Deep Sand • Lola • A Stereo Lion Hunt
CLOSE-UP entry is 3-D Homage to Harold Edgerton

“Milk Drop” by Franklin Flocks of Palo Alto, CA captures the famous crown shape just as the tips of the points are starting to fly off, using a stack of dimes for scale. Mr. Flocks followed Edgerton’s technique and placed a single drop on the surface first, then released a second drop into the first from about one foot up. On impact, a sound trigger fired two Vivitar 283 flash units at 1/2 power for an exposure of about 1/60,000 of a second on Ektachrome 100.

“Glass Puzzle” by Col. (ret.) Melvin M. Lawson, FPSA of Arlington, VA challenges the viewer to mentally assemble the 3-D glass apple from the puzzle pieces, which were laid out on glass panes above red poster board with strong side-lighting. Taken with a Verascope f40 and close-up lenses, the later cropped image was selected for 8 different international exhibitions, awarded “Best Contemporary” in one.

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

(Continued on page 39)

“Milk Drop” was shot using a Stitz beam splitter stereo attachment in reverse on two Nikon F3s, with 105mm lenses and extension tubes in between. This provided a base of about 18mm. While the film planes were about 500mm from the subject, the “front” of the Stitz was only about half that distance. A full explanation of Mr. Flocks’ sound trigger technique and examples of his high speed stereo work appear in color in the July/Aug. ‘92 Stereo World.
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FRONT COVER:
A sand castle 100 feet long, 50 feet wide, and nearly 30 feet high would probably inspire ANY stereographer to record its details from as many angles as possible while the structure lasted. Sander Kiesel of the Netherlands did exactly that when this huge sculpture reproducing buildings from all over Europe was created for the 1992 Festival on the beach of Scheveningen, Holland. More of the intricate, professionally sculpted work is revealed in the feature "Sand Sculpture Preserved in Stereo."
Less Than Global

Not all the disasters recorded in stereographs are as well known as the Johnstown Flood or the San Francisco Earthquake. In this issue, SW contributor Bruce Hooper brings us the story of a flood that probably made little news beyond the borders of Arizona in 1904. But for the citizens of Globe, the loss of six people and much of the business district that day was no less devastating. Local photographer Roderick Williams captured the event on film, and his now rare views are the only known stereoscopic record of the event. Only enough to satisfy the local market at 25¢ each were printed in Williams’ one known effort at stereography, making these views a good example of the historical/human interest side streets, alleys and back doors opened by the collecting and study of stereographs.

Bruce Hooper’s narrative of the flood, drawn from local newspapers of the day and other Arizona historical works, is a shop-by-shop and house-by-house account of floating buildings, muddied floors in millinery shops, rescue efforts, deaths, and rumors of a missing trunk of gold. The astonishing number of damaged or destroyed saloons in the report could lead to a suspicion that the flood was arranged by some temperance league – or at least that the town was already one very wet place long before the creek rose. In any case, they were quickly repaired or replaced, leaving the photos of Roderick Williams as the most lasting visual evidence of the flood of 1904 in a small town with the big name of Globe.

More 3-D Video Systems Than Cable Channels?

As we’ve tried to keep up with developments in 3-D video techniques over the years, an occasional overview of the whole range of technologies and competing concepts and claims has been needed. Dr. Raymond Bolt’s article “3-D Video for the ’90s” in this issue provides a helpful comparison of the basic methods for coaxing a stereoscopic image from a TV or computer screen, and refers readers to the related SW articles or news items for each one.

Just how hard it is to stay current in this fast-moving, complex field is demonstrated by two new techniques not covered in the article or chart. Unlike many “new” 3-D video techniques promoted in technical meetings or press releases, these two appear to involve truly new ideas rather than clever new names for methods people have been tinkering with for a dozen or so years.

The first was briefly covered in “The 3-D Cutting Edge” (SW Vol.18 No.6) and uses an array of micropolarizers to integrate left and right images in a checkerboard pattern, pixel-by-pixel on a single screen. The technique did not at first glance fit any of the categories listed in Dr. Bolt’s chart, as the only other on-screen polarization technique (Tektronix) was simply an improved viewing method for field sequential video separation. The achievement of directly polarized picture elements seems to be a first for Reveo, Inc., founded by Dr. Sadeg M. Faris, using Micropol™ (or µPol™) Technology. Actually, the firm’s current project is the introduction in early 1993 of a micropolarizer array to be used with overhead projection systems for 3-D video applications. Their Stereographic Series 3D1000 Panel now also makes this technology a valid addition to the “polarized projection” category on the chart.

The other new technique is revealed in a patent issued in May of 1992 to Honeywell Inc. for a full-color 3-D flat-panel display. No name was given for the system, but the brief description indicates that it combines circular polarization with some elements of both a micropolarizer array and the barrier strip technique: “A full-color liquid-crystal flat-panel display having a step waveplate providing one-and three quarter-wave phase retardation to alternating rows which provide left and right views. The result of right and left are circular polarized in opposite directions which to a viewer wearing circularly polarized glasses the left and right views to the appropriate eye such that the viewer is able to see full-color three-dimensional images.”

Watch for more on both of these new systems (and no doubt several others) in future issues.

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Editor's View

Frederick Lightfoot

As this issue was about to go to press, we were informed of the death of Frederick S. Lightfoot, stereo sage and historian. Fred died on Dec. 17, 1992 after six hours of surgery following an automobile accident in inclement weather near his home on Long Island, NY. Although Fred was retired and not well known to many new collectors in recent years, his knowledge and influence were profound. Our next issue will feature a tribute to Fred – whose career as a collector, dealer and photohistorian spanned half a century. He is survived by his wife Margaret, who is convalescing from injuries sustained in the accident. Fred will be deeply missed by all who knew him.

– Russell Norton
Man With A Newspaper
I thought you may be interested to know that stereographica found its way to, of all places, the cover of the Journal of the American Medical Association (JAMA, June 24, 1992). Steven C. Schachter, M.D. adds an interesting history on the painting and some comments on cross viewing. I have never seen this painting before, though I have a feeling it is well known among stereo historians. My first question on seeing the painting was are there any other stereographic paintings from the late 19th or early 20th century around? Also, what would be the earliest such painting known? Any reply or comments would be greatly appreciated.

John A. Stuart
Pittsburgh, PA

Belgian artist René Magritte painted "Man With A Newspaper" in 1928 as one of his ways of questioning conventional concepts of reality. When fused by convergence (cross eyed) viewing, the man becomes a shimmering half-presence in the top pair. While the stereo is crude, it is obvious, and works even better when the painting is viewed on its side, fusing the top and bottom images. (Much like an uncut plate from a four-lens tintype portrait camera.) Many art historians have failed to notice the two-way stereo nature of the painting, but Arthur Girling discussed it in the June, 1976 British Stereoscopic Society BULLETIN. The 3 x 4 foot painting is in the Tate Gallery, London.

- Ed.

The Ghosting of Anaglyphs Past
I read with considerable interest the anaglyph article in the July/August '92 Stereo World. The author is to be congratulated on doing excellent research. The pictures have unusually severe ghosting, for which he cannot be blamed since he evidently took photographs of photographs – always dangerous with anaglyphs. I have never seen ghost-free anaglyphs...and this must be the cause of their poor general reception....

Stephen B. Smith
Huachuca City, AZ

Many of the anaglyphs in the article probably had ghosting problems when new, and the copying process added somewhat to the problem. Despite efforts to limit the color intensity and contrast in scanning and negative etching, the printed results in SW were difficult to view and required a willing suspension of disbelief to appreciate the stereo effect. They appear, essentially, as artifacts as much as images. Decent presentation of stereographs as anaglyphs (when the original pair is available) depends on the use of specific inks, the best being the bright red/green combination used in Europe.

-Ed.

Batman
Do any fellow members know of any stereos in existence from the "Batman Returns" movie set? I am a Batman fan and would love to get some copies.

Jason Woodrow
745 SE Marion
Corvallis, OR 97330

(Continued on page 19)
Sand Sculpture

by Sander Kiesel

The largest sand sculpture yet seen in Europe was built in May, 1991, on the beach of Scheveningen, in the Netherlands, by world famous professional sand sculptor Gerry Kirk and his Sand Sculptors International team from San Diego, California. As their first project, the new Dutch amateur team, “Sand Sculptors Inaxi Europe” aided in the effort with 20 students from the Technical University of Delft and a few hundred volunteers.

Completion of the project marked the beginning of the beach season on May 11, with official ceremonies opened by U.S. Ambassador Howard Wilkins. The gigantic sculpture was 37 meters long, 20 meters wide, and 10 meters high and required 1700 cubic meters of special “standard sand” from the Dutch province of Brabant. (“The best” according to Gerry Kirk.)

About twenty years ago, Mr. Kirk (an architect and contractor) bought a scoop and bucket in order to build sand castles on the beach with his daughter. He became so fascinated by the plasticity of sand that he developed his own building technique and taught himself the art of sand sculpture. Currently, he works daily with his team of five artists on sand projects for building designs, industrial promotions and film sets. Traveling around the world as founder and president of the World Sand Sculpting Association (WSSA), he has managed to make sand sculpting a craze in America and Japan. Yearly

The Scale of the 1991 Sand Sculpture in Scheveningen can be judged by noting the people standing among the castles at the left and near the center. This was the largest such sculpture that had ever been created in Europe. (All Stereos by the author.)

With the beach and pier in the background, the 1992 sculpture at the Scheveningen Festival included the logos of three sponsoring organizations; Inaxi, a joint marketing agency in the Hague, Sand Sculptors International, and the European Sand Sculpting Association.

Famous structures from all over Europe were represented in the massive 1992 sculpture, with the EC flag near the top to emphasize the Festival’s “Creating a United Europe” theme.
around 100 sand sculpting contests are organized in the U.S., made possible by the guidelines and rules of the WSSA. The idea of introducing sand sculpting to the Netherlands came from the Joint Marketing agency Inaxi in the Hague, Holland, which also made the first contact with Gerry Kirk. Now, one year later, the European Sand Sculpting Association (ESSA) operates from the Hague under the auspices of, and in cooperation with the WSSA. The ESSA will introduce sand sculpting to the European public and business life.

The theme for the 1992 Scheveningen Festival was "Creating a United Europe" with Dutch Minister of Foreign Affairs Hans van den Broek doing the official opening. One part of the sand sculpture was an interpretation of European architecture. Replicas and fantasy designs based on the many movements in European architecture through the centuries were created in sand. The other part of the sculpture featured images of animals and people. The final result formed a massive and magnificent 4.5 ton whole, reaching 13.2 meters high. Gerry Kirk of the U.S. and Esteban van Zeyl of Holland shared this year's artistic leadership of the 35 people caught up in the magic spell of sand sculpting.

Commercial clients of Sand Sculptors International got their logos displayed near eye level at the base of the sculpture. The company's sculptures are also seen at conventions, trade fairs and a variety of promotional events both indoors and out.

Close-up of one corner of the 1992 Scheveningen sculpture demonstrates how well stereo can preserve the all too temporary details of sand sculpture - whether it's the work of professionals or the careful creation of a child with a small shovel and a big idea.

Guarding one end of the sculpture was this giant squid, aided by dolphins splashing through waves of sand. Stereographic coverage of local sand castle contests can provide a unique record of both the construction process and the results for artists, friends and organizers.
The woman the world knew as Lola Montez stood before the double lens camera of the London Stereoscopic Company. It was 1859 and she was 41 years old. She was probably the most notorious woman of her time but she was many other things, some good and some debatable. She had fabricated her name, her family history, her age and her birthplace, and had a conveniently faulty memory in relation to her past exploits, marriages and affairs. She was loved and hated, praised and parodied, admired and condemned. She was one of a kind. She had nearly traveled around the world and tried everything that struck her fancy. But the London stereo camera recorded a Lola Montez who, though still slim of figure, had lost the beauty that once set her apart. She had become spiritual and intellectual, and she had less than two years to live. The stereographs show little hint of the remarkable life that was now mostly behind her.

