Final Selections in the “Animals” Assignment

The stereographs seen here were selected for publication from among those which arrived just ahead of the deadline for the “Animals” assignment.

Current Assignment: “Close-up”

By this we mean any stereograph taken at a proximity requiring a lens separation of less than the standard 2.5 inches. This could include anything from a table-top view made using a shift bar and a separation of 2 inches to a peek into a tiny flower using a 2mm shift. Nimslos with supplementary lenses or Macro Realist cameras are of course good here for images of live subjects. Microscopic stereos qualify also, whether made with optical stereo microscopes, electron microscopes, or the latest scanning-tunneling systems. Winning views will be chosen on the basis of both technical quality and the extent to which the nature of the subject is uniquely revealed through close-up 3-D imaging. Deadline for “Close-up” is March 15, 1993.


“Shut the Door!” is by Joseph Smith of Boynton Beach, FL who mentions that the frogs he poses are released after being photographed, and that the tricky part is timing the sequential shots to correspond with the breathing movements of the frog’s throat. Pentax SLR with 100mm macro on a rail (1/8 inch shifts), diffused flash at f/16 on Fujichrome RD100, August, 1992.

The Rules:

As space allows (and depending on the response) judges will select for publication in each issue at least two of the 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.

(Continued on page 17)
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FRONT COVER:

Keystone No. 11905, "Santa Claus Bewildered by the Clamoring of Christmas Bells." This and several older views picturing less commercially domesticated visions of Santa are seen in "The Many dimensions of Santa Claus" by John Richter. Many attending the August NSA convention in Fort Wayne saw some of these views in the author's competitive exhibit. He prepared this article using more of the views from his collection, helping our effort to share images seen at conventions with the entire membership. (This original Keystone is very precisely tinted.)

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Member, International Stereoscopic Union
Nearly everyone who writes about the popular potential of 3-D photography, film or video, makes the point that poorly presented images can do as much or more to discourage interest among the general public than no images at all. Of course when the offending publication or film is aimed at a limited audience or geographical area, the effect is fleeting and the damage minor.

It's a different story when 10% of the stereographs in an expensive, nationally distributed book from a major publisher are unviewable. It's worse yet when the subject is the one acknowledged species of American royalty - Hollywood stars - and the stereographer is among the top names in the history of film comedy. What could have been a milestone in the presentation of high quality side-by-side stereo pairs to a wide and involved audience is marred by seven reversed stereographs which could frustrate buyers in their first (and quite possibly last) attempt at viewing this format.

3-D Hollywood - Photographs by Harold Lloyd was described and eagerly anticipated in a variety of publications, including Stereo World, following the announcement late last year of its coming release from Simon & Schuster in New York. The stereo work of Harold Lloyd has been near legendary among 3-D photography enthusiasts since the 1950s, with occasional rare samples of it appearing in various publications over the years. The news that a major publisher was prepared to devote an entire book to the color reproduction of at least one segment of the famous collection seemed almost too good to be true.

Three NSA members were involved in different aspects of the complex preparation of the book, including determination of the optimum format for reproduction of the images, consulting with the publisher on technical questions of point separation and "stereo window" effects, and careful photographic duplication of the original stereo slides for color separation scanning. All three (none directly involved with Stereo World) were hopeful that this project would pave the way for future books employing a similar stereo format from Simon & Schuster as well as other major publishers.

Those hopes were dimmed somewhat when copies of the finished book were delivered in October. Seven of the 67 stereographs in 3-D Hollywood are PSEUDOSCOPIC (reversed left for right) and will appear only as confusing, inside-out enigmas through the supplied viewer. (The views are on pages 22, 34, 38, 81, 83, 89, and 93.) While an occasional foul-up is perfectly understandable, a 10% rate of unviewable pairs in a $35 book from a major publisher simply has to be regarded as unacceptable.

Despite many pages and thousands of words of suggestions and advice from NSA people and others interested in the project, proofs of only six stereographs to be used in the book were ever supplied by Simon & Schuster. A sample color issue of Stereo World and tips on our methods of maintaining control over left/right image alignment must not have made their way to the final stages of photo positioning in the page negatives. Clearly, nobody familiar with stereography was shown the final proofs prior to the book's printing despite very specific advice (and offers of help) to the publisher concerning this stage of stereo image reproduction.

Fortunately, most of the interesting stereo gems in the book (and there are many) are presented correctly with good attention to vertical alignment, rotation, window, etc. The large (35h" wide) images are easily fused using the Added Dimension Company plastic lorgnette viewer which was designed for just such a format. While not compatible with other viewers or easily free viewed, the relatively large pictures answer the objections of many potential publishers concerning the small size of most side-by-side stereo pairs. If that's what it takes to get more good stereography published, stereo enthusiasts can certainly adapt. But what we shouldn't tolerate is the almost casual sabotage (in effect) of so many stereos being offered to such a huge potential audience by 3-D Hollywood.

Not only can unviewable pictures discourage popular interest in 3-D imaging, but marketed in their present state these pseudo-
scopio stereos are an insult to the exceptional work of Harold Lloyd and to the efforts of his granddaughter Suzanne Lloyd Hayes. It was she who selected the stereo slides of Hollywood personalities and wrote the brief text and captions for the book. In the memory of Harold Lloyd’s dedication to stereography at its finest, in the interest of fairly presenting stereography as a valuable tool in the visual arts, and in defense of their reputation as a publisher of the highest quality books, we urge Simon & Schuster to immediately recall this book, correct the wrongly printed stereographs, and offer a new edition in exchange for any already purchased copies of the first one.

Simon & Schuster’s response to our concerns has been limited to a guarantee that the errors will be corrected in subsequent printings. (See letter.) Along with the question of the likelihood of a second printing, a more intriguing question comes to mind: would a correction be so delayed if the error involved misprinting the $35.00 price on the jacket flap as $15.00?

Rather than urge any sort of boycott of the book, it may be more effective to suggest that SW readers purchase the book (thereby supporting the cause of stereo-
Letters

The New Zealand Connection
In the July/Aug. '87 issue, (page 17) John Dennis wrote about a delightful book by William Main with 48 stereographs of New Zealand, 1900 to 1914.
At the beginning of this year, my family and I were in New Zealand for six weeks. Visiting New Zealand’s capital, Wellington, we decided to go to the Exposures Gallery to buy the book’s collection of reproduction views. But unfortunately the address changed about two years ago. The new address for ordering in stereo – New Zealand Stereographs 1900 to 1914 is: New Zealand Centre for Photography, PO Box 16-096, Hanson Street 27-35, Wellington 2, New Zealand.
For those who want to visit William “Bill” Main, who has been director of the NZCP since 1990, the center is located in the suburb of Newton, and is within easy walking distance of the National Museum and Art Gallery. It’s open 11 to 3 Tuesday to Friday, and 10 to 1 Saturday.
Bill has some nice old stereo cameras to show and some beautiful handcrafted reproductions of a Holmes pedestal stereoscope made of Kauri wood for NZ$450.00 with 50 New Zealand views, supplied in a special box post free.
Peter Schnehagen
Hamburg, Germany

VR Old Hat in SF
I was interested in your editorial on Virtual Reality in the Mar./Apr. '92 issue. Your description of VR rang a bell with me, too, and after a couple nanoseconds of deep thought I remembered where I’d read about that before.
I can safely tell you that, protestsations by its discoverers to the contrary, VR is nothing new. Mr. Clifford Simak, my favorite childhood sci-fi writer, had it down and described several decades ago. His story “Jackpot” is in a 1960 collection of his short stories [The Worlds of Clifford Simak, Simon and Schuster, New York] and first appeared in Galaxy Magazine some time before that.
If you read the story and its descriptions of how the machines the characters discover work, and their effect on the crew, then reread your description of VR, I think you’ll agree.
And to think people used to tell me I was wasting my time reading this junk.
Charles F. Trentelman
Ogden, UT

XXX-rays in 1942
This interesting item appeared in the September '92 issue of Popular Science magazine. It’s a reprint of a 1942 article describing “Trivision,” a stereoscopic X-ray system using a scanning camera and lenticular film! I’d love to know whether other Stereo World readers have ever run across any of these. If there are any radiologists out there who worked with this system, how about a SW article with some examples?
Andy Baird
Hightstown, NJ

Jerusalem In Depth
It may interest Stereo World readers to know that Israel Museum, the country’s major art museum (well-known the world over for its outstanding collections) is currently exhibiting over 250 stereographs of Jerusalem from my collection.
The exhibit opened June 1, 1992 to mark the occasion of the 25th anniversary of the reunification of the city. As far as I know, this is the first time this form of photography has been presented to the general public in Israel.
Dan Kyram
Jerusalem, Israel

Custom Realist Worth It?
I was pleased to see Mark Willke’s article on the Custom Stereo Realist in the May/June issue of Stereo World. I have been answering questions about this camera for years, and this definitely constitutes the definitive article on this camera, and how to recognize it.
One subject not covered is whether this model is worth the high premium price versus a normal 2.8 Stereo Realist, or even a 3.5 model. Ultimately the decision may be a subjective trade-off for each individual. Here is my own 2¢ worth on the subject.
As a matter of pure luck my first Stereo Realist was a standard 2.8 model, with the depth-of-field scale and double exposure prevention. Later, and almost at the same time, I acquired a Custom, and the 2.8 Kodak Ektar lens model. For my own curiosity I decided to take the opportunity to make a very unscientific test by simply taking test rolls of the same subjects with all three cameras, using Kodachrome 64. I say unscientific because I did not shoot lens resolution charts or anything quantitative. I just wanted to compare “how they looked” in a well-lit Kodaslide II viewer. In the end I found all three cameras to be noticeably sharp, with no obvious difference to my eyes. As a result we eventually sold the Custom and Ektar models, as they had more collector and scarcity value. For shooting I have been happy with my original 2.8 model.
(Continued on page 40)
In our stereo coverage of the 1992 presidential primary in New Hampshire (May/June issue), the one candidate not clearly captured in good, close 3-D was Bill Clinton. That fact probably should have given us a hint that of the eight candidates pictured, he would be the one elected president. Fortunately, NSA and Stereoscopic Society member Ray Bohman was able to get these two views following a campaign appearance by Bill Clinton and Al Gore on August 6, 1992. The rally, attended by an estimated 4,000 people, was at a Quaker Oats Company plant in Cedar Rapids, Iowa.
The image of Santa Claus has changed over the years. Today we think of the names St. Nicholas, Kriss Kringle, and Santa Claus as being the same, but in fact they are very different.

St. Nicholas was a bishop in Asia Minor in the fourth century who gave gifts to the needy; in particular some young women in desperate need of dowries so they could marry. In order to remain anonymous, most of his gift giving was done at night when he would throw bags of gold coins through the windows of those he wished to help. In illustrations he is depicted as a tall slender man with a beard, dressed in a bishops robe and hat with a staff in one hand and three golden balls in the other. The golden balls symbolized the bags of gold he would give. This is also the reason pawn shops have three brass balls outside; he is the patron saint of pawnbrokers and bankers, among others. Nicholas died December 6 around A.D. 343.

