Up Close to the Fourth Dimension

While we wait for entries to arrive for the new assignment, we will publish some of the several “Close-up” entries that arrived shortly before the deadline. The view shown here caught our attention with its sharp, close detail of an absolutely inexplicable object. It becomes even more interesting when you learn from the title on the back that this is the next logical step beyond a stereoscope—a fourth dimension viewer (or at least a sculpture attempting to capture its illusion).

Next Assignment: Children

This may sound like an easy one, but we hope to see some imaginative stereos of kids from age 30 seconds to 12 years that have both good stereo impact and that very subjective quality of “human interest.” Any number of kids can be included, but one or two generally get more attention than many. Relatively close shots taken from the level of a child’s world are often the most effective. Send anything from action views to portraits, but do get parents’ permission for publication if the subjects are other than your own children. Deadline for the “Children” assignment is October 25, 1993.

The Rules

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

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

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

Send all entries directly to: ASSIGNMENT 3-D, 5610 SE 71st, Portland, OR 97206.

“Detail From Apparatus to View the Illusion of Four Dimensionality” by Dale Walsh of St. Laurent, Quebec, who writes: “I wondered what type of apparatus one would use to view the illusion of four dimensionality. This Trioscope, for the fourth dimension needs three lenses. Don’t ask me who or what would use them.” A small rivet represents the first dimension (a point). The disk at the center represents the second dimension (length & width), and the spherical shot-put at the left adds the third dimension of depth. Since the shadow of a two-dimensional object is one-dimensional and that of a three-dimensional object is 2-D, the shadow of a 4-D object would be 3-D. Viewing the sculpture with a strong light from the side of the lens is intended to demonstrate such a shadow. (Diffused lighting was needed to show the details of the whole device, so we’ll have to wait for a 3-D look at the next dimension.)
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©1992 by Linda McShane

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Front Cover:
Littleton View Company No. 1915, “New Look Pleas-ant, Please.” One of the best examples of the sentimental views published by the “number 2” company in Littleton. Our feature on the company is from Linda McShane’s new book When I Wanted the Sun to Shine—Kilburn and other Littleton New Hampshire Stereographers.

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Member, International Stereoscopic Union
Editor's View

Thanks, John!

Every NSA member and officer owes John Weiler a resounding vote of thanks for his 14+ years of volunteer work for the organization. Retiring from the position of NSA Secretary, John is helping finalize the complex process of transferring the basic duties of that job to Larry Hess, while redistributing the many additional tasks that had gravitated his way over the years.

John had become, essentially, the NSA membership, subscription, publishing, mailing, production and business office. All of these often intertwined jobs have of course grown as the NSA continues to grow, and all of this was in addition to John's full time day job. For as long as most current NSA members have been in the group, it has been John Weiler who very literally has kept the organization functioning on a day-to-day, month-to-month basis. He dealt with advertisers, the printer, the mailing service, the post office, and, directly or indirectly, every single NSA member and person having business with the NSA, some of them confused or frustrated or just plain weird.

The NSA is growing far beyond the point where any one person can handle the multiplicity of jobs that John Weiler has been doing. Larry Hess, who has done such impressive work with the NSA Membership Directory, is now the NSA Secretary and working closely with Subscription Manager Bob Waldsmith, will handle the mailing list and labels as well as keep track of new members, renewals and address changes. The NSA PO Box in Columbus, Ohio will remain unchanged, with Bob Waldsmith forwarding mail to the appropriate people within the organization.

Again, our thanks go to John Weiler for the sort of volunteer effort that makes the NSA look as if it had an office building some-

where filled with paid professionals. I have the suspicion that the organization would be less effective with that office than it has been with dedicated people like John, Larry and Bob.

Renew Your World

Don't let your NSA renewal form just sit gathering dust. The variety of interesting material currently being readied for publication in Volume 20 of Stereo World is unusually impressive even to a jaded editor who once briefly wondered what there was left to write about in the realm of stereo. Among the features not to be missed in coming issues are:

- A look at the life, the stereos (both published and unpublished), and the poetry of Keystone's last full time stereographer, George Lewis.
- A guided tour of Iceland as seen through the lenses of a pair of synchronized, compact 35mm cameras.
- The story of the first stereographs (or photos) of the Arctic, taken in 1861 by L. J. Hayes.
- A look through two different new viewers, both of which shift colors in ordinary flat illustrations into surprising 3-D planes.

Excerpts from a little-known magazine about stereography published by Underwood & Underwood.

A look at a software package available for IBM PC, Amiga, and Macintosh that makes generating 3-D image pairs both affordable and thinkable even for a beginner.

These are of course in addition to some special surprises already prepared for Volume 20, as well as those that will arrive to surprise us also. There is simply more of everything in the works and on the way for both historic and contemporary interests. Along with all the interesting stereo material inside, Volume 20 will introduce a new look outside, with a new cover design anticipating next year's 20th anniversary of the NSA and Stereo World.

Did you send in your NSA membership renewal??

Laurance Wolfe

A s this issue went to press, we were informed that frequent Stereo World contributor Laurance Wolfe died March 30, 1993. He had been in declining health for the past year, suffering from a stroke and congestive heart failure.

A former NSA vice president for membership, Larry was an NSA Fellow and an energetic promoter of stereo photography with a flair for publicity work and media relations. He was a former director of the NSA New England Region, whose imaginative efforts made the 1984 NSA convention one of the best ever. His many feature articles and his stereo documentaries of presidential primaries in New Hampshire are lasting evidence of his unique and irreplaceable talents. A more detailed tribute will appear in the next issue.
**Drawing on Both Sides**

First, I would like to thank *Stereo World* for the nice presentation about my stereo drawing machine last year. [Vol.18 No.4, page 21.] Second, I am happy to present a new version of my device.

This new device allows one to work in bigger formats (two sheets of paper 27cm x 29.7cm), so that the precision of drawing is better. The pressure of the two pens is controlled by the weight of the pen mechanism rather than only by the right hand, as was the case with the first stereo drawing machine. This makes the intensity of the pen strokes the same on the right and left, and it is easier to draw with color pencils or with white on black paper.

I will of course continue to improve the smaller device that I presented in Paris in 1991, because it is more portable. I am also preparing an album of stereo architectural sketches for the next ISU Congress in Eastbourne, Sept. 1993.

Sylvain Arnoux  
Grenoble, France

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**Dates Etc.**

Regarding your "Editor's View" in the Sept./Oct. '92 issue concerning your falling behind in your publication dates: Personally, I am amazed at, and appreciative of, the high quality of *Stereo World*. As a retired editor of a monthly newsletter you'll get no complaints from me, just thanks.

Matthew V. Ellsworth  
San Marcos, TX

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**Pleasantly Surprised**

In the...Sept./Oct. '92 issue, there is a letter titled: "Jerusalem In Depth" by Mr. Dan Kyram from Jerusalem, Israel.

I must say I was pleasantly surprised to learn that there is somebody in Israel who in so it seems, a 3-D buff. Living in that country for most of my life and being extremely active, professionally, for many years in the photography, movie and video production fields, I was never exposed to 3-D photography until about 5 years ago – long after I came to this country.

As a matter of fact, I never even saw a 3-D camera until I bumped into this fabulous medium here. Of course I knew about the View-Master reels and viewers, but to me – like probably to most of the people there – this looked like something beyond the reach of the ordinary photographer, as it most likely was something that could have been achieved only in the lab with highly sophisticated equipment...(!)

Looking back at the time I was so active in all kinds of photographic venues there, I was under the impression that nobody there knew anything about 3-D photography (except perhaps in some highly specialized military and research applications), until I read Mr. Kyram’s letter.

David Oren  
Atlanta, GA

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**"3-D Hollywood"-Views from Several Angles**

Regarding the Editor's view "3-D Hollywood" The Case for A Recall [Vol.19 No.4] we felt that we had to make a few comments for the "other" view. This is not to say that we don't completely agree with John Dennis that there is little excuse for seven of the 67 stereo photos to be printed pseudoscopically. But was it worth two pages of negativism with only one positive paragraph?

We are not privy to what type of circumstances led to the pseudo images, but we do know from our own experience how difficult it is to guarantee a 3-D printing job without any of the numerous possible errors. *Stereo World* has the advantage of an editor and art director who are both experienced and caring 3-D enthusiasts.

We know that Suzanne Lloyd Hayes is not a 3-D photographer herself, but as the Editor's View pointed out, at least three 3-D consultants were involved to assure the quality of the 3-D images. We can only assume, however, that the actual printing, proofing, etc. was obviously beyond the control of these 3-D consultants, and that, probably under a rapid deadline schedule, the book went to press without any final 3-D consultant approval. Unfortunately, but easy to imagine if you have dealt with the real world of printers and publishers.

(This is not unique to publishing – we have seen the same phenomenon occur again and again in 3-D movies.) In the Burder & White-
house photographing in 3-D book we had to double and triple check personally so that none of the images were printed incorrectly (and a couple of them almost were).

Is it reasonable to ask for a total recall of the first printing? Obviously not to Simon & Schuster, and, knowing that this would be a very costly proposition we are not really surprised that the best they can offer is to correct the second printing (if there ever is a second printing). Stereo World has certainly made the NSA readers aware of the shortcomings of this book, so it will be up to each individual to make an informed decision whether to buy the first edition or not.

We are personally pleased to see the book, if for no other reason than that this makes a small sampling of the Harold Lloyd images available. The most interesting aspect of these images is the 3-D record of famous celebrities, such as Marilyn Monroe. We met with Ms. Hayes over a year ago, and had the opportunity to look at a lot of the Lloyd original slides. Although he was a famous and prolific stereographer, and an unpaid and enthusiastic spokesman for the Stereo Realist camera, much of his 3-D photography falls into the category of a 3-D snaphooter. Most of the shots are average, with many scenic shots taken on his numerous travels. The slides of the most interest, however, are the type of shots that are shown in 3-D Hollywood – those which Lloyd had the unique opportunity to capture.

It’s interesting how much power we do have as consumers. If we choose not to buy this book it will simply prove to a big publisher like Simon & Schuster that a 3-D book does not have enough appeal to make it successful, and they may decide not to publish another 3-D book. If we do choose to buy this book, and take the time to complain constructively, perhaps they will publish another book with 3-D images and go to the extra effort to do it 100% properly.

Constructive complaining is a worthwhile effort. But general complaining is a national pastime, and too many of us find it easy to participate. Let’s all try not to fall into this trap in the small family of 3-D photography.

In defense of 3-D Hollywood we encourage you to consider buying the book, and to enjoy the 60 properly oriented pairs of beautiful, full color 3-D images of Marilyn Monroe, Roy Rogers & Trigger, Jayne Mansfield, Dick Powell, Gloria Swanson, Dwight Eisenhower, Mary Pickford and many others, and be grateful that these have been published so that we can all share the depth and experience of a bygone era.

David Starkman & Susan Pinsky
Culver City, CA

I disagree with Mr. Dennis’ suggestion that 3-D Hollywood not be boycotted. Mr. McKeown of Simon & Schuster claims that in spite of the screw-ups, “the book still presents tremendous value to consumers...any suggestion of a recall is unwarranted.” It seems that we have a company which has the resources to correct a problem (which they acknowledge), but they care more about saving a few dollars rather than furnishing a reputable product. I do not view purchasing the book (in its present state) as supporting a stereo-graphic publication. I view it as supporting a company which obviously does not give a damn about the consumer.

Kurt R. Snyder
Warren, MI

Lloyd’s stereo prowess has been lauded since the early 50s but this book was my first chance to view a selection. If he was what they said, these pictures had to come from his waste basket. Except for a few pictures of Marilyn (she makes them) this book is a perfect primer of photo mistakes not to make. It is atrocious.

I am sure a divine providence intervened and scrambled those 7 views because I’m sure thankful I was able to get a $35 refund on my wife’s Christmas present.

Al Meyers
Joliet, IL

I agree with the reviewers comments on the book 3-D Hollywood by Suzanne Lloyd Hayes that appeared in Stereo World, Sept./Oct. ’92. However, for me, this book has been useful. For a number of years I have been trying to learn to free view with the cross-eyed method, always without success. When I got my copy of this book, I tried again and I was able to hold the images fused in 3-D.

Robert G. Wilson
Toronto, Ont.

This is my first year of membership in the NSA and I find myself waiting eagerly for each issue of Stereo World, with its informative and inspiring articles and news about stereo photography. In the Sept./Oct. ’92 issue, the editorial and one review deal with the dis-
appointing pair reversals in the first edition of 3-D Hollywood – Photographs by Harold Lloyd. On the day I received that issue of Stereo World, I also received the January 20, 1993 issue of Entertainment Weekly. I am sure your readers will be delighted to see the stereo view printed on page 24, apparently taken by a split-beam stereo camera, of Marilyn Monroe on a beach in 1949. The article, “Leaving Norma,” describes “lost” photographs of Marilyn Monroe taken in 1949 through 1953 by André de Dienes and now on exhibit at the Riviera Hotel and Casino in Las Vegas.

