A much wider variety of views responding to the assignment arrived in the weeks before the deadline, with the two shown here being among the best of some close choices. Someone should someday assemble a slide show of interesting stereos of kids—from cute babies to daredevils on skateboards.

**New Assignment: Hyper!**

This includes any stereograph made at greater than “normal” separation. (We'll try to be flexible here, since normal for paired cameras on a bar could be five inches, while normal for a close-up could be less than one inch. Qualifying views will simply need to display noticeable exaggeration of the depth one would expect in a given subject.) Anything from moon views separated by thousands of miles to aerial hypers to back yard side-step shots will be welcome. Technical qualities like proper foregrounds, limited moving-object anomalies, and appropriate separation will of course count, but so

will innovative approaches and interesting or unusual subjects. Deadline for “Hyper!” will be April 5, 1994.

“Layla” by Bob Piland of Springfield, MO was taken in August, 1986 with a Nimslo in a restaurant that featured a fun-house mirror—always an irresistible prop for both subject and photographer.

**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 97266.

“Blue Ridge Lake” by Anthony Angel captured Justin Dell Angel in this classic natural setting. Taken June, 1992 with a Realist ST-41.
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"John Cumow and Friend - Keeping the Gulls Away From Cornwall's Vast New Trash Dump" from David Robinson's stereo documentary The Lizard and the Seals presented at the 9th International Congress of the International Stereoscopic Union, September, 1993 in Eastbourne, England. For more on this biggest International 3-D gathering yet, see Stereo in Eastbourne, this issue's feature by John Dennis.
Like most of the other boys in the 4th grade, I spent my share of time surreptitiously doing pencil sketches of crude battle scenes filled with unlikely combinations of planes, tanks, guns, explosions, stick figures, smoke, and the occasional space ship. (As I recall, the girls almost invariably drew horses – usually with artistic skills most of the boys would have hesitated to reveal.)

My other primary graphic weapon against boredom involved designing my own mazes and trying to improve on those I'd solved in magazines or puzzle books. Of course it's awfully easy to solve a maze you've just created, and even hiding them under the hinged top of the old desk for a few weeks made little difference. It was around then that I learned about hedge mazes, probably from an old Laurel and Hardy movie shown during the school lunch hour.

The idea of a maze you could literally get lost in intrigued me, and hearing the story of the Minotaur in a later grade certainly added a bit of spice to the concept. But it was eventually seeing the 3-D movie *The Maze* that turned my interest into a resolve to someday explore a real British hedge maze in person. Little did I know then that it would be through my similar fascination with 3-D itself that the opportunity would someday come.

*The Maze* (Allied Artists, 1953, starring Richard Carlson and Veronica Hurst) is really the dark side of the Frog Prince tale, dealing with what it would be like if the guy was stuck forever as a frog and the sort of life-style adjustments required. In this case, a Scottish baronet lives as a misshapen frog creature in a castle with a protective staff and a maze to conceal his terrible condition when not hiding in the attic. At the center of the maze stands a bizarre toad-like sculpture as the only hint of the castle's terrible secret. What I remember most about the film is its dark and gloomy mood. It was in black & white that looked generally more black & dark gray. Things always seemed to be happening in dim hallways or by moonlight, and the story never escaped the somber, ancient castle where it built slowly to its strange and rather depressing climax – almost a 3-D film noir. Most of the suspense (Continued on page 14)
Thanks for sending me the May/June 1993 issue of Stereo World, which includes the splendid article by Wolfgang and Mary Ann Sell, in which they describe the "Unique Legacy" of Dr. Bassett.

Since his untimely death at the very early age of 53, I have been determined that his work not be lost. It was my good fortune to acquire the transparencies and the rights from Sawyers and to discover that Dr. Chase had long been an admirer of the work. He has worked endlessly to preserve the pictures and adapt them to modern technology. The work is monumental and unique and it must be used and recognized. In appreciation,

Lucile F. Bassett
Seattle, WA

I would like to thank Stereo World for printing the wonderful article "A 3-D Look at the Human Body" by Wolfgang and Mary Ann Sell (May/June 1993).

I have been a nurse since 1990 and I can see that A Stereoscopic Atlas of Human Anatomy would be of great educational value not only to the medical student but to the nursing student as well.

If anyone knows of a complete or partial set that is available for sale in excellent to mint condition please write me. I would also be interested in purchasing copies of the set in any format (Realist, View-Master or prints).

Anthony Angel
McCaysville, GA 30555

For information the availability of images from the Atlas in other photo or electronic formats, contact Dr. Robert A. Chase, Emile Holman Professor of Surgery, Emeritus, Anatomy Dept., Stanford University, Stanford, CA 94305.

- Ed.

2 x C-3 = 3-D

As always, the quality of the latest Stereo World (Vol.20 No.2) was excellent. Interesting articles on old stuff and new stuff. I collect View-Masters almost exclusively, and Stereo World is the only other regular format I have for viewing stereo photos, so I'm always looking forward to the next issue.

When Stereo World ran the article