Over the years as his fame grew, his image changed. In Holland he was known as Sinter Claes or Sancte Claus. In northern Germany, he lost his bishop's robe and became known as Pelze Nichol, or fur-clad Nicholas.

The first person to write about St. Nicholas in the U.S. was Washington Irving. He wrote a satirical novel titled *A History of New York from the Beginning of the New World to the End of the Dutch Dynasty*. This he published under the pseudonym of Diedrick Knickerbocker on December 6, 1809 – St. Nicholas Day. Irving describes St. Nicholas as being dressed in traditional Dutch clothing. He also has him flying over rooftops and dropping presents down the chimneys.
In 1822 Dr. Clement Clarke Moore wrote a poem for his children called "The visit of St. Nicholas." This was published the next year by *The Troy Sentinel*. It is believed that the Dutch handyman who worked for Moore was the model for his description of St. Nicholas. Moore transformed the tall, thin, stately bishop into a plump, jolly old elf. He also gave him a means of transportation, with a miniature sleigh and eight tiny reindeer, each with a name.

In 1863 Thomas Nast, a cartoonist for *Harper's Illustrated Weekly*, drew his first picture based on Dr. Moore's description. He named him Santa Claus, and for the next 23 years drew a new Santa picture for the magazine each Christmas season. He drew a rotund, red-faced elfin figure, with a white beard dressed in a fur suit and hat with a piece of holly tucked in it. Santa Claus was given the North Pole for an address and was pictured in his workshop surrounded by toys. When Nast was asked to provide color illustrations for a book, he choose red for Santa's suit. It is unknown whether this was in honor of the red bishop's robe that St. Nicholas wore or simply because it is a vibrant color.

Around the time Nast was first drawing Santa Claus, the first Santa stereoviews were made. The earliest in my collection I believe to be a Stacy (figure 1). On the back is handwritten No. 400 Santa Claus.” It shows a slim Santa in front of a fireplace with a basket full of toys on his back. He’s dressed in a dark fur hat with a coat trimmed in white fur. The interesting thing about this Santa is that his beard is dark! This breaks from Moore’s description that “the beard on his chin was as white as the snow” and from Nast’s drawings at the time.
F.G. Weller's *Christmas Scenes* numbers 281-286 is what I consider to be the first Christmas set. Published in the 1870s, the label on the back of each card has two lines from *The Night Before Christmas*. In Darrah’s book *The World of Stereographs* he lists this as an eight card set. So far I have only been able to find six cards, but the story seems complete, with the last card showing the children playing with their new toys. The various views show Santa on the roof ready to go down the chimney, coming out of the fireplace with his sack of toys, and distributing the gifts. This set depicts a very slim Santa with a dark fur coat and white beard. His beard, obviously a fake, doesn’t seem to fit very well (figure 2).

Weller also published two other Santa views in his *Allegorical Series*. On the original mounts they bare an 1875 copyright. No. 653, “Santa Claus at Home” shows Santa with two reindeer in an ice cave. No. 654, “Santa Claus starting out” shows Santa in his sleigh, pulled by four reindeer, flying out of the ice cave (figure 3). Both views were done with table top photography, Santa and his reindeer being just cardboard cutouts. Littleton View Company reissued these views later using the same catalog numbers.
All the major publishers issued Santa cards. Kilburn issued a fine series of Christmas views showing children playing various games around the tree and many that show Santa. No. 11617 “All’s hushed as midnight” shows the children fast asleep in bed as Santa is peeking through the window at them. No. 11623 “Santa Claus telephoning for supplies” (figure 4) has Santa using a conveniently mounted wall phone next to the Christmas tree, calling the North Pole for more toys. No. 11627 “Santa Claus making his departure” has him kneeling before the fireplace ready to go. No. 11628 “That doll will please little Mary” has Santa admiring the tree. No. 11939 “Santa Claus captured” (figure 5) has him on the floor surrounded by the children.

By far the most impressive view in this series is No. 11616 “Twas the night before Christmas when all through the house, not a creature was stirring not even a mouse.” (figure 6). This shows Santa loaded with toys coming through a window right at you! It’s a nice closeup view that makes you feel like you could reach out and touch him. He’s dressed in a more traditional suit with a kind expression on his face. I find it interesting that he’s coming in the house...
through a window rather than a fireplace - maybe he wouldn't fit loaded down with all those toys.

H.C. White issued a two card set, numbers 5253 and 5354, and a six card set, numbers 5279 - 5284. These are nice looking sets featuring White's always excellent photography. The same toys and interiors were utilized for both sets. The views are rich in detail, showing a wide variety of dolls and toys. One view, No. 5283 "Santa Claus leaves with an empty bag" (figure 7) has Santa ready to go up the chimney after leaving a room full of toys. In this view he looks like he's wearing a mask, which gives him a slightly scary appearance.

The Universal Photo Art Co. No. 4679 "The Brownies' Santa Claus" (figure 8) shows Santa in his sleigh coming down a hill with the Brownies all around. These cartoon creatures were created by Palmer Cox in the late 1880s for St. Nicholas magazine, and are another example of table top photography using a miniature set.

The only view I have showing Santa giving gifts to black children is No. 283 "Distributing gifts" (figure 9). This is on a light tan/pink curved mount with no photographer or pub-

Figure 7

Figure 8
lished identification. Santa is dressed here in a dark fur hat and coat and has a white beard.

Griffith & Griffith also produced a series of Santa views. No. 2110 “Santa Claus Hard at Work” has him decorating the tree. In No. 2133 “Dear Old Santa Claus Has Something for All” he is filling the stockings by the fireplace. No. 2113 “Santa Claus Good-bye” has him tipping his hat after distributing the gifts. Santa has very long white hair and beard and is dressed in the traditional suit. This series shows a very patriotic Christmas. Propped against the wall is a large U.S. flag, and there are several small flags on the tree.

Keystone issued a variety of Santa views over the years. No. 9446 “Santa Claus Looking up those who are good” has him paging through a large book with a sack of toys sitting next to him. No. 9447 “Dear Old Santa has Something for All” shows him placing gifts while the children are asleep. No. 10552 “Jessie - I'll See if he's Coming, Harold. Santa - I'll See if those Children Are Asleep” (figure 10) is a nicely composed view with the right half of the scene showing Santa outside in a snowstorm while the children are peeking out through...
view showing a jovial Santa relaxing in a chair smoking a very ornate pipe while surrounded by eight lovely “belles.” I have three variations of this view showing the young women in slightly different positions. Underwood & Underwood No. 7890 “Santa Claus starting from his Arctic home” shows him in his workshop with his bag packed ready to go. This same workshop set was used in their two-card set with No. 6881 “Hello! Santa Claus!” and No. 6882 “Hello! Little One!” (figure 13). The first view shows a little girl telephoning Santa. (To her right in the corner of the room is a bookcase filled with U&U

Figure 11

the keyhole in the left half of the scene. In No.10553 “Oh! We Caught You This Time Dear Old Santa” (figure 11) the children have caught Santa delivering the gifts. These last two Keystone views show Santa dressed more like a peddler than in his traditional suit.

One of the more unusual views from Keystone was No. 12335 “Santa Claus’s Nightmare.” This one has Santa sitting up in bed with various toys flying around the room. A very clever idea, with nice stereo effect. No. 11905 “Santa Clause Bewildered by the Clamoring of Christmas Bell(e)s” (figure 12) is a nicely tinted

Figure 12
boxed sets!) The second view has Santa answering her on the phone in his workshop. This one is a toy collector's delight, with every shelf and corner filled with toys. Strohmeyer & Wyman had issued a similar set in 1891, but not as elaborate. They have Santa dressed in a robe rather than the traditional coat, and the interior of his workshop is far less detailed than in the Underwood view.

The only view that I have ever seen showing Santa in his sleigh being pulled by reindeer is U&U "The Children's Paradise - A German Toy exhibit in the Industrial Arts Building, Exposition 1900, Paris, France." (figure 14). Unlike the table top views, this is a life size display loaded with detail. The ornate sleigh sits in front of a cave with a couple of wolves guarding the entrance. It's interesting to see how the German toy manufacturer responsible for the display visualized Santa Claus.

A couple of Strohmeyer & Wyman views on Underwood & Underwood mounts are "'Oh! Another Stocking to fill" (a sentimental view showing that Santa remembered the newborn baby by leaving gifts near the crib) and "Our Pets dream of Old Santa Claus" (figure 15). In this 1897 view,
a mother and daughter dream as an unusual ghostly Santa brings gifts.

My favorite Santa view is "Twas the night before Christmas" by Strohmeyer & Wyman (figure 16). It shows the children fast asleep while Santa peeks through a curtain at them. This view has everything you could want in a Christmas scene, and a deep stereo effect with the nested blocks stacked in the foreground. Its cluttered look represents to me what a Victorian Christmas must have been like.

These views show how Santa and the idea of gift giving has changed over the years. Starting out with a thin, shabbily dressed Santa carrying a few primitive toys, the images evolve into the now traditional plump Santa with an abundance of toys. The same idea of St. Nicholas, of giving to those we love, is still there. And in the words of Dr. Clement Moore, "Happy Christmas to all, and to all a good-night!"

Sources:
Darrah, William C. - The World of Stereographs - 1977
Sansom, William - A Book of Christmas - 1968
What a pity that this 10¼ by 10¾" coffee table book could not have been done in a manner befitting the talents of Harold Lloyd. The jacket with its picture of Marilyn Monroe is snappy. I suppose the gurus behind it all figure that the cover alone justifies publication since it is all wrapped in cellophane and the shortcomings appear after you get the book home.

There are very few publishers able or even willing to try to appreciate the subtleties of 3-D reproduction. Big old Simon & Schuster is just one more example of this unfortunate fact. Of the 67 stereo pairs in the book, 7 (one in ten) are reversed left for right! They will never be seen unless one views them cross-eyed. Of the remainder, about one third need improved cropping for stereo window.

There are several recent successful stereo-pair illustrated books that have used plastic bindings which allow pages to lay flat. The instruction sheet says, “Lay the book on a flat surface and open it so the pages lie flat.” With the binding used, this can’t be done, so one holds the right side page flat with the left hand while fiddling with the lorgnette in the right hand. Viewing the left side page becomes awkward because the right hand would be better for smoothing the page! The very thought of having to sit hunkered over a desk will turn many off in the first place. The large separation makes free vision viewing impossible for most people.