Duane Lawrence, MD
Virginia Beach, VA

Realist Lenses

With interest I read Mark Willke’s article on the Realist Custom and David Starkman’s thoughts on whether the Custom was really worth its premium. I happen to own all three: the 3.5, 2.8, and Custom. And I also use them. Before passing judgment on a camera I think it is useful to remember the “definition” of a camera: a light-tight box + a shutter + a lens. The part which produces the pictures and which hence matters the most is the lens. This is all pretty obvious of course - but in the case of the Realist we have (to my knowledge) about 2 (or 3?) different lens manufacturers: Ilex Paragon and Steinheil, Germany. I think the question is: Is a 3.5 Steinheil lens as good as a 2.8 or a rare earth 2.8 Custom lens? All my cameras have Steinheil lenses.

One sunny day I wanted to find out which lens was best. I loaded all three cameras with Fuji 100 slide film. I used the same setting, same aperture, and of course the same speeds. The result was not what I would have expected, for if I had not marked the slides clearly I could not have told the difference between shots taken with a Custom or a 3.5. It seems to me, all Steinheil lenses at f stops 5.6 - 11½ produce the same kind of sharp pictures.

At just below f/16 my 3.5 starts vignetting, but on the other hand who needs f/16 or 22? At f/11 everything is in sharp focus from 7 feet to infinity. Stepping a lens down to f/16 or f/22 does not improve picture quality. It is well known that best results are achieved 2 or 3 stops below the lens’ smallest f stop.

Gerrit Niederhaus
Bielefeld, Germany

Information Wanted:

We are searching for information about Frederick Whitman Glasier, a photographer who worked primarily from 1901 to the early 1920s. In addition to large and small scale photographs, Glasier did several series of Lantern Slides.

Susan Welsey, Museum Archives
Ringling Museum of Art
Box 1838, Sarasota, FL 33578

Mounting Concern

I greatly enjoyed your recent color issue. As a music teacher/church musician, I subscribe to many professional journals and magazines dealing with music, book collecting, etc. Yet Stereo World is the magazine I usually read cover to cover on the day it arrives!

Robert Ellis
Fairmont, WV

See the item at the bottom of page 23 in NewViews, Vol. 19 No.5.
- Ed.

Peter Kato

Talented stereo camera Maker

Peter Kato died suddenly of a heart attack on November 5, 1992. Born in Hungary, he migrated first to the U.S. and then to Germany, where he settled in Dusseldorf, a center of precision instrument manufacturing. Peter worked for different companies as an advisor and was very interested in science, computers, and anything that required precision workmanship. His passion for 3-D cameras came later in life, and he acquired all of his knowledge on making 3-D cameras out of two single lens cameras by trial and error. His latest triumph was making two Leicas into a stereo camera. His workmanship won high praise from the makers of Leica themselves.

Peter Kato made a number of stereo cameras for individuals around the world. He was always willing to listen to the special needs of the individual stereographer, and this made him many friends. He will be sorely missed by stereo fans all over the world.

-From Stereoscopy, March, ’93 by Paul Milligan.

Tri-Images Exhibit

Stereo photos by Harold Birdsall will be exhibited at the Pacific Grove Art Center in Pacific Grove, California, August 20, 1993 through September 24, 1993. Made with an 8x10 scanning camera invented by Douglas Winnek of Carmel Valley, the color 3-D images include landscapes, architecture, portraits, figure studies and still life. Incorporated as “Tri-Images”, those involved are exploring the commercial and artistic applications of stereo imaging.
The Littleton View Company

From "When I Wanted the Sun to Shine"—Kilburn and Other Littleton, New Hampshire Stereographers

© 1993 by Linda McShane

The Bellows family by the Littleton View Company, circa 1860s. Standing left to right: Edith, Unknown, William J., Carrie. Seated: William H. and his wife Lucia, and Esther and her husband George. The child in front is probably Harold Bellows. Littleton Historical Museum Collection.
The Littleton View Company was founded by brothers George and William Henry Bellows and artist John Ready in 1883. When the formation of the company was announced, the Littleton Journal declared that “the business could not have fallen into more responsible hands.” The Bellows family was a respected and prominent one in Littleton. Their ancestry traced back to 1635 when twelve year old John Bellows sailed from England to Massachusetts. An uncle, Dartmouth graduate and lawyer Henry Bellows, was a Chief Justice on the New Hampshire Supreme Court. George and William’s father, William Joseph Bellows, was well known in town as he had been a lawyer, editor of the People’s Journal, manager of five regional mining companies, a large land owner, and the originator of Bellows Brothers and Company store.

In 1847 William Joseph Bellows married Caroline Bullard. Their children were Mary, William (Henry), and George, born on January 12, 1849; August 5, 1852; and October 25, 1855; respectively. In 1880 William H. married Lucia Baldwin, and George was wed to Esther Young. The brothers’ children, especially the daughters, were featured in a number of the Littleton View Company stereographs. William Henry Bellows’ daughter, Carrie, was born in 1881; and George’s three children, Edith, Harold, and Raymond were born in 1884, 1890, and 1898, in the order named.

Although the Littleton View Company closed in 1900, the Bellows store, which started in 1870, was in business for 122 years. Ironically, the store is currently in the process of closing after all this time. Originally called Bellows Brothers and Company, the Bellows and Son in 1873, it became Bellows and Baldwin in 1901. The store sold men and boy’s apparel, accessories, trunks, bicycles, wallpaper, carpets, curtains and crockery. For the last few decades it has carried men’s clothing. Harry Baldwin, brother of Lucia Bellows, joined the firm in 1901 and hence the company’s final name change. Baldwin, after leaving Littleton in 1909, advanced to the position of treasurer of the national Waldorf Restaurant chain and vice-president of the National Restaurant Association. Harry credited his own success to the excellent business
teachings given him by his brother-in-law, William H. Bellows.

Operating this flourishing clothing store did not deter the family from adding the stereoscopic view company to their holdings. William J. Bellows had been friendly with Franklin Weller, and it seemed natural that the latter's business should eventually be continued by the Bellows family:

Having had a warm friendship for F.G. Weller whose success in the manufacture of stereoscopic views is well known and thoroughly appreciating his work, Mr. B. and his sons became the purchasers of his business soon after his decease and have continued the business ever since, very much enlarged and increased. - White Mountain Republic Journal, Dec. 7, 1894.

Probably because the Bellows family name was so familiar in Littleton, the above article neglected to mention that George Aldrich was a previous owner or that John Ready had been involved in the Bellows transaction. This is the only reference to William J. Bellows as one of the original purchasers of the Weller (actually Aldrich at the time) stereoscopic view company. Perhaps William J. appropriated some of the necessary funds for his sons to acquire the business.

The Bellows brothers, George and William H., were members of both the Littleton View Company and of the Bellows store. Information is sketchy on just how much time they actually devoted to the view shop in its beginning in comparison to the Bellows store. George, for example was active at Bellows and Son until the amount of business at the factory increased so much that he had to give up the former. This would indicate that initially he did not work full time at the Littleton View Company. George then took on the role of "managing partner" at the view shop. This suggests that William must not have been a "managing partner" if George had to assume the position.

There is no mention of William H. in the daily activities at the manufactory. Rather, the latter was listed as a member and as a partner. Considering William's numerous involvements with the banks, the Bellows store, and elsewhere, it seems unlikely that he had time for active participation at the Bellows view shop. With his financial expertise, it is possible that he oversaw the fiscal aspects at the factory.

William H. was interested not only in the prosperity of his own companies but also in that of other firms. Notwithstanding his mercantile and monetary proficiency, William was also known to be fond
of conversational repartee and wit: "[He enjoyed] the 'give and take' of conversation. One of his outstanding traits was a love of detail. He was extremely systematic and possessed of what might be termed an 'infinite capacity for taking pains.'" (Littleton Courier, Apr. 11, 1929.) It was this meticulous attention which he gave to all business matters that made William so effective.

William H. Bellows had joined the Bellows store as a young man, but this did not prevent him from becoming associated with a number of other businesses and organizations, too. He was especially interested in the Littleton National and Savings Banks, where he served as auditor, director, and vice-president. In addition, he was president of the Littleton Savings Bank from 1912 until his death in 1929. Furthermore, he had been treasurer of the Musical Association, deputy sheriff, a state legislator, school board member, director of both the Littleton Shoe Company and the Saranac Glove Company, Littleton Hospital trustee, Rotarian, and Chamber of Commerce member.

William H. had taught a number of young men the rudiments of business during their tenure at the Bellows store. Working for Mr. Bellows was considered to be an excellent opportunity. The Littleton Courier claimed that, "a prominent North Country man...remarked that he would be willing to have his son work a summer without pay in Mr. Bellows' store, for the sake of the business training he would get there." The reaction of the gentleman's to this declaration is not recorded. Because the Bellows' accomplishments had earned them much respect in Littleton, it was simply assumed that they would enjoy equal success with their new stereoscopic view venture.

The Littleton View Company disclosed that they would begin building a factory near the intersection of Maple and High Streets in November of 1883. Yet, for uncertain reasons, there was a long delay, and they did not actually build until 1888. It is not known where the company was located in the interim between 1883 and 1888.

In June of 1886, John Ready sold his share in the company to the Bellows brothers, the artist stating that he wished to devote more time to painting. Nevertheless, one month later, Mr. Ready opened a photographic studio in Boonville, New York. In 1888 the town's newspaper reported that Ready was averaging five hundred customers a month in summer and that he had probably welcomed a total of ten thousand visitors to his studio during the year. It was obvious that his photographs were in demand: "With his superior facilities he is enabled to turn out work which would be a credit to the largest and best equipped city establishments, and the immense amount of business done by him during the past year is best evidence of the merits of his work." (White Mountain Republic Journal.) Ready, a Civil War veteran, was admired for his intellect and pleasing personality. He became very popular and, within four years of his arrival in Boon-
ville, was unanimously elected alderman with nary a dissenting vote.

Although the identity of the Littleton View Company's photographer was not disclosed, its first may have been John Ready. Just prior to entering into the Bellows partnership, Ready was both an artist and a photocopyist in Tilton's Block. In 1882 he moved to room 17 in the new Tilton's Opera Block, and his studio was described by a reporter from the Littleton Journal:

We made a visit to John Ready's studio and photo-copying rooms yesterday and were surprised to find that we had an establishment of the kind on so large a scale in town. Mr. Ready has some fine specimens of his work on exhibition in the main entrance to the Opera Block, among the rest a large picture of Hon. Harry Bingham and another of Henry Tilton Esq., also...Ho. E.W. Farr. These are all first class and speak well for Mr. Ready. Upstairs he has a suite of three rooms, the largest of which on the north side is used as his studio and finishing room, and here may be seen a good number of...oil paintings, and copies, finished in various styles...On the south side is his dark room where the process of copying is carried on...

In 1884 John was described as being “in charge of the manufacturing” at the Littleton View Shop, and George and William H. Bellows were referred to as the proprietors. This suggests that Mr. Ready may have been in charge of the company from 1883 until he left Littleton in 1886. It also appears that the Bellows brothers originally planned to remain at the Bellows store while ran the stereoscopic view business. Ready's departure and an increase in orders at the view shop changed these plans for George. In a letter, Edith Bellows Wallace stated that her uncle, George, was in the stereo view business. Therefore, her father, William H. must not have been involved there on a day to day basis because he was not mentioned.

George Bellows may also have been a photographer. He trained employee Gilbert Mozrall in the stereoscopic view business. Gilbert, who was a brother to Kilburn employee Charles Mozrall, began work at the Littleton View Company in 1884 when he was only seventeen years old. Mozrall remained at the Bellows shop for the next seventeen years and while there was known for his “faithfulness,” “honesty” and “uprightness of character.” He became the view shop foreman and was listed as a photographer in the 1901 Littleton Town Statistics.

George and William H. Bellows had in common their reputation as successful businessmen, but they did not share the same interests nor did they even resemble each other physically. George, for example, enjoyed the outdoor life, especially hunting and fishing, and he engaged in these pursuits with sportsminded companions as often as he could. He was even pictured on the B.W. Kilburn stereo view cards. There apparently was no animosity between the Bellows and Kilburn families, even though the two families owned rival stereoscopic view companies in the same town. George appeared in several of Ben's deer hunting scenes such as #9441 “Song of Success,” #9442 “Discussing the Shot” and #9443 “Story of the Hunt.” George, on the other hand, presented a hunt-
Littleton View Company No. 1543, “Little Alice, White Mt. Flower Girl.” across the street is the Littleton View Company factory with the printing shelf windows where the prints on this card were made. The girl may be Alice Meeks, born in 1885 and who’s family lived in the house then in this location. Author’s collection.