The India Connection
Marie Dolores Eliza Rosana Gilbert (Lola's real name) was born in 1818 in Limerick, Ireland, the issue of the marriage of Ensign Edward Gilbert and a Miss Oliver. In 1822 the Gilberts went to India, which was then a four month trip, following the military assignment of his regiment. In 1824 young Eliza's father fell victim to cholera. The widow was consoled by and married Captain Craigie, a friend of the deceased. (This proved a prudent choice for her, as Craigie was advanced to major in 1825 and lieutenant colonel in 1829.) Eliza received some education in India but was eventually shipped off to live with her stepfather's relatives at Montrose. She received further education in Scotland, London, Paris, and Bath. During this time she matured into a young woman of exceptional beauty.

In 1837, when Eliza was 18, her mother returned to England accompanied by a military escort, Lieutenant Thomas James, a 30 year old Bengal officer. As it was learned, her mission was to take Eliza back to India where Mrs. Craigie had arranged marriage for her to a rich, 60 year old nabob, Sir Abraham Lumley, Judge of the Supreme Court of India, who desired a pretty young wife. This did not sit well with Eliza at all, but there was no compromise with her mother's intentions.

Eliza found a way out, though, by eloping with none other than Lieutenant James. After some diffi-

This 1859 portrait of the legendary Lola Montez was made by the London Stereoscopic Company. It shows a woman who had lived life fully but had little of it left.
culties they married, squashing her mother's plans. Mrs. Craigie returned to India to report the sad news to Sir Abraham.

The Road to Independence

Eliza and Thomas James also went to India where he resumed his military assignment. But Lt. James had a roving eye and in 1840 skipped off with another woman, leaving Eliza in India without resources. She found it necessary to seek her mother's hospitality in Calcutta, where she was not a welcome guest and was treated rather badly. When she was able to return to England in 1841 there was a shipboard indiscretion with a man named Lennox who may have been a fellow officer of her husband. Apparently she and Lennox arranged to live together for a while in London before breaking up. In the meantime Lt. James was given a legal separation based on Mr. Lennox, but there seems to have no actual divorce (a fact which came back to haunt Eliza). She never saw James again. He retired as a captain in 1856 and died in 1871.

In any event, the 24 year old Eliza found herself on her own in London in 1842 and with no prospects. She studied acting but did not feel comfortable with it. She tried dancing and that went a lot better. She assumed the name of Lola Montez and invented a colorful background to match the name. She debuted as a dancer on June 3, 1843 in London and was well enough received to successfully tour the continent and become internationally known. For the first time she owned her own life.

She was not said to be among the great dancers, but had a grace of nature about her person and movements which, along with her beauty and intriguing past, made her a better attraction than more skilled artists. Her costumes were daring, and she devised a sensuous dance called Tarantelle (The Spider Dance) which moved many a mostly male audience. Her mother disowned her and considered her dead after first hearing of her appearance on the stage.

Lola Abroad

1844 was an eventful year for Lola Montez. After some trouble at Nicholas's court in Poland, she was said to have had affairs with Franz Liszt, Victor Hugo and Alexander Dumas the elder, among others. She also made the acquaintance in Paris of a writer-journalist named Dujarier, and became indoctrinated with the ultra republicanism of the day. Thereafter her interest in politics took root and grew rapidly. Lola became engaged to Dujarier but a few days before the nuptials were to take place he was killed in a duel. Paris was no longer such a friendly place for Lola and she decided to resume dancing and to go on tour again.

Her travels took her to Bavaria in 1846 where she met and completely won over 60 year old King Ludwig. It would be a mistake to assume to know exactly what their personal relationship was, as the evidence leaves it unclear. But she exerted tremendous influence on him and he needed her presence. She described herself as his "political advisor" and was received at court, naturalized and given the titles of Baroness of Rosenthal and Countess of Landsfelt. She was pensioned at twenty thousand florins a year and supplied with a palace for her residence. All this was too much for the king's old advisors and the cabinet resigned. Lola formed a new cabinet heavily dominated by republicans and proceeded with a sweeping program of reform. For a while she was the literal ruler of Bavaria!

Lola had a strong group of supporters but there developed an even stronger group of opponents, centered largely around and within the university. The former ministers rallied much of this opposition and ensuing incidents resulted in the closing of the university by royal decree, which tripped off a revolution. Lola, dressed in peasant guise, was forced to flee to Switzerland and eventually returned to England in April of 1848. King Ludwig abdicated six weeks after the revolution. The fame and notoriety of Lola Montez, of course, had now been elevated to undreamed of heights.

After the Fall

In London Again, Lola attracted more admirers including a young but rich army officer named George Heald who she married in July of 1849. His family was horrified, and bigamy charges were instituted against Lola by Heald's aunt when that lady learned of Lola's still living first husband, Thomas James. The couple fled to avoid prosecution but their marriage was a stormy one. (The Montez fiery temper was becoming fabled.) They fought a lot and it was said she stabbed him on one occasion. The newlyweds separated and he obtained a "Degree of Nullity". He died in an accident within a year and the bigamy charges seemed to disappear. But Europe was no longer so hospitable a place for Lola Montez.
so she looked westward and arrived in New York City in early December of 1851. A lot of people there wanted to see King Ludwig’s girl friend.

Lola did theatrical work in New York and other cities but was pestered by legal problems involving the management of her performances and rumors concerning her personal lifestyle which induced gossip and got better with each retelling. It did add publicity which was not entirely unwelcome and sold theater tickets. Lola denied licentious behavior and was indignant at such suggestions. She was said to use alcohol only sparingly but she did smoke cigarettes, and even in public (a greater sin possibly than the more risque rumors whispered about her). It was suggested that smoking had taken its toll on her legendary beauty.

In 1853 Lola went to New Orleans and then on to California where she performed in theaters and even in the mining camps. She married and divorced a man named Patrick Hull and then took up with a German medical man named Adler until he accidentally shot himself while hunting. She was the victim in California of a young variety actress who built an act on a parody of Lola and her Spider Dance. It was not in Lola’s nature to weather well being the butt of laughter, which she became in that region. Before leaving, Lola met a charming child, a little girl with a natural ability at song and dance, filled with the joy of life. Little Lotta Crabtree was a frequent sight at Lola’s house and there is an indication that Lola wanted to adopt her and take her along to Australia, but the mother would have none of it. Lotta Crabtree became the most financially successful American stage performer of the latter part of the century.

Global Traveler

In 1855 Lola went to Australia and was there until the spring of 1856. She had a riding-crop battle with a local newspaper editor who wrote articles attacking her. But considering her past, her time spent down under produced no international headlines. She left Australia for France, stopping again in California for a while. At sea, her manager fell overboard and was lost. Lola was deeply bereaved and auctioned her jewelry for benefit of the widow and children. A side effect was that Lola bashing was no longer in vogue in San Francisco.

The days of professional dancing were over for Lola Montez, but not her public appearances. Returning to New York she became a lecturer, speaking first at Hope Chapel on Broadway in February of 1858. In November of that same year she traveled to England and gave a series of lectures. Her subjects ranged from beauty tips to political topics. She may have been the most liberated woman of her day, but she was not confined to feminist issues. That she became not only spiritual but introspective and morose is revealed by her surviving diary.

Final Curtain

Lola was still in England in the fall of 1859. The stereographs made in London date from that time and are among the few photographs of her that seem to exist. Few copies of the stereos may survive, for that matter.

She returned to New York, her beauty gone. She read the Bible much and changed from Methodist to Episcopal as religion dominated her thoughts. She devoted her energies and resources to visiting and aiding “outcast women”. In December of 1860 she was struck down and left partially paralyzed. She died on January 17, 1861.

Lola Montez died in poverty. But friends who loved her saw that she never wanted for necessities. She had never lacked money nor had she craved it. She was generous to a fault, loyal and high tempered. A truly exceptional woman, she made no excuses for being what she was – which is hard to summarize. Her grave marker at Greenwood Cemetery sums it up: “Mrs. Eliza Gilbert, born 1818, died 1861.”

An alternate pose by the London Stereoscopic Company in 1859 shows Lola Montez seated and in near profile. Her elegant personal grooming is apparent.
Most of us who are involved in stereo photography do not make money out of it. We make 3-D photographs for the considerable pleasure we get from doing so and for the associations we enjoy with other people who share our interests. This is true of most people's avocations, I would venture. Life today would be awful without those things that catch our interest and to which we can give of ourselves freely. But we do not get a free ride, as everything has a price of some sort.

Hobbies usually cost money, sometimes a little, but sometimes quite a bit. Even if one only collects interesting rocks or seashells there can be a lot of expense in properly displaying them, discounting one's time and labor which should be considered as part of the fun. Traveling to the finding places could entail considerable expense also and should be charged, at least in part, to the hobby. Most hobbies have such peripheral costs.

The Cost of Stereo

Stereo photography costs money. The amount will vary according to one's degree of involvement and choice of equipment. Belonging to a group such as the Stereoscopic Society of America will result in additional costs. I shall try to give an estimate of what one can expect, as a preview of the expenses involved in making stereo photographs and in taking part in an organization such as the Society.

First one must have a camera but this may not be an additional expense. Many of us made our first 3-D picture with a single camera and a weight-shift or a slide-bar type of technique. This is how we got started, and some continue to make it their primary method. Beyond that you can spend as much as you please on better cameras, stereo cameras, rigs of two matched and synchronized cameras, or whatever. Good used cameras from photo stores or flea markets often are great bargains (usually encountered out of the blue when least expected).

The main point is that it does not have to cost much to begin making stereo photographs. It is true that transparency films such as Kodachrome have dramatically inflated in price of late, both for the film and the processing (mounted or unmounted). Realistic-format mounted transparency stereo pairs end up costing about 60¢ each in all. For stereo color prints it is advisable to use a print service that caters to stereo people and, unless you are skilled at mounting, Q-VU mounts are recommended. Expect to have spent several dollars for each mounted stereo pair of color prints you produce. These are estimates and will vary somewhat from person to person. Those who do their own processing, black & white or color, have lower apparent costs if one ignores the expense of the darkroom and equipment.

The Cost of Society Membership

As with the cost of photography itself, the cost of Society membership varies from person to person according to the degree of involvement. Let us assume that an NSA member joins the Society and participates in one folio circuit. Assume also that the ideal average of one folio per month arrives and it is sent on by priority to the next member. (Most folios fall under the two pound rate.) Then the total outlay has been: NSA membership: $22, Society dues $15, and mailing costs $2.90 x 12 = $34.80. This adds up to $71.80. Of course, NSA membership has many other benefits, but it is a prerequisite to joining the Society. Postage costs just for mailing folio envelopes and supplies to members and folio secretaries are a large budget item for the society. Should a member belong to a second circuit, they can expect additional postage costs of about $35 per year.

In the past members could join as many folio circuits as they chose. However, at the Fort Wayne meeting it was decided that due to the heavy supply and postage costs to the Society, the treasurer is empowered to charge additional dues to members who choose to be in more than two circuits. Treasurer Bob Kruse will determine the necessary adjustments which will be kept to a minimum, but fair to all.

As noted in our initial premise, stereo photography and Society membership do cost money, but what doesn't? A lot of hobbies have higher basic expenses. It is often hard to estimate the true price. (How much of the cost of attending the annual NSA meetings should be attributed to the overall cost of Society membership?) I have indicated what the basic or minimal costs of Society participation amount to. Anything beyond that is really optional.

Society Membership

Stereo Photographers who may wish to consider joining the Stereoscopic Society should write to the Membership Secretary, E. Jack Swarthout, 12 Woodmere Drive, Paris, IL 61944.
If you are the type of person who would like to bring a vintage stereo slide viewer up to modern specifications, the following information may be for you. To obtain a sequential stereo slide viewer which provides clear, high contrast images, pin sharp resolution and a bright picture, an Airequipt Stereo Theater can be modified to utilize modern optics and bright light sources.