There certainly are a number of interesting shots chosen by his granddaughter Suzanne Lloyd Hayes, but I get the feeling that people would have enjoyed much more seeing two or three somewhat smaller pairs per page, decently printed, and seen with a readily available shorter focal length viewer. From Harold Lloyd’s enormous collection, I am sure there are many more pairs of great interest. It is a book that many serious 3-D enthusiasts will want to own in spite of the shortcomings. The publisher has to hope that enough Hollywood buffs will spring for it, even though they’ll never bother much with the 3-D.

Philadelphia Photographers Documented

NSA members William and Marie Breay have announced the publication of a new limited edition book, *Philadelphia Photographers 1840-1900*. It opens with a directory of photographers who worked in Philadelphia before the turn of the century, including noted stereographers James Cremer, the Langenheims, William Rau, and Edward L. Wilson.

A reprint of an 1882 *History of the Photographic Society of Philadelphia*, written by one of its founding members, completes the book. This society, organized in 1862, was the first of its kind in the United States and the experiences of its members with the wet collodion process and their own early dry plates are documented in the book.

The publication is available from the Willowdale Press, PO Box 3655, Cherry Hill, NJ 08034. Soft cover, 8 1/2 x 11, 180 pages. $14.95 plus $2.00 shipping.

3-D Hollywood Photographs by Harold Lloyd

A Review by Paul Wing

The effect of a standard book binding on printed stereo pairs. Several recent successful stereo-pair illustrated books have used plastic bindings which allow pages to lay flat.
Meeting in Fort Wayne

The Fort Wayne NSA convention in August presented a fine opportunity for Society members to get together, in many cases for the first face to face meeting. In addition to occupying several large tables at the Saturday night banquet, 40 Society members and guests had a dinner meeting at the Holiday Inn on Friday night and at least 14 were able to gather for dinner on both Thursday and Sunday evenings at the Old Gas House restaurant. The Monday bus excursion also included several Society members.

The official Stereoscopic Society of America meeting occurred on Sunday morning and was very well attended. When one adds in all of the informal activity among Society members who attended the convention it would appear that this was the biggest and best gathering of our members to date.

Jack E. Cavender was presented a plaque to recognize and commemorate the eight years he has served inducting new members into the Society. He deserves and receives thanks from all of us for a job well done. Jack will retain the title of Corresponding Secretary but without the duties of Membership Secretary, which are now the domain of E. Jack Swarthout.

Society members were also well represented in the NSA competitive exhibits at the convention. Congratulations go to Bill C. Walton for the success of his entries which garnered award ribbons in the competitions. Bill is very likely the leading contemporary stereographer in capturing stereo images of celebrities, which he issues in standard viewcard format. (Duly noted is the quadrennial effort by Laurence Wolfe to stereograph the presidential hopefuls in the New Hampshire primary.) I might add that Bill Walton favors black & white prints and maintains print quality of the first order. Also, in recording modern military training in stereo he is our premier chronicler.

Print Circuit Voting Report

When the print circuit divided into two circuits in 1990 there was a lengthy transition period during which it was very difficult to report meaningful tallies from the voting cards, which are primarily used to track the progress of the folios in their travels. I am now able to report combined voting results for the two print circuits for 1991. These include print folio entries which have completed a trip around the circuit during 1991 (as opposed to a former method which reported all votes cast during the year considered.) Looking ahead, results for 1992 will reflect the more settled state that the circuits now enjoy following the occasionally confusing adjustment caused by the realignment into two circuits. Following is the 1991 voting summary as reported by "C" and "O" print circuit secretaries Dale Hammerschmidt and Judy Proffitt, respectively. Only the leading scores are included, as complete results are available in the Society's Viewletter.

The "batting average" is the decimal percentage of the total possible points which were actually earned by a viewmaker or by a view, whichever applies. The "number of points" refers to the actual points received in the voting.

Congratulations to all the high scoring members, and special praise to Judy Proffitt for scoring...
the highest point total as well as having the highest batting average with an outstanding series of stereo views. Special note is also called for to praise Donna Reuter for her overall favorite view "Last Flight Before Sunset", a stunning Nimso view of a gull on the wing with a setting sun behind.

Membership

The Society table at the Fort Wayne convention was a busy place, tended in turn by a cadre of member volunteers. As a result, a number of new members are in the process of signing on, according to the membership Secretary. But one didn’t have to be at Fort Wayne to inquire about joining the Society. Interested stereo photographers should write to the Membership Secretary, E. Jack Swarthout, 12 Woodmere Drive, Paris, IL 61944.

Assignment 3-D

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.
Several days of beautifully clear Indiana weather in the low to mid 70s greeted the 572 people attending the 1992 NSA National Convention in Fort Wayne, August 14 to 16. Of all the positive comments overheard concerning the event, the most frequent concerned the facilities at the Grand Wayne Center, which shares a city block and a common lobby with the Fort Wayne Hilton. The general feeling was that the place seemed to have been designed with exactly an NSA convention and trade fair in mind, and that means for levitating the entire block to all future convention sites should be examined.

The meeting rooms were well suited for stereo projection, with good sound systems and lighting controls, high ceilings, and room for proper arrangement of the projection platform and seating. One escalator ride down to street level was the huge Anthony Wayne Exhibit Hall, where the 110 tables of the trade fair were set up under some of the best lighting yet seen in such a hall. In the same room were the Invited Exhibit and the Competitive Exhibits, and tables where food from the room’s built in snack bar could be eaten during relaxed conversation. The combination of this well designed facility and the helpful staff helped make possible an impressively smooth running convention which (at least for those attending) was a pleasure to the senses and easy on the feet and nerves.

Stereo Theater Program Highlights

Following the opening ceremonies chaired by NSA Vice President for Activities John Waldsmith, Friday morning’s stereo projection opened with a long-delayed visual treat for member’s eyes. Reconnaissance by painter, film maker and 3-D artist Standish Lawder is a multi-image, six-projector 3-D light-voyage into the human senses via the eye. Defined as a “Meditation on Vision,” the sequential images track radiant energy going into the eye, through the lens, the cornea, the retina, and down the optic nerve to the microscopic structures of the visual cortex. As Lawder described it, “My interest in the piece, in a general thematic way, is

The eye is the one part of the brain visible from the outside, and it serves as a 3-D doorway into the human visual system in Standish Lawder’s Reconnaissance, one of the most memorable programs seen in this year’s NSA Stereo Theater.
the transformation of light to consciousness." The images range from (and often combine) clinical stereo microscopic shots from within the eye and brain to metaphorical images from geometry and technology, and crystalline shapes from nature, all accompanied by an original, rather haunting musical score by Bruce Odland. An earlier version of the work, titled *Insight*, was scheduled for showing at the 1989 NSA convention in Portland but was stolen from Lawder’s car just a couple of weeks before the event. Members were left with only one image from *Insight*, on reel B of the "NSA Portland ’89" View-Master packet, to tantalize them until the new work that evolved into *Reconnaissance* was shown in Fort Wayne. From an expression of very artistic stereo imagery, the next presentation turned to almost pure science – even though many of its images had a more abstract appearance than anything seen yet on the screen that day. *The SpaceLab 1 Metric Camera Mission* by Dr. Dieter Lorenz included views from the German Aerospace Research Establishment revealing both cloud and surface features of the earth from orbit in breathtaking hyperstereo. Meteorologist and NSA board member Dr. Lorenz devoted the first half of his show to a meticulous description of the mission’s history, theory and equipment (illustrated with flat slides) that had the audience wondering if they would see any stereos at all. But just as some were beginning to voice their doubts, the screen vanished into an open spaceship window aimed at formations not visible even to astronauts, except through the magic of hyperstereo photography via specially designed cameras. Many of these images seemed to take up where those in Dr. Lorenz’s article "The Atmosphere and the Earth in 3-D" (Mar./Apr. ’91) left off. It was visually better than space travel, and without nausea or food from plastic tubes. *Foot Paths in Maya America* by Ed Shaw took the audience on a far more exciting tour of Maya ruins in Central America than offered by any TV documentary or slick trav-
elogue. Besides being expertly photographed 3-D, the images explore deep into the hidden chambers and up the steepest sides of restored and accessible ruins as well as some still far off the tour maps. Along with architectural details seldom seen clearly in films or on TV, Mr. Shaw’s stereos also move in close to smaller artifacts and are accompanied by fascinating narration and music based on what is known of Maya music of the time.

3-D X-Rays of Flowers by Albert Richards presented more of his unique images to those who saw a sample of them in his Jan./Feb. ’92 feature article in Stereo World. Projected on the large screen, the views looking through and inside flowers had even more impact than when seen in a viewer and more of an ethereal, glowing vibrancy than on the printed page.

Custom Stereo Mounting by Stan- dish Lawder revealed in sharp close-ups the specially designed, precision stereo mounting equipment he uses to create his spectacular projection programs. Multiple-image, rapid-fire stereo projection demands the perfect registration and consistent alignment made less of a headache by such equipment.

The Scenic Canadian Rockies by Manley Koehler was a special treat using anamorphic lenses for true wide-screen stereo. To an audience used to seeing scenic views through the vertical Realist format much of the time, these slides truly opened the stereo window.

Invited Exhibit

Filling three display cases, this year’s invited exhibit included many of the rare gems from the extensive View-Master collection of Wolfgang and Mary Ann Sell. Both rare and common models of cameras and viewers were arrayed with reel and book sets, painted stereo pair cells, rare Sawyer’s promotional material, and seldom seen European View-Master products. Samples of the new lighted viewer were also included.

Competitive Exhibits

Displayed near the invited exhibit in the huge hall housing the trade fair were the competitive exhibits of both vintage and contemporary stereographs entered by members who are identified only after the judges make their choices of the best entries in each category. As announced at the Awards Banquet, this year’s winners were as follows:

BEST OF SHOW: Apache! D.P. Flanders Trip Through Arizona Territory, 1874. – C. Wesley Cowan, Cincinnati, OH.

PRESIDENT’S CHOICE AWARD: A Search for Adventure, Ben Wittick, Photographer – George Polakoff, Hubbard Woods, IL.

VIEWS OF A CITY, STATE OR REGION IN THE U.S. OR CANADA: Apache! D.P. Flanders Trip Through Arizona Tertiary, 1874. – C. Wesley Cowan, Cincinnati, OH.
3-D Video on a PC

A stereoscopic television demonstration was provided during the convention by Dr. Raymond Bolt of Alexander City, AL. He used a personal computer and special software he has developed to create stereo video tapes of real and rendered images. Two field-sequential 3-D video tapes were shown using a normal VCR and television equipped with a stereo driver and LCD shutter glasses.

Four methods were demonstrated. First, stereo pairs made with twin 35mm cameras were digitized. Second, live video from two video cameras was framed-grabbed. Third, flat images were played back on the computer monitor, and recorded onto video tape. Dr. Bolt works with live stereo video images on 60Hz and 120Hz systems and a variety of computers. He can be reached at 207-B Commerce Dr., Alexander City, AL 35010.