The company and shows what good work and business push will accomplish.” The company is not known to have advertised nor have any catalogs been found to date. In spite of this, their stereographs were “known all over New England.”

Although some of their stereo views carried only the Littleton View Company label, many others were stamped and distributed with the Underwood and Underwood name on them. The larger company had offices in Kansas, Maryland, New York, Texas, Canada, and England. Littleton was listed as one of the company and shows what good work and business push will accomplish.” The company is not known to have advertised nor have any catalogs been found to date. In spite of this, their stereographs were “known all over New England.”

The Littleton View Company factory was finally constructed in 1888, five years later than planned. Locally, the business was usually referred to as the Bellows view shop. It was built on High Street just across the street from the Bellows’ residence. The building was situated on a rather narrow piece of land in between the high school and Porter Watson’s house. (The author grew up in the former Watson house, unaware at the time that the residence next door had ever been a stereoscopic view factory.) The building was only twenty-eight by forty feet in size and was constructed of wood. It could easily have passed for a house when first built, too, except for the system of movable windows and shelves that was visible on its front (or southern side). This apparatus could be raised or lowered for the purpose of sun printing the negatives.

In 1890 the company experienced rapid growth, necessitating the hiring of more employees. There is little information about this view shop’s equipment or procedures, although there is a reference on this date to a new water driven motor for use with their burnisher. It was also said that their views were washed in a gold solution. Outside of these two facts, the few news items about the Littleton View Company were more apt to describe the state of their business. For example, in 1890 the Littleton Courier wrote, “They have nearly doubled their working force for the past season and have been obliged to work over time to keep up with their orders. This speaks well for the company.”

Only Gilbert Mozrall can be identified in this Littleton View Company photograph of its employees. Littleton Historical Museum Collection.
A page from one of the Littleton View Company albums of the 1890s. The following images on the page were definitely photographed by the Littleton View Company (rather than by F.G. Weller) since they feature various members of the Bellows family: Carrie (#1558); Edith (#s 1559, 1560); George (#s 1562, 1563) and William J. (#1564). Littleton Historical Museum Collection.

their studios. This association with the Underwood and Underwood establishment allowed the Bellows view shop a much wider market than would have been possible otherwise.

In 1899 George became a local hero when one of his factory employees, Jennie Lamb, sat too close to an oil stove, and her dress caught fire. George, with "great presence of mind and heroism" quickly deposited her in a tub of water in the next room. Jennie was only slightly injured, but George's hands were very badly burned, and he never completely recovered from the ordeal. He was ill for several months and died on August 7, 1900. The Littleton View Shop closed permanently that November. Gilbert Mozrall, as foreman, took on much of the responsibility at the company during George's confinement. Gilbert died the following year on October 28, 1901. After the view shop closed, the factory was remodeled into a private home, which burned in 1978.

Edith Bellows Wallace always felt that the real reason the view shop closed was because it could not compete with the popular post cards of the period: "The day that the picture postal card came into existence this type of business was killed 'deader than a door nail.' I finally sold thousands of views to a junk dealer."

**Littleton View Company Sample Books**

The Littleton View Company owned six large sample albums of stereo halves. Although all of the photographs in the six books are original, three of the albums are duplicates of the other three. Each book contains twenty-five pages measuring 11" by 14" in size. The Bellows view shop had obtained the blank albums from the Regent Company of New York, patented 1896. This late patent date indicates that the albums were compiled by the Littleton View Company, even though some of the stereo halves were from negatives taken by Franklin Weller. These photographs, which are pasted on the pages, are in excellent condition and appear to be original to the albums. There is no indication that any of the views have ever been removed or replaced.

A number and title is handwritten in ink under each picture. The highest numbered view in the albums is #5249, but there are many missing numbers. Consequently, there are actually only 1467 titles. It is not known if every sample in the albums was printed up as a stereograph. Conversely, there are existing stereoscopic views produced by Weller, Aldrich, and the Littleton View Company that are not represented in the books.

An example of an existent Littleton View Company stereo card that is not pictured in the albums is the cabinet mount #1307 "Stanley Family, Owl's Head Slide, Jefferson, N.H." In the company's album, this number is missing. The Owl's Head landslide occurred on July 10, 1885. The landslide's date confirms that this particular view was photographed by the Bellows view shop. A paper label on the back of the stereograph describes the Jefferson event:

In about four minutes from its start the slide reached its terminus a distance of more than two miles
sweeping earth, trees, and rocks to the depth of 50 to 100 feet. It much exceeds the noted Willey Slide and will long be a prominent point of interest for White Mountain Tourists.

Notwithstanding the label’s assumption that it would remain a focus of attention, the Cherry Mountain Slide was never as well known as the Willey Slide. In fact, even in the North country, hardly anyone recalls hearing about it. The Jefferson slide was considered worthy of photographing by Benjamin Kilburn, too, who also made artistic mount stereographs and photographs of it.

The general categories covered in the album include the White Mountains, southern and western United States, presidents, royalty, foreign scenes, statuary, natural history, allegories, comics, and sentimental. The progression of the negatives from Franklin Weller to George Aldrich to the Littleton View Company, with additions from all three, make accurate attribution of each individual stereo half in the albums difficult. Although Aldrich may not have contributed much, The Littleton View Company did add to Weller’s negatives. More research is obviously needed on these albums.

Such information would be valuable to Littleton’s stereoscopic view history, but it is not within the scope of this book to compare, evaluate, or attribute each stereo half in the albums. Hopefully, some of this data will be compiled in the future.

Nevertheless, one can generally surmise that Weller photographed the statuary, natural history, allegories, some of the comics and sentimental, and many of the White Mountains views. Although the statuary stereographs likely came from Weller’s studio, we do not know if he made the original negatives. Where were the statues located? Neither is it known who photographed the views that were taken outside New England. Possibly the foreign scenes were purchased from other manufacturers for resale.

The first twenty-two photographs in the albums are of the Bellows families and pets. Edith and her cousin, Carrie Bellows, can be recognized in a number of the stereo halves throughout the album. Various other family members are also pictured in the views. William J. Bellows posed for both F.G. Weller and the Littleton View Company, so his presence in the stereo views does not necessarily indicate the identity of the photographer! Even though local people were featured on the Bellows views, as they had been on the Weller stereographs, very few of them can be identified, either. People in past years incorrectly assumed that it was not imperative to record the names of those photographed. They could not foresee that museums, collectors, and relatives would be interested in stereo cards (and the identity of their subjects) more than one hundred years later. When Edith Bellows was asked to comment on local citizens posing for the views she replied:

Referring to your question—were Littleton residents called upon to perform for the stereos—they were, but they were not paid for posing that I ever heard about. Sometimes they were employees of friends...I resolved if I ever could do as I wanted to I never would pose for any more pictures.

The Littleton View Company employees were Gilbert Mozrail, Jennie Lamb, Jennie Duffie, Isabelle Bishop, Mrs. Grant, Cora Andrews, Clara Byron and Delia Byron. (There may have been others.)

“When I Wanted the Sun to Shine” Kilburn and Other Littleton, New Hampshire Stereographers is available for $19.95 plus $2.50 postage from Linda McShane, 87 Oak Hill Ave., Littleton, NH 03561.
New Vision Technology of Vista, California recently completed designing and constructing three custom View-Master viewers for a new “Water” museum, to open this spring at Lake Pyramid, California. As an educational facility, primarily for the younger generation, the designer thought it appropriate to incorporate the use of the View-Master format. Although a unique concept, it was apparent that it would take something special to hold up to the wear and tear (and possible abuse) the units would be subjected to in a public facility.

While adhering to the designer’s exterior specifications of size, color and shape, NSA member Bob Mannle (owner of NVT) spent three months designing, drafting and prototyping several mechanisms. The free floating design finally selected insures that the reel is not subjected to any friction or wear.

Other features include a one-shot timer that requires the operator to press the button for every image change, eliminating the possibility of continuous cycling, or intentional jamming. The two position spring wrap clutch combined with the 3.5:1 timing gear reduction insures perfect registration of the images. The fuse type (8 volt) lamps serve well for lighting, are easy to replace (after 10,000 hours) and have minimal heat generation. The custom 12X lenses certainly enhance the image size of the View-Master format. NVT also converted the client’s 35mm slides to the View-Master reels showing the construction of the Los Angeles aqueduct. Unfortunately they are not in stereo.[!]?

In addition to being mechanically sound, the Exterior cabinetry is constructed entirely of 1/4 and 3/8 inch solid aluminum plate. The hand grip bar runs through the center of the unit allowing the operator to do chin-ups without the fear of twisting the handles off. (Continued on page 23)
Connecting the Random Dots
A Review by John Dennis

Fans of single image random dot stereograms will be happy to know that this evolving 3-D technique now exists in a form other than loose sheets of paper, postcards, or magazine clippings. Random Dot Stereograms by Andrew A. Kinsman is an 8½ x 11 inch, 136 page book filled with random dot 3-D images from the most basic geometric shapes to highly complex designs including faces and entire human forms. Most of the images are presented nearly full-page in size, providing far better impact than any smaller versions of these always intriguing patterns of pixels.

Kinsman's book, however, provides far more than just a collection of fun-to-fuse stereograms. The first few chapters include in careful detail the basics of stereo viewing, the history and nature of random dot stereograms (both as image pairs and as interwoven single frame images), and an illustrated explanation of just how the images are combined to provide multiple planes of depth. A "random line stereogram" is included to demonstrate graphically the shifting of picture elements relative to each other using vertical bars of varying thickness - some of which are offset just enough to produce a floating oval shape when free viewed.

This is followed by a thorough explanation of how random dot stereograms are generated and manipulated on a computer using a variety of programs and a laser printer. Complete ASCII, BASIC, "C" and PostScript programs are included in an appendix section at the back of the book. A stereogram using shifted lines of type, diagrams and enlarged pixel illustrations aid in revealing the concepts behind these interwoven stereo pairs.

Those with no interest in generating their own stereograms can turn directly to the stereograms, which are printed horizontally and centered so the pages can be kept reasonably flat and also be turned while maintaining fusion. There are even two examples of continuous tone photos done as single image stereograms for those who thought this impossible. The photos themselves aren't stereo, but their surfaces warp into 3-D shapes when free viewed, as if the photos had been stretched over three dimensional objects.

While some of the now familiar waves and cones appear, there are plenty of far more complex images hidden among the book's dots. A 15-twist Mobius strip, a topographical map of the world, transparent spheres, propellers, and a self portrait of the author are among the images waiting to be fused into existence. Instructions for free viewing are included, as well as the suggestion that readers also try free viewing regular stereo pair photos! To make the challenge more interesting, no captions are printed under the random dot stereograms, which are identified using small, 2-D gray-scale reproductions in the back of the book. (All of the stereograms do have fusion spots.)

Most of the images are the work of author Andrew Kinsman, but they are complemented by some intriguing examples by Martin Simon, Robert Scott & Gordon Flanagan, and Ian Collier. Random Dot Stereograms is available for $13.95 plus 2.50 shipping from Kinsman Physics, PO Box 22682, Rochester, NY 14692-2682.
New 2x2 Secretary

As of January 1, 1993, Joe O'Toole of Los Altos, CA, has taken over the duties of secretary of the 2x2 matched pair circuit. The circuit was first inaugurated in November of 1988 when I sent out the first two folio boxes to the charter members of the circuit. It has fared well since then and maintains a route list of about twenty members.

Many of us made our first stereographs using our available single lens cameras and a time lapse technique for the two exposures. The 2x2 circuit meets the needs of such stereographers as well as those exploring various slide bar and close-up techniques. Full frame 35mm stereo views are especially popular in this circuit and result in some spectacular panoramas.

Our thanks go to Joe O'Toole for taking on the secretary duties. I hope he finds it as enjoyable as I have for the past four years. I'll continue as a regular member of the circuit.

Stereo Portraits, Pinky, & Publishing

In the July/August 1984 Stereo World I made an extended lament in this column about the absence of proper stereo portraits of well known (and for that matter not so well known) people as compared to the fine 19th century portraits produced by Gurney, Sarony, Anthony, and others. The absence of studio quality stereo portraits by both professionals and amateurs seems to uncover a nearly unexplored region of 20th century photography as the fading years of the century wind down. To be of value the pictures need to be published with a wide enough circulation to count. Evidence that there is still hope for hidden work to see the light of day does confirm that important stereo portraits are out there and could, in part, close the gap in the stereo record.

Santa's Gift 1992

I received one special Christmas present in the form of a copy of the book 3-D Hollywood featuring stereographs by the late Harold Lloyd. This sometime silent movie star was perhaps the nearest thing to a stereo guru that we can point to, and he did apparently make quality views of many of the people who should have been recorded in 3-D. I will not address the book's production flaws that were thoroughly pinpointed by John Dennis and Paul Wing in the Sept./Oct. 1992 Stereo World. My main regret is that the space was not better used to print 200 of Lloyd's views rather than 67, which it would seem could be done in good quality without appreciably increasing the number of pages.