The Airequipt Stereo Theater is a "table top" stereo slide viewer which is capable of sequential slide presentations through the use of slide trays which hold 24 slides each. (Figure 1.) The viewer has interocular adjustments, and uncoated doublet lenses of approximately 50mm focal length. It provides good viewing for sizes up to the seven sprocket (European) slide format. This feature is important if you take many horizontal or landscape images provided by "European" format stereo cameras, or if you mask down images taken with a slide bar or twin 35mm cameras. The viewer uses a #14 bulb and is normally powered by two 1.5 volt D batteries. An optional AC adaptor for this viewer was also produced, and was sold with many of the viewers.

However, as good as the unmodified viewer is, there is room for improvement. If you have moderate mechanical ability and the inclination to tinker with your expensive stereo equipment, you
can improve your viewer to provide top quality viewing results. The most important modification requires that you obtain two achromatic, coated, two-element lenses of 50mm focal length and a 25mm diameter from a well known New Jersey scientific supply company or other optical supply company. These lenses, which provide approximately 5.4X magnification, are far superior to the lenses which were originally installed in the viewer. Since they are coated with modern lens coatings, much less image degrading flare will be noticed when using the AC adaptor.

Fortunately, this improvement can be made without permanent alteration of the viewer. All you have to do is remove the eyepiece assembly from the viewer by turning the focusing knob until the eyepiece is moved outward as far as it will go. (Figure 2.) Once the eyepiece assembly is removed, take the retaining ring out from behind each of the lens sets and push each set out (from the front to the rear of the eyepiece assembly) of its lens barrel. Keep these lens sets so that they can be reinstalled should you wish to return the viewer to its original configuration. Take your new lenses and drop them into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place. These lenses can be held in position with the previously removed retaining rings, or they can be shimmed into place.

Another problem with this viewer which can be easily rectified is the thin black floating bands which are visible on the right edge of the left image or on the left edge of the right image when viewing seven-sprocket slides. The septum which blocks the light from coming directly through the lenses is 36mm wide on the unmodified viewer, and is responsible for these bands at some focusing distances. The solution, while not keeping the viewer in its original condition, is to take an aperture file and slowly and carefully file about 2mm of plastic from each side of this septum. If you file exactly the same amount from each side and check your progress often, the minimum amount of plastic can be removed and you can view seven-sprocket slides without being annoyed by the black bands. (In Figure 5, the top assembly is the original.)

The third modification you can perform is to brighten the light source. First, if the light reflector has yellowed through the years, repaint this area with a water based (and easily removable) white paint such as opaquing fluid made for photocopies. Variable voltage AC adaptors are available which can be used to increase the brightness of this viewer. For instance, you can take out your 2.5 volt (#14) bulb and install a #605, 7.5 volt bulb. (Be sure that the bulb you select has a low profile so that it will not be in the way of the focusing mechanism.)

Since this adaptor cannot be plugged directly into the Airequipt Stereo Theater without permanent modification, you will need to make a compatible connector wire with alligator clips on one end to attach to the battery clips in the viewer. Be sure to set the AC adaptor to be compatible with the bulb and polarity being used. This is another modification which will enhance the utility of the viewer but will allow it to be easily converted back to its original condition. You can always permanently alter the viewer by installing a miniplug to make connection of this new power source much more convenient.

These improvements to the Airequipt Stereo Theater will make this viewer provide one of the brightest, sharpest images available, while retaining its very desirable sequential slide presentation capabilities. Your family and friends will be amazed at the quality of your stereo photography.
3-D Video for the '90s

by Dr. Raymond Bolt

3-D video is coming to a living room near you...really. Yes, excellent stereoscopic television systems have been available for years. So why don't you have one? My guess is that you will, and sooner than you might think. Here's why.

There is going to be an explosion of video information available in the next few years. It will be available by telephone, by cable, by satellite, by networks, on television, on computer monitors, in stores, at home, at work, and at play. Most of it will be in flat 2-D, but some of it will be in stereoscopic 3-D.

In the next decade, the union of computers and video may change the way we communicate, work, and live. It is called Desktop Video or Digital Media. With it, more individuals will have the means to produce their own broadcast quality video. New videos will be made for sales presentations, training manuals, repair manuals, educational topics, entertainment, and just about any other subject you can imagine. Information that used to only be read will now be shared through pictures and sound. This information can be shared instantaneously with others anywhere in the world. But, you don't have to have a computer to benefit from this revolution. All you will need is a television and a VCR.

When high definition television (HDTV) gets here, everyone will immediately throw out their old TV, right? Wrong. Don't throw away those remote controls just yet. HDTV is probably five to fifteen years away. Today's VCR and video will be around at least that long, if not longer.

Many of us grew up with television. It has beamed into our homes for around four decades now. In the last decade, VCRs and camcorders have given us the power to watch what we want when we want. Nearly every home has one or more TVs. Many have VCRs. But, few have any kind of stereoscope. Fewer still have resident stereo experts (except of course NSA households).

What is needed is a simple means to view stereo on millions of televisions and more importantly, more good 3-D tapes to watch. There is good news however. Both good 3-D and the means to watch it exist right now. NSA members know there is a lot of good 3-D.

Millions of people don't know that. They don't even really understand what good 3-D is or what it should look like. Until now, this knowledge was just shared by a small group of enthusiasts. Now with Digital Media there is a way to communicate this to the masses, not in writing, but visually.

Forget for a moment that a newly created stereo picture or animation can almost instantly be viewed anywhere in the world. Ignore for a moment how fast the art of creating good 3-D could grow and how many 3-D enthusiasts will be created through improved visual communication. Let's just consider the average household that does not have a video computer. How can that household watch stereoscopic 3-D video from a tape or network broadcast? Some currently available methods are compared below.

**Autostereoscopic**

Exciting research continues for a stereo TV that does not require glasses. While it is possible to make video in this way, it may be some time before lenticular or barrier strip stereo can be adapted to standard TVs inexpensively.
Glasses That Combine

In these methods, the left and right images are physically separated on the monitor(s) and have to be combined by a viewing device. Examples of this are the over/under, side-by-side, two monitors, Virtual Reality and Pulfrich methods.

Video tapes can easily be made in over/under or side-by-side formats and then viewed with a stereoscope [prism or mirror type]. Two monitors can be put on top of, to the side, and at angles to one another and viewed in a variety of ways.

Virtual Reality uses two monitors which are usually viewed with lenses. This exciting technique is not just limited to interactive computer graphics. A video tape or network broadcast can send any stereo video tapes could become more ubiquitous.

Polarized video projection usually uses two video projectors and works well but few households have paired video projectors.

Field sequential video tapes alternate left and right images at the video scan rate. The left and right video fields together make one video frame in which they appear to be superimposed. The 60Hz method works well on higher end video applications, and progress is being made toward flickerless stereoscopic consumer video.

Which Method is Best?

Time will tell which method will win out over the others. The best one will be the one that gets the widest use. Perhaps there is an even better technique just around the corner. The hardware already exists and it will surely improve.

Just imagine wearing special 3-D goggles or a virtual reality helmet, and using your VCR, to watch a 3-D video tape of cartoons, or a 3-D broadcast of a live musical performance on the cable 3-D channel. The technology exists right now. The market has to be created.

What is needed are more 3-D tapes, new tapes, and better tapes to spread the knowledge that stereo is good and beautiful. After all, most 3-D movies were designed to be projected in a big theater, not shown on a small TV set. New tapes must appeal to a wider audience than just stereo enthusiasts if 3-D video is to prosper.

The NSA is a relatively small group, but who else knows more about good stereo? Who else is in a better position to make good 3-D video? So get out there and make those tapes. There are a number of vendors who will be glad to get your started. Transfer those slide programs. Convert those old cards and save them for future generations.

Related Articles:
"Visidep" Mar./Apr. '83 p. 25
"The 3-D Cutting Edge" Jan./Feb. '92 p. 30

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Basic 3-D Video Systems and related articles or news items

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| field sequential 120Hz | flickerless | cost | July/Aug. '84 p. 34 |

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"Stereo Video," Jan./Feb. '90 p. 12
"Stereo Magazine," Jan./Feb. '92 p. 30
Globe, Arizona was founded around 1878 and is located along Pinal Creek in Southern Arizona in a narrow valley between the Apache and Pinal Mountains east of Phoenix at an elevation of 3,500 feet. The origin of the name Globe derives from the Globe Mine discovered nearby in 1873. It was at one time a distribution center for nearby mines such as the Silver King and the Old Dominion.

Globe was visited by three major floods at the turn of the century. Two in 1891 and another much bigger flood in 1904. The floods of 1891 did little damage to Globe's business district, and only one life was lost. On the other hand, the flood of 1904 devastated the business district and six lives were lost. Photographs survive of both floods, although stereographs were taken only during the 1904 flood.

On August 17, 1904 a cloudburst on Pinal Creek began as a gentle shower about 5:30 p.m., but in a few minutes increased and fell in sheets, continuing without abatement for three-quarters of an hour and causing Pinal Creek to rise. By six o'clock the water reached its highest point and within a few minutes destroyed thousands of dollars worth of property. All the rain fell within an hour, dropping 2.05 inches on Globe.

The torrent rose above the level of the footbridge, twelve feet above the creek bed, then swept over the bulkheads in the rear of the business houses fronting the west side of Broad Street. The rushing water engulfed the town so quickly there was no time to remove anything from the buildings. Frame structures occupied by H.H. Pratt, confectionery, fruits, ice cream, etc.; Jenkins & Zellner, pianos; and W.A. Crawford's barber shop gave way to the tremendous pressure of water in the rear and were floated into Broad Street, completely blocking that thoroughfare and the entrance to Barclay, Higdon & Company's livery stable and corral. The water poured through the wrecked buildings, destroying almost everything of value within them. The flood continued on the west side of Broad Street up to Holohan & Kyle's Saloon damaging businesses and destroying property in its wake.

The destruction of Pratt's confectionery was so complete that the only thing of much value saved was the soda fountain. Mr. Jenkins of Jenkins & Zellner had four pianos and an organ in the room occupied by him, and they were a complete loss. On the other side of the break, Gravelle's Antler Restaurant was flooded, undermined on the northwest corner and a deposit of mud was left on the floors. The Turf Saloon, Our House Saloon, Hop Lee Restaurant, St. Elmo Saloon, Sam Kee the merchant, the Bank Exchange Saloon, J.N. McDonald's Saloon, Jack Martin's Saloon, the restaurant recently owned by Tie Sang, the Owl Saloon, W.L. Pollock's Barber Shop, and A.P. Flood's Pool Room were all flooded and the floors covered with mud.

On the east side of the street, Barclay, Higdon & Company's loss was considerable. The water was waist deep in the corral and 18 inches in the office and in the hay and grain room. The carriages, buggies and wagons were all afloat in the corral, but none were lost.
High Water on Pinal Creek

Roderick Williams' Stereos of the Globe, AZ Flood of 1904

by Bruce Hooper

Immediately north of the corral two adobe houses owned by Towle & Fisk were wrecked. The water ran through Jacob Suter's hardware store and tin shop, R.H. Dawson's second-hand store, Droff's Machine Shop, Mrs. Katzenstein's millinery store, and Mrs. J. Harvey Harris' millinery store.

On the opposite side of the creek from Barclay, Higdon & Company's corral, J.P. McNeil's furniture store and warehouse sustained considerable damage. Down the creek, an adobe house owned by Joseph J. Murphy was wrecked. Farther down, the row of frame rooms owned by Pasquale Nigro and occupied by prostitutes was undermined and made unuseable.

When the flood waters came thundering down the channel they swept over the railroad track and in a very few minutes the entire embankment gave way, submerging the houses on the low ground west of the embankment that was supposed to protect property from Pinal Creek. Addison T. ("Uncle John") Epley's cabin was the first to fall and was carried away with the debris and not seen again until his body was recovered that night from Andre Maurel's orchard. All of the other victims were in the Mitchell boarding house on the opposite side of the railroad track from the Mountain View House. When the flood set in there were eight persons in the house. Two of the men, who were boarders, made their escape before the flood.