A computer rendered DC-3 flies through a digital sky in Raymond Bolt's display viewed through sequential 3-D video viewed through LCD shutter glasses.

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NSA member Russ Young was again given special recognition for his generous financial support of the organization.

**Guest Speaker**

Gary Evans, View-Master Vice President of Creative and Licensing was this year’s Guest Speaker in the NSA Stereo Theater following the Awards Banquet. Illustrated with stereo slides, Mr. Evans’ talk covered current and future developments at View-Master, now a subsidiary of Tyco Toys Inc. Scenes from classic and recent View-Master reels as well as much older stereographs helped trace the progress of View-Master and identify its place in stereo history.

Several slides covered the shooting of the most recent Teenage Mutant Ninja Turtles movie, while the complexities of working around cluttered sets or inhospitable locations in the production of new reels were explained. One sequence of slides demonstrated the use of sophisticated new computer manipulation to separate combinations of flat photos into multiple planes for simulated 3-D in reels of movie not open to stereo photography during production. While not likely to replace stereo cameras in terms of quality or price, the technique provided impressive results with simple subjects against plain backgrounds.

The many steps involved in producing current View-Master 3-D art reels such as those of Disney characters were outlined and illustrated through views taken in the Creative Department at View-Master headquarters in Beaverton, Oregon. Some of the scenes used as examples were from the popular Beauty and the Beast reel. Table-top stereo is still done at View-master too, as was proven by some scenes from a new Crash Dummies reel using toy models of the popular public service seatbelt ad characters.

Following the illustrated portion of his talk, Gary Evans made himself available for questions from the audience. In what must certainly have been the longest and most intense interrogation of a View-Master executive ever by a roomful of enthusiastic stereo collectors and photographers, he explained in some detail the current functioning of View-Master within the Tyco Inc. structure and the likely direction of future stereo projects. (One bit of news he related was that the famous View-Master water tower at the plant was being repainted with the Tyco name.)

The questions covered a wide range of technical topics related to photography, viewers and reel production, but the one matter brought up repeatedly in one form or another was the possibility of View-Master’s eventual return to a more adult oriented market. A number of people had quite detailed suggestions for ways to accomplish this, and Mr. Evans explained in equal detail the various similar ideas suggested or tried at View-Master in recent years. He emphasized that NSA members could help with ideas, images, and suggestions to potential commercial and educational publishers of reels, adding that successful use of the medium in selected segments of the market could help View-Master itself expand its coverage.

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**Changes Announced in NSA Board of Directors**

Meeting during the 1992 convention in Fort Wayne, the NSA Board of Directors approved several changes in the make-up of the board. The selection of Andy Griscom as Chairman was formalized and the resignation of Paul Wing from the board was formally accepted. (He will be concentrating on finishing his comprehensive illustrated book on stereoscopes.)

Replacing Paul Wing on the board will be Paula Fleming of Annandale, VA. Besides being an NSA member of long standing, Ms Fleming is a Director and Photographic Archivist at the Smithsonian Institution's National Anthropological Archives. Her responsibilities include supervising the research, exhibitions and all archival functions involving the collection of about 350,000 ethnographic photographs from around the world. The collection concentrates on images of North American Indians, as does her own extensive research work. She is the senior author of North American Indians in Early Photographs, Harper & Row, 1986 as well as numerous other articles and monographs. Her new book, Grand Endeavors: Masterworks of American Indian Photography will be published in early 1993.

Paula Fleming will bring a rich background in photographic history to the NSA Board of Directors that will maintain a balance on the board between historic and modern interests. As an indication of her stereoscopic orientation, she noted that her car’s new license plate reads “3D 3D.”
I View-Master
despite the fact that
Tyco is a toy company.
The discussion continued for
about an hour and a half, touching
on topics like quality control prob-
lems with the new lighted viewer,
the capacity of the aging reel
mounting machines, a proposed
new “animals” series of reels for
children, View-Master’s interest in
the potential of 3-D video systems,
etc. Besides expressing confi-
dence in View-Master’s ultimate survival
as a company and a format, Mr.
Evans assured questioners that
blank reels for mounting film from
View-Master Personal cameras
would also continue to be manu-
factured.

Field Trip
This year’s convention again
included a photographic field trip
to local points of scenic and his-
toric interest. On Monday the
17th, a bus filled with eager NSA
members and as many or more
stereo cameras made stops at The
Lincoln Museum at the Lincoln
National Insurance Corporation,
The 1860 Cathedral of the Immac-
ulate Conception, the Foelinger-
Freimann Botanical Conservatory,
and the Auburn-Cord-Duesenberg
Museum in nearby Auburn, Indi-
ana. The unique museum was fea-
tured in the special View-Master
packet made for this year’s conven-
tion and photographed by Wolf-
gang Sell.

Thanks To
The 1992 NSA Convention Pro-
gram was organized by Larry Hess,
the Trade Fair and exhibits were
managed by John Waldsmith, and
the 1992 Spotlight Auction was
headed by Robert Duncan, Dave
Wheeler and Robin Wheeler. Assis-
tance and equipment for the Stereo
Theater were provided by Bill Dug-
gan, Paul Wing, Paul Milligan,
Susan Pinsky, and David Starkman.
Thanks also go to all the other vol-
unteers who stepped in to help
make NSA ’92 a success.

Next Year
Make your plans now to attend
the 1993 NSA convention at the
Town & Country Hotel in San
Diego (Mission Valley), California,
August 6-8. Note that this date is a
week earlier than had first been
announced due to an error in the
hotel’s scheduling office. Anyone
interested in helping organize the
convention should attend a noon
meeting at the hotel on January 24
and/or contact Ken Wright, 619-
544-8558 days, 262-2940 eves.

Toshiba Macro Camera

by Stan White

It is possible to reduce the
inter-ocular of the Toshiba
3-D video camera from its
normal lens separation of 2
inches down to one and one-
eighth inches. The front
plastic housing of the cam-
era can be removed, the
lenses taken out and the
lens assembly rebuilt
with the lens adjust-
ments out board of
the lenses which have
had their inner
attachment arms
removed. While not an
ideal inter-ocular, at least
on a TV screen the images,
shot at distances of 10 to 15
inches, are acceptable and free from
extreme distortions.

With an internal supplementary lens
the camera is undergoing trials at the
University of Toronto School of Den-
tistry. At this time, the camera is being
used real-time to demonstrate oral and
maxillofacial surgery carried out in
the operating room and viewed in
3-D on monitors in
an adjoining
room by
students. The
photo shows the
camera with a modified bracket to hold
an inverted video light.
First Canadian Hologram Stamp

by Don Marren

Canada's first-ever hologram stamp was launched in October, 1992. The 42-cent stamp is included in a se tenant pair (two stamps side by side) of stamps which honor Canadian achievements in space.

The hologram stamp (the other stamp in the pair is a regular stamp) commemorates the accomplishments in space science by technologies, Inc. of Bridgeport, Connecticut.

At a glance, the 40mm x 30mm hologram space stamp looks like a small silver patch or foil panel. Held at a certain angle, you see a 3-D image in which the globe appears blue, Canada is green and the space shuttle catches the yellow glint of the sun in this embossed foil hologram. The Canadian astronauts Marc Garneau in 1984 and Roberta Bondar in 1992. (A third astronaut, Steve MacLean, participated in a Columbia mission in October, 1992, just after the stamp was issued.)

Unlike the space station hologram on the special pre-stamped envelope issued by the U.S. a few years ago (see Stereo World Nov./Dec. '89), the new Canadian stamp is a full hologram stamp with no envelope. It is believed that only three other countries, Poland, Sweden and Austria, have issued full hologram stamps. Ten million of the Canadian se tenant stamps will be available to the public until March 31, 1993.

The hologram stamp was created by Debbie Adams, a Toronto graphic designer who has designed several other Canadian postage stamps over the years. The hologram maker was Bridgestone Graphic Tech...

The stamp is actually reproduced from a minuscule model only 7mm long (the same size as the image on the stamp). It was hand-carved using surgical tools, with details painted by hand.

The stamp is available on a pane layout of twenty 2 x 42-cent stamps. (Only ten of the stamps will be the hologram stamp.)

Smaller quantities are also available. For ordering information contact the National Philatelic Centre, Antigonish, N.S. B2G 2R8, Canada. In Canada call 1-800-565-4362. In the U.S. call 1-800-565-1336. From other countries call 902-863-6550. The stamp is also available at selected postal outlets across Canada.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

Thanks to Michael Bucove, Nick Grauer, Joseph Kalinowski, and Timothy Klein for sending in items of interest.
What to Call A Dot That’s Not

Response to the random dot stereograms in the April 1992 issue of GAMES magazine has been one of the strongest the magazine has ever experienced, according to artist Daniel Dyckman. More of his computer stereo creations appear in the December ‘92 GAMES, and include images no longer restricted to dots. Random stereo patterns composed of zig-zag lines or other shapes are as easily generated on a computer, along with color patterns. For back issues of GAMES, call 617-332-7191. Subscriptions are $17.97 for six issues from GAMES, One Games Place, Box 55481, Boulder, CO 80322.

You Can Help!

One problem brought up by these latest images (as well as by the 3-D flower and shape patterns on the posters and calendars from N.E. THING Enterprises) is that the name “Random Dot” no longer applies. Dyckman had been calling his work “SIRDS” for Single Image Random Dot Stereograms and that term had started to spread. The folks at N.E. Thing cleverly call their images “STARE-E-Os” which avoids the limiting word “dots” but is very confusing when used anywhere but in print.

Dan Dyckman is now calling his work “Echo images” because whether they are made up of dots, squiggles or other shapes, they consist of columns — each echoing its neighbor with slight variations. It would be nice to have a unique, one-word name at least as catchy as “SIRDS” for these increasingly popular images that are turning thousands of people on to 3-D. Here are three possibilities, all pronounced the same, in order of decreasing complexity:

- Stereo Single Integrated Image Graphic Illustration (“SSIIGI”)
- Stereo Single Image Graphic Illustration (“SSIGI”)
- Stereo Integrated Graphic Illustration (“SIGI”)

If you can come up with a better, more or less descriptive name which is easily pronounced and remembered, send it in to Stereo World. A panel of very partial judges will pick one, and we’ll do our best to slip it into popular usage.

Kodak Moves Into Lenticular Displays

Eastman Kodak Company demonstrated its state-of-the-art lenticular stereographs at this year’s Photokina in Cologne, Germany. Taken by a 35mm track-mounted camera with an electronically triggered shutter, anywhere from six to twenty four exposures are made from different positions, depending on the size and depth of the subject. (No rig for simultaneous exposures has been constructed yet, so only static subjects are included so far.)