I collect theatrical portraits and tend to judge by these. The Marilyn Monroe pictures are nice but I was most moved by the exquisite portrait on page 20 of Dorothy Provine, who played Pinky Pinkham in the early 1960s TV series The Roaring Twenties, which remains among my all time favorite shows due to Pinky and the musical numbers.

Yes, a Stereoscopic Society printmaker would have fixed the stereo window but this picture makes the book worth the price to me. And there are many other rare views in the book. It is too bad that our long TV experience is not fully, or at least better, recorded in 3-D. But we are better off with 3-D Hollywood than we were without it, blemishes and all. Stereoscopic Society members do what they can when the opportunity arises to record the passing scene, but they seldom get backstage passes.

Some Voting Results

1992 voting results have been received from Gamma Transparency Secretary Lee Ray Kuipers and from Speedy Alpha Print Secretary Bill C. Walton, and the top vote getters are listed below.

1992 Speedy Alpha Transparency Folio

<table>
<thead>
<tr>
<th>Member</th>
<th>Total Points</th>
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<tr>
<td>Dale Hammerschmidt</td>
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<td>Ray Bohman</td>
<td>57</td>
</tr>
<tr>
<td>Bill C. Walton</td>
<td>56</td>
</tr>
<tr>
<td>Judy Proffitt</td>
<td>55</td>
</tr>
<tr>
<td>Bob Kruse</td>
<td>54</td>
</tr>
<tr>
<td>Mary Carpenter</td>
<td>50</td>
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<td>Brandt Rowlies</td>
<td>45</td>
</tr>
<tr>
<td>Bill Patterson</td>
<td>43</td>
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<tr>
<td>Nancy Sobottka</td>
<td>39</td>
</tr>
<tr>
<td>Jack Cavender</td>
<td>38</td>
</tr>
<tr>
<td>Craig Daniels</td>
<td>36</td>
</tr>
</tbody>
</table>

Favorite Views

1st "Bridge at Dusk" by Craig Daniels
2nd "C'mon Guys Let's Play" by Bill C. Walton
3rd "Mirror Image" by Bob Kruse

1992 Gamma Transparency Folio

<table>
<thead>
<tr>
<th>Member</th>
<th>Total Points</th>
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</thead>
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<tr>
<td>Lee Ray Kuipers</td>
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<td>Charles Trentelman</td>
<td>52</td>
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<tr>
<td>Theodore Papoular</td>
<td>46</td>
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<tr>
<td>Dennis Ellingsen</td>
<td>43</td>
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<tr>
<td>Al Paterson</td>
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<td>Paul Yorke</td>
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<td>Brian Shutt</td>
<td>34</td>
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<td>Dale Walsh</td>
<td>31</td>
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<tr>
<td>Richard Orr</td>
<td>26</td>
</tr>
<tr>
<td>Jeff Wentworth</td>
<td>24</td>
</tr>
</tbody>
</table>

Favorite Views

"No. 60 to Promontory" by C. Trentelman (29pts)
"3-D by Lee Ray" by L. Kuipers (26pts)
"Dad's Birthday Cake" by T. Papoular (23pts)
"Anemones" by R. Orr (22pts)
"Mountain View" by A. Paterson (21pts)
"Butterfly" by P. Yorke (21pts)
"Roman Candle" by L. Kuipers (20pts)
"Lorrie Clark" by D. Walsh (19pts)
"Night Visitor" by P. Yorke (17pts)
"Miami Dolphins" by B. Schutt (16pts)
Fred Lightfoot: 1920 - 1992

Nobody else ever knew more about stereoviews than Fred Lightfoot. Nobody else ever shared his knowledge so generously and so widely.

Frederick S. Lightfoot died December 17th after six hours of surgery, following an automobile accident in inclement weather not far from his home in Greenport, NY. He was 72.

Fred was a charter member of the NSA and the author and co-author of several books on early New York City and Maritime New York which used stereoviews as their primary source of illustration. Fred also wrote several articles in early issues of Stereo World.

The son of Mildred and Warren Lightfoot, Fred was born in Manhattan on January 16, 1920. In 1942, he earned a Master of Science degree in industrial engineering from Columbia University. As a Naval officer during WWII, he was decorated for his actions aboard the Carrier Franklin when it was virtually destroyed by a Kamikaze attack that exploded a flight deck full of fully armed and fueled aircraft. Fred worked for 13 years as a government procurement officer, then taught for 19 years at WT Clark High School in Westbury, NY.

Just prior to joining the Navy, Fred's interest in stereoviews was kindled. This launched a half century of serious study, collecting and dealing in stereos. Over the years, Fred was called to disperse some of the most important early stereo collections including those formed by such as Barkey, Batchelder, Howe, and Weiss.

Fred's collection of stereos became the basis for the collection at the International Museum of Photography at the George Eastman House in Rochester, NY. In recent years, Fred was less active in the field of photographic history, but very active in the field of postal history. He assembled a major collection of postal covers with the same eye for the unique and important as he had for stereoviews. A collector with great intelligence and diverse interests, Fred left a collection of classical records estimated to number about 30,000.

Fred was a talented and caring gentleman. He wrote prolific and compelling letters to the New York Times and to local newspapers. His last letter to the Suffolk Times on Dec. 10th was representative of his activism against social and political injustice. "Instead of recognizing that we need to attack the poverty that is breeding crime and destroying our cities, we build more and more prisons and do almost nothing to salvage their inmates," he wrote in one passage.

Fred is survived by Margaret, his wife of 50 years; a daughter, Sari Byrd of Port Jefferson Station; a sister, Peg Levie of Los Angeles; two grandchildren and one great-grandchild.

Nobody else ever knew more about stereoviews than Fred. Nobody else ever shared his knowledge so generously and so widely. In a way, the knowledge he shared is the best legacy that Fred has left us. He gave us a start... it is up to us to get it right and write it down.

Fred will be deeply missed by all who knew him.

- Russell Norton

3-D Foto World Turns

Those interested in the stereo related publications and equipment offered from Europe by 3-D Foto World are advised that the firm's inventory and business have been taken over by another company. For ordering information write to: Heureka! 3-D Mail-Order, Fuchstanz - 43, D-6000 Frankfurt, Germany.
Rather than being used just to entertain, 3-D is used to make a powerful point and promote thought about the world's endangered environment in the first Showscan 3-D film, *Concerto for the Earth*. The 70mm film was produced for presentation in the Pavilion of the Environment at Expo 92 in Seville, Spain, and was created by Bayley Silleck Productions Inc. of New York. Its sponsor was Grupo INI (national Institute of Industry), a corporate group of over 600 industries owned by the Spanish government.

The film actually begins in 2-D and slowly builds to the dramatic introduction of 3-D. The 2-D sequence includes some spectacular footage of diverse environments of the Earth — sea, plains, glaciers, desert, mountains, etc. We witness the pastoral lifestyle of early humans, and gradually see the nomadic way of life give way to the arrival of agricultural methods and modern technology which eventually begins to transform the planet.

Still in 2-D, we are introduced to a typical middle class family of four who are driving out of the city on a country vacation. Like so many of us, they are a bit careless towards nature, and are unaware of the effects that their littering and careless driving have on the environment. While speeding on a treacherous mountain road, they accidentally take a wrong turn and nearly drive off a steep cliff. Shaken, they get out of their car and are confronted by an unknown landscape. We see a look of bewilderment, then shock on their faces as they try to survey a desolate landscape stripped of trees in the blinding sun. They put on their sunglasses to see better, and this is the cue for the audience to put on their polarized 3-D glasses. At this point, the "left-eye" projector begins projecting images and joins the "right-eye" projector's 2-D images for the beginning of 3-D. (The synchronized left projector has been running black film up to this point.) Through the subjective use of the camera, we suddenly join the characters in the film and share their experience of seeing the world as it really is today. This abrupt and dramatic use of 3-D is a startling experience.

**Sludge Under Your Nose**

The 3-D images that follow are shocking and unforgettable. The Globe and Mail, Canada's national newspaper, describes this sequence best: "Not since Andy Warhol's *Frankenstein* have so many disgusting images been thrust under a viewer's nose through the wonders of 3-D. Oily sludge, grimy smokestacks and heaps of revolting waste vividly illustrate the future that awaits us if we continue to exploit non-renewable resources." It's potent stuff for an audience expecting just to be entertained and not additionally informed at a world's fair film.

"I don't think 3-D has ever been used in such a powerful and dramatic way before," says producer-director Bayley Silleck. "In the 3-D section of the film, we want the characters in the film and the audience to see the world in real terms, to see what mankind has done to the world. We want to make the point that a new kind of vision is required to save the planet." Silleck adds that he didn't want the audience to leave totally depressed after facing so many environmental nightmares, so he ends the film on a positive note.
by Don Marren

series of encouraging technologies and actions—many of which are being implemented today—offer hope for the future, but Silleck's film isn't finished yet. To remind us that the challenge ahead involves everyone, both in the industrial and in the developing nations, we first see a close-up of a child planting a seedling in a devastated forest, then another child in a garbage dump. In separate shots, both look directly at us, as if to ask what we will do to save the planet. The choice, then, is clearly ours to make.

60 Stereo Pairs Per Second

Besides telling a provocative story, *Concerto for the Earth* (the official Expo 92 title is *Concierto por la Tierra*) boasts some of the latest state-of-the-art film technology. It's the first film ever created with the Showscan 3-D system, a natural progression of the revolutionary Showscan camera and projector system invented by special effects wizard Douglas Trumbull. Showscan utilizes 70mm film at 60 frames per second, rather than the conventional 24 frames per second. The increased film speed, plus the inherent quality of 70mm stock, results in an image of exceptional resolution and sharpness on the screen while 3-D adds a heightened sense of realism. (At the Pavilion of the Environment, the film was projected on a 59 x 27 foot screen on an auditorium that seated 310 people.) The system also incorporates powerful Dolby® Showscan six discreet channel, full-spectrum sound which completely surrounds the audience.

Silleck believes that "3-D is a cumbersome process, but the result is more than worth the effort. The StereoCam™ system created by HinesLab Inc. simplifies most problems in shooting 3-D films. It's a beautifully engineered and rugged system. Everything 'clicks' into place with amazing precision."

**International Locations for an International Message**

The arduous 20-week shooting schedule for *Concerto for the Earth* involved an international film crew and support staff from Europe, Africa and the Americas. Locations ranged from the Windmills of La Mancha to the steel mills of Czechoslovakia (now the independent Czech Republic and Slovakia), from the Serengeti plains in Tanzania to the mountains in British Columbia, and from the Kasbahs of southern Morocco to the skyscrapers in Manhattan. About 100,000 feet (over five hours) of 70mm film stock was shot to produce the finished 16-minute film. It apparently could have a few minutes longer, but Silleck was faced with a time restriction so there could be three showings per hour (a total of 30 showings per day) at the Expo 92 pavilion. Just as well; in this film, less is more.

"It was a very physical film," reports Silleck. "There wasn't as much preplanning time as we would have liked. There were no perfectly controlled studio set-ups. We shot in over 75 locations, traveling with over 3,500 pounds of equipment. 70mm film is heavy enough, so that when you take into account the additional film required for the Showscan system, the film weight more than doubles. Some of the set-ups required carrying the equipment up to two-and-one-half miles to some obscure areas. Sometimes we flew to one country and our equipment flew to another! At such times, all we could do was wait and hope."

When camera equipment was misdirected from London to Paris instead of to Nairobi, Silleck was concerned that he might miss filming the great migration of millions of animals north from Tanzania across the Serengeti to Masai Mara in Kenya. He lucked out with the

*Directo Rayley Silleck sets up a shot in a clear-cut forest in British Columbia. Behind him is the HinesLab Inc. StereoCam™ unit with two CP-65 Showscan cameras. Stereo by Max Penner.*
The camera crew sets up a shot of a conveyor belt about to pour out the remains of cars in a steel scrapyard in New Jersey. Stereo by R. Anthony Munn.

A General Motors "Impact" electric car is readied for filming in Santa Cruz, California as Concerto director Bayley Silleck talks to the driver. Stereo by Max Penner.

delayed timing. When the equipment finally arrived, he was able to film the peak of the migration. Silleck and the crew were awe-struck. "It was an incredible spectacle! Africa was the most intensely exciting of all the locations we filmed. The great plains of East Africa, no matter how many films or picture books one has seen, have a sense of immensity and timelessness that must be seen in person to be truly experienced."

In shooting this documentary (final cost was only $1.9 million), Silleck says you always had to be flexible and be prepared to improvise. "There were times we didn't see some of the locations until we actually arrived with our equipment, although it wasn't quite a cold turkey situation." In many cases he relied on production people from the countries where filming was to take place. If Silleck hadn't eyeballed the location beforehand, he knew from the description, photographs and judgment of these people what he was up against and what to expect.

