z axis points to Polaris, the earth’s pole star, instead of the ecliptic pole.

Figure 8 shows the view 70 degrees clockwise from the vernal equinox and at 23 degrees elevation. Remember that the sun is not shown in either of these views, but, at the comet’s perihelion, the sun will be located between the earth and the comet at approximately 1 A.U. distance from the earth.

I have attempted to show that something as abstract as a comet orbit is, in fact, a mathematical object that can be viewed stereoscopically. We have seen that orbital parameters are measured in terms of the earth’s orbit and that we can use both heliocentric and geocentric frames of reference for generating various views. By using the stereoscopic viewing technique, one can obtain far more information about complex mathematical relationships than could be obtained in any other way.

For More on Astronomical Computer 3-D:
A 40 page version of the above article, complete with detailed formulae for the calculation of comet orbits and translation into computer generated stereo pairs is available, with more illustrations than could be presented here. Send your name, address, and six 29¢ stamps to: 3-D Comets, 5610 SE 71st., Portland, OR 97206.

For those serious about star and comet 3-D computer programs, several are available (along with a “Comet Watch” newsletter) through various versions of DEEP SPACE 3-D. (See SW Jan./Feb. '88, page 27.) One file includes orbital elements for over 1100 comets dating back to 240 BC. A large mirror viewer is available for pairs of 8 1/2 x 11 printouts, and the latest version of DEEP SPACE 3-D includes support for HP Laserjet II for better quality stereo star charts and comet orbits. For an order form, write to David Chandler Co., PO Box 309, La Verne, CA 91750.
In the September/October issue we mentioned the Helen Moseley collection of some 15,000 stereo views, the backbone of the Oliver Wendell Holmes Library holdings at Eastern College, St. Davids, PA. Who was this lady who for nearly 45 years, until her death at age 96, amassed such a large, diversified portfolio of stereographic material?

Helen Allston Du Pre Moseley was born in 1887 on the campus of Wofford College, Spartanburg, SC, where her father, Daniel Allston Du Pre, was Professor of physics and geology for 53 years. Their home later became the Du Pre Administration Building, with offices for the president and others.

E & HT Anthony & Co., WAR VIEWS, "Embalmng building in the field, Army of the James, before Richmond." Helen D. Moseley Collection, NSA.
American Scenery Miscellaneous. Penciled on the back are the handwritten words; "STACY Hospital scene at Fortress Monroe." Helen D. Moseley Collection, NSA.

President Franklin D. Roosevelt in 1934 appointed Helen postmistress at Spartanburg - one of the two largest postal units then to be headed by a woman. She retired in 1956.

Mrs. Moseley’s photographic interests spanned a wide range of subjects. The library has cataloged such categories as States and Cities, Animals, Astronomy, Blacks, Bridges, Children, Comics, Wars, Expos, Indians and Personalities - with separate groupings for tissues, cabinet cards and the many foreign views. Most major photographers and publishers seem to be represented.

Of local interest to her were eight “Southern Scenery” views of Spartanburg and vicinity, published by W.T. Robertson, an Asheville stereo photographer. Four are of college faculty houses (including the president’s), two of unidentified college groups, and one each of the Senior Classes of 1875 and 1876.

Son Carlos represented Mrs. Moseley’s estate, and with his brother David and sister Cynthia generously presented the collection to the NSA, feeling that the collection should be kept intact and donated to an appropriate institution.

The Library is open by appointment only. We are always happy to answer any mail or phone requests for information or questions.

(Continued on page 31)
On October 20, 1991 the San Francisco Bay Area experienced a disaster that will not soon fade from memory. The fire that swept through the Oakland-Berkeley hills that day was one of the most destructive urban fires in U.S. history. The greatest tragedy was in the loss of human life; the flames killed 25 people and injured at least 150. The fire reduced 1,600 acres to a blackened wasteland. It destroyed 2,699 private homes and 507 apartment units, leaving over 5,000 people without homes. In economic terms the destruction has been estimated at 1.5 billion dollars.

Yet the homeless survivors will quickly tell you that after the pain of the human loss, the devastation is not simply the loss of a house. A house can be rebuilt, but the personal history, the artifacts of a lifetime, can never be replaced. One of the frequently echoed sentiments is the sadness over the loss of family heirlooms, particularly photographs of family and friends.