After normal processing, the film is scanned and the images digitized. Special Kodak software then repixelizes the multiple images into a single image file. High resolution stereographs are then exposed on 11 x 14 inch Ektachrome via a Kodak LVT film writer, processed, and viewed through a lenticular screen. According to a Kodak press release, “Kodak depth images maintain their depth realism even when viewed from different angles.” It goes on to claim that the optical noise in lenticular stereos known as “stutter” has been largely eliminated and that the image is sharp from front to back planes.

Intended for commercial applications like point-of-sale displays, the project is still at the technical demonstration stage and no consumer market applications are likely in any case. Using very large transparency display materials like Kodak Duratrans and Duraclear, impressive and easily produced lenticular displays could become more common than ever and literally outshine the best holograms well into the next century.

HinesLab, Inc.

Camera Base

References to the StereoCam™ unit in the feature on Shooting Star and 3-D Safari in the July/August ’92 issue omitted the “™” mark next to the registered name of the adjustable 3-D base for pairs of film and video cameras. Also available now from HinesLab Inc. is a 3-D video viewfinder which shows the position within the stereo window of whatever the cameras are pointed at. Adjustments on the StereoCam™ can precisely position the film cameras for the exact stereo effect seen in the video viewfinder. Built-in 8mm VCR’s allow the scene to be recorded and replayed in 3-D. Specifications and rental information are available from HinesLab Inc., 4325-B San Fernando Rd., Glendale, CA 91204.
3-D in Print

Stereo images or related items have appeared in several national magazines recently in addition to those in the December issue of GAMES, mentioned elsewhere in this column. Without doubt the most surprising was the mention of Stereo World (complete with address) as the first entry under “Stereo Views” in “A Guide to Resources for Would-be Collectors” on page 88 of the November 2, '92 issue of U.S. News & World Report. The guide box followed an article on collectors of “Unlikely Treasures” which included NSA member Ron Labbe of Boston, pictured in a room packed with stereoscopes of every description.

Disney in Depth

The November '92 issue of Disney Adventures is headlined a “collector's 3-D Issue” and has anaglyphic cartoons and graphics scattered throughout its 112 pages. With all 3-D conversions by Ray Zone, the effects in the Darkwing Duck story work well and include several trick effects like “blink” combinations of completely different images for the red and blue filters, mystery images, and blending of full-color panels with two-color anaglyphs. Only the use of standard four-color inks limits the effectiveness of the 3-D somewhat by allowing more ghosting than one sees with specific anaglyphic ink colors.

A number of ads in the issue appear with strong elements in 3-D, but the real treat is the reproduction of four Scanning Electron Microscope stereos of bugs by NSA member Norman Patterson. (See SW Mar./Apr. '87) Two of the graphic puzzles in the issue are done in 3-D as well, but the attempted use of full color makes it hard to get through the ghosting of the outlines and the rivalry of the colors. This is too bad, because one of the puzzles is a what's-wrong-with-this-picture type of drawing called “Mistakes From the Third Dimension” that asks readers to identify which objects are in the wrong planes when seen through the glasses. It’s a clever idea that could enhance the stereoscopic awareness of the kids trying it, but the real “mistake” was the use of all that heavy color which hides the intentional ones. For information on back issues or subscriptions, call 800-877-5396.

3-D Audio

An unusually effective color anaglyph was used to illustrate an article on “3-D Audio” manipulation of digital sound signals in some sophisticated new stereophonic and “surround sound” systems in the October '92 issue of Electronic Musician. Appearing on page 39, the full page collage has musical notes and stereo speakers floating around and through a silhouetted head. A note on the facing page invites readers to order 3-D glasses from Bob Staake's Apartment 3-D company.

Wise Guy

Anaglyphic 3-D glasses have been used as props for rock bands and comedians and as easy last minute additions to Halloween costumes. In the October '92 issue of PC Magazine, a fold-out ad from EPS computers uses one of the 1950s black & white shots of people wearing 3-D glasses watching a movie. Above a headline reading “There’s Always A Wise Guy In The Bunch...” one man in the photo appears in color, wearing red and green anaglyphic glasses. (It’s not clear if he’s a “wise guy” because he’s in color or because he wears anaglyphic glasses when all those around him are wearing polarized glasses.) Inside the fold, a pair of anaglyphic glasses (of different design) rests on the base of a computer.

Heavy 3-D
At A Heavy Price

The five-lens PRO645 3-D camera announced in the July/August NewViews isn’t going to be making it into the SW classifieds anytime soon. The list price of $12,500.00 will guarantee that. But Image Technology International, who also make the three-lens Image Tech 3-D 1000 (SW Jan./Feb. '91 page 26) intend to make it available for rent in major metropolitan areas to commercial photographers.

The new camera makes it practical to shoot live, moving subjects for lenticular display prints and transparencies from Image Technology's Atlanta lab. (For static subjects, the company offers a camera track with a multiple exposure positioning calculator on it for $249.95.) Unlike the amateur camera, this one uses 220 roll film and includes full exposure control of f/5.6 to f/45 and speeds of 16 seconds to 1/500 sec. The five 125mm lenses are fixed focus, four feet to infinity, and the 17 inch wide camera's total weight is 11 pounds. Lenticular prints of up to 40 x 60 inches are available from Image Technology International, 5172-G Brook Hollow Parkway, Norcross, GA 30071.
3-D Catalog Opens in 3 Dimensions

The latest Cygnus Graphic Catalog of 3-D Publications and Products not only lists stereo posters, books, viewers and related items, but lists them on pages that fold out like an opening flower in 3 dimensions. When completely opened and held flat, the pages are over twice the height of the original dimensions of the catalog. A number of items have been added to last year's listings, including many of the books reviewed over the years in Stereo World.

The catalog is available for $1.00 in the U.S., Canada and Mexico and for $2.00 in all other countries from: Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461.

136 Random Pages

If you are one of those who just can't get enough random dot 3-D images to stare into and frustrate your friends with, a soon to be published book should keep you happy for at least several hours. Random Dot Stereograms by NSA member Andrew Kinsman will feature over 50 random dot stereograms along with computer programs that readers can use to produce their own. The computer generated images are by the author and from contributors sharing their creations via computer network. The sample of Mr. Kinsman's work seen here is in response to an informal challenge issued by Stereo World to several makers of random dot stereos asking to see a Mobius strip done in dots. His 1.5 twist strip was the first sent in and was generated using his Postscript program. After fusing the image, try driving an imaginary car twice around the strip.

The book will be $13.95 plus $2.50 shipping from Kinsman Physics, Box 22682, Rochester, NY 14692-2682.

Perspectives in 3-D at Montage '93

An audience estimated at up to 500,000 guests will be exposed to a variety of some of the best current stereoscopic imaging concepts at MONTAGE '93 July 7 to August 11 in Rochester, NY. This International Festival of the Image will celebrate the fusion of arts and technology in contemporary image making and explore the future of visual communications. The 3-D aspect of the festival will be an exhibition at the Strong Museum titled "Perspectives, Proximities, Perceptions: Expressions in 3-Dimensional Electronic & Graphic Media." Following MONTAGE '93, the 3-D exhibit will travel internationally over the next two years.

"Perspectives in 3-D" will feature an international collection of stereoscopic and autostereoscopic media representing width and breadth of 3-D visual display as demonstrations of artistic expression and communication. These will include holography, multi-image stereo, 3-D video and cinema, free vision, stereo photography, 3-D computer graphics, virtual reality, and lenticular imaging.

As indicated in the insert in Stereo World (Vol. 19 No. 3) the deadline for exhibitor applications is January 15, 1993. For details contact Lance Speer, 60 Shepard St., Rochester, NY 14620, 716-442-9843, Fax 442-7318.
NU 3-D VU Adds Video Unit

Long known for its adjustable mirror stereoscope designed to fuse pairs of any size, NU 3-D VU Company of Eugene, Oregon has added a universal beam-splitter attachment for video cameras to its line. With the wide variety of lens sizes and shapes found on consumer market camcorders, the thought of a stereo attachment to fit them all has seemed a dream unlikely to come true.

The NU 3-D VU solution to this problem is to include a custom designed bracket to hold the beam-splitter in front of the lens of each customer's particular model of camcorder. The resulting side-by-side image pairs on the screen can then be fused from any viewing distance using the NU 3-D VU mirror viewer or from set distances using simple prism viewers.

The prototype model tried by Stereo World worked well and resulted in a sharp, easily viewed vertical stereo image on the screen. Like the NU 3-D VU viewers, the beam splitter (technically a frame splitter) includes a mirror adjustment knob at the top of the unit. This allows complete convergence control and placement of the subject at nearly any plane at, before, or behind the window. People used to simply picking up a Nimslo or Realist or even a Toshiba 3-D camcorder will need to be careful in setting the mirror adjustment, as there could be a temptation to either find an average setting and never move it again or to over correct for every slight change in subject to camera distance. The best settings will be learned through trial and error with the particular lens and camcorder in use.

The video beamsplitter is $250.00 from NU 3-D VU Company, 71 East 28th Ave., Eugene, OR 97405.

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- Eveready case .................... $12
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35th Hollywood International Stereo Exhibition

Sponsored by the Stereo Club of Southern California, this PSA competition invites stereographers to send in up to four slides of up to seven sprockets width. Entry fees are $5.00 for North America, $6.00 everywhere else. (Payable to Stereo Club of Southern California.) For complete rules contact Mitchell Walker Jr., 2531 Sawtelle Blvd. Suite 234, Los Angeles, CA 90064-3163. Closing date for entries is January 28, 1993.
Three new 3-reel View-Master albums are available from 3-D Book Productions in The Netherlands. Most spectacular of the new publications is The Amazing Insect World: Honeybee and Wasp. Among the 21 views by Hugo de Wijs on the three reels are some of the best macro stereos of live insects ever published. Some of these are bee's-eye shots from inside a hive, including views of workers filling and sealing the honey cells, bees in the larva and pupal phase, and extreme macros of a drone and a queen just emerging from their cells.

The sharp and dramatic scenes display precisely controlled stereo with none of the hyper effects so often seen in live action stereos taken at this range. You can very nearly smell the honey in the 14 bee scenes. The third reel takes us into a nest of Saxon Wasps, where we also see larvae and pupae being tended as well as details of nest construction, wasps collecting the sweet secretion of a plant louse, and a fight between a wasp and a honeybee.

Berlin um 1900 Eine Stadt-wanderung (Berlin Around 1900 A Stroll Through the City) presents 21 reproductions of tinted glass stereographs from the famous Kaiser-Panorama machines. Each of these room-size stereo viewers had positions for 25 people to view in sequence 50 images from around the world. People in over 250 cities of central Europe could view programs made up from the stock of 160,000 slides between 1880 and 1920. While some of the views

have been reproduced in magazines and books, this set of reels makes them available in something closer to their original appearance – as sharp and brilliant color transparencies. A map of turn-of-the-century Berlin is included with locations marked for each of the views.

Life in China A 3-D Impression from 1978. The 21 stereographs by Harry zur Kleinsmiede provide what is now a nearly nostalgic look at China just as it was opening to visitors.