Any problems getting permission to shoot some of the planet's ecological horrors? "There was a time, before the fall of communism, when we wouldn't have been permitted to film at some locations," reports Silleck. "In fact, most of the environmental problems in these areas were hushed up. That's all changed now. Since most of these former communist countries don't have the money, the technology, or the skill to clean up these messes, they're looking to the west for help. Most Third World countries are in the same situation. Hopefully, the dissemination of the information in our film will help these countries, not hurt them. It's one thing to read about these problems, but it's entirely another thing to see them. I really had my eyes opened when I came face to face with these horrible scenes. Unfortunately, it's getting worse instead of better."

Concerto for the Earth is an intelligently orchestrated film. One would expect no less from a director who served his apprenticeship working with film masters John Huston, David Lean and Vittoria de Sica, and who directed such award-winning documentaries as A Dylan Thomas Memoir and Emily Dickinson - A Certain Slant of Light. The three-part structure of the film follows the traditional structure of a musical concerto. The first part (moderato) is the living planet segment (2-D) which celebrates the diversity and beauty of the natural world. The second part (allegro) is nature wounded, when 3-D is introduced through the eyes of that careless family. The final scene of this segment is one of the wittiest moments in the film. After viewing the many scenes of devastation, they hop back into their car and drive off burying cyclists and the audience in a cloud of exhaust fumes. The question remains: did they really understand what they saw?

The third segment (finale) is hope, which highlights some of the efforts being made by industry and individuals to reach a balanced, sustainable relationship between humans and nature. Because environmental pollution is a universal problem, Silleck says that the film had to have a global look to it, rather than just reflect an American or European point of view. There is no narration; music and imagery tell the story.

Philippe Sarde's original music, which is performed by the London Symphony Orchestra, changes tempo and intensity to complement and enrich the hundreds of images - both beautiful and repellant - filmed by Robin Vidgeon, director of photography, and tautly edited by Miroslav Janek. Most American audiences know Sarde's music best for The Bear, Quest for Fire, Lord of the Flies, Tess, and The
The connection between Third World economic problems and environmental concerns is illustrated in a brief sequence showing a vast garbage dump in Central America where children survive by finding items they can sell from time to time. One of them, Hector, stares out of the screen at the audience in this frame from Concerto for the Earth. Bayley Silleck Productions.

Music Box. Vidgeon was Second Unit Director of Photography for The Mission, which won an Academy Award for best photography.

Some of the top stereo talent in the business worked on the film. Chris Condon was a 3-D consultant and Max Penner was principal stereographer. Penner is currently working on a 3-D film for Busch Gardens (Williamsburg, VA). Second-unit stereographer John Rupkalvis had another 3-D film at Expo 92 – a Stereovision 35mm film which will be covered in a future issue. One of the second-unit cinematographers was Noel Archambault (See SW July/Aug. '92).

Joining Silleck as co-producers on this massive project were Jeffrey Marvin and Lorena Parlee. Both have established solid reputations on feature films and have won awards for their documentaries.

Silleck’s body of work includes films he produced and/or directed for television or education distribution, including a series of oceanographic films. With Francis Thompson, he co-produced the IMAX-OMNIMAX film Energy! Energy! for the U.S. Pavilion at the Knoxville 1982 World’s Fair. NBC’s Today and the New York Daily News called the film the most outstanding attraction at the fair. Silleck wrote, co-produced and co-directed the IMAX film On the Wing, a multi-million dollar production sponsored by Johnson Wax and the National Air and Space museum of the Smithsonian Institution.

Along with producer Jeffrey Marvin, Silleck is about to start production on another IMAX film, Cosmic Voyage, for the Smithsonian’s National Air and Space Museum. “If ever a film lends itself to 3-D, this film is it,” says Silleck. Even without the additional cost of 3-D, the film with its special effects and computer animation is budgeted at a mind-boggling $6.5 million. The high price tag comes close to some full-length features like the extravagant-looking but budget-wise Howards End, which is reported to have a negative cost of between $8 and $9 million. 3-D for Cosmic Voyage is still an uncertainty at this point, but we can hope.

Earth Held Over

Concerto for the Earth will continue to be shown for at least two more years on the site of Expo 92 in Seville. The World’s fair area has now been named Cartuja Theme Park, and opens in April. Many of the major theme and international pavilions from Expo 92 will remain as permanent attractions.

The Pavilion of the Environment, where Silleck’s film will continue to run, was considered by many critics to be one of the ten best pavilions at Expo 92. The pavilion, with its multitude of fascinating and interactive displays, is as intriguing and clever as Silleck’s film. At one point, visitors can opt for a choice of two exit routes through the displays in the pavilion. One leads to the desolate future of current unsustainable development, while the other offers solutions to ecological problems. Warning: there is no turning back! ☐

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Our first unknown this issue comes from Larry Rochette. It is a gray card with a scene of well-dressed men and women standing in front of a large frame structure, perhaps a community building. The rocks in the foreground suggest a New England location. This seems to have been a commercial view, but someone has obscured the lettering on the reverse by pasting a sheet of green paper over it.

The next unknown was sent in by Breck Carrow. It is a yellow card view of the Adelphi Hotel. Do any of our readers know where this hotel was located? Street signs on the near corner of the building read "BROWNLOW HILL." and "BROWNLOW(?) PLACE."

Breck's second view is of an impressively solid looking church that may well still be standing. The unlabeled card is an interesting mixture of colors: violet on the front and orange on the reverse.

Send information and unknowns to Neal Bullington, 5880 London Dr., Traverse City, MI 49684. We'd especially like to receive material that is a bit out of the ordinary. Be sure to include postage for return of the views. ☑
Biggest, Toughest View-Master

The front and rear plates slide in from the top in recessed grooves in the main housing, with the top plate and various set screws securing them in place. The entire unit is electrostatically powder-coated in two designer colors.

While constructing the units NVT retained extra parts and components they hope to assemble and have on display at the upcoming NSA convention in San Diego. NVT is also designing and constructing several other stereo viewers for both Realist and 35mm 2x2 formats.

For more information contact New Vision Technology, 653 Hutchison St., Vista, CA 92084.

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3-D Art Adds Depth to Huge MONTAGE 93 Festival

by Susan Trien, Strong Museum, Rochester, NY

Go on. Jump on that stationary bike. As you pedal, scenes of winding country roads whirl pleasantly by. Veer right or left. You are experiencing sensations of movement without ever leaving your original spot!

This optical illusion is brought to you courtesy of Canadian artist Nancy Paterson whose "Bicycle: Some Interactive Exercise," is among approximately 50 three-dimensional works on display at Perspectives, Proximities, Perceptions: Expressions in Three-Dimensional Graphic and Electronic Media – an exhibition at the Strong Museum in Rochester, NY, beginning July 11 and running through August 8.

The internationally juried exhibit of 3-D art includes approximately 50 works by artists around the world. Art forms include stereoscopic photography, laser and computer holography, computer-generated dimensional realities, and virtual reality systems (eye phones).

The display is the Strong Museum's contribution to MONTAGE 93: INTERNATIONAL FESTIVAL OF THE IMAGE, a month-long, community-wide event celebrating the fusion of art and technology in visual communications.

All of the works of art in Perspectives, Proximities, Perceptions involve viewer interaction of some kind – whether it be walking past a holographic work and peering at it from different angles; donning red and blue glasses to see the three-dimensional swell of computer-generated moons and planets; or peering at an image in a mirror that makes you feel as if you're walking down a long hall. Some of the pieces – like the 59 x 28 inch "Multi-Media" by Terry Maxedom and Amy Fisch – create a dramatic contrast by combining traditional sculpture and painting techniques with futuristic, three-dimensional technologies.

"What we are trying to do is depict the state of the art at this stage," says exhibit curator Lance Speer who believes three-dimensional art deserves a deeper level of public understanding and appreciation. "We want to introduce the public to the fact that three-dimensional technology existed more than one hundred years ago and that today's artists are appropriating this technology to create their own forms of expression."

Speer is director of Spectrum Gallery in Rochester and has lectured and written widely on the subject of three-dimensional art. He is currently working on a book about native American Indian culture as preserved in stereographs. Speer worked with co-curator Louis M. Brill to gather artwork for Perspectives, Proximities, Perceptions. They sent out invitations [including an insert in Stereo World] asking artists all over the world to submit three-dimensional graphic and
electronic art forms. The resulting submissions were selected by an international jury. Perspectives, Proximities, Perceptions begins with a brief history of stereoscopic technology and how it works. Objects from Speer's impressive private collection of 10,000 artifacts will be on view in an introductory area to give an overview of the birth of three-dimensional art and its various uses up to today. Among the objects on display are 19th century stereographs and stereo cameras, 3-D movie posters from the 1950s, View-Masters from various time periods, and contemporary holographic cereal boxes and trinkets. Speer, who creates modern versions of antique stereoscopes, will also have some of his own work on view. Speer's stereoscopes are made from materials as diverse as inlaid maple, junk car parts - and even human bones - "The Death Viewer." [As seen on the cover of SW Vol.14 No.4.]

Historically, says Speer, "three-dimensional art had no lasting power, it was seen as a bag of tricks. But they are beginning to become more and more accepted as a new way of seeing the world, and as a way of wedding artistic content to technology. The whole goal of Montage 93 is to introduce people to established and new technologies and ways of seeing the world."
Behind the “Scenes” at 3-D Book Productions

During the course of the last few years, many of us have acquired for our collections the fine View-Master reels and books put out by 3-D BOOK PRODUCTIONS of Borger, The Neth-

doors. This article gives you a look at the man behind the product.

In 1952 Harry zur Kleinsmiede received his first View-Master reels and viewer from his parents. The five-year-old Harry loved the 3-D photos, and a non-stop love of View-Master 3-D products began. He started collecting the reels and ordering by mail the titles he was unable to find at nearby stores. Over the years he has developed what is probably the finest collection of Belgium-made reels in the world today, to say nothing of the extensive variety of U.S. produced reels also in his collection, which consists of about 15,000 reels.

At age 15, Harry received his first 3-D camera, a View-Master Personal, and began shooting his own View-Master reels. Most of his photography is now done with a Belplasca, and those of us fortunate enough to see his stereo presenta-
tions at 3-D conventions know that he is an outstanding 3-D photograp-
her.

By profession Harry is a publisher of educational books, and in 1977 he began combining his work and hobby. The book Stereophotografie Stap Voor Stap (Stereophotography Step by Step) by Jacobus G. Ferwerda was his first undertaking, for the Dutch Society for Stereo Photography. Harry completely coordinated and organized the production and distribution for this fine work, and was on his way to future 3-D endeavors.

Following release of this book, he worked on another Ferwerda book – The World of 3-D – for almost two years. When finished, it was very well received by the stereo community.

Harry then got the idea for a series of educational books featuring View-Master reels using one or
### Commercial View-Master Reels by Harry zur Kleinsmiede