One of Oakland's elder citizens, a spry 102 years of age, lost her home to the fire. Now she lives with a friend and feels disoriented, out of place, and alienated. She expressed to me her sense of loss and the frightening experience of finding that suddenly you have nothing, not even clothes or a toothbrush. All of the things we take for granted must be acquired anew. She also lamented the loss of her family photos, and how their loss cut off an important sense of connection with the past. Her loss included tints of relatives serving in the Civil War on the famous iron-clad Monitor.
I am lucky and do not live in the area scorched by the fire. On that morning the air was perfectly still, excellent conditions to fly model rockets, so I decided to take my sons to the park and launch a few. Two hours later there was an unusually strong wind gusting out of the northeast. As I drove home I noticed a plume of smoke at precisely the same place in the hills that I had seen one the previous day. I pointed out to my son that there was another fire at the same location, and assumed that it would be extinguished in short order.

We went in the house and twenty minutes later I noticed that it was dark. I couldn't understand this, since the sky had been completely clear just minutes before. I stepped outside and couldn't believe what I saw. More than half of the sky was covered with thick brown and black smoke coming from the nearby hills. The sun was obscured, and when it could be seen it was a blood red disk. There was an eerie silence in the respect that I could not hear the sound of emergency vehicle sirens. Soon all the neighbors were outside trying to get a grasp on what was happening. We climbed on roofs to get a glimpse of the fire and ascertain its extent and threat. Throughout the day and night we watched helplessly as the fire continued to advance, threatening the historic Claremont Hotel and resort.

The story of another NSA member is far more dramatic. Graham Pilecki was attending a camera swap meet at the Scottish Rite Auditorium in downtown Oakland. He was standing on the mar-

Destruction was total on this hillside, where some trees survived, but no houses.

This is what remained of a new post-modern home that was bright pink and turquoise. The turret once contained a spiral staircase connecting the garage to the living room.
ble steps overlooking beautiful Lake Merritt when someone said that the hills were on fire. He turned to see the hill where he lived engulfed in flames. Graham's home was in the Hiller Highlands neighborhood of Oakland, the area most devastated by the fire. Twenty-two out of the 25 deaths were in his neighborhood. When the flames reached Graham's home, the fire was spreading at the rate of 100 feet every 15 seconds. Residents had very little time to save themselves, and no time to rescue personal treasures.

Graham's wife was in the shower when she noticed that something was wrong. She looked out the window and saw the inferno approaching. She quickly got the two children into the car as pine trees literally exploded nearby. Flames were lapping at the back of the car as they headed down the hill. She drove down Charing Cross just in time to miss a frantic evacuation traffic jam, and in so doing avoided the fate of the 11 people who were trapped and incinerated in their cars.

Graham's family escaped the fire but his home and photographic collection did not. The 2,000 degree fire destroyed everything, reducing his house to six inches of ash. He lost a collection that took 18 years to assemble. Over 10,000 images were destroyed, including about 5,000 stereo views as well as rare ambrotypes, tintypes, and daguerreotypes. He lost two Stereo Realists, two viewers, a TDC 176-A projector, a Nimslo outfit, and a mint condition 1856 Becker's floor-standing stereo viewer. Others lost their collections as well. The renowned photographer Peter Stackpole, famous for his work for Life Magazine and for photographing the construction of the Bay Bridge, was also attending the camera swap meet. His home was destroyed by the fire, along with many of his negatives and prints. Robert Koch lost much of his collection of rare French photographs. A New Jersey collector had the misfortune of storing his collection of cameras at a residence in the Oakland hills. He lost over 30 cameras and highly valued lenses. This collection was stored in a "fire proof" room. None of the
pieces are salvageable. Graham Pilecki is getting his hands very dirty these days, having been called into professional service to appraise the camera losses for insurance purposes.

After viewing a vintage set of stereo views of the 1906 earthquake and fire, I was struck by the similarities between the images of the two events. Like the views on these pages, many of the San Francisco quake views of H.C. White, Underwood & Underwood, and Keystone show scorched hillsides strewn with chimneys standing like the tombstones of home grave sites. It is often forgotten that much, if not most of the destruction that San Francisco suffered was the result of fire, not simply the seismic activity.