Texts in the six-page folding albums are limited to numbered captions, but these are well written and informative and are available in English. Unlike the old View-Master packets, this format keeps the text and maps or diagrams in the same package as the reels, which are inserted in pockets cut into the third page. There is no separate booklet to be lost or replaced in the wrong packet, and far more convenient protection is provided the reels than with the current blister packs. Impressive as their larger books illustrated with reels have been, 3-D Book Productions may be doing even more with these new albums to demonstrate a potential format for a new generation of View-Master reel sets aimed at a more adult market.

These sets are produced through the Belgium View-Master plant and marketed by 3-D Book Productions as an independent commercial publication. With specific targeted markets already known, organizations like the Smithsonian, the National Wildlife Federation, the Sierra Club or any number of museums of natural history could make good use of this format through their existing catalogs and stores. Or perhaps someday an independent publisher in the U.S. will see the potential now being explored by 3-D Book Productions.

Each of these albums is available for $14.25, which includes air mail postage, from 3-D Book Productions, PO Box 19, 9530 AA Borger, The Netherlands. Personal checks, bank checks, international money orders, or currency are all welcome.

Scene 9, Reel B, Honeybee and Wasp album, "Young Drone emerges from Cell." Once the egg has developed into a larva, worker bees seal the cell with wax for the pupal phase of development. When the bee is fully grown, it gnaws open the wax lid and crawls out of the cell. Stereographed here in the first seconds of its short life, this drone will be able to fly within a few minutes. (Stereo by Hugo de Wijs.)
Florida City, where damage was even more complete than in Homestead, was left with its water tower one of the only structures standing. (All stereos by the author.)

One of several boats which tried to ride out the storm, this one was lifted by an 8-foot storm surge and left on dry land.

Mobile homes were most vulnerable. Virtually none survived in Homestead.

Hurricane Andrew, the first such storm of the season, has been called the most destructive in history. There was over 20 billion dollars in property damage to south Florida, with 117,000 destroyed or damaged homes and 250,000 homeless people in Florida and Louisiana, but an incredibly low official loss of life: 52. Buildings designed to withstand hurricanes were crumpled by Andrew’s tremendous gusts.

Early Monday morning, August 24, 1992 (my 46th birthday, by the way), I had gathered my family and relatives into my mother’s more solid house to wait out the storm. We had hurriedly boarded and shuttered our homes, gathered drinking water, provi-
Army troops and Marines built tent cities which became home to nearly 4,000 south Floridians. In the background, power lines are being hurriedly rigged.

Jugs of water and cases of food were the reward for those willing to stand in long lines in the hot August sun.

$s500$ generators for $3,000$? How about a 69-cent bag of ice for $5$? Price-gouging opportunists plagued the area until police cracked down.
Daylight can be seen through this 2nd floor window since Andrew peeled off the entire roof. Care and craftsmanship in construction determined a structure's survival. While many of the more expensive new homes came apart in the storm, the simple houses built by the volunteer group Habitat for Humanity survived with only minor damage.

Only the concrete base of the control tower at Homestead Air Force Base remained above the rubble of offices and hangers. In a time of military spending cuts the question of rebuilding the base, located in a crucial state in the 1992 presidential election, quickly became a matter of political debate.

The only seat left in this mobile home was the one that was bolted down.

but my sister-in-law's house, located further south, was destroyed.

When I finally got into the very severely damaged areas, I was as shocked as anyone at the extent of the wreckage. Roofs, windows, entire houses and stores were blown to smithereens by the force of the storm. I saw trucks on rooftops, roofs in swimming pools, and utility poles snapped in half like toothpicks. Officials had reported winds of 145 miles per hour. Later it was learned that in some areas, winds actually had gusts of over 200 mph before destroying the weather instruments!

Much of my personal property (including photographic gear) was inaccessible for weeks in a commercial storage facility which itself had suffered damage. I did have a Loreo stereo print camera available with me as I assisted the Salvation Army deliver food packages to storm survivors. This was my first opportunity to photograph the area.

Over 23,000 U.S. military troops were everywhere, distributing supplies, establishing tent "cities" for displaced families, rebuilding public buildings and schools, and providing some very needed security against looting. The prevailing comment was that the area looked like it had been bombed.

Following the first few days of shock, the community began to clean up the devastation. "We Will Rebuild" has become the rallying motto of the south Florida survivors. Certainly, the "survivor" attitude will create a stronger Miami in the end.
As mentioned in the Mar./Apr. '92 NewViews, The 3-D Cloud Book by Dieter Lorenz and Max Miller is now available with a supplementary English text which explains the location, means of imaging, and meteorological significance of each of the book's 75 stereographs.

The text, translated by Walter Kothe for U.S. distributor Cygnus Graphic, identifies the page number from the original book for each section of English text and repeats in English and German the Chapter and section headings for easier location and identification. Also translated is the section on stereo theory, photography, and methods of viewing, along with the list of additional reading sources and the index. In his notes in the supplement, translator Kothe refers to the book as "user friendly" thanks to the clarity of the original writing, the layout, and the care taken in providing an easily read and understood English text. (It could be added that not one of the 75 pairs in the book, published by Rita Wittig Fachbuchverlag, is misprinted pseudoscopically.)

As informative and easy to follow as this text is concerning weather, cloud types, and satellite photography, it's the stereos that make this book so delightfully unique. The color and black & white pairs are printed in identical alignment at the bottoms of the right-hand pages, with enlargements of one image from each pair appearing on the facing left-hand pages. This makes it possible to view whole series of pairs through the supplied plastic viewer or by free viewing without losing fusion between pages or re-orienting yourself to some other location on the page.

In fact, the generally horizontal pairs are close enough to the bottom of the page that most can actually be viewed through a Holmes type viewer by holding its tongue against the bottom of the book! (Only a few square and vertical images are too tall for viewing this way.) A preview of some of the images included can be seen in the feature by Dr. Lorenz in the March/April '91 Stereo World, but the book includes more and better stereos of nearly every type of cloud and weather pattern, including some invisible to human eyes.

The 247 page hardcover book (with English supplement) is $49.95 from Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461. The price includes airmail postage to U.S. customers. For Canada or Mexico, add $3 for airmail delivery.
A unique event happened the weekend of September 18-20, 1992 – the First International View-Master Convention, in Dinkelsbühl, Germany. Hosted by the View-Master Club of Germany, it was attended by collectors from England, Belgium, France, The Netherlands, Switzerland, Germany and, of course, the United States.

The convention was held in the Museum 3-D and began on Friday night with an informal meet and greet session in the museum lobby. (The museum is located in the historic Stadtmühle by the Nördlinger Tor, and will be covered in detail in a future article.) After meeting fellow NSA members and other View-Master collectors/photographers, the attendees were given a personalized tour of Museum 3-D by its director, Gerhard Stief. The official opening of the View-Master display with ribbon cutting ceremony followed the tour.

On display were many European and American viewers and gift sets. The View-Master Club of Germany had spent a good deal of time working with the museum director in order to coordinate the View-Master items placed on display so that a large assortment of items could be displayed in a reasonably small area.

That evening, an informal dinner party assembled at a local Greek restaurant and many tales of past NSA and ISU conventions were discussed as well as various aspects of View-Master collecting, 3-D photography, etc. A good time was had by all and everyone left with a great feeling of expectation for the events yet to come.

On Saturday, the convention opened promptly at 9 a.m. with a variety of new View-Master items offered for sale, courtesy of the German View-Master Club, 3-D Book Productions and the Museum 3-D. The convention proceeded into the museum’s meeting room for View-Master projections. Five View-Master photographers entered their personal reels for exhibition in a photo contest, and these were judged by all of the attendees on a 1-10 scoring basis.

After the photo contest we were treated to a potpourri of rare and unusual View-Master reels. Some had been loaned to the German club by former View-Master/Europe employees, and included were such rare items as the movie preview reels from House of Wax and The Robe as well as many commercial reels. Many European collectors were given their first glimpse
of the NSA Fort Wayne packet at this time, and it was a great hit!

At the conclusion of the morning projections we adjourned for lunch and gathered for a tour of the historic town of Dinklesbühl. This is a true medieval town with gates, towers and walls that date back to the 13th century. The tour concluded at the museum where we reconvened the convention. The program for the afternoon included an overview of View-Master photographic and reel mounting techniques by Werner Stahle, President of the German View-Master Club.

Following this review Director Stief brought us a very special surprise – it happened that the Vienna Boys Choir was touring the museum while we were having our meeting and he managed to persuade them to give us an impromptu concert. Needless to say, everyone in the room was in awe over such an unprecedented event. This being the highlight, the day ended with a membership meeting of the German View-Master Club.

On Saturday night, we once again gathered for an evening of fun and fellowship. During a festive dinner of traditional German fare we were treated to a magic show performed by fellow collector Peter Dolezych, and awards were presented for the best personal reels based on judging from the morning session. First prize was awarded to Werner Stahle for his stereo titled German Wild West Town. After dinner Harry zur Kleinsmiede entertained us with his unique 3-D presentations Winter In the Tyrol, Austria, Paris Pet Cemetery, Viva Tenerife and China Anno 1978. Werner Stahle presented a View-Master tour of the Bavarian Film Studios, with reels displaying the props from such famous movies as Das Boot and The Never Ending Story.

The scheduled event for Sunday was the trade fair/swap meet. Only six dealers attended this event but nevertheless, the dealing was fast and furious. Everyone seemed pleased with the new items they acquired for their growing View-Master collections. The convention adjourned at noon.

(Continued on page 39)
For Sale

INEXPENSIVE STEREO MASKS AND MOUNTS from Malaysia are now available directly from David Yong, 54 Ragoon Road, 10400 Penang, Malaysia, or from the following in the United States: Harry Richards, 434 S. 70th St., Milwaukee, WI 53214, (414) 476-3372 and from Paul Milligan, 508 La Cima Circle, Gallup, NM 87301, (505) 722-5831. These masks are now being used worldwide. They come with Nimslo, Realist (distant), and Versascope windows. The thin masks are for mounting between glass; the thick mounts are for hand viewing. These are cardboard-plastic laminate fold-over. They have flaps for mounting, or better, mounting jigs are available. Prices: Masks $9 per hundred; mounts are $11 per hundred. Mounting jig, with horizontal lines, and a jig-holder-stiller is $11. All postpaid.

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 44482.

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

NIMSLO CAMERA STRAPS: As new in original illustrated cardboard sleeves, $2.50 ea. postpaid (several available); VM Personal camera strap, like new, $7.50 postpaid; VM Personal Type A filters (pair) in orig. box. Exc., $10.00 postpaid. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.


G-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $5, includes mounted view. Black, gray or rainbow $37/100 ppc. Also, Kinglin 2½ x 2½ viewers and mounts. Q-VU, 817 East 8th, Hoitville, CA 92250.