Roderick Williams, "1904 Pinal Creek on the boom." Williams' inexperience with stereography shows in the poor window treatment in mounting. Jeremy Rowe Collection.
reached its height, and Dick Mitchell followed them for the purpose of securing ropes to rescue his parents and others remaining in the house. He went to the smelter to get ropes, but before he got back the house and its occupants had been swept away. While there was time to escape they were implored to leave the house and later were urged to climb a large tree within easy reach, where they would have been safe, but they were insensible to the danger which threatened them until escape was impossible. All drowned trying to escape from the house. The house, with Mrs. Mitchell still inside, was finally swept away and completely demolished against a small slag dump. The victims who drowned were W.K. Mitchell, Mrs. Johanna Mitchell, Mrs. Ella Hurd, Miss Josie Moody and Charles Syme. Most of the bodies were recovered from Andre Maurel's orchard and taken into the old office of the United Globe Mines at the Buffalo Smelter where they remained until 11 o'clock the next day when they were removed to F.L. Jones' undertaking rooms.

Houses adjoining the Mitchell house and John Epley's cabin were destroyed or washed away. Adjoining the Mitchell house on the south were two small houses, one occupied by the Barfoot family. The mother and three children were rescued with some difficulty by Owen McKevitt. The Old Time Saloon run by Barfoot was damaged. Below the Mitchell house the Smelter Saloon run by Jack C. Fuller was completely destroyed and the iron safe was carried down the stream two miles or more. Opposite the slag dump the old blacksmith shop occupied by T.D. Morris, late of Fort Thomas, fell in and Mr. Morris lost some tools and stock. The electric light works of Cottee & James were almost completely surrounded by water, but the only loss was a cord or two of wood. The heaviest losser in the flood was the Gila Valley, Globe & Northern Railroad Company. The railroad line, yards and bridges were all damaged. Total losses were estimated at about $18,000.

After the flood, rumors circulated that a trunk of W.K. Mitchell's that was washed away contained a thousand dollars in gold and when it was found it had been broken up and all the money stolen except three twenty dollar gold pieces. Another rumor was that the sixty dollars in gold belonged to Mrs. Hurd. It was also alleged that Epley had four hundred dollars in gold in his house and more gold buried in the vicinity of his house. A man was sent to work digging about the foundation in search of the money allegedly buried by Epley. Thirty-five dollars was all that was found on Epley's person.

The only photographer in Globe at this time was Roderick Williams. His photograph gallery was located south of the Arizona Silver Belt newspaper office. On August 17th and possibly August 18th, Williams took stereographs of the flood and flood damage in and around Globe, then sold them for 25 cents each. Williams was an amateur as a stereographer and probably only took stereographs in 1904. All of these views are extremely rare, on standard size buff mounts with captions on the recto in ink. None have a photographer's identification and all are in private collections. It was apparently common practice by amateur Arizona stereographers at the turn of the century not to identify their work. For example, in Flagstaff during the 1890s Calvin Osbon took a number of stereographs of Flagstaff and vicinity that he published on standard size gray mounts with printed captions and no photographer's identification.

Roderick Williams was the son of a photographer, John Roderick Williams. Both were born in Bryn-mour, South Wales; John on May 25, 1849 and Roderick on March 19, 1875. They came to the United States in 1880 and settled in Scranton, Pennsylvania. John taught his
son photography, then made him study under a German artist for a year, then both ran separate studios. John Roderick Williams' first wife died in 1887. In the winter of 1896 they photographed, then were baptized by, Mormon Elder Wilford Crockett. They left for Pima, Arizona Territory, arriving there on December 1, 1896. On November 9, 1898 Roderick married Retta Louise Crockett of Grass Valley, Utah on her eighteenth birthday.

Roderick was in Pima until about 1903, where he ran a photography studio and the first barber shop there. In September, 1903 he opened a photography gallery in Globe across the road from the Arizona Silver Belt office. He remained in Globe until April 1904, then he returned staying only until September 15, 1904. He also ran a photography gallery for a brief period in Safford, then he returned to Pima where he reopened his photography gallery and barber shop until October 4, 1909 when he was called by the Mormon Church on a mission for the L.D.S. Church at the Illinois Mission. When the mission was completed he stayed in Illinois where he attended the College of Chiropractic for two years, then he went to medical school in Los Angeles for two years. Roderick Williams settled in Safford, Arizona around 1918 where he became the first Chiropractor in Safford and Arizona. He retired in 1945 and died in Safford on August 15, 1952.

At the end of August, evidence of the flood damage in the vicinity of the Broad Street crossing of Pinal Creek had almost disappeared. The Towle Building, moved from the street to its former location, was strengthened and the northern half lengthened to accommodate T.T. Deel, who was going to open a saloon there. W.A. Crawford's barber shop looked as natural as ever and H.H. Pratt was building a new house on his lot and was soon to reopen his business. Other owners of damaged property along the creek had completed repairs. In spite of the damage, Globe recovered quickly after the flood.

Sources
Arizona Silver Belt newspaper (Globe, Arizona) 1891 - 1904
Prescott Courier newspaper (Prescott, Arizona) 1891 - 1904
Silver City Enterprise newspaper (Silver City, New Mexico) 6/12/1903
Arizona Bulletin newspaper (Solomonville, Arizona) May & Oct., 1909
Jerome County Historical Society (correspondence)
Mt. Graham Profiles: Graham County, Arizona, 1870 - 1977. [Safford, Arizona]: Graham County Historical Society, 1977 [X Marks the Place].

A Word on Auctions

by Tim McIntyre

I am sure you have all noticed the auction sheets that accompany your Stereo World magazine. At times I think they equal as many pages as the magazine itself. In talking with various dealers over the years and from the results of my own sales, I know the average number of bidders for a sale is in the region of 50 to 65. For a club with over 3000 members this seems disproportionately small. Even if we subtract the approximately one-half who are more concerned with contemporary stereo, this still only represents about 3% of those whose interests lie in vintage views.

I understand that most of us are somewhat hesitant when it comes to buying through the mail. We have all heard of, or perhaps had, an unsettling experience; maybe ordering a widget, and receiving a poor imitation whatsis. Whatever the reason, either real or perceived, perhaps I can clear up a few of the trouble spots.

Some of the reasons I've often heard are: "I don't buy what I can't see", "I don't trust their grading of condition", "Repeated long-distance calls add to the cost", "I had a bad experience years ago" (not necessarily a photo auction), etc.

In answer to the latter: we are all human! On a couple of occasions I have sent the wrong views to people - easily corrected. The telephone can sometimes turn traitor. A gentleman placed a bid (via a rather garbled speaker phone) saying: "Oh! and another one thirty two eight dollars please". I thought he would be pleased to find he was successful and promptly sent #32 with the others he had won. A few days later, I received a phone call from a rather annoyed customer wanting to know what had happened to his #132. Well telephones don't give you punctuation, and to make matters worse - even though I accepted responsibility for the faux pas because I did not confirm the bid at the time - his #132 was long gone, for $4.00.

If you feel that you require more than what the description states, the dealers all make photocopies readily available to you for the modest fee of covering the expense of this service. This will at least give you the bare essentials - obvious faults, variation comparison, etc. You should have the dealer...
print out on the photocopy just where and how big that tiny mark or stain is. Sometimes the mind’s eye magnifies these things, and this tends to turn people away. I once mentioned that a fly had given a party on the bottom of the mount (trying to inject a little levity) and received not one bid on a very nice view.

Grading is of course one of the most controversial areas, and even if we all stuck to one iron-clad grading scale, there would still be the occasional glitch (VG+ vs EX, etc.). We all collect for various reasons. The fact that one image may be historically important regardless of condition and desirable by one person, but considered not worth having by another, is of course relative to the interest. Beauty really is in the beholder’s eye. I have never heard of a dealer not willingly refunding the money when the perceived disparity is too great. I might add that although this “problem” is not unheard of, and certainly not intentional, it is quite a rare occurrence.

I have only had one item returned. The reason given was that he “did not collect that size”. Benefit of the doubt was given for apparent inability to read his Stereo World. Reading between the lines, it sounded more like an irate spouse saying, “you paid how much for what?”

Estimates of value are, in the opinion of the dealer, a pretty fair guess at the fair market value. The actual value of an item is quite relative to its desirability at any given moment, and the same item may bring more or less the next time at auction. I’ve had what I considered desirable views that attracted no bids, only to achieve very respectable prices when put up for auction again six months later. So the auction scene is somewhat of a game of roulette for both dealer and client. I like to think that both are winners.

Bidding is usually pretty self explanatory if you take the time to read the dealer’s rules. They do differ, so pay attention. The two basic kinds of bids are an actual and a maximum bid. The former means just that. You place a bid and then either leave it at that, or phone and increase it as the need arises. Most dealers (not all) will reduce a high actual bid if there is a large disparity between it and the second highest, but usually no more than 75% of the high bid. A maximum, or “up to” bid is one where you determine the most you would pay for an item and then place the bid by whatever method you choose (phone, fax, mail). Your bid, if it remains the high one, should be reduced to one increment above the second highest bid. This method works well if you are not able to be home on the final night of the sale, or wish to cut down on the phone bills. You will be surprised how often you will win well below your maximum. Even if it is close, you still do not pay more than you were prepared to pay.

Of course if you wish not to let anyone know how high you are willing to go, then you must stick to the actual bid method and actively participate on the final night of the sale.

Speaking of the final night, this is not the time to discuss world events, the fact that you recently had an ingrown toe nail operation, or to ask for additional details on the items of interest to you. This should be done well in advance of the closing time.

One word of caution: I would not advise anyone to make a “buy it” bid. This would unfairly put the dealer in a morally compromising position, if accepted, and just doesn’t look good. For that reason most dealers will not take one.

In closing, if you have any questions that I have not covered in this short dissertation, please do not hesitate to call or write any of the dealers. It is in the dealers’ best interests to keep the customers happy and well informed. They all work very hard at searching out the items that fill those blank spots in your collection. Most of the dealers I know, including myself, are bitten by the collecting bug, and know what it is like to have to have one of those missing pieces for the collection.

Happy Hunting!

3-Deep in the Heart of Texas

The magazine Texas Parks & Wildlife published at least two stereo-pairs in nearly all their 1992 issues. All the images were in color. It isn’t known at this point if the practice will continue into 1993. For back issue or subscription information, contact the Texas Parks and Wildlife Department, 4200 Smith School Road, Austin, TX 78744-9829.
3-D Title Slides Made Easy

by Eugene Mitofsky

I have always read Stereo World and the 3-D comics and geometric designs fascinate me. One weekend I decided to recreate 3-D designs on my computer for stereo title slides. I have read several articles about creating stereo effects, but I've found many to be confusing and very technical. I think my methods are very easy to follow and expand.

Almost any computer is capable of creating title slides. Needed are a printer and a drawing program. I use an HP LaserJet printer and Corel Draw for the graphics applications.

Using my computer program I load in a graphic. I size the drawing to about a one and one-half square inch size. This allows me to use three different graphics per page. The drawing program allows me to copy each graphic and reposition it 2.75 inches to the right of the original. I now have three sets of side-by-side graphic pairs.

On the left graphic, I use the text feature of the computer program to write any title that I want. I then copy and reposition the text 2.60 inches to the right of the original text. I can repeat this for each line of text that I want for the title slide.

I print out the page and check the stereo pairs with a viewer. Next I place the printed page on a copy stand with lights. I use a +5 close-up lens on a 35mm camera and photograph each graphic/text separately. The processed film is later cut into individual slides and mounted in Realist format mounts.

The images, spaced 2.75 inches apart, are the background. The text, spaced 2.60 inches apart, becomes the foreground, giving the 3-D effect. You can position additional text 2.45 inches apart to create a third level of stereo. My entire graphic/text is about 2 inches square. (Scanned images or photographs can be used as the graphics.) Using better quality paper, which prevents the ink from being absorbed, will give you a sharp image.