<table>
<thead>
<tr>
<th>Wolters 3-D (test reels only)</th>
<th>Date</th>
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<tr>
<td>CR367-1A 3-D Past and Present-1</td>
<td>Jan. 24, 1985</td>
</tr>
<tr>
<td>CR367-1B 3-D Past and Present-2</td>
<td>Jan. 24, 1985</td>
</tr>
<tr>
<td>CR367-2A Life of Honeybee-1</td>
<td>Jan. 24, 1985</td>
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<tr>
<td>CR367-3 Space Shuttle</td>
<td>Jan. 24, 1985</td>
</tr>
<tr>
<td>CR367-4A World of Horses-1</td>
<td>Dec. 13, 1984</td>
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<tr>
<td>CR367-4B World of Horses-2</td>
<td>Dec. 13, 1984</td>
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<tr>
<td>CR367-5 Prehistoric Animals</td>
<td></td>
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<tr>
<td>CR367-6 Dolls in Living Costumes</td>
<td>Oct. 17, 1984</td>
</tr>
<tr>
<td>CR367-7 Jaws</td>
<td>never released</td>
</tr>
<tr>
<td>CR367-8A World War I-1</td>
<td>Oct. 17, 1984</td>
</tr>
<tr>
<td>CR367-8B World War I-2</td>
<td></td>
</tr>
</tbody>
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### 3-D Book Productions

| CR372-1 3-D Past and Present-A | 1986 |
| CR372-2 3-D Past and Present-B |     |
| CR372-3 3-D Past and Present-C |     |
| CR379-1 Beyond the Third Dimension-A | 1987 |
| CR379-2 Beyond the Third Dimension-B |       |
| CR379-3 Beyond the Third Dimension-C |       |
| CR382-1 Jacobus G. Ferwerda, The Man of 3-D-A | 1988 |
| CR382-2 Jacobus G. Ferwerda, The Man of 3-D-B |       |
| CR382-3 Jacobus G. Ferwerda, The Man of 3-D-C |       |
| CR384-1 The Pat Whitehouse Show-A | 1989 |
| CR384-2 The Pat Whitehouse Show-B |       |
| CR384-3 The Pat Whitehouse Show-C |       |
| CR387-1 3-D imagics 1838-1900 -I Stereoscopic Drawings | 1990 |
| CR387-2 3-D imagics 1838-1900 -II Early Photographic Processes |       |
| CR387-3 3-D imagics 1838-1900 -III Stereocards from England |       |
| CR387-4 3-D imagics 1838-1900 -IV Albumen Positives on Glass |       |
| CR387-5 3-D imagics 1838-1900 -V 19th Century Children |       |
| CR387-6 3-D imagics 1838-1900 -VI Studio Settings on Stereocards |       |
| CR387-7 3-D imagics 1838-1900 -VII Tissue Cards |       |
| CR387-8 3-D imagics 1838-1900 -VIII B.K.'s Diablerie Tissue Cards |       |
| CR387-9 3-D imagics 1838-1900 -IX Stereocards from Europe |       |
| CR387-10 3-D imagics 1838-1900 -X Stereo Related Subjects |       |
| CR387-11 3-D imagics 1838-1900 -XI The American 3-D Scene |       |
| CR387-12 3-D imagics 1838-1900 -XII 19th Century Stereoscopes |       |
| CR389-1 Berlin um 1900 - Eine Stadt wanderung -A | 1992 |
| CR389-2 Berlin um 1900 - Eine Stadt wanderung -B |       |
| CR389-3 Berlin um 1900 - Eine Stadt wanderung -C |       |
| CR390-2 Life in China - A 3-D Impression from 1978 -B |       |
| CR390-3 Life in China - A 3-D Impression from 1978 -C |       |
| CR391-1 Honey Bee and Wasp - The Amazing Insect World-A |       |
| CR391-2 Honey Bee and Wasp - The Amazing Insect World-B |       |
| CR391-3 Honey Bee and Wasp - The Amazing Insect World-C |       |
| CR393-1 Discover the View-Master World of 3-D Book Productions | 1992 |
| CR394-1 Holland in 3-D Photography - 1 Amsterdam |       |
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| CR394-3 Holland in 3-D Photography - 3 Groning & Friesland |       |
| CR394-4 Holland in 3-D Photography - 4 Drenthe |       |
| CR394-5 Holland in 3-D Photography - 5 Overijssel & Gelderland |       |
| CR394-6 Holland in 3-D Photography - 6 Utrecht | 1992 |
| CR394-7 Holland in 3-D Photography - 7 The Hague |       |
| CR394-8 Holland in 3-D Photography - 8 Rotterdam |       |
| CR394-9 Holland in 3-D Photography - 9 Zeeland |       |
| CR394-10 Holland in 3-D Photography - 10 North Brabant |       |
| CR394-11 Holland in 3-D Photography - 11 Limburg |       |
| CR394-12 Holland in 3-D Photography - 12 Flevoland |       |
| CR395-1 Holland Made in Europe - Souvenir Expo "92 Sevilla -1 | 1992 |
| CR395-2 Holland Made in Europe - Souvenir Expo "92 Sevilla -2 |       |
| CR395-3 Holland Made in Europe - Souvenir Expo "92 Sevilla -3 |       |
A stereo salt print from a calotype negative showing a Paris construction project is one of many examples of rare processes and images on the 12 reels included with "3-D imagics", published in 1990.

A scene from "The World of Horses" on a test reel for Wolters-Noordhoff publications.

A scene from the Danish opera "Gylden Storm" on one of nine reels included in a book based on the opera and available through 3-D Book Productions.

two reels per book. In 1984 he offered the idea to Wolters-Noordhoff of The Netherlands, a well known publishing house of informative books. The idea was well received and Harry was given the chance to develop his "Wolters 3-D" books. Mock-ups and test reels were done and everything was going well.

After test market research however, Wolters found that the market would be too small and subsequently abandoned the idea. But Harry zur Kleinsmiede was not willing to give up. In March, 1985 he formed his own publishing house, 3-D Book Productions. The first work produced was the well known 3-D Past and Present by Wim van Keulen, of which thousands of copies have been sold to stereo lovers all over the world.

Harry then started a series of smaller books, each including three View-Master reels. A larger project, 3-D imagics, was also devised and published by Harry. This book, with text by Wim van Keulen, contains 12 View-Master reels outlining the history of stereo photography. (See SW Vol.17 No.5, page34.) These books have been published because of Harry's love of 3-D. He says that he has yet to make any money from them, but will continue to do them whenever he makes enough on a computer book (his bread and butter work) to finance a new View-Master book.

Harry is directly responsible for the reels in the accompanying list, and without his work we would never have seen some of the great 3-D images they include. All the published 3-D books are available directly from Harry by mail, and we can only tell you that these are something no collection should be without.

The latest offering is Gylden Storm (Golden Tempest). This set consists of nine View-Master reels and a spiral-bound book based on a Danish Opera. Although not actually produced by Harry, these are available through him and "include some of the strangest reels you will ever see" to quote Harry. The set was created to be exhibited concurrently with the performance of the Gylden Storm opera throughout Denmark.

The reels are also odd in the sense that the scenes seem to portray action reminiscent of the silent movie era. A semi-nude woman in a scene on reel five is also a View-Master oddity. (See insert in SW Vol. 19 No. 5.)

We are proud to be involved in writing and photographing a new book for Harry titled The History of View-Master Viewers. We hope that this book will go into production sometime next year and will be of continuing interest to View-Master lovers everywhere.

For a catalog of all available books, contact 3-D Book Productions, PO Box 19, 9530 AA Borger, The Netherlands.
A Light on Littleton’s Stereographic Past
A Review by John Dennis

McShane has provided a detailed history of this unique community and its several stereographers and publishers. Although articles on the Kilburn brothers and other Littleton stereographers have appeared over the years, this new book presents several years worth of intensive research into the photographic, business, family and community histories of every stereographer known to have been active in 19th and early 20th century Littleton. Included among the major figures are Benjamin and Edward Kilburn, Franklin Weller, George Aldrich, Elec Hall, John Ready, and George and William Bellows. As well as the stories of these individuals and their work, the complex interconnections of who hired who, who bought out who, and who bought who’s negatives are traced.

Much of the book is of course devoted to the Kilburn brothers, their family, and the history of their view business. The detailed research included in the book extends even to a listing of all known employees who ever worked for the Kilburn company, including their specific jobs! Entire chapters are devoted to topics like the Kilburn brothers’ childhood, their first and second factories, their equipment and production equipment, and their advertisements and catalogs. Also covered in detail are Ben Kilburn’s love of outdoor life and Mount Washington, his many trips to take and/or buy views, and his reputation for courage and generosity in the community. (One chapter is subtitled “Even His Dog Was Heroic.”)

Nearly every page is illustrated with historic photos, full stereoviews, or stereo halves. It was, in fact, an ill-fated album of stereo halves that is in part responsible for the existence of When I Wanted the Sun to Shine, as the author explains in her preface: “I hope this book will compensate somewhat for the fact that in the late 1940s, when I was in grade school, I cut up what was in all likelihood a Kilburn album of stereo halves. It had been discarded by some former owner, and at the time I assumed it to have simply been someone’s unwanted, and certainly outdated, photograph album.” Two of the remaining Littleton images from the book, which had no inscriptions or numbers on its pages, are reproduced in chapter 10. One can only wish that every child who ever damaged a stereograph would later devote half as much time and energy to their history and preservation as NSA member McShane has.

The author not only grew up in Littleton, but as a child lived next door to the house she was later to learn had once been the Littleton View Company’s factory! Linda McShane is a former curator of the Littleton Historical Museum, which is now located in the renovated 1895 Town Building and features an extensive stereograph display with a multiple viewer for the use of visitors.

When I Wanted the Sun to Shine – Kilburn and Other Littleton, New Hampshire Stereographers by Linda McShane, soft cover, 8 x 10 1/2”, 121 pages, 1993. (The cover photo shows Ben Kilburn with stereo camera and dog.) The book is $19.95 plus $2.50 postage from Linda McShane, 87 Oak Hill Ave., Littleton, NH 03561.
A significant Native American art movement began at one of the most unlikely locations imaginable for an “art colony” – the Army prison of Fort Marion, St. Augustine, Florida. It was to this forbidding ancient Spanish Fort on the coast of Florida that a group of alleged Native American “war criminals and ringleaders” were exiled in 1875.

Beyond the Prison Gates: The Fort Marion Experience and Its Artistic Legacy is a major exhibition exploring the experiences of Native American warriors incarcerated in the Fort Marion Prison for incidents in the Red River War, the last Indian war on the southern plains. Now at the National Cowboy Hall of Fame in Oklahoma City (the first appearance in a national tour) through May 30, 1993, this is a joint effort of the Hall and scholars Arthur Silberman and Dr. Edwin L. Wade.

In addition to the drawings by Native American prisoners, the exhibition is a landmark stereo photography exhibit, a preview of which those attending the 1991 NSA convention in San Antonio saw displayed in the trade fair room (Vol.18 No.2, page 19). Near life-size 80 x 80 inch anaglyphic enlargements from vintage stereoviews of Fort Marion prisoners were created by the Earth Satellite Corporation of Rockville, Maryland, using laser scanning and computer enhancement techniques. Walking past these images wearing anaglyphic glasses provides a powerful and moving illusion of actually being at Fort Marion. Even more stereos from Fort Marion are displayed in the original viewcard format in four multiple viewers based on a design provided by NSA member Stephen Nathan. Six of the views appear in Persimmon Hill, the magazine of the

![Kiowa Prisoners at Fort Marion 1875-1878. One of the views exhibited in "Beyond the Prison Gates" as an 80 x 80 inch anaglyph.](image)
Prison Gates

Cowboy Hall of Fame, in anaglyphic format. For information on the issue or the exhibit, contact them at 1700 NE 63rd St., Oklahoma City, OK 73111, (405) 478-2250.

"Beyond the Prison Gates raises issues that are still timely," according to NSA member and project director Arthur Silberman. "Today, more than ever, we search for answers to the questions of identity, cultural diversity, mutual respect, tradition, adaptation and change, separatism and shared visions."

The exhibit covers Southern Plains pictorial art prior to its transformation at Fort Marion, the events of the Red River War and the relocation of the prisoners to Florida, life at the prison as depicted in the large stereo portraits, biographies of the major artists, ledger drawings and related artworks, documents and historic objects, and the continued development of Native American art.

The exhibition will make three other appearances on its national tour. These will be: the Institute of American Indian Art in Santa Fe, NM (July 2 through Sept. 12, 1993), the Gene Autry Museum in Los Angeles (Oct. 15, 1993 through Jan. 9, 1994), and the Thomas Gilcrease Institute of American History and Art in Tulsa, Oklahoma (Feb. 11 through Apr. 14, 1994).

The program is funded in part by the Oklahoma Foundation for the Humanities and the National Endowment for the Humanities, with the assistance of the State Arts Council of Oklahoma. Members of the Native American Advisory Board for the exhibition include: John Sipes, Cheyenne; Leonard Riddles, Comanche; and Gus Palmer, Jr., Kiowa. Descendants of Fort Marion artists also provided vital background information in the development of the exhibit.

Chief Minimic (left) and son Howling Wolf, Cheyenne Prisoner of War at Fort Marion, 1875-1878. Views like this were sold to tourists visiting St. Augustine.

For a vivid description of ST. AUGUSTINE, READ BLOOMFIELD'S HISTORICAL GUIDE.

FLORIDA, THE LAND OF FLOWERS AND TROPICAL SCENERY.
2 More New 3-D Cameras from Image Tech

The most serious effort yet at gaining 3-D imaging a foothold in the mass photographic market has come in the form of two new cameras from Image Technology International. Following their 3-lens Image Tech 3-D 1000™ (Jan./Feb. '91 page 26) and the 5-lens PRO645™ (Sept./Oct. '92 page 26), the company has turned its attention to the lowest price range of the market with the 3D WIZARD™ and the single-use 3D MAGIC™.

The Magic

Introduced at recent Photo Marketing Association show in Atlanta, the 3D MAGIC™ is the world's first single-use ("disposable") 3-D camera, and uses the same three-lens format as the 3D 1000 (Trilogy) to produce sets of negatives for making lenticular prints. Each camera, with its simple plastic body packaged in a colorful cardboard box, comes with an envelope for mailing the camera in for processing while the 3D MAGIC™ is fixed focus with a single shutter speed and aperture, it does feature a hot shoe for a dedicated external flash unit. (Some experimentation with a larger automatic flash could extend the camera's range considerably.) Its three aspherical 27mm lenses are the widest on any lenticular print camera available, and at 4.3 oz., it is certainly the LIGHTEST stereo camera ever! and 3-D prints. Expected retail price for the Hong Kong made camera is “around $15.00.” Processing charges for the 16 3-D prints (from the pre-loaded ASA 400 color negative film) will be $14.40 including shipping. The company estimates a production time of three to four days depending on season and volume.