Nineteenth century stereo views covered major environmental and social events of their day, and as stereographers we need to continue the tradition. An excellent example of a stereographic record of a major event can be seen in the coverage by Robert Bloomberg and Howard Frazee of the 1989 Loma Prieta (World Series) earthquake. [Nov./Dec. '89] The images on these pages, taken with a Kodak Stereo, are another effort to make a stereographic record of the major events of our times.

The decorative metal bar served to hold the chimney to the house in the event of an earthquake. Ironically, a different disaster removed the house.

In most cases, only foundations remained to outline the shapes of the homes they had once supported.

Library Report

(Continued from page 27)

Write to the Holmes Library at Eastern College, Fairview Drive, St. Davids, PA 19087 or call the Holsteins at (215) 649-4214.

Latest Gifts to the Library
Freeman Hepburn - Collector’s Guide to Early Photographs
Craig Daniels & Nancy Sobottka - stereo viewers
Mel Lawson - La Guadeloupe en relief - photo guide with color anaglyphs
Russell Norton - Copies of two Keystone Co. letters

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The concept of viewing print pairs in an over/under configuration got a new lease on life recently with the introduction of the View Magic™ 3-D viewer. Incorporating four glass front surface mirrors, the viewer is designed to fuse any pair of vertically stacked images (right on top) with a four inch center-line separation. This makes it possible to view prints or drawings up to four inches high by nearly any width, from Realist format prints to regular 4x6 inch prints to wide panorama pairs.

Most other over/under systems have used small plastic prisms to fuse images at a single viewing distance by simply "bending" the line of sight from one or both eyes up or down. (See SW Sept./Oct. '86, page 34.) The View Magic uses a combination of mirrors large enough to actually realign your vision (like a pair of short periscopes) for direct fusion of over/under images at any distance without optical or angular distortion. Also eliminated is the sense of peeking through a keyhole size slit that both the prism and an earlier mirror-type over/under viewer caused. This rigid but lightweight plastic assembly allows a relatively wide angle of view and can even be held two or three inches away from the face while viewing the entire image in a pair of 4 x 6 inch prints. The mirror angles are fixed, making four inches the permanent maximum image height but allowing any shorter pairs to be fused as long as they are centered on the four inch vertical separation.

The View Magic is also probably the most forgiving viewer yet devised for fusing print pairs. Not only will it work from across the room to as close as your eyes can focus, but fusion can be achieved or maintained even with the page tilted several degrees from level or square to the viewer. In informal Stereo World tests, not even those least experienced with stereo had any problem fusing images on the first try. Much of the device's marketing will be aimed at just such people, with detailed instructions included for shooting stereo pairs with a regular single lens camera.
Correct mounting of standard 31/2 x 5 or 4 x 6 prints is aided by a transparent alignment guide, incorporating parallel horizontal lines to match up points in the prints. Further instructions provide tips on correcting floating edges and the stereo window, and several sample pairs are printed in the stereo photography guide book as well as the viewer manual. Just how many people will become involved with stereo photography via the simplicity of this viewer is hard to say, but it offers impressive potential image quality for a small investment to those willing to make the effort to shoot and mount viewable pairs.

While experienced stereographers may find little temptation to start making over/under prints, the format does offer clear advantages in specific situations. For the casual shooter, pairs of ordinary prints can be mounted on album pages for easy viewing of family snapshots that beat any lenticular prints. For publication, the lack of any limit on image width can give far more flexibility than side-by-side pairs. While the viewer is bulky compared to plastic lorgnette viewers, its superior ease of use over hand-held magnifying views of Bryce Canyon with a standard 35mm camera. Needing a way to view the resulting 3 1/2 x 5 inch print pairs, he devised the View Magic on his own with individual research into stereoscopic theory and viewer design. With Alison Martin he started Dimension Press, where viewers are assembled and components are laser tested for alignment.

Since the View Magic does not magnify the images, and the double mirrors add a couple of inches to the apparent distance from the print, a 4x6 print pair will seem even smaller than normal at a given distance. One way to correct this is to wear a simple pair of low power reading glasses when using the viewer. The big limitation of course, as with any over/under format, is the fact that such pairs aren't compatible with any standard viewer or with any free viewing technique. The View Magic doesn't overcome the most basic drawbacks of over/under viewing, but it does for the first time make that format a practical and worthy alternative.