I plan to experiment with color paper and hand coloring of the graphics. I use my title slides preceding travel pictures, for focusing, for credits on screen, or for other information I want my viewers to know.

Letters

(Continued from page 3)

B&W Slides

The readers of Stereo World might be interested to know that it is possible to produce black & white transparencies by shooting Kodak T-Max 100 film and processing the film in the Kodak T-Max 100 Direct Positive Processing Outfit. The film is exposed at an E.I. of 50 for this process. For those who don't have a darkroom, as I don't, I advise the use of a changing bag to load a daylight developing tank. The process takes place in the tank, and doesn't require any re-exposure. I would add to Kodak's instructions the use of a stop bath following the redevelopment step. Kodak recommends a water rinse. When I followed that advice, I got dichroic fog. A call to Kodak diagnosed the problem, suggested a solution, and suggested the use of stop bath.

The outfit should be available for order by Kodak dealers. Cost for the chemistry runs about $3.00 per roll. The results seem good, although users may want to mix the chemicals for higher contrast. I have not done full testing. The system seems to be much more tolerant of over and under exposure than color materials.

Marshall Gordon
Lansing, MI

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I plan to experiment with color paper and hand coloring of the graphics. I use my title slides preceding travel pictures, for focusing, for credits on screen, or for other information I want my viewers to know.
I'm always amazed by the cumulative knowledge of NSA members. S.R. Slater wrote to say that he was familiar with the unknown pictured at the bottom of page 13 in the May/June '92 issue. He identified it as a “cannonball safe” and said he has taken pictures of a similar one for Antique Trader.

Paula Fleming was able to identify the man shown in the unknown at the bottom of page 20 in the Mar./Apr. '92 issue. He was a well known Seminole Indian Chief named Hemha Micco, or John Jumper, who led his people on the Confederate side during the Civil War. Did you know that there was
a battle fought between American Indians representing the Confederacy and others on the Union side? How's that for a fascinating bit of historical information? Micco/Jumper was born around 1820, was elected Chief of the United Seminole Nation in 1881, and died in 1896.

Hazel Bailey has provided some information about the gristmill view shown at the top of page 13 in the May/June '92 issue. There were two mills in the Zumbrota, Minnesota area. One was established in 1869 at the north end of Mill Street where it joins the Zumbro River. Beverly Halvorson's father, Juneau Johnson, ran the mill and sold flour under the name "Johnson's Flour". Mr. Johnson is deceased and the mill was razed in the late 1940s.

Down the river a couple of miles east of Zumbrota is a place called Forest Mills that had a large flour mill that was built in the late 1860s and operated until about 1898. Ms Bailey suggests that the photographer C.S. Peck must have been part of a family enterprise. E.E. Peck, G.G. Peck, and A.J. Peck were all photographers working in that general area.

Our first unknown this time comes from Ross Follendorf. It is a yellow card that he purchased at a farm auction in Wisconsin. It appears to be of a home connected to a business, the latter having a second floor sign reading "PHOTOGRAPH GALLERY" and a first floor sign reading "MILLINERY".

Our second unknown belongs to Gary Leveille. It is a gray card with "H.F. Wade, Monson, Mass." on the back. The scene shows a small farming town. Gary has shown the view to members of the Monson Historical Society, and they feel

(Continued on page 27)
What's New? 3-D At Photokina '92

Although I was not able to attend Photokina in Cologne, Germany, I am pleased to report that the German 3-D Magazin editor Alexander Klein (SW Vol.19 No.1 page 36) did attend, and came almost directly from Photokina to Los Angeles to begin a USA holiday. Thanks to both verbal and written information that he provided, I am able to write this report.

RBT SLRs

The most interesting new 3-D item (in my opinion) is the new model 3-D camera being offered by RBT. This is the same company that makes the RBT stereo projector (SW Vol.16 No.6 page 28) and the RBT Stereo Yashica SLR (SW Vol.18 No.4 page 32). The new camera is called the RBT 3-D SLR X2. This is a dream stereo SLR, with virtually every modern feature offered in today's SLRs except autofocus.

The X2 is a fully automatic 3-D SLR 35mm camera with an electronically controlled shutter and built in motor drive. It is made from two Ricoh KR 10-m cameras, and uses Ricoh R-K lens mounts, compatible with Pentax-K lens mounts. Apparently RBT is willing to supply the camera with Nikon bayonet lens mounts, but it is not clear as of this writing if all automatic lens features will be retained in this configuration.

The camera may be ordered in any of three different models, with the only difference being the image size and lens base:

- MODEL A) 65mm lens base. Stereo viewing through both viewfinder lenses. Image size 24x33mm. 20 stereo pairs per 36 exposure roll. Disadvantage: Commercial mounting not possible.
- MODEL B) 75mm lens base. Image size is standard 24x36mm. 18 stereo pairs per 36 exposure roll. This is the only model which will allow for standard commercial mounting, as the image size and spacing on the film are the same as standard 35mm film. Disadvantage: Lens base is 10mm wider than the “normal” 65mm and viewfinder lenses are too far apart for stereo viewing as you shoot.
- MODEL C) 65mm lens base. Stereo viewing through both viewfinder lenses. Image size 24x36mm. 13 stereo pairs per 36 exposure roll. Disadvantage: Image spacing requires a larger black space between pairs so there are fewer shots per roll than models A or B, and commercial mounting is not possible.

My personal preference is for Model B. I like the extra stereo effect of the 75mm base (only 5mm wider than Realist), and the convenience of getting commercial mounting – not for projection, but great for hand-viewer previewing and editing.

Other features: Shutter – electronic, vertical blind type, automatic from 36 seconds to 1/2000 sec, and 16 seconds to 1/2000 plus bulb on manual. The self-timer can provide a 10 second delay.

The viewfinder information display shows settings, recommended shutter speed on manual setting, auto exposure lock, and correction values. (A bubble level can be installed in the left viewfinder on request.)

Metering is through-the-lens, center weighted. On automatic, the exposure may be adjusted from 1/3 EV to 4 EV. The auto exposure is aperture preferred – you set the aperture and the speed is set automatically.

The motor drive operates for single or continuous shooting. The LCD display counter shows the correct picture count, and the film advance is automatically adjusted for the stereo format with auto rewind at the end of the roll. (Manual rewind in the middle of a roll is possible.)

The hot shoe includes dedicated flash contacts and there is an outlet for an electric remote cable release. Weight is about 790 grams without lenses. Coupled lenses such as Tokina 28 to 70mm zooms are available. Price is about -DM2,900.00 for the body (about -DM2,544 without German sales tax). For more information write to RBT, Karlstrasse 19,
One of the first to market spliced SLR cameras, Hectron has switched to this custom made body. One shoe is for the flash and the other for a viewfinder, which can be changed to match lenses in use.

D-7307 Aichwald 4, Germany. Fax: +49 711 36 39 56.

**Hectron: Back to Basics**

The French firm Hectron showed their new H4 3-D camera. This is a much simpler camera than the RBT. Rather than re-work two camera bodies, they have created a custom machined, rectangular aluminum box with standard Nikon lens mounts with a 75.8mm separation. The format is the standard 24x36mm image size, giving 18 stereo pairs per 36 exposure roll. Exposure appears to be manual (no metering at all) via an electronically controlled shutter with speeds from 2 sec to 1/500 and bulb. An optical viewfinder is mounted on top of the camera next to a hot-shoe flash contact synched at 1/60 sec. Price for the body is about US$1354.00. A pair of coupled 50mm f/1.5 lenses is $283.00 and the simple viewfinder is $73.00. For more information contact Hectron Cameras, 25, Avenue Pierre Emmanuel, 06000 Nice, France. Fax +(33) 93 44 58 18.

**Rittai**

The Hong Kong company 3-Dimension Technology Ltd. was showing the 4-lensed Rittai stereo camera. This appears to be another Nimslo clone. It has four 25mm f/4.5 lenses with fixed focus from 1.2m to infinity. It has a fixed shutter speed of 1/25 with 3 manual aperture settings of f/4.5, 5.6, and 11. There is a built-in flash and built-in motor wind. There was no indication of independent film processing, so users would have to use Nishika processing. This appears to be a definite improvement over the Nishika, but still not the quality camera that the original Nimslo was. Price will probably be around $150 to $180. It is not yet available and USA distribution is not yet established. (3-Dimension Technology Ltd., Hong Kong Industrial Center, Block C-4, 9th Floor, 489-491 Castle Peak Road, Kowloon, Hong Kong.)

**Image Tech**

The multi-level marketed Trilogy 3-lensed stereo camera has re-emerged as the ImageTech 3D 1000. (SW Vol.17 No.6 page 26) This camera is identical to the Trilogy, but the name and marketing have changed. ImageTech is now offering the camera to camera stores with conventional dealer pricing. The only major US dealer that seems to have taken advantage of the new situation is Cambridge Camera of New York. They are currently running ads in *Popular Photography* for the camera, priced at around $150.00.

ImageTech also introduced the professional 5-lensed 3DS-PRO645 for the professional market. (SW Vol.19 No.4 page 26) For more on either camera, contact Image Technology International, 5172 Brook Hollow Parkway, Suite G, Norcross, GA 30071. Fax (404) 416-8847.

**Kodalux Stereo Mounting**

Those who thought the world ended when Kodak Labs stopped doing stereo mounting now have, if not a new world, at least a possibly safe island to look toward. Kodalux Labs, which now handle film processing for Kodak, has started to again offer stereo slide mounting at their Dallas lab. Realist format slides will be mounted in paper mounts similar to those used by Kodak when film is sent to the lab with instructions for "STEREO MOUNTING" clearly printed on the order. The basic price for processing and stereo mounting is $11.50 for a 36 exposure roll and $9.70 for a 24 exposure roll.

For specific information on ordering, processing or mailers, write to Kodalux, 3131 Manor Way, Dallas, TX 75235 or call 800-345-6971. Just how the Kodalux mounting will compare with that offered by some other labs, or with Kodak's mounting in years past, remains to be seen (and reported on) by users.
Jasper Engineering – Custom Tools for Stereo Photography

If you’ve ever wanted a small precision slide bar that can fit easily in your camera bag, or a 16 inch long precision bar, or an adjustable twin-camera bar, then Tim Cherwenak of Jasper Engineering is a man you should know about.

Tim normally produces more conventional machine shop items, but on the side, he has fine-tuned some precision items for his own hobbies of stereoscopic and panoramic photography, which he is now offering for sale.

Three stereo items that he currently makes and stocks are a precision 8 inch long slide bar with indent positioning stops, a 16 inch “hyperstereo” slide bar, and a 16 inch bar with two sliding camera blocks instead of just one. The latter may be used either as a long slide bar with one block, or as an adjustable twin camera bar with two blocks. The long bars may also be used as focusing rails for flat macro photography.

Each bar is precision machined of solid aluminum with a black finish. The camera platforms slide as smoothly as silk, with no jiggling. The designs are simple and clean and should last a lifetime under normal use.

The bars are available only by ordering directly from Jasper Engineering, 1240-A Pear Ave., Mountain View, CA 94043. Phone (415) 967-1578. Prices (including shipping in the USA, handling and taxes) are:

- 8 inch standard bar with indent positioning ....................... $79.00
- 16 inch bar with single camera block ................................ $119.00
- 16 inch bar with twin camera blocks .............................. $169.00

Tim also makes a precision panoramic head for panoramic shots with any tripod and camera, and has made various “base-to-base” twin camera holders over the years. Give him a call if you have any questions on prices or availability of these or other items.

This 16 inch slide bar from Jasper Engineering is also available with dual camera blocks for adjustable base, synchronized camera stereo work.

VR Playhouse

Entering a different world through the screen of your computer may sound at first like an effort that would require the help of some exotic drugs, but a new book shows just how close an MS/PC-DOS machine can come to creating the Virtual Reality experience. Virtual Reality Playhouse by Nicholas Lavroff is a book and disk package that explains the basic concepts of VR and demonstrates on screen its potential for interactive three-dimensional visual explorations of simulated worlds.