The Wizard

Also introduced at the PMA trade show was the 3D WIZARD™, a reloadable point-and-shoot 3-D camera designed to bring 3-lens lenticular stereography down to the “$50.” price range. While the Wizard will do everything the 3D 1000 will do, features like the 1000's meter (indicating the need for flash), power advance/rewind, and auto load...
have been dropped in the quest for economy and easier acceptance by both retailers and photographers.

Like the 3D 1000, the Wizard features a single speed f/100 second shutter and three fixed focus glass triplet lenses with a focal length of 30mm instead of the 1000's 33mm. In addition to a built-in flash, the Wizard has manual aperture settings of f/5.6, f/9.5, and f/16 which are independent of the flash switch. This actually gives it more flexibility than the 3D 1000 with fewer electronic features to fail — all at about one-third the price.

In addition to the expected retail store availability, both cameras are being stocked by Reel 3-D Enterprises. Call or write for exact prices, ordering information and availability.

The Printer
In an effort to widen the market for lenticular prints, Image Tech has introduced an integrated printer/processor for 3-D prints aimed at the "one hour photo" mini lab market. The C3SPP takes images from the negatives to finished, dry 3-D prints in seven minutes and could bring 3-D imaging into serious competition with standard color photo finishing when combined with the two new inexpensive cameras. More information is available from Image Technology International, 5172 Brook Hollow Parkway Suite G, Norcross, GA 30071.

3-D Movie Update

by Don Marren

The Taejon International Exposition (Expo '93), which is being held in Taejon, Korea this year will feature at least two new 3-D films. Look for the new IMAX 3-D film Imagine 3-D (working title) in the Daewoo Group Pavilion. Noel Archambault is both stereographer and director of photography. John Weiley, who produced and directed the IMAX film Antarctica, is director. Roman Kroiter, producer/director of Echoes of the Sun and The Last Buffalo, is executive producer. The other 3-D film at Expo 93 that we are aware of is Entertopia, produced by Supertek Productions in Los Angeles.

Busch Gardens in Williamsburg, VA, will showcase Haunts of the Ole West later in the year. The 3-D film is being produced by Iwerks Entertainment.

We also hear that Disney is about ready to start shooting a new 3-D film to replace Captain EO at EPCOT Center.

Imax Corporation has just begun shooting an IMAX 3-D film for SunTory Ltd. in Japan. Graeme Ferguson is producing.

(We'll try to have full reports on all of these films in future issues of Stereo World.)

As expected, the first permanent IMAX SOLIDO theater is now operating at Futuroscope — The European Park of the Image — in Poitiers, France (SW Vol.19 No.3 page 45). Echoes of the Sun, the only IMAX SOLIDO film made so far, is currently being shown at the theater. The film was shown at Expo 90 and Expo 92, and uses wireless sequential shuttering glasses to separate images projected on a hemispherical dome screen.

A Million Glasses

Bob Staake of Apartment 3-D (cover artist for the current NSA Directory) has acquired one million scrap anaglyphic 3-D glasses, now available wholesale. Imprints on the glasses vary from 3-D TV designs to commercial ads, but all have red/left, blue/right lenses and full ear templates. Prices range from 18¢ each for the minimum order of 100 to 6¢ each for orders of 100,000 or more. For details, contact Apartment 3-D, 726 S. Ballas Road, St. Louis, MO 63122, (314) 961-2303.

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

Thanks to readers Sheldon Aronowitz, Nick Grover, and Herb Webber for sending in helpful news items for NewViews.
PMA Convention Report

by David Starkman

PMA is the Photo Marketing Association, and their annual convention is the USA's answer to Photokina in Germany. It is the largest trade show in the country where photo manufacturers and distributors from all over the world display their wares. Photo dealers and others involved in this industry come to see what is available and what is new.

Image Tech

Susan Pinsky, David Burder and I were able to attend this year, and we were pleased that there were actually some new 3-D items to report on.

The most prominent 3-D exhibitor was Image Tech, based just north of Atlanta in Norcross, GA. They had the biggest surprise in the unveiling of two new three-lensed 3-D cameras to follow in the footsteps of their current Image Tech 3D 1000 (formerly the Trilogy) 3-D camera. (See story on page 32.)

Rittai

The next surprise was the new four-lensed Rittai camera from a company named Gaileylab in Hong Kong. (See SW Vol.19 No.5, page 23.) Price was not quoted yet, but our guess would be around $150. Gaileylab has not yet established any processing and printing facilities anywhere, so they are holding off on the actual introduction of this camera. They are also making a scanning lenticular camera (similar to the old WT102) and printer system for the professional market.

Nishika

Nishika had a large booth made to look like a medieval stone castle. Only one Nishika 3-D camera was on display, with a good number of prints in 3½ x 4½ inch and 8 x 10 inch sizes. Some literature was available, and only a retail price list. No wholesale price list was available for dealers. The only real purpose of the booth was for visitors to have their 3-D picture taken with a beautiful model scantily clad in a sword-and-sorcery costume with copper breast plates! The camera being used was not the standard Nishika, but rather a professional looking, all machined metal four-lensed camera with a long film back on it. In the end it made one wonder why they were there, as they really did not seem to really be trying to sell their cameras in the traditional photo market. A month after the convention I did receive the sample print that was taken of Susan and I (we got one of just the two of us while the model was on a coffee break), along with some information that was not available at the convention. The camera we had seen is called the “Long-Roll Studio Portraiture 3-D Camera” and they are selling it for $2,500. Nishika claims it to be a heavy duty camera with strobe synch, automatic film advance, ID card slot, manual aperture adjustment from f/5.6 to f/22, and a 100 foot film chamber for about 350 photos on 35mm film. They claim that at Photokina over 3,000 3-D portraits were taken with this system. For more information call 702-435-7000.

Beyond

A company called “Beyond the Third Dimension” was showing a variety of 3-D images in both lenticular and anaglyph formats. They are offering a professional moving lenticular studio camera for professional use, and ultra-thin backlit displays.

SW??

A Chinese company called, oddly enough, “Stereo World” was demonstrating a hold-up-to-the-light Realist format viewer, a Pentax-style beam-splitter and viewer, and RBT-style plastic stereo mounts. Reel 3-D is currently negotiating to be able to offer these items.

Kodak

If all this was not enough, Kodak was showing some excellent 16 x 20 inch backlit lenticular images – some real real, some computer generated. This was an as for their “Depth Imaging Team," whose main purpose seems aimed at creating lenticular images from properly originated photos or computer images. For more information contact Kodak Depth Imaging Team, Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

Although this was just a small number of 3-D offerings, it was much more than we expected to see. Whether it portends a coming resurgence of interest in the 3-D photo market remains to be seen, but it adds hope to the possibility of seeing more consumer 3-D products in the near future.

“SIRDS” Name Search Update

We now have three suggestions for a name to replace “SIRDS,” or single image random dot stereograms, as requested in the Sept./Oct.'92 NewViews “What to Call A Dot That’s Not” item.

First is Dan Dyckman’s suggestion that such images be called “Autostereograms” as coined by their co-inventor C. Tyler. (Besides being a bit long, this could be confused with the more general use of the term for lenticular or barrier strip images that require no glasses OR freeviewing to see the 3-D effect.)

Duane Lawrence of Virginia Beach, VA, has proposed that these images be called “PIPS” for Phenomenon of Image Projection in Stereo.

Perhaps the best suggestion so far comes from Steven Brattman of Los Angeles, who nominates the name Single Image Stereo Illustrations as being easy to say, easy to spell, and humorous enough to be memorable – lending itself to such slogans as “It takes a real man to see a SIS!”

Keep those cards and letters coming in, and we’ll pick a winner someday.
The Origin of Single Image Random Dot Stereograms

by Dan Dyckman

At last I have a follow-up to the May/June 1990 article in which I described single-image random dot stereograms.

Auto-stereograms [single image] were first created by C. Tyler and D. Stork. The Seeing the Light image I first saw was printed on the inside cover of a book by the same name, published in 1986 and co-authored by Falk, Brill, and Stork. Tyler coined the term Autostereograms to describe the self-similar nature of the images, and it's a far better term than SIRDS!

People who want a technical description of how to program a computer should refer to David Stork and Chris Rocca's 1989 article, "Software for Generating Random-dot Stereograms", in Behavior Research and Methods: Instruments and Computers, Vol.21 No.5.

A sample of Dan Dyckman's latest work. The images are produced in full, bright colors on the computer screen. ©1993 Daniel J. Dyckman

New Dimension for Old Club

The Toronto Camera Club kicked off its 1992/93 lecture series with a 3-D presentation by NSA member Simon Bell (SW July/Aug. '88). The club (the first in Canada) was established to promote photography in 1888 and, surprisingly, this was the first time a 3-D photography show had ever been presented.

The program included two of Bell's 35mm slide/sound shows, The Galapagos in 3-D and Arctic Reflections. In addition, Bell introduced an assortment of stunning digital manipulation slides in which photos scanned into computer files are then visually altered or enhanced to create entirely new images.

Bell also covered stereography basics using either a single camera or a stereo camera. (Most in the audience were unaware that you could take 3-D photos with a standard 35mm camera.) He wowed the standing room only audience by demonstrating how simple 2-D shots could come alive in 3-D. Up to nine projectors and a 15 foot wide silver screen were used for the presentation, for which Mr. Bell made sure copies of Stereo World and catalogs from Reel 3-D Enterprises were available. (His company, Bell Production Services Ltd. of Toronto, specializes in producing 35mm computer graphic slides and photo optical production.)

Barbie’s Reel Story

The Jan./Feb. '93 issue of Barbie Bazaar, the magazine for Barbie doll collectors, includes an article on the several View-Master reels produced over the years since 1965 featuring Barbie and her friends. "Those Wonderful Barbie View-Master Reels" by Susan Miller gives a full description of each packet, talking reel box or gift set as well as the numbers and dates of availability. Photos of each packet, booklet and box also appear.

Barbie Bazaar is published by Murat Caviale Inc., 5617 Sixth Ave., Kenosha, WI 53140.
North America's Historic Buildings

Connecticut State Capitol

by Neal Bullington

This American Scenery view on a yellow card shows the Connecticut State Capitol building, located on Capitol Avenue in Hartford. It was built during the years 1872 through 1880, and Richard Upjohn was the architect. This three and a half story building of granite and marble consists of a modified rectangle that is three hundred feet by two hundred feet, with a five-bay, four and a half story pavilion located between the five-story pyramid-roofed towers. There is an entrance arcade of pointed arches, corner pavilions with turrets, a central dome two hundred-sixty feet high, pedimented dormers, and statues around the dome and on the central facade. The state-owned building is high Victorian Gothic in style.

NSA Directory Correction

The following entry was mistakenly deleted from the 1992-93 NSA Membership Directory.

A LISTING
OF COMING
EVENTS

Calendar

May 8
Denver Photographic Society Camera Show and Sale, Washington Park Community Center, 809 S. Washington St., Denver, CO. Call John Hanson, 303-755-3825.

May 8-9
Western Photographic Collectors Association Spring Trade Fair and Exposition of Photography, Pasadena Center, 300 E. Green St., Pasadena, CA. Contact WPCA, PO Box 4294, Whittier, CA 90607. Call 310-963-8421.

May 9
Photographica '93 will be held in London at the Royal Horticultural Society Hall, Greycoat Street, London SW1. Collectible equipment and images only - no recent equipment. Contact Photographica, 64 Winterbourne Road, Thornton Heath, Surrey, CR7 7GU, England.

May 9

May 9
Cleveland Super Camera Show & Sale, Cleveland Marriott-Airport, Cleveland, OH. Contact Photographa USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

May 15
Oxnard Camera Show & Sale, Oxnard Community Center, 800 Hobson Way, Oxnard, CA. Contact Anton at Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

May 16
NSA NEW ENGLAND REGION SPRING MEETING, Featuring Paul Wing's presentation of "China Around 1900, by A Talented Amateur." 12:30pm, Memorial Library, Oak Street at Edgell Road, Framingham, MA. A mini-trade fair, members' meeting, stereo presentation and workshops are included. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 ext 11.

May 16
Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Call 714-786-6644.

May 16
Chicagoland's Camera And Photo Show, Holiday Inn, 860 Irving Park Rd., Itasca, IL. Contact Chicagoland, PO Box 761, Grayslake, IL 60030. Call 708-639-8281.

May 22

May 22-23
San Francisco Bay Area Camera Show, Scottish Rite Auditorium, 1547 Lakeside Dr., Oakland, CA. Contact Carney & Co., 231 Market Place Ste. 379, San Ramon, CA 94583. Call 510-928-1707.