Introductory price for the viewer and manuals is $24.95 plus $3 shipping from Dimension Press, PO Box 83, Harvard, MA 01451. After January, 1993 the viewer price will be $29.95.

Previously scheduled for May, the 1992 International Conference on Three Dimensional Media Technology has been moved to November 3-5. The location, at Le Centre Sheraton Hotel in Montreal, is unchanged. An inaugural evening at the IMAX theater, Old Port of Montreal, will take place November 2nd. (The 1989 "3Dmt" was covered in a two-part Stereo World article in the July/Aug. and Sept/Oct. '89 issues.)

This year's conference will include material on 3-D film and video, stereoscopic computer graphics and animation, virtual reality systems, holography, 3-D multi-media technologies, 3-D production and management, and 3-D theory and research. Exhibits, demonstrations and previews of 3-D media systems will take place over the three days of the conference.

For details, contact 3Dmt'92, 7141 Sherbrooke St. West, Montreal, Quebec H4B 1R6, Canada. Phone: 514-848-2539. FAX: 514-848-3492.
Random Dot Movie Released

Random dot single image (or single frame) stereograms continue to grow in popularity, spreading through the ranks of computer graphics enthusiasts at something near light speed. One of the latest developments is *EchoDots, the Movie* by Dan Dyckman. This 30 frame continuous running loop is designed to run on Macintosh computers and displays several objects spinning, pulsing and changing shape to those who free view the repeating action on their screen. Movement adds even more to the fascinating visual effect generated by this type of random dot 3-D image, and this first-of-its-type production could probably serve as a form of relaxation therapy—if it doesn't prove habit forming.

Other new software from Dyckman's imagination provides Macintosh users with the means to create their own single image random dot stereograms featuring curved and rounded shapes of the user's own design. A self-addressed stamped envelope will bring information about the software and the manual. The *Depth Maker* and *Echo Dotter* software are available for $35.00 plus $2 shipping, and require 1 megabyte of memory, and a hard disk is recommended. (They require typing in a file of text commands describing an image, as explained at length in the manual. *EchoDots, the Movie* is a simple view-only program.)

A disk containing *EchoDots, the Movie* is $10.00 including shipping from Dan Dyckman, 300 First Ave. 4B, New York, NY 10009.

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Stereo in Seville

Besides the unique domed-screen IMAX SOLIDO 3-D film *Echoes of the Sun* (SW Sept./Oct. '90, page 24), some smaller format stereo images can be seen at Expo '92 in Seville, Spain this year. (Art)3 Laboratory of Chicago was commissioned to create six original 30 x 30 inch PHSCologram™ barrier-strip autostereoscopic images for the Spanish Pavilion at the fair. The six pieces depict Tourism, Communication, Transportation, Energy, Foods of Spain, and Castanets. In addition, eight existing PHSColograms visualizing chemistry, aeronautics, and medical imaging will be on display at the pavilion. (SW July/Aug. '91, page 28.)

An even smaller stereo format can be seen at the fair in the form of 12 special View-Master reels on Holland in the Dutch Pavilion. Visitors walk onto a large map of The Netherlands where 12 View-Master stereoscopes are mounted in different parts of the country. The reels were created by 3-D Book Productions exclusively for the Dutch Pavilion, with many scenes shot just for the fair.

A selection of scenes from the 12 reels on display are available in a 3-reel pack titled *Holland - Made in Europe* which is for sale only at the Dutch Pavilion in Seville. However, both the 3-reel set and the entire 12 reel set (titled *Holland in 3-D Photography*) are available to collectors through 3-D Book Productions. The 3-reel set is $9.95 and the 12 reel folder is $49.90. Prices include air shipment from 3-D Book Productions, PO Box 19, 9530 AA BORGER, The Netherlands.
3-D Cloud Book in English

One of the more impressive current books published with stereo pair illustrations is the recently released “Das 3-D Wolken Buch” (The 3-D Cloud Book) by NSA board member Dieter Lorenz and Max Miller. Published in German by Wittig Fachbuchverlag, the 247 page book includes dramatic views of cloud formations and atmospheric conditions in both black & white and color, as well as an RCI lorgnette viewer. A preview of some of the subject matter can be seen in the feature article by Dr. Lorenz in the Mar./Apr. '91 Stereo World. The work includes a wealth of detailed but clearly understandable information about weather science, and could become a significant source for students of meteorology as well as 3-D enthusiasts.