Included among the programs is one that puts you inside a robot that travels through a computer generated city. Another involves you in a game in a 3-D room which can be “tilted, spun, and twisted in near impossible ways.” There’s even an animated random dot sequence. While PC 286 or higher computers are recommended, no additional hardware or software is required. Anaglyphic glasses are provided for the 8 programs involving 3-D simulations.

For those interested in better 3-D with more control, instructions are included for building your own liquid crystal shuttering glasses and power glove for manipulating objects in a VR world. Of course no matter how close you get to your computer screen, the true VR experience of wide angle visual immersion combined with stereophonic sound will be missing. But as a working introduction to many of the basics of Virtual Reality, this book and disk are an easily affordable way for beginners to get started in the field.

Some of the topics covered include flight and driving simulators, sensorama, immersion and navigation, input devices, gloves, eye-movement monitors, 3-D effects, architectural and medical applications, entertainment and games, and suppliers of VR products. The 128 page book with glasses and disk is published by the Waite Group Press and is available from Reel 3-D Enterprises for $22.95 plus shipping.

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ISU in Eastbourne

NOW is the time to make reservations for the International Stereoscopic Union Congress, September 22-27, 1993 in Eastbourne, England. Commemorating the 100th birthday of the Stereoscopic Society, the ISU will hold its 9th World Congress in the country where the principles of stereoscopy were first announced over 150 years ago, and where the world's first society devoted to 3-D photography was founded in 1893.

With five days of fabulous 3-D shows from many countries, including most of the world's current leading creators, 3-D exhibitions, workshops and other displays, outings to local historic sites, and above all else the chance to socialize with fellow enthusiasts from across the globe, this could turn into the experience of a lifetime in England's top-rated seaside resort.

The Congress will take place in the Congress Theater in the center of Eastbourne, just two minutes walk from the sea front. The registration fee of £38 for ISU members and their personal guests, and £43 for others, will be discounted by £3 for all bookings received by March 31, 1993. The fee covers all projection shows and other Congress activities, a pair of good-quality 3-D glasses, an invitation to the Welcome Reception given by the Borough of Eastbourne, and five tickets to a drawing for an RBT stereo camera donated by the makers.

For ISU membership forms and/or registration forms for the congress and hotel reservations, contact Paul Milligan, 508 La Cima Circle, Gallup, NM 87301. Membership in the ISU will also bring you the quarterly Stereoscopy with its new look under new editor David Kuntz of Long Beach, CA.

Ricalton, Surfers Featured in 3-D Comics

Several of Stereographer James Ricalton’s views from China and India are reproduced in Mondo 3-D, a recent 3-D comic book from the 3-D Zone promising “weird but true customs and events” in its introduction. Graphically illustrated stories of spontaneous human combustion and mass murderers share the 26 pages with a gallery of surrealistic full-page 3-D drawings and with seven of Ricalton’s stereographs. These document a Chinese woman with bound feet, a number of severed heads, instruments of torture in use, and sacred cows crowding a sidewalk in India.

While Mondo 3-D may sound like something the squeamish should avoid (one caption calls it a “voyage into the lower depths of human behavior”), its contents pale compared to those of many current newspapers or TV broadcasts – whether mainstream or tabloid. The comic, in fact, gives some impression of a historical curiosity – a look at images that would have been shocking in Ricalton’s time, but whose strongest impact now derives from Ray Zone’s expert 3-D treatment. This alone makes it truly collectible for anyone interested in a complete variety of 3-D comics. Both the art and the photos are well printed, with little ghosting evident. These enlarged views from the past may be the first such 3-D images many potential young stereography enthusiasts will see. The comic, including glasses, is $3.95 plus $2 shipping from The 3-D Zone, Box 741159, Los Angeles, CA 90004.

Surf Crazed, a series of comic books for and about surfers, has published its issue No. 3 all in 3-D, with 3-D conversions by Ray Zone and Tony Alderson. The art in this comic is nearly all big and open, with none of the dark, tiny, cramped panels that dominate some comics. A number of pages feature illustrations with no captions at all; just bold, stylized drawings celebrating the joys, terrors, and mythologies of surfing. All the 3-D conversions work well, with an impressive use of a sort of anaglyphic pointillism adding to the impact of several illustrations in a story about surfing cybernauts, time-traveling through the tubes of some huge waves.

Back issues are available for $3.95 plus $3 shipping from Surf Crazed, 542 N. El Camino Real, San Clemente, CA 92672.
Creative Holography Index

Those wishing to keep up with current work and writing in the field of holography can now subscribe to a publication devoted to bringing together "the pioneers, the new blood, the collections and the critical view." The goal of The Creative Holography Index is to provide a venue for serious artistic coverage of a medium more often approached from a technical standpoint.

Launched in November, 1992, this international catalog will be published four times a year, each issue featuring the work of eight artists (illustrated in color) who will comment on their work and the medium, providing biographical details. Every other issue will contain a critical essay on the visual, creative, aesthetic, social, or political aspects of the medium.

Unlike a regular stapled magazine, The Creative Holography Index will be published as individual pages to be placed in a specially designed binder which comes with the first issue. Each subscriber will be able to create an independent and flexible catalog of artists using holography as an expressive medium. The publishers aim is to accumulate what will be the most authoritative and definitive catalog of its type.

The non-commercial project is published in English by the Monand Press of Bergisch Gladbach, Germany with financial support from the American Shearwater Foundation. Subscriptions are - DM65, £25, or $55. annually (payable by check) from The Creative Holography Index, Dept. SUB, Postfach 200 210, 5060 Bergisch Gladbach 2, Germany. Fax +49 2202 30497.

3-D Postal Cancellation Believed to be the First

by William P. Wergin

On April 22, 1993 a unique pictorial cancellation will be available at a scientific meeting in Orlando, Florida. The annual meeting, called SCANNING 93, is sponsored by FAMS - Foundation for Advances in Medicine and Science. It will be attended by academic, industrial and government research scientists who use "scanning" technology, such as that found in the new generation of light, laser (confocal), electron and probe microscopes, to image their specimens. These technologies allow the investigators to obtain 3-D views of specimens that are related to biology, chemistry and the material sciences.

To complement the stereo interests of the attendees and to commemorate this year's meeting, Bill Wergin and Chris Pooley of the Electron Microscopy Laboratory in Beltsville, MD designed a pictorial postal cancellation which incorporates the symbolic Palm trees of Orlando, the SCANNING 93 logo, and the place and dates of this year's meeting. The left and right versions of the logo make a stereo pair that can be perceived as a 3-D image. This unique cancellation is believed to be the world's first 3-D cancellation that has ever been designed and authorized.

On Thursday, April 22, 1993, a post office annex will be at the Twin Towers Hotel and Convention Center, Orlando, to cancel any stamped letters or correspondence with this cancellation. For 30 days following the meeting, this "pictorial cancellation" can also be obtained on any desired cancelled stamped envelopes by sending them to: Scanning 93 Station, United States Postal Service, 10401 Tradeport Drive, Orlando, Fl 32862-9635.

In addition to the post office annex, a collection of postal items relating to 3-D will be displayed at the meeting. This display is part of a "topical" stamp collection that contains over five hundred 3-D items including postage stamps in the anaglyph, stereo pair, hologram, and plastic lenticular formats. Further information on stereo postage and this event is available from William P. Wergin, 10108 Towhee Ave., Adelphi, MD 20783.

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LEGS IN QUANTITY
The Unknowns

(Continued from page 21)

that it wasn’t taken there. Any ideas? The right hand image has “No. 131” in the lower right quarter.

The third unknown is possibly an amateur view, as the two photos aren’t mounted correctly for fusing. It is labeled “Grotto”. Shown is an elaborate masonry entrance to a cave, or perhaps a spring, in thin-bedded limestone. There is a plaque above the entrance but none of the words can be read.

Our final unknown is a bit different, in that we are looking not for a place identification but rather for sociological information. The card is No. 4748, “The Wake.” copyrighted in 1888 by B.W. Kilburn, who is well known for views of
humoror sentimental scenes. These people are all holding glasses and grouped in front of them are several empty wine bottles. It could be a group of people mourning a departed friend or relative, not too different from today, except for one bizarre feature. The three women at center and two men at the rear are all wearing large, grotesque masks. Can any of our members interpret this odd scene for us?

New unknowns are always welcome, especially those that are a bit out of the ordinary. Don’t forget to include return postage, and send them to Neal Bullington, 5880 London Drive, Traverse City, MI 49684.

National Stereographic

National Geographic Magazine has published its first anaglyphic stereo image in the February, 1993 issue. Among the computer enhanced radar images from the Magellan spacecraft in the feature “Venus Revealed” is a color photo showing people wearing 3-D glasses looking at a huge anaglyphic view of the planet’s surface.

Found at the top of page 43, the view was created from radar images made from different angles on subsequent passes over the same area. If viewed through anaglyphic glasses with the page upside-down, much of the 3-D image of mountains and valleys can be seen.

Civil War Reenactments Documented in Stereo

An exhibition of views, stereo-photographs, ambrotypes and cyanotypes taken at Civil War reenactments will run from February 14 to March 31 at the Walton Theater Gallery on the campus of the George School, Rt. 413, Newtown, Bucks County, PA. Made by photographers F. Scully and M. Osterman, the wet-plate process images make the participants and their uniforms look much more authentic than when seen in contemporary color slides or video tapes.

Also on exhibit will be the antique camera equipment used in making the photos.

More on the pair’s efforts with stereo-photographs will appear in a future issue. For details on the exhibit, call 215-579-1146.

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Tracking Down the Idstedt Lion

by Bill C. Walton

This isn't a wild animal safari story, but an account of locating a lion statue that is pictured in a stereograph I bought at the 1987 Philly NSA Convention. What caught my eye on the label was the word Flensburg, a city in northern Germany where I met and married my wife Krys, and the name of the maker, F. Brandt.

Flensburg is just 5 miles south of the Danish border. Over the years the border has been moved north and south, and Flensburg has belonged to both Denmark and Germany. There is still a large minority group of Danes in Flensburg with their own schools, newspaper and library.

This was the first stereograph from Flensburg that I had ever seen although I have searched for them since the late 1970s when I read in Darrah's World of Stereographs that Friedrich Brandt was a Flensburg stereographer. I took took the stereograph with me when we visited Flensburg in September 1988 with the hope of doing a Then & Now. The Danish label translates as "Lion monument in the Flensburg cemetery". I went immediately to the old city cemetery to try to locate the statue, but to no avail. The word Isted is inscribed on the plaque on the front of the statue, so I could make a connection as there is an Idstedt Memorial in the Flensburg cemetery, consisting of graves of Danish soldiers killed in a battle between Schleswig-Holstein and Denmark.

The village of Idstedt is located less than 20 miles from Flensburg so I went there, located the battle site and tried to visit the museum built to house artifacts and cover the history of this battle, but it was closed. Everyone was very friendly but no one had any information on the lion. I did learn that the Battle of Idstedt between Denmark and Schleswig-Holstein was fought on July 25, 1850. It resulted in a victory for the Danes and kept parts of Schleswig-Holstein, including Flensburg, in the possession of Denmark.

I then visited the Städtisches Museum in Flensburg, located adjacent to the old cemetery, to see if I could turn up anything on the lion statue. I told the lady at the information desk that I wanted to locate a lion statue pictured in a stereograph that I had brought from the USA. She went to the director's office, came back shortly and said he would be glad to see me.

Friedrich Brandt's stereograph of the monumental Idstedt Lion statue in its original location in the old cemetery in Flensburg, Germany, taken between July, 1862 and February, 1864. Created as a memorial for soldiers killed in the 1850 Battle of Idstedt, it was moved to Berlin in 1867 and then to Copenhagen in 1948. This view, which triggered a search for the statue to complete a Then & Now set, is from the author's collection.
Dr. Ulrich Schulte-Wülwer was happy to see the lion stereoscopy, and told me the museum had a lot of information on the statue and on photographer Friedrich Brandt which he was more than willing to share with me.