May 23
Santa Monica Camera Show & Sale, Santa Monica Civic Auditorium. Contact Anton at Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

May 23

May 23
Photographic Federation of Long Island 3rd Photo Flea Market & Camera Show, Plattduesche Park Restaurant, 1132 Hempstead Tpike, Franklin Square, NY. Call Ken Bauers, 516-794-6609.

May 28-30
Ohio Camera Collectors Society Show & Auction, Sheraton Inn, 2124 S. Hamilton Rd., Columbus, OH 43232. Call John Durand, 614-885-3224.

May 30
Baltimore's Semi Annual Photographic Swap Meet & Show, Quality Inn, York Rd., Towson, MD. Call A.P. Ben Miller, 410-744-7581 or Jack Dewell, 410-461-1852.

June 12
West Palm Beach Camera Show & Sale, Holiday Inn-Airport, West Palm Beach, FL. Contact Photographa USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

June 12
Carolina Camera Show & Sale, Holiday Inn Haywood, 850 Congaree Rd., Columbia, SC. Contact Carolina Camera Shows, PO Box 360033, Decatur, GA 30036. Call 404-987-2773.

June 13
Pasadena Camera Show & Sale, Pasadena Elks Lodge, 400 W. Colorado Blvd., Pasadena, CA. Contact Anton at Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

June 13
Atlanta Camera Show & Sale, Marriott Hotel Gwinnett Place, 1775 Pleasant Hill Rd. Contact Atlanta Camera Shows, PO Box 260033, Decatur, GA 30036. Call 404-987-2773.

June 13
Miami Camera Show & Sale, Holiday Inn-International Airport, Miami, FL. Contact Photographa USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

June 13
Second Sunday Camera Show (see May 9).

June 19
7th Tampa Camera Show & Sale, Holiday Inn-Ashley Plaza Downtown, Tampa, FL. Contact Photographa USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

June 19-20
Dallas Camera Show, Convention Center, Dallas, TX. Contact Donald Puckett, 1106 Graham Ave. #206, Dallas, TX 75223. Call 214-824-1581.

June 20
Buena Park Camera Expo (see May 16).

June 20
8th Orlando Camera Show & Sale, Ramada Inn (Central) 3200 West Colonial Dr., Orlando, FL. Contact Photographa USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

June 20
Chicagoland's Camera and Photo Show (see May 16).

June 26-27
Ohio Camera Swap, Shadybrook Armory, I-75 Exit 108 West, Cincinnati, OH. Contact Bill Bond, 8910 Cherry St., Blue Ash, OH 45242. Call 513-891-5266.

June 27

June 27
Barone Camera Swap Meet, Holiday Inn (Crystal City), 1489 Jeff Davis Hwy, Arlington, VA. Contact Camera Swap Meet c/o Barone & Co., PO Box 18043, Oxon Hill, MD 20745. Call 301-768-2231.

July 11-August 7
"Perspectives, Proximities, Perceptions: Expressions in 3-Dimensional Electronic & Graphic Media" is the 3-D imaging component of the huge Montage '93 International Festival of the Image in Rochester, this summer. See the article in this issue or contact Lance Speer, 60 Shepard St., Rochester, NY 14620.

Upcoming National NSA Conventions

1993
San Diego, CA August 6-8
Milwaukee, WI June 17-19
1995
Atlanta, GA June 27 - July 3
1996
Rochester, NY August 1-5
For Sale


ANTIQUES PHOTOGRAPHY MAIL AUCTION. Hundreds of early vintage images. Daguerreotypes, ambrotypes, tintypes, stereo views, ephemeroid, and paper photographs of many formats. $3 for next illustrated catalog, or next 4 catalogs for $10. Subscription includes Prices Realized mailed out after sale. Don Ulrich, 1625 South 23rd, Lincoln, NE 68502.

ARTHUR GIRLING’S “Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing”, 100 pages hardbound 8 1/2 x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereoscopist. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.00 USA, Canada.

BUSCH VERASCOPE F40, instructions, no case, Sterling viewer, exc $595. Rare miniature Stereo Mikroma, 16mm cassettes, closeups, cases, viewer, cutter, exc $695. Considered both in trade for Toshiba 3-D Camcorder. Bob, (315) 856-7118.

CONTEMPORARY STEREO PHOTOGRAPHS with archival prints, adhesives, mounts and sleeves. Views include Asia, Oceania and the Middle East. Send $2.00 for list. Photography commissions accepted. Solid Illusion Photography, 675 Crevier, St. Laurent, Quebec H4L 2V6.

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

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

KEYSTONE WWII 48 box set (1st card missing); Book “World War Through the Stereoscope” (binding worn); Keystone Monarch stereoscope; assorted stereograms (mostly Keystone). Gordon Ernst, 2274 E. Cork, 3A, Kalamazoo, MI 49001, (616) 344-8709.


For Sale

OVER 30 sexy amateur models now available in Realist format slide sets. Everything from glamour to adult rated erotica offered in our new illustrated price list. Photo sets, videos and more. Send $3 for sample slide, print and list to: International Press Assoc. 100-E Highway 34, Suite 115, Matawan, NJ 07747.


Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $5, includes mounted view. Black, gray or rainbow $37/100 pp. Also, Kinglin 2 1/2 x 2 1/4 viewers and mounts. Q-VU, 817 East 8th, Holtville, CA 92250.


REALIST AND KODAK CAMERAS, viewers, slide storage cabinets, stereo masks & mounts from Malaysia. SASE for list. Harry Richards, 11506 N. Laguna Dr., Mequon, WI 53092, (414) 242-0649.

SEQUENTIAL FIELD VIDEO recording and viewing system. Shoot 3-D video with two genlocked cameras, record and view with ordinary VCR and TV. Uses liquid crystal glasses. $50. Call for more information. Optical Delusions, Inc. (407) 659-8306.

STEREO CAMERAS, Viewers, Mounting Supplies, much more, too numerous for ad, send large SASE for list. Trades welcome. Dennis Sherwood, 48064 N. Kenosha Rd., Zion, IL 60099-9341, (708) 872-9230.

STEREO EQUIPMENT & VIEW-MASTER REELS. My 16th list is now available. Send $1. to receive this and following list to Francois Beaulieu, C.P. 63 CDN, Montreal, Quebec H3S 6A3 Canada.

TDC COLORIST II stereo camera, Mint/Mint-, $195. Silit illuminated stereo viewer with slide carrier, for beamsplitter 2 x 2 slides, as new in original box, $75; View-Master model C viewer with "Visitors Bureau, Box L, Boulder City, Nevada" label, Mint- in original box, $24; Model C viewer, dark brown, Mint- in original box, $45; Model E viewer, black with red knob, Mint- in original box, $15, 36" Personal close-up attachment, small edge chips in viewer lens that do not affect objective lenses, otherwise Mint- in Exc, leather pouch in original box, with instructions, $175; 24" Personal close-up attachment, Mint- in Exc.+ leather pouch, $225; 3-reel set, 435-ABC, Eighth World Boycott Jamboree, ©1955, Mint in blue & white sleeves (no outer envelope), $25; Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7683. Please add postage.

Trade

J. MORAN and 1500 other selected stereo views in stock, will trade only for Maine flat mount views - any subject or condition. Write or call for details: Elaine E. Bryant, 864 Bridgton Road, Westbrook, ME 04092, (207) 854-4470.

LEICA Iff (ex++) with mint 35mm Summaron for Realist Macro Stereo. Write to: G. Niederhaus, Schneiderstr. 5, 4800 Bielefeld 1, Germany.

Wanted


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

ALASKA, KLONDIKE, Hawaiian photographic material of all kinds wanted. Also post cards and Salmon labels needed. All mail answered; postage paid on purchases. Ralph Bennett, 416 Gold St., Juneau, AK 99801.

ANTIQUE IMAGES of photographers, equipment, studios and/or related materials. Daguerreotypes, Ambrotypes, Tintypes, CDV, Cabinet, Stereo views. Send for approval or Xerox/Price to Brad Townsend, 10629 10 West #106, San Antonio, TX 78230-1672, (210) 690-3455.

BUFFALO, NY STEREO VIEWS. Send list and price (with photocopies if possible). Richard Kegler, PO Box 770, Buffalo, NY 14213.


CONTURA STEREO CAMERA or pre-1900 below stereo cameras. Dave Gorski, 244 Cutler St., Waukesha, WI 53186 or eves. (414) 542-3069.

DELWARE photos, all formats, esp. stereo views, CDVs, real photo post cards. Marvin Balkick, 5900 Kennett Pike, Wilmington, DE 19807, (302) 658-3055.


FLORIDA STEREOS of historical value, especially Tallahasee, Tampa and Gainesville. Price and describe or send on approval, highest prices paid for pre-1890 views. No St.Augustine. Hendriksen, PO Box 21153, Kennedy Space Center, FL 32815.
NEW YORK CITY STEREOS, including Brooklyn Bridge, docks/harbor, buildings, street scenes, Brooklyn-Green-Wood Cemetery. Top prices paid. Send photocopies to Jeff Richman, 52 Harriet Lane, Huntington, NY 11743 or call (516) 549-4891 evenings.

OCEAN GROVE, NJ stereo views, photos by Pach, Stauffer or Hill. Also, Ocean Grove souvenirs and memorabilia: glass, china, spoons, paperweights, novelties, advertising pieces. James Lindemuth, 94 Mt. Carmel Way, Ocean Grove, NJ 07756, (908) 775-0035.

OIL INDUSTRY stereo views. Please send photocopies (both sides) and price. John Morrow, 1693 Broadway 203, Ann Arbor, MI 48105.

PETOSKEY, MICHIGAN stereo views. Also Harbor Springs, Bay views or any northern Michigan views. Howard Ball, 441 N. Division Rd., Petoskey, MI 49770, (911) 347-2700.

REALIST 60-SLIDE & viewer storage case with genuine leather or brown fabric exterior in Exc. + or better condition (must contain Realist logo.) Realist 6-drawer stereo slide file/chest in Exc. + or better condition (must contain Realist logo.) Also looking for Baja 8-drawer stereo slide file chest with drawers marked "Versatile". Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 257-7653.

REALIST CUSTOM! I have Steinheil Wide Angle attachment, "Unis - France" stereo scope - Mactey, Paris, and almost 100 Verascope maskmounts for trade. Farson, PO Box 88, CMU, Chiang Mai, 50002 Thailand, FAX-66-053-213-945.

REALIST-FORMAT photographers to share correspondance, ideas and anecdotes with a stereo fan in Connecticut. C'mon, let me hear from you! Dean Jacobowitz, 440 Route 163, Montville, CT 06353.

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.

SEEKING STEREOS OF NOB HILL. San Francisco (Crocker mansions, earthquake/fire ruins of same, California Street, Grace Church). Contact Michael Lampen, 310 Union St., San Francisco, CA 94133, (415) 781-1415.

SHAKER PHOTOS. All formats. Please send Xerox copy with price to: Richard Brooker, 16 Fishkill Ave., Cold Spring, NY 10956.

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

STEREO REALIST - Need set of wide angle lens. W.R. Kretitzer, 483 Town Creek Drive, Lexington Park, MD 20653, (301) 863-9467.

STEREO VIEWS of Lawrence and Eudora, KS; Also Topeka, Kansas City (KS or MO), any other Kansas towns in the K.C. - Topeka vicinity. L. Hoffmann, 723 Church, Eudora, KS 66025.

STEREO VIEWS of Scranton, PA or Carbondale, PA. Especially street views or any views showing streetcars. Charles Wrobleski, 206 Green St., Clark's Green, PA 18411.


TOSHIBA 3-D CAMCORDER or other 3-D cam- corder systems (lenses, splitters, etc.) Mark (908) 920-7403.

VIEWS BY LONDON STEREOSCOPIC CO. of "The Great Crumlin Viaduct", Monmouthshire. Tim McIntyre, Box 21121 Stratford, Ont NSA 7TV Canada. (516) 273-5360.

W.M. ILLINGWORTH views of Custer's 1874 Black Hills expedition (and other Custer relat- ed). Anything by Wm. Illingworth. Also, Mackinaw Island, MI views. To: Don Schwarzw, 1159 Vassar, South Lyon, MI 48178.

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National Stereoscopic Association
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OH 43214

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& Publisher, Real Photo Postcard: $1039.50

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Black U.S. Sergeant, Fort Sill,
Indian Territory, by W.Soule,
Circa 1874 Carte D'Visite: $605.00

First Passenger Train at Central City, Colorado,
1878 Stereograph by Weitlle: $660.00
Will this be the camera that grabs 3-D a noticeable chunk of the consumer photographic market in the '90s? Will a single-use camera priced at under $20 succeed where Nimslo and its successors failed? See NewViews on page 32.