With the help of Mr. Walter Kothe, a complete page-by-page English translation of the book (in the form of a supplement) will be included with copies sold through the U.S. distributor. The book and supplement are expected to be available by July of 1992 for $49.95 from Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064. The price includes airmail postage to U.S. customers. For Canada or Mexico, add $3 for airmail delivery.

Infinitizing Your Nimslo

While accessory lenses have been available for some time to allow close-up photography through the center lenses of Nimslo stereo cameras, the opposite problem of getting sharp images at or near infinity has been generally ignored. In direct sun, the camera’s minimum aperture produces scenic views in “reasonable” enough focus to satisfy many but not most casual users.

But those making slides or standard print pairs have long been painfully aware that the Nimslo’s fixed focus of about 10 feet leaves little hope for sharp distant subjects or backgrounds on overcast days, especially when using the ASA 100 setting. Now StereoType (formerly Red Wing View Co.) is offering “Scenic” lens pairs to correct that problem in Nimslo and TECO-Nimslo cameras.

The accessory lenses drop into the channel that frames the quad lens assembly, held in place by a simple strip of tape or by small corner dabs of removable glue. This adjusts the focus from the camera’s factory setting to about 41 feet, providing sharper infinity detail even when the meter chooses the wide-open setting of f/5.6. While a Nimslo may not be the camera for a planned day of scenic shooting, the new lenses at least give it a full focal range for those times when distance detail needs to be included and a Nimslo is the camera at hand.

StereoType also offers a “+1” lens to place over the center pair of Nimslo lenses for shooting in the 2 to 4 foot range. Either the close-up lens or the Scenic lenses are available for $15.00 (plus $3 shipping in the continental U.S.) from StereoType, PO Box 1637, Florence, OR 97439.

For a real bargain, there are some slightly defective (edge chips which don’t affect the image) sets of the Scenic lenses available. Simply specify “cosmetic defects” and send $5.00, plus the $3 shipping.

European Source Established for FED Camera

Peter Thurm, of the German state of Brandenburg, has established a business contact with the FED stereo camera factory in Charkov, Ukraine. According to our correspondent Alexander Klein, a regular supply of the complete FED sets - camera, ETUD projector, slide mounts, glasses, etc. is expected. It is not known at this point if the camera will be available separately or if its name will be changed to reflect the changed political situation in Ukraine. (See May/June '91 page 22 and Jan./Feb. '90 page 26.)

Prices are expected to be lower than most collector sources, but those interested should first contact Mr. Thurm for details. He can answer your questions in English by phone at +37 (3725) 515806, or write to Peter Thurm, Schillerring 54, 0-1330 Schwedt/Oder, Germany.

New Stereo Club Formed in Spain

The most recent addition to the growing list of organizations dedicated to 3-D imaging comes from Spain. The Asociacion Estereoscopica Espanola plans to start formal activities this spring, and hopes to establish fruitful collaboration with other national stereo organizations through a bulletin to be published by the group, according to A.E.E. president Jose Ariznabarreta Gonzalez.

The group’s address is Asociacion Estereoscopica Espanola, Cura Pero Perez, 18 - Esquivias (Toledo) Spain.

STEREO WORLD March/April 1992 35
3D Magazin Launched in Germany

A major and impressive new stereo publication called 3D Magazin has been launched in Germany. Edited by NSA member and Stereo World European distribution manager Alexander Klein, the 48 page quarterly contains several color pages, with all text in German. It is the first magazine devoted to all aspects of stereo imaging which is independent of any stereo club, but the former Stereo Journal of the German Stereo Society (DGS) is incorporated into the new publication.

Featured in the first issue are several interesting articles illustrated with pairs of 2 3/8 inch wide photos, many in color. Subjects covered include 3-D Fractal Images, Cactus Photography, Close-up photography at home, a test of the RBT 3-D SLR camera, reviews of new books, and an article on the stereo photography of the famous and widely traveled German movie director F.W. Murnau. Looking like OMNI magazine on some pages and like Stereo World on others, the professionally designed and produced new publication is literally packed with both feature articles and short news items.