The Idstedt Loin statue was sculpted by H.W. Bissen (1798-1868) as part of the memorial to soldiers killed in the battle of Idstedt, according to Dr. Schulte-Wülwer. Financed by contributions from private citizens from all over Denmark, it was unveiled on Idstedt Day in 1862 and was located in the old cemetery about 30 yards from the Dutch soldier's graves and less than 300 yards from the museum. He showed me a Brandt photo of the statue which showed its exact location in relation to the Danish graves. He also explained that after the statue was dedicated many pro-Prussian Flensburg citizens considered it a Danish victory monument and weren't pleased with it.

In early 1864, after Prussia/Austria had reclaimed Flensburg in the 1863-64 war, a machine builder named Lorenzen from Altona, near Hamburg, decided to go to Flensburg, remove the lion from its pedestal and take it on a tour of Germany for money. He and two helpers came to Flensburg in February but somehow the money making scheme turned into anti-Danish sentiment. Lorenzen enlisted the help of several pro-Prussian Flensburg citizens and on the night of February 22 this group almost demolished the statue. Fortunately they were caught in the act by the police, and the lion was taken off the pedestal and put in a city warehouse. The central government in Berlin apparently read about the vandalism and advised the Flensburg city government to keep the lion in a secure place.

Following the 1863-64 war, Schleswig Holstein, including Flensburg, was ceded to Prussia. But anti-Danish sentiment was still high in the city and in 1867 it was decided to move the lion to Berlin. It was placed in the Berlin Arsenal where the very necessary rebuild (it was missing part of the skull, lower stomach and some of the right leg) was accomplished by Professor Blaeser.

A copy of the Idstedt Lion was cast in Zinc in 1874 and put in the “Colonie Alsen” housing area in Berlin where it remained until 1938 when it was moved to Berlin-Heckeshorne where it still stands.

The Berlin Arsenal was renovated in 1878 and the Lion was moved to the courtyard of the Cadet Academy in Lichterfelde, a Berlin suburb, where it stood until 1945. After World War II it was given to the Danes by the American Army and taken to Denmark.

Dr. Schulte-Wülwer told me about a strong movement, which began in 1963, to return the lion to its original location in the Flensburg cemetery. The Danish minority is all for it but some of the citizens of Flensburg still view it as a Danish victory monument and are not interested in bringing the lion home. As a historian and director of the Städtisches Museum Dr.
Schulte-Wülwer wants very much to have the lion returned to Flensburg, and he and several other folks are attempting to bring this about.

I then talked to his assistant Dr. Jutta Müller. She was very enthusiastic about my project and provided me with some photos of the statue which I was allowed to copy. One of them was a copy of a woodcut showing the demolition of the statue. The other was a copy of a drawing showing the lion on Wann Lake in Berlin, when it was called the Flensburg Lion. I believe that this is the zinc copy that was cast in 1874 because the original statue was only at two locations in Berlin; the arsenal and the Cadet Academy in Lichterfelde.

She also gave me a lot of information on the photographer Friedrich Brandt. He was one of the first photographers in Schleswig-Holstein and was one of 4 photographers who covered the previously mentioned 1863-64 war. She told me about an extensive Brandt photo exhibit that the museum had planned for 1989, the 150th anniversary of photography.

I went back to the cemetery and made a stereograph of what I think is the spot where the lion statue previously stood, figuring that is what I would have to use for my Then & Now set on the statue.

The Danish Library in Flensburg was the next stop in my lion quest. After much searching by the Librarian a short paragraph in a reference book, with a tiny photo, was all that could be found. According to that reference the statue is located near the Arsenal Museum in Copenhagen. That temporarily satisfied my curiosity as I couldn’t get to Copenhagen.

After returning home I printed my “now” stereograph and entered it with the original in the Stereoscopic Society Print Folio as a Then & Now set and received several favorable comments.

In December 1988 I contracted a food-born illness which severely restricted (and almost terminated) my activities for about two and a half years and I didn’t do much in the way of stereography during that period.

In December of 1989 Dr. Müller sent me a copy of a book titled Friedrich Brandt Ein Pionier der Photographie in Schleswig-Holstein written by Uwe Steen. It has a wealth of information on Brandt and his photography and sort of rekindled my interest in the lion. But it was not until April 1992 that I decided to try to find out if the lion statue still existed in Copenhagen. Using my trusty NSA Membership Directory, I got the address of Danish NSA member Andreas T. Morch and wrote asking him about the lion. I also asked him, if he could find it, to please make me some black & white stereo negatives of it.

I received an immediate reply from him along with a set of stereo negatives which I printed into a stereograph showing the lion at its present location, perched on a temporary wooden pedestal in the courtyard of the Arsenal Museum in Copenhagen.

He also provided me with some additional information on how the statue was moved to Copenhagen. In 1945, after WWII, it was found near Berlin by Danish newsman Henrik V. Ringsted. Seizing the initiative, he represented himself as a member of the Danish government, organized an American Army truck, “liberated” the lion statue and transported it to Copenhagen, according to Morch. Upon its arrival in Copenhagen the statue was presented to the Danish monarch King Christian the 10th, according to a plaque on the statue.

It has been standing in the courtyard of the Arsenal Museum for 47 years, Morch wrote. About once a year a story has appeared in the local press about the battle of Idstedt and the lion statue and whether it should be returned to Germany. Serious negotiations are
The Istedt Lion at its present location near the Arsenal Museum in Copenhagen, Denmark. It has been standing here on a temporary pedestal for 47 years. Stereo by Andreas T. Morch, Copenhagen.

I am happy that I finally located the lion statue and I support returning it to Flensburg. If and when this finally happens I will ask a relative to make me another set of stereo negatives and I will update Stereo World.

The Danish paper is the Flensburg Avis, Wittenberger Weg 18, Postfach 2662, D-2390 Flensburg, Germany.

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now underway between Germany and Denmark to determine if the lion statue should be returned to Flensburg, after 125 years, and to determine what is required to complete the move, according to a recent Danish newspaper article sent to me by Morch.

I sent copies of the original Brandt and Morch stereos to Dr. Schulte-Wulwer at the Flensburg Museum along with a copy of the May/June '92 Stereo World, as he had helped me with the Flensburg Then & Now street scene in that issue. I received a speedy reply from him. He wrote that the discussion on moving the lion back to Flensburg is very much in local news right now and it is hard to say how it will turn out. One part of the Flensburg population says bring the lion back, the other half says keep the lion in Copenhagen. He now thinks the lion should be returned to Flensburg, but placed in a new location, on the museum grounds, about 300 yards from its original location.

He encourages anyone who is interested in having the lion returned to Flensburg to voice their opinion to the editors of the two local newspapers in Flensburg. The German paper is the Flensburger Tageblatt, Nikolaistrasse 7, Postfach 1553, D-2390 Flensburg, Germany.

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The Danish paper is the Flensburg Avis, Wittenberger Weg 18, Postfach 2662, D-2390 Flensburg, Germany.
A favorite pastime of stereographers is the diversion (perver-
sion?) to stereographic use of devices and techniques originally intended for another purpose. One of us (H.J.) began using a PC-Nikkor 35mm lens in architectural work, and was struck that its unique features – designed for controlling perspective (e.g. limiting “keystone” distortion) in multiple exposure panoramas and in photography of buildings – could also make it a handy tool for close-up stereography. It particularly recommended itself for the circumstance when the object could not be rotated or quarters were too cramped for easy use of a slide bar.

**The Lens:**

The PC (for “Perspective Control”) Nikkor has two unusual features. First, the entire lens may be shifted up to 11mm laterally with respect to its mount by means of a knurled knob. This is a genuine parallel shift rather than a tilt, so the optical axis of the lens remains perpendicular to the film plane. Thus, one may make two or more exposures, displacing the optical axis, without moving the camera. The second unusual feature is that the lens may be rotated freely about its axis, with twelve click stops at 30° intervals. This allows one to make that displacement at an angle to the horizon – just what’s needed for correcting the perspective when photographing a tall building. But it also allows one to double the displacement between two exposures, for example by setting the lens axis the full 11mm off the mount axis, then rotating 180°, thus achieving a separation of 22mm.

**Using the Lens for Stereo**

The golden “rule of 30” has its origin in some experiments Brewster did when he and Wheatstone were squabbling about appropriate bases and angles of displacement in stereography at close range. While the optimal separation for minimizing size distortion depends on several factors (including comparisons between the taking and viewing optics), the optimal separation for minimizing shape distortion is fairly consistent at 1/30th the distance to the object of interest. Distortion is usually mild into the near-hyperstereo range (to bxd = 1:15), and stereo effect becomes uninteresting (and relatively uninformative) beyond a ratio of 1:50.

Thus, one may estimate that the maximum achievable stereo separation of 22mm affords good stereo effect with minimal shape distortion for objects at distances of
33cm to just over a meter. The minimum readily-used axis shift is 1mm, which should afford good stereo effect in the extreme close-up range of 15 to 50mm. The closest focus of the lens, however, is 30cm, requiring extension tubes or a supplementary close-up lens to take advantage of such short bases. At "ordinary" taking distances, it should be noted, the maximum 22mm separation would be quite hypocoristero, and would afford little advantage over a planar image.

The stereogram of the small wooden angel was taken with the PC-35 lens and a 3-diopter close-up lens. Shift was 6mm between the two exposures, and distance to the object was approximately 18cm (7 inches). Lighting was provided by two small, diffused strobes, triggered by an infrared-filtered on-camera strobe.

If the opportunity to acquire a used PC-35 at an attractive price presents itself, a stereographer who does macro work might find it useful enough to be worth purchasing. The short focal length and inability to focus closely without supplemental devices make it a bit of a nuisance, but the ability to shift axis without the bulk of a slide bar is an obvious advantage for close quarters.

We are perhaps more interested in the idea that a similar sliding-axis mount could be fashioned for a short-barrel macro lens of more conventional length (between 50 and 90mm), to make a truly handy stereo macro device.

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A Stereo Routine for the Disciplined Classroom

The use of stereographs and stereoscopes in school classrooms seems to have reached its peak in the 1920s. While there may have been as many ways of organizing their use as there were teachers, the most regimented (and possibly the least inspiring for the students) is described in the article "Using the Stereograph" from the September, 1921 issue of Moving Picture Age. It was provided to NSA member Nicholas Graver by Alan Kattelle, president of the Movie Machine Society. The author is Walter J. Greene, principal of McKinley School in Newark, New Jersey.

The technique used to share both viewers and stereographs among a roomful of students is referred to in the article as the "Underwood" plan. It would be interesting to know if that name stuck in education circles for very long following Keystone's final acquisition of Underwood's stereographs in 1922. The elaborate "Keystone System" of educational materials marketed to school systems of course referred to far more than a pattern for passing around cards and viewers. We would be fascinated to hear from NSA members who may remember this or similar routines for the use of stereoscopes from their 1920s, 30s, or 40s grade school days.

Using the Stereograph by Walter J. Greene

My purpose is to illustrate the correlated use of lantern slides and stereographs. The stereograph fails as a teaching method unless the entire class is provided with the same picture. This is impossible in most schools; ordinarily each child has a different picture. It is impossible to make any comments while observations are being made. To overcome this difficulty the lantern slide is used as a teaching medium. During the presentation of the lesson, points are brought up by means of the slide and the children are asked to look for certain facts that will be brought out better when they see the stereograph. After several slides, ordinarily fourteen, have been shown by means of the lantern, the stereographs are used in review.

This lesson was presented by Miss Reilly for the purpose of illustrating irrigation. Eight pictures were used in the lesson.