READY-TO-VIEW" stereo print pairs from your 35mm film. Enlargement $1.25 per view plus $2 per roll for shipping. Attn: Janet McCoy, Grand Photo, 1681 Grand Ave., St. Paul, MN 55105, (612) 451-5828.

SAWYER VIEW-MASTER MASTERS: fl35, f/3.5, 1/200 lens shutter plate for Revere or Wollensak. $35. Trie-Vue viewer, 2 rolls, box $27.50. Lighted slide viewer: $35. Art Faner, #101 1961 Center, Salem, OR 97301.

STEREO CAMERA, viewers, books, View-Master reels and packets, miscellaneous accessories. Send LSASE for Auction List #1 to Steven Perand, 1601 Mallard Lane, Virginia Beach, VA 23455. (904) 464-2842.

For Sale

STEREO PROJECTION SYSTEM — TDC 716 project with 4" lenses and carrying case; Seletron semi-automatic slide changer & two boxed slide trays; Instruction and projector service manuals; Five spare CZH-DAB 500 watt and four CZH-DAB 750 Watt lamps; Two pairs glasses. $757 plus shipping. Arthur J. Fischer, 3577 N. Sylvan Lane, Melbourne, FL 32935. (407) 254-5700.

STEREOSCOPE AND CARDS for sale by owner. SASE for photograph. D. Heft, 1257 North 18th St., Laramie, WY 82070.

TDC STEREO COLORIST, use for display, spare parts, or maybe you can fix. Body and glass excellent. Send money order only. $50 (shipping included). Slater, PO Box 72935, Fairbanks, AK 99707.


VIEW-MASTER COLLECTION: 528 single white reels, includes "Pinky Lee's Seven Days" w/booklet/env. (750), Rose Parade (#222), Golden Gate Expo #58 (handlettered) & S9, Firefighters (#710), etc. plus 4 plastic library boxes. Make offer. Wendell Foster, 522 E. Southern, Springfield, OH 45505, (513) 323-0973.


WANTED

WANTED:

ALASKA AND KLONDIKE stereo views; also Ambrotype & Tintype stereo. Send copies, descriptions, prices. Thank! Robert King, 3800 Coventry Dr., Anchorage, AK 99507.

ALASKA, KLONDIKE, Yukon; Grand Rapids, Charlevoix, MI; stereo wanted. Also L. Hensel, Masterson or Pike County, PA stereo. Old Alaska books, maps, post cards, letters, paintings, photos, etc. wanted. Wood, Box 22165, Juneau, AK 99802, (907) 789-8450.
WANTED

ASTRONOMICAL TELESCOPES & observatories - 1850s to 1890s stereo views. Please send xerox copies with price to: Gary Crossley, 556 Allenview Dr., Mechanicsburg, PA 17055, (717) 697-7174.

BOXED SETS and related books and maps. Kathy Keller, 6009 Central, Kansas City, MO 64113.

BUFFALO/BISON stereoscopic cards wanted, especially Forsyth. Buy or trade, R. Rowell, 4510 Gregg Rd., Madison, WI 53705.

CAMBRIDGE, ENGLAND - any views before 1900, especially of University buildings; University ceremonies. Professor J.H. Baker, St. Catherine's College, Cambridge, England CB2 1RL.

CENTRAL PACIFIC RAILROAD stereographs (also Union Pacific). Alfred A. Hart, C.E. Watkins, A.J. Russell, Houseworth, Savage, Muirbye, Pond, Reilly & others. Dr. James Winter, 15145 Mulholland Drive, Los Angeles, CA 90077, (818) 784-0619, Fax (818) 784-1039.

CENTRAL PARK, NY - Prospect Park, Brooklyn: BOXED SETS and related books and maps. Kathy Keller, 6009 Central, Kansas City, MO 64113.

CONTURA STEREO CAMERA or pre-1900 belows stereo cameras. Dave Gorski, 244 Cutler St., Dodgeville, WI 53533, (608) 855-2113.

EASTON, PA. Buy or trade. James Jensen, 1320 Wabash Avenue, Chicago, IL 60610-0092, (312) 266-9152.

FOR COPYING: Dienes Krieger, 34 South St., Hanover, PA 17331, (717) 637-7154.


I COLLECT VIEWS OF SAN DIEGO, California in Realist or View-Master format! Contact: Dave Wiener, PO Box 12193, La Jolla, CA 92039.

J. H. FOUCH. Any photograph wanted; top prices paid. James Brust, 1907 Rapallo Place, San Pedro, CA 90732.

LEHIGH VALLEY, PENNSYLVANIA. Views by M.A. Kleckner. Also views of Bethlehem, PA by H.B. Eggert, W.F. Witte, or others. Lois Winston, 344 Rosewood Lane, Wantagh, NY 11793.

LONDON, ENGLAND - the Temple, including Temple Church, Inner Temple, Middle Temple, Lincoln's Inn; Westminster Hall; law courts. Professor J.H. Baker, St. Catherine's College, Cambridge, England CB2 1RL.

LONG ISLAND, NY collector seeking stereo views and real photograph post cards of Long island. I answer all letters and pay postage. Good material seldom refused. Joe Trapani, 611 Haig St., Baldwin, NY 11510.

MILWAUKEE, WISC. stereo views from any publisher. Also, better tissues on any topic. Single views or whole collections purchased. Please quote or send xeroxes. Bill Ivy, PO Box 127, Don Mills, Ontario, M3C 2R6 Canada. Phone/fax (416) 444-7221.

RANGEFINDER MODEL of Edixa, Iloca Rapid, or Colorista in good condition. Will trade Realist St-41/case, Super Mint, used only once by original owner, recently tested. L. Smart, 1809 Brickhouse Ln., Fallston, MD 21047.

REALIST CUSTOM or Belplasca. Dennis Selwa, (619) 274-6431.

ROUND LAKE, NY camp meeting views please. Will purchase or trade views you collect. Jack Brown, Box 439 RR3, Mallorytown, Ontario K0E 1R0 Canada.

SEOUL, KOREA: Keystone 14074 or variants. Also pigmy sv's from St. Louis of 1904. Always looking for Korean views in all formats. John Sharrer, PO Box 8542, Coburg, OR 97401.

SET OF UNDERWOOD & UNDERWOOD stereos of Grand Canyon of Arizona, boxed. Would also like the Dellenbaugh booklet with it but will buy the stereos alone if booklet unavailable. Five Quail Books, Rte. 1, Box 157A, Spring Grove, MN 54974, (507) 498-3346.

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

STEREO DAGUERREOTYPES: All kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 876-5232.

WWII OR CURRENT vertical aerial stereo print pairs of Far East locations, preferably military. Dick Hester, 1002 West 42nd, Houston, TX 77018, (800) 284-1339.

TDC STEREO VIVID CAMERA. Excellent working order, please! Reasonable. Also want unusual V-M items. Dale Crosby, 830 Windemere Curve, Plymouth, MN 55441.

WHEELER EXPEDITION OF 1872 stereo #11 needed. Please contact Ira Richer, 25 West 19th St., New York, NY 10011.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
<th>Contact Information</th>
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</thead>
<tbody>
<tr>
<td>January 9</td>
<td>5th Sarasota Camera Show &amp; Sale, Holiday Inn-Airport, Sarasota, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Sarasota, FL</td>
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<tr>
<td>January 9-10</td>
<td>8th Glendale Camera Show &amp; Sale, Glendale Civic Auditorium, Glendale, CA, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Glendale, CA</td>
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<tr>
<td>January 9-10</td>
<td>24th Detroit Photorama USA, Southfield Civic Center, Southfield, MI, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Southfield, MI</td>
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<tr>
<td>January 10</td>
<td>5th Tampa Camera Show &amp; Sale, Holiday Inn-Downtown Tampa, Tampa, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Tampa, FL</td>
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<tr>
<td>January 13</td>
<td>Detroit Super Used Camera Show &amp; Sale, Sheraton Inn-Northland, Detroit, MI, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Detroit, MI</td>
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<tr>
<td>January 16</td>
<td>Baltimore Camera Show &amp; Sale, Quality Inn-Towsen, Towson, MD, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Towson, MD</td>
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<tr>
<td>January 16-17</td>
<td>17th Annual Photo Fair, Santa Clara County Fairgrounds, San Jose, CA, Contact Photo Fair, Box 32932, San Jose, CA 95152-2932. Call Dave Cox, 408-251-9197.</td>
<td>San Jose, CA</td>
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<tr>
<td>January 16-17</td>
<td>10th Miami Camera Show &amp; Sale, Embassy Suites Hotel, 555 NW 62nd St., Fort Lauderdale, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.</td>
<td>Miami, FL</td>
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<td>January 17</td>
<td>Washington Camera Show &amp; Sale, Marriott Hotel-Towsen's Corner, Vienna, VA, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Vienna, VA</td>
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<tr>
<td>January 23</td>
<td>2nd Annual L.A. Antique Photo Image &amp; Paper Show and Auction, Quality Hotel, 5249 Century Blvd., Los Angeles, CA near LAX, Mail bids: send $2 to Auction List, 8658 Gladiator Way, Sandy, UT 84094. Photo Show information: call Bill Lee, 801-562-9252 or Chuck Reincke, 714-532-8563.</td>
<td>Los Angeles, CA</td>
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<tr>
<td>January 24</td>
<td>3rd Daytona Camera Show &amp; Sale, Best Western La Playa Resort, 2500 N. Atlantic Ave., Daytona Beach, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Daytona Beach, FL</td>
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<tr>
<td>January 30</td>
<td>4th Gainsville Camera Show &amp; Sale, University Center Hotel, 1535 SW Archer Rd., Gainesville, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Gainsville, FL</td>
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<tr>
<td>January 31</td>
<td>Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA, Call 714-786-6644 or 786-8183.</td>
<td>Buena Park, CA</td>
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<tr>
<td>January 31</td>
<td>4th Orlando Camera Show &amp; Sale, Howard Johnson Hotel 304 West Colonial Dr., Orlando, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Orlando, FL</td>
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<tr>
<td>February 6-7</td>
<td>Largo Camera Collectors 12th Annual Camera Show &amp; Photographic Swap Meet, Minnreg Building, 126 Ave. North, Largo, FL, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.</td>
<td>Largo, FL</td>
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<tr>
<td>February 7</td>
<td>Hayward Camera Show &amp; Sale, Centennial Hall, 22922 Foothill Blvd., Hayward, CA, Contact Carney &amp; Co., 231 Market Place Ste.379, San Ramon, CA 94583. Call 510-828-1797.</td>
<td>Hayward, CA</td>
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<tr>
<td>February 13</td>
<td>Giant Toledo Camera &amp; Computer Swap, Gladieux Pavillion, 2650 Laskey Road, Toledo, OH, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Toledo, OH</td>
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<tr>
<td>February 13-14</td>
<td>San Francisco Bay Area Camera Show, Scottish Rite Auditorium, 1547 Lakeside Dr., Oakland, CA, Contact Carney &amp; Co., 231 Market Place Ste.379, San Ramon, CA 94583. Call 510-828-1797.</td>
<td>San Francisco, CA</td>
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<tr>
<td>February 13-14</td>
<td>Florida Photocollectors 17th Annual Camera &amp; Photo Show, North Miami Armory, 13250 NE 8th Ave., Miami, FL, (NSA REGIONAL MEETING Fri., Feb. 12, 6:30 pm, Holiday Inn Golden Glades Hotel.) Contact FPC, Box 15224, Plantation, FL 33318. Call 305-473-1596.</td>
<td>Miami, FL</td>
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<tr>
<td>February 14</td>
<td>Detroit Used Camera Show &amp; Sale, Holiday Inn-Fairlane, 5801 Southfield Service Dr., Dearborn, MI, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Dearborn, MI</td>
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<tr>
<td>February 20</td>
<td>Birmingham Fantastic Photo Flea Market, Fort Walter J. Hanna Armory, 5601 Optar Madrid Blvd., Birmingham, AL, Contact Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Birmingham, AL</td>
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<tr>
<td>February 21</td>
<td>Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA, Call 714-786-6644 or 786-8183.</td>
<td>Buena Park, CA</td>
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<tr>
<td>February 21</td>
<td>Atlanta Camera Show &amp; Sale, Atlanta Marriott-Northwest, 200 Interstate Parkway, Atlanta, GA, Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>Atlanta, GA</td>
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<tr>
<td>February 21</td>
<td>NSA NEW ENGLAND REGIONAL MEETING, Memorial Library, Oak St., at Edgell Rd., Framingham, MA, Meetings open at 12:30 pm with a mini-trade-fair followed by show &amp; tell, an auction, and a feature stereo slide presentation. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 etes.</td>
<td>Framingham, MA</td>
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<tr>
<td>February 27</td>
<td>4th Marin Camera Show &amp; Sale, Holiday Inn, 1010 Northgate Dr., San Rafael, CA, Contact Bill Moritz, 815-886-0101 or Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
<td>San Rafael, CA</td>
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<td>February 28</td>
<td>4th Marin Camera Show &amp; Sale, Westin Hotel O'Hare, 6100 River Rd., Rosemont, IL, Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.</td>
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**Upcoming National NSA Conventions**