3D Magazin is published by the Bode Publishing Company and will be sold in camera stores all over Germany as well as being mailed to all members of the German 3-D Society. Subscriptions are available to anyone interested for DM 62 per year surface mail, plus an additional DM 24 for air mail delivery to North America. Subscriptions or questions should be directed to Bode Verlag GmbH, Duernberg 2, W-4358 Haltern 4, Germany. Phone +49 (2364) 16107 or FAX +49 (2364) 169273.

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[ ] Send a sample copy ($5.50).

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Name
Address
City          State          Zip

The Unknowns
(Continued from page 21)
wearing a different style of hat than all the other men in the view. Perhaps he and his party are the intended subject of the photographer, rather than the event itself.

Our final card is a typical gray Underwood & Underwood. There is pencil writing on the back identifying the man at the left by indecipherable initials, the man at the center as "Mr. (?)-my clerk," and the man at right as "Mr. Stapleford-one of our salesmen." Can any of our experts on Underwood operations shed any light on this one?

Anyone who has unknowns to share may send them to the address below. Please send no more than four per year, and remember to include return postage. Neal Bullington, 5880 London Drive, Traverse City, MI 49684.

Daguerreian Symposium Set for October
The Daguerreian Society, incorporated in 1988 and dedicated to the art, history and science of Daguerreotypes, will hold its fourth annual symposium October 23-25 1992 at Ohio State University in Columbus, Ohio. The three day event will feature lectures, a trade fair, and auctions of antique and contemporary daguerreotypes. A banquet will include a keynote address by photo-historians and authors Floyd and Marion Rinhart. OSU's Wexner Center will exhibit 100 pieces from the extensive Rinhart Collection. The History of Photography Group and the Regional Photographic History Group will meet concurrently with the Daguerreian Society. For more information, write to Professor Clyde Dilley, Department of Photography, Ohio State University, 156 W. 19th Ave., Columbus, OH 43210.
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For Sale


75 DIFFERENT hand-lettered View-Master reels, SASE for list. Realist ST-41 13.5 camera, Exc. -in Exc. case, $125; Same, small chip in lens cover, otherwise Exc., $90; Realist ST-2 heat-seal mounting kit, Exc., $75; Tr-Vue viewer, brown & white, mint- in original box, $15; 50 cardboard-frame red/blue anaglyphic glasses, brand new/never used, $20. Mark, Willke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653. (Please add UPS)


ARTHUR GIRLING’S “Stereo Drawing – A Theory of 3-D vision and its Application to StereO Drawing” 100 pages hardbound 8½" x 12", Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings and also 11 pages of superb anaglyphs, this book is a must for the serious stereoscopic. Now available from the NSA Book Service, 4202 Nagle Road, Bryan, TX 77801. Price including postage: $19 USA/Canada. Overseas add $2 surface, $4 air.

“DISCOVER THE VIEW-MASTER WORLD OF 3-D BOOK PRODUCTIONS”. This Fantastic Preview Reel can be ordered by sending $5 to 3-D Book Productions, PO Box 19, 9530 AA Borger, Netherlands.

EARLY 1900s NUDES in 3-D! Nine quality reproduced Realist slides only $18. A fraction of the cost of the originals! Famous 3-D Dreams Bathing Beauties catalog is also free! 3-D Dreams, Box 1441, Orem, UT 84059-1441.


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ILLUMINATOR ATTACHMENT: Fits all Holmes type stereo viewers without alteration. Red velvet trim repair kits also available. Send LSASE for details. K&B Services, 5016 Mt. Zion Rd., Frederick, MD 21702.

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JOHN WALDSMITH’S “Stereo 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 44462.

LIGHTED BRUMBERGER VIEWER $35. Compco slide binder $15. F.5. lenses and shutter plate for Revere, $60. 7 wood frames. Black, gray or rainbow colored, mint- in original box, $15; Same, slightly worn, $10; Same, with case, $25; Same, with case and instructions, $35; Same, with case and instructions and warranty booklet, $50. All in excellent condition. John Waldsmith, PO Box 191, Sycamore, OH 44462.