1. Picture of a desert region, with irrigation.
2. "The Nile," flowing slowly in and out through the desert. Vegetation is seen near the river. In the distance barren plains can be seen. The children were asked to observe these plains in the stereograph.
3. "Lands which had been irrigated." A threshing floor appears in the foreground with great piles of straw. In the distance is a luxurious cornfield. It was impossible to identify this crop as corn through the lantern slide. The children were directed to look for it through the stereograph, which they did later.
4. "The Headwaters of the Nile, the Ripon Falls." Attention was called to the immense volume and force of the water that provides the supply for the whole lower valley.

5. The primitive method of lifting water to the fields.

6. "The Nilometer," ancient method of measuring the inundations of the Nile. If the water rose to higher levels in the Nilometer it insured abundance of water for irrigation in the plains below, and the people were notified to prepare for an extensive flood.

7. "The Assuan Dam," which now provides water for irrigation.

8. Typical pictures in the Egyptian Plains, showing forms with ditching for irrigation and crops of wheat already threshed.

After Miss Reilly had finished this lesson the stereographs were passed out according to the Underwood plan. A stereoscope and a stereograph are given to each pupil in the outside rows. All of the children are provided with paper and pencils to take notes. As soon as the children in the outside rows have observed the pictures the command "Toward the center" is given. The next rows look at the pictures while the outside rows write their observations. In our school we have six rows of seats: hence the command "Toward the center - pass" twice brings the stereographs in adjoining rows.

The next command given is "Exchange." When they have finished their observations the command "Toward the outside - pass" is given. This is continued until they reach the outside row. The children in the back seats of each outside row are trained to bring the stereographs to the front desks of their rows. While they are doing this the other children are directed to lay their stereographs on the desks behind them. This shifts all the pictures so that all the children will see a new picture as the commands are repeated as before. After the stereoscopes have passed across the room seven times, every pupil in the class will have seen every picture. This method of passing the pictures works out so easily that it removes the dread most teachers have of using illustrative material. Our teachers usually declare that it is the easiest kind of a lesson they can give. I believe that this combined use of the lantern slide and the stereoscope gives us a most important tool in vital teaching.

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JOHN WALDSMITH'S "Stereo Views, An Illustrated History and Price Guide" available sighted from the author, $22.95 softcover or $34.95 hardbound, add $2.95 postage and handling. MasterCard and VISA accepted. John Waldsmith, PO Box 191, Sycamore, OH 44482.

KEYSTONE TELEBINELOCULAR stereo viewer $70. 54 miscellaneous Keystone stereo cards $65. Realist AC, DC stereo viewer in slide storage case $85. Nimislo 3-D Camera, case, flash, video $110. Lou Feldman, (708) 965-6424, 6-9pm. 7418 W. Davis ST., Morton Grove, IL 60053, plus UPS.


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STEREO VIEWERS, cameras, books, View-Master reels and packets, miscellaneous accessories. Send LSASE for Auction List #1 to Steven Perand, 1601 Mallard Lane, Virginia Beach, VA. 23455, (804) 464-2842.

STEREO VIEWERS, Camera, and Tru-Vue, uncommon items - send large SASE - please specify camera list or other. Andrew Miller, PO Box 492, Corte Madera, CA 94925, (415) 924-6162.

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STILLWATER, MINNESOTA: A PHOTOGRAPHIC HISTORY, a new book that incorporates all types of photography to tell Stillwater's story. Send $16.95 and $1.95 shipping to: Valley History Press, PO Box 590, Stillwater, MN 55082.


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GERMAN NSA MEMBER is looking for American NSA members to correspond about exchange of experience (camera, stereo views, viewers - all about stereoscopy). Please write to Klaus Kemper, Kommerscheidter Str. 146, D-5168 Nideggen, Germany.

HARD-HAT DIVER photographs wanted, daguerreotypes, ambrotypes, stereo views, CDVs, cabinet cards, albums prints, etc. Also want early underwater photographs, diver business cards, books, diaries. Gary Pilecki, 617 Guaymas Court, San Ramon, CA 94585, (510) 866-0848.

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INDIVIDUAL VIEWS and/or a complete set done by T. Lewis, Cambridgeport, MA of "Longfellow's Wayside Inn, Sudbury, Mass." Permanent want: Nautical views, especially lighthouses. L.M. Rochette, 169 Woodland Dr., Marlborough, MA 01752.

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RESEARCHER seeking interior or exterior views of Iowa stereographers' studios. Would like to purchase or copy for possible publication. Other information on early Iowa photographers also sought. Contact Paul C. Juhl, 1427 Dolen Place, Iowa City, IA 52246, phone (319) 354-9356.

SCRANTON, PA and Carbondale, PA stereo views, especially any showing streetcars. Charles Wroblecki, 206 Green St., Clark's Green, PA 18411.

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March 6-7  (TX)  North Texas Photo & Equipment Fair, Tarrant County Convention Center, 1111 Houston St., Ft. Worth, TX. Contact Angela Vinson, Box 529, Lewisville, TX 75067. Call 214-221-1993.

March 7  (CA)  Pasadena Camera Show & Sale, Pasadena Elks Lodge, 406 W. Bourdieu Blvd., Pasadena, CA. Contact Anton at Bargain Camera Shows, Box 5532, Santa Monica, CA 90409. Call 310-396-9463.


March 14  (CA)  The New Burbank Camera Show and Sale, Aeronautical District Lodge, 2600 W. Victory Blvd., Burbank, CA. Contact Anton at Bargain Camera Shows, Box 5532, Santa Monica, CA 90409. Call 310-396-9463.


March 21  (CA)  Buena Park Camera Expo, Sequoia Club, 7350 Orangethorpe Ave., Buena Park, CA. Call 714-786-6644 or 714-786-8183.


March 21  (VA)  Barone Camera Swap Meet, Holiday Inn, 1489 Jeff Davis Hwy., Arlington, VA. Contact Barone Camera Swap Meet, Barone & Co., Box 16043, Oxon Hill, MD 20745. Call 703-768-2231.

March 27  (IN)  Indianapolis Photorama USA, Indianapolis Armory, 3912 W. Minnesota, Indianapolis, IN. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 27-28  (OH)  Ohio Camera Swap, Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry St., Blue Ash, OH 45242. Call 513-891-5266.

March 27-28  (TX)  Photographic Collectors of Houston, 33rd Semi-Annual Camera Show, Holiday Inn Hob-bey Airport, 9100 Gulf Freeway, Houston, TX. Contact Leonard Hart, Box 70226, Houston, TX 77270. Call 713-868-9666.

March 28  (Ont.)  Photographic Historical Society of Canada Spring Photographica Fair, Queensway Lions Center, 3 Queensway Lions Court, one block west of Kipling, and south of Queensway, Toronto, Ontario, Canada. Contact Mark Singer, 421 Horsham Ave., North York, Ontario, M2R 1H3 Canada. Call 416-221-8888.

March 28  (CA)  Culver City Camera Show & Sale, Veterans Memorial Auditorium, 4117 Overland Ave., Culver City, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

April 3  (CA)  San Diego Camera Show and Sale, Al Bahr Shrine Temple, 5440 Kearny Mesa Rd., San Diego, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

April 4  (CA)  Pasadena Camera Show & Sale (see March 7).

April 17-18  (MI)  30th Detroit Photorama USA, Dearborn Civic Center, 15801 Michigan Ave., Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 18  (CA)  Buena Park Camera Expo (see March 21).

April 18  (Ont.)  NSA CANADIAN REGION SPRING MEETING, 1:30pm, 8 Little Rock Dr., Scarborough, Ont. 3-D video featured. Contact Martin Bass, 130 Normandy Gdns., London, Ont. N6A 5C1, Canada. Call 519-472-1773.

April 17  (TX)  NSA SOUTH-CENTRAL REGIONAL MEETING, 10am-3pm, Convention Center, 1300 Geo Bush Drive, College Station, TX. Contact Carroll Bell, Box 9162, College Station, TX 77842. Call 409-983-7004 days.

May 16  (MA)  NSA NEW ENGLAND REGION SPRING MEETING, 12:30pm, Memorial Library, Oak Street at Edgell Road, Framingham, MA. A mini-trade fair, members’ meeting, stereo presentation and workshop are included. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 even.

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

A Bwana Devil Sequel

Arch Obler's 3-D movie Bwana Devil has the almost certainly unique distinction of being better known for a photo of its audience than for any lasting image from the film itself. When Life Magazine photographer J.R. Eyerman captured the audience wearing 3-D glasses at the film's 1952 premiere, he created an image that was to become an almost too convenient visual symbol of the 1950s.

After years of seeing the photo used in nearly every historical and commercial application imaginable, 3-D artist Standish Lawder decided the time had come to provide the famous image with exactly what its subjects are so intently observing - the third dimension. As he stated in his press release inviting people to pose for a remake, "That Life Magazine photograph has become synonymous with the 3-D movie craze of the fifties, and it's about time this pop media icon is properly replicated in 3-D."

With the help of photographers Lloyd Rule and Ned Radinsky, the stereoscopic version of the Life photo was shot October 17, 1992 in the Wyer Auditorium at the Denver Public Library. Lured by the promise of 8x10 "souvenir photos of the event and dressed in '50s attire, the 1992 audience put on their 3-D glasses and watched a target image projected on the screen to help re-create the look of an audience watching their first 3-D movie. With Standish Lawder (third row right, in bow tie) playing his part in the audience, a number of exposures were made using a pair of large format cameras. This provided a fairly large separation for an exaggerated stereo effect - somehow an appropriate result for an image symbolizing movies filled with such effects.

The stereograph was presented through polarized projection at an exhibition of "installations" at the Joslyn Art Museum in Omaha, Nebraska in December '92 and January '93. Visitors entered a dark space wearing 3-D glasses, much as if they were entering a theater, to watch another audience wearing similar glasses and hearing the same recorded soundtrack. The Bwana Devil installation was given a very favorable review in local press coverage of the museum's exhibit. A catalog of the show is being published, and will include an anaglyphic reproduction of the stereograph plus viewing glasses.

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

Send all entries directly to: ASSIGNMENT 3-D, 5610 SE 71st, Portland, OR 97206. }
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- Korea in 3D (1992) Food, art, tombs, people, ca. 60min.
- Japan in 3D (1992) Kyoto, Tokyo, food, films. 2 Vols.ca. 70 min. each.

WESTERN($50)

- Comin at Ya! (1981) R 91 min. Western saved by barrage of 3D effects, good sound stereo.

ACTION($50)

- Revenge (1976) R 84 min. Lovely Chinese film. Color. sets, 3D effects make this a top choice.

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

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- First Kisses (1972) R 86 min. European film with lovely girls, many trick shots and fine 3D.
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- Criminals (1973) R 88 min. The erotic and sordid stories of a group of prisoners. Good 3D.
- ChamberMaides (1972) R 70 min. Rare film with dumb plot, pretty girls, variable 3D.
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- China in 3D (1992) Temples, food, people, art. 2 Vols. ca. 60 min. each.
- Korea in 3D (1992) Food, art, tombs, people, ca. 60min.
- Japan in 3D (1992) Kyoto, Tokyo, food, films. 2 Vols.ca. 70 min. each.

STEREOVISION

- Model IR-$375 (eyeglass, wireless,w/ Transmitter)
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- Model D-$150 (headband panoramic LCD)
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- PC Stereoscope-$800 (3D for PC).
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- 3D for 21st Century (42 p. critique)-$6
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- Stereo Graphics Info Pak (for Programmers) - $50

STEREO CAMERAS

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

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- VHS tapes-$50
- Hi8mm tapes-$70
- 8mm tapes-$60
- Super VHS tapes-$70
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This monumental lion statue, stereographed in Flensburg, Germany by Friedrich Brandt c. 1863, has been the subject of controversy, vandalism, and two international moves since its creation. The view inspired NSA/Stereoscopic Society member Bill C. Walton to attempt getting “Then & Now” views of the statue; a goal which eventually took five years and the help of historians, librarians, and a Danish NSA member. While the lion’s story (not to mention the Then & Now set) is not yet finished, you can learn more about “Tracking Down the Idstedt Lion” on page 28.