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<th>Year</th>
<th>Convention</th>
<th>Location</th>
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<tr>
<td>1993</td>
<td>NSA NATIONAL CONVENTION</td>
<td>Milwaukee, WI</td>
<td>June 17-19</td>
</tr>
<tr>
<td>1994</td>
<td>NSA NATIONAL CONVENTION</td>
<td>San Diego, CA</td>
<td>Aug. 6-8</td>
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</tbody>
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Although most of the attendees left Dinkelsbühl on Sunday afternoon, several of us remained to attend a most interesting event that evening – an organ concert in the Church of the Holy Ghost. After all, what could have been more appropriate than attending an organ concert in Germany when View-Master itself was invented by a German organ builder – William Gruber.

This first convention was a small event attended by about 25 people. The German club hopes to sponsor another, two years from now. The Holography Museum in Pulheim has offered their facilities for the next convention. We have encouraged the German group to join us in Atlanta for our “super convention event” in 1995.

We encourage all NSA members with an interest in View-Master to consider joining the View-Master Club of Germany. They publish an interesting newsletter four times a year called *3-D Activ* and also make Belgium-produced View-Master packets available to their members. Contact View-Master Club Deutschland, c/o Werner Stähle, Rahm 27, 8500 Nürnberg 20, Germany.

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This is not to imply that the Custom is not worth the extra price. Every detail that Mark Willke points out makes the Custom just that much more of a refinement over the original Stereo Realist design, and it is truly the "Cadillac" of the line. If one can afford it, it is without question the ultimate Stereo Realist model. But I just wanted those who might be on a tighter budget to know that they don't have to feel too bad if they have to settle for a standard 2.8 model (or even the more common 3.5 model). That brings up the question of whether the 2.8 model is really worth more than twice the common asking prices for a 3.5 Stereo Realist.

This should be the subject of another article, but I invite readers who have experience with both 3.5's and 2.8's to share their thoughts on the subject, and send them in to the editor. My own experience is that many 3.5's seem to be just as subjectively sharp as the 2.8 models, but the 2.8 assures a more consistent guarantee of high sharpness. Also, some of the 3.5 models are prone to vignetting at smaller apertures, while the 2.8 models NEVER have vignetting. With this noted, I would say that in general the most common 3.5 Stereo Realist offers the best value in stereo cameras available on the used market, and should not be overlooked by the newcomer to stereo.

David Starkman
Culver City, CA

Lucy's Stereos Need Help

On a visit to Universal Studios, Florida in September, we found that the small exhibit of Lucille Ball memorabilia includes Lucy's Stereo Realist camera, complete with flash unit, and some of her personal slides, including several in viewers.

Unfortunately, the slides are not mounted very well – a few of them appear to have slipped within their mounts, making the images out of registration and very difficult to fuse, and one is mounted with the left and right images reversed. Perhaps an NSA member who lives in or near Orlando and has some skill at mounting should call Universal and offer to repair these mounting problems for them.

Morris Keesan
Arlington, MA

Also see the Nov/Dec '91 issue, page 27.

- Ed.
ANIMATION
- 3D Animation (1990) $40-3D animation in Japanese 85 min.
- Sam Space (1994) $40-the "hot" classic of puppet animation.
- Somewhere in Dreamland (1938) Fleischer solidified (2D to 3D) 20 min.

MISCELLANEOUS ($40 each)
- DEMO (1990) PG-Short cuts from some of our best-2 hrs.
- World of 3D (1990) G robots, space, trailer, coasters etc. 6 Vols. ca. 80 min.
- 2D Trailers for 3D Movies (1989) G Rare trailers for 3D films. 2 Vols. 50 min.
- 2D Trailers for 3D Movies in "3D" (1988) "said"(2) in 3D, 1 Vols. 50 min.
- Rare 3D Movies (1991) Rare short films 5 Vols. 80 min. each.
- 3D Rock 'n Roll (1985) PG Japanese Music Videos Bizarre punk rock ghost story etc. 60 min.

DOCUMENTARY ($40 each)
- EXP 92 in 3D (1990) Spain 3 Vols. ca. 80 min. each.
- EXP 90 in 3D (1990) Japan expo-art, biotech, robots 4 Vols. 65 min. each.
- Great Zoos in 3D (1992) 2 Vols. ca. 80 min. each.
- Great Museums in 3D (1992) 2 Vols. ca. 90 min. each.
- Christmas in 3D (1991) Xmas songs, dances, decorations. 90 min.

HIGH TECH ($50 each)
- Hi-Tech Video in 3D (1991) NAI HTV & 3D sys etc. 120 min.
- 3D TV Technology (1992) Rarely seen 3D expm. demo'd. 4 Vols. ca. 75 min. each.
- Virtual Worlds in 3D (1990-92) Demos of Virtual Reality hardware & software-Cyber helmets, HDTV, robotics, etc. 6 Vols. ca. 90 min. each.
- Mars in 3D (1980) 3D photos and live footage of lander Cost billions but yours for only $50!

SCIENCE FICTION
- The Zoo (1966) PG 77 min. The 3D classic about an alien who traps a city in a dome-xtnd 3D.
- Hideous Mutant (1976) PG 75 min. Giant ape attacks Asia - lovely 3D and Asian scenery.

TRAVEL ($40 each)(G)
- Kyoto-3D (1990) 3D tour of Japan's major tourist attraction- temples, palaces-save $3000! 108 min.
- Florida in 3D (1962) 2 Vols. Tour of attractions. 80 min. each.
- California in 3D (1991) Hi-tech, parks, Xmas, psychics, coasters. 80 min.
- China in 3D (1992) Temples, food, people, art. 2 Vols. ca. 60 min. each.
- Korea in 3D (1992) Food, art, towns, people. ca. 60 min.
- Japan in 3D (1982) Kyoto, Tokyo, food, films. 2 Vols. 70 min. each.

WESTERN($50)
- Outlaw Territory (1953) G PG 90 min. Western. Momma’s back by popular demand.
- Comin’ at Ya (1981) R 91 min. Western. Western comedy with good 3D effects. Good stereo sound.

ACTION($50)

DRAMA($50)
- Rising Sun (1973) PG 90 min. Beautiful Japanese settings for a love story. Excellent 3D.

ADULT (R) ($50 each)
- First Kisses (1972) R 88 min. European film with lovely girls, many trick shots and nice 3D.
- Political Pleasures (1975) R 80 min. Politicians in after-hours - pretty girls, good 3D.
- Criminals (1973) R 88 min. The erotic and sordid stories of a group of prisoners. Good 3D.
- Chamber/Madies (1972) R 70 min. Rare film with dumb plot, pretty girls, variable 3D.
- The Stewardesses (1969) R 98 min. Cute, sweet kids try sex, rollercoasters and LSD in this classic.

CARTOON($50)

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- 1 IR Visor, Driver, tape $450 $360
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- 2 RF Visitors, Driver, 2 tapes $450 $360
- 2 IR Visitors, Driver, 2 tapes $550 $440

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- Model IR-$375 (eyeglasses, wireless, w/ Transmitter)
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- Model D-$150 (headband panaromic LCD)
- Model RF-$250 (map, pickup, wireless, visor type with Trans.)

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- PC StereoScope-$800 (3D for PC)
- PC 3D-$250 (3D for PC)
- Cable $75 (adapts 1000 Driver to PC)
- StereoMac 3D-$250 (3D for Mac)
- XSpecs-$150 (3D for Amiga)
- Anatomy video disc w/ Hypercard for Mac-$450
- Custom Stereo Programming-Call.

LITERATURE

- 3D for 21st Century (42 p. critique) $6
- Professional Products brochure $20-free with any order over $20.
- Stereoscopic Video-50p, 1000 refs-$15
- Stereo Graphics Info Pak (for Programmers) - $50

STEREO CAMERAS

- Toshiba 3D camcorder-$3700 twin lens VHS
- Stereo Multiplexer $1800 add 2 genlock cameras for 3D

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- Hi8mm tapes-$70
- 8mm tapes-$60
- Super VHS tapes-$70
- T-Shirt-3D TV logo-16 3D posters-S,M,L,X-L-$25
- 3D TV Poster (colorful logo w/ art from 16 films)-$20

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- Tapes 4 $15, 2 $10 each addl.
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Serving as a 3-D doorway into the human visual system, the image of the eye appears in several unusual configurations in Standish Lawder's Reconnaissance, one of the most memorable programs seen in this year's Stereo Theater at the August NSA convention in Fort Wayne, Indiana.