NIMSICO ACCESSORY LENSES: Close-up & infinity focus - from Stereotype, PO Box 1637, Florence, OR 97439.

NISHIKI 3-D CAMERA AND FLASH with carrying case. Demo unit, only used 2 times. Under warranty $120, C. Simms, (619) 757-7116.


Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $5, includes mounted view. Black, gray or rainbow $37/100 ppd. Also, King Inn 2¾" x 2¾" viewers and mounts. Q-VU, 817 East 8th, Hollivite, CA 92250.


RED WING VIEW COMPANY is now “Stereotype”. We provide stereoscopic consulting, produce newsletters, and publish wholesale & pleasing new print views. Contact: (503) 997-8879 or PO Box 1637, Florence, OR 97439.

REELS FOR SALE: Excellent Condition! #405-407 “The Coronation of Queen Elizabeth II”; #950 “Gene Autry & his Wonder Horse, Champion”; #944 “Robert Rogers, King of the Cowboys & Trigger”. Make offer to: Ellen Lloyd, PO Box 1386, Aranas Pass, TX 78336.

For Sale

STereo VIEW AUCTION. Don’t forget our June 16 auction. See last issue of Stereo World. Maillet, (305) 664-5490.

STereo VIEW CARDS - Large collection, U.S. & foreign children, Niagara Falls, Yellowstone, Kibburn, Yosemite, Box sets, etc. (913) 964-3360.


THREE DIMENSIONAL NUDES, uncut, up to your format. 24 exposures, approximately 19 sides, $30. Sheer Fantasy Newsletter, sample $5. $21 per year, sub, 12 issues. The Snap Shoppe, 1871 SW 37th Terrace, Fort Lauderdale, FL 33312.

VIEW-MASTER OUTLET of scenic and religious reels. Some with our own picture selections that we got special printings of. Quality discounts. Christian & Scenic Publications, R&B, Bloomfield, IA 52537.

WOLLENSAK 10 with case, Exc.+; $400; View-Master Mark II, last model, mint, $200; and Mini Stereo Puck with original box and instructions, $140. Add UPS. J.S. Holt, 1716 So. Louisiana St., Little Rock, AR 72206, (501) 372-4361.

Trade

AUSTRALIAN VIEWS and vintage 3-D comics wanted for trade to U.S. views (or cash). Wide range available. All letters answered. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2144 Australia.


VIEW-MASTER Mark II collector's dream outfit. Stereo Color camera in original package with instructions and warranty card, eveready case in original (although unlabeled) box, film cutter in original box with instructions, film insert in original envelope with instructions, View-Master dusting brush in original bag, and a color brochure advertising the entire Mark II system, all stored in a large “Fine Products from GAF” box. Everything in pristine like-new condition with the exception of owner ID engraved on back of camera body. Will trade entire outfit for boxed Stereo Realist equipment in similar condition. What have you got? Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.
ILLINOIS AND MISSOURI views of street scenes and identified public buildings wanted to buy or trade. Can use most Illino views except Chicago. Philip Ger mann, Box 195, Quincy, Ill. 62306.

IMAGES OF POLITICAL CARTOONIST THOMAS NAST. Prefer photographic portraits of any kind, especially stereoscopic. Looking for Brady And Sarony photos of Nast. The thomas nast society journal is looking for pictures. We do not have to purchase. We would like to use photos for article about Nast's use of contemporary photographers in providing him the like nesses of the political figures he drew. Please contact Jeffrey Eger, 42 Blackberry Lane, Morrissett, NJ 07960. Please send photocopy or description.

LOGGING AND TREES especially Jenny's Michigan Pinery views. Also views of sawmills, logging locomotives, tools and equipment, lumberjacks, big trees, unusual trees, stump pullers, bonsai. Dennis Worst, 3409 Scenic Dr., North Muskegon, MI 49445, (610) 766-2711.

LOUISIANA AND NEW YORK CITY stereo views wanted and Daguerreotypes of children with toyed and tinted images. Larry Berke, 28 Marksmans Ln., Levittown, NY 11756-5110.

MILWAUKEE, WISC. stereo views from any photographer, also regular images, dags, tins or whatever of Milw. street scenes. Dave Gorski, 244 Cutler St., Waukesha, WI 53186. FAX (414) 542-9730 or call eves. (414) 542-3069.

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

NEWBURGPORT, MASS. stereo views by Meinerth, Moseley, MacIntosh, Reed and others. Buy or trade. Scott Nason, 12 Marlboro St., Newburgport, Mass. 01505, (508) 462-2963.


RAUMBILD STEREO BOOKS WANTED! These are German books with 6 x 13 cm paper views in pockets in the thick covers. David Starkman, PO Box 2368, Culver City, CA 90231. Tel: (310) 837-2368 or Fax: (310) 556-1853.

ROUND LAKE, NY and Lake Pleasant Camp meeting views. Will buy or trade views you need. Jack Brown, Box 439 RR#3, Mallorytown, Ontario, KEO 1R0 Canada.


SHAKER PHOTOS. All formats. Please send Xerox copy with price to: Richard Brooker, 16 Fiskhill Ave., Cold Spring, NY 10516.

STERO WORLD March/April 1992
June 14
Phoenix Camera Shows, Best Western Sir Francis, Phoenix, AZ. Contact Dale at 602-266-3301.

June 14

June 14
Buena Park Camera Swap Meet, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Call 714-786-6644 or 786-8183.

June 20
Buena Park Camera Swap Meet, Holiday Inn, 860 Irving Park Rd., Itaska, IL. Contact Photo Show, Box 761, Grayslake, IL 60030. Call 708-223-5190.

June 28
Denver Colorado 6th Photorama USA, Holiday Inn, 15500 E. 40th Ave., Denver, CO. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

June 28
Barone Camera Swap Meet, Holiday Inn Crystal City, Arlington, VA. Contact Camera Swap Meet c/o Barone & Co., Box 18043, Oxon Hill, MD 20745. Call 703-768-2231.

July 12
Second Sunday Camera Show (See June 14).

July 19
Buena Park Camera Swap Meet (See June 14).

July 19
Chicagoland's Camera & Photo Show (See June 21).

July 19
The Cleveland Photographic Historical Society of the Western Reserve Camera & Photo Show. Day's Inn, North Randall, OH. Contact PHSWR, Box 21174 S. Euclid, OH 44121. Call 216-232-1827.

August 9
Buena Park Camera Swap Meet (See June 14).

August 9
Second Sunday Camera Show (See June 14).

August 14-16
NSA 1992 CONVENTION, GRAND WAYNE CENTER, FORT WAYNE, INDIANA. Contact NSA, Box 398, Sycamore, OH 44892.

August 23
Chicagoland's Camera & Photo Show (See June 21).

August 29-30
30th Detroit Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

August 29-30
Summer Photo Fair, Santa Clara Co. Fairgrounds, Expo Hall, San Jose, CA. Contact Photo Fair, Box 32932, San Jose, CA 95152. Call Dave Cox 408-351-9197. Fax #408-251-9197.

August 30
Santa Barbara Camera Show, Earl Warren Showgrounds, Santa Barbara, CA. Call Bill Bagnall, 714-786-6644.

August 30
IMAGE SHOWS, Historical Photos & Images, No Cameras. Fireman's Hall, Parish Dr., Wayne, NJ. Contact Diane 201-523-6696 or Tom 201-838-4301.

For Sale

40 Card Set
PITTSBURGH R.R. WAR OF 1877 by SV. Albee. These cards were used as illustrations for the article that appeared in American Heritage Magazine that gave an eye witness account of the carnage that took place. EXCELLENT TO NEAR MINT CONDITION. Best offer over $3500.00.

91 Views
SOUTH AFRICA GOLD MINING. One unknown publisher. The other publisher was George B. Neilson. Taken around the turn of the century. Great views of underground and above ground equipment and workers. Very well done. VERY GOOD TO EXCELLENT CONDITION. Best offer over $2500.00.

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STERO WORLD March/April 1992
“Anything for a Drink” by Susan Pinsky was voted one of the favorite views of 1991 by members of the Stereoscopic Society of America’s “Alpha” slide circuit. It’s just one of a long series of shots of her cat Phoebe she’s done with her Macro Realist. For more on the Society, see the column by Norman B. Patterson on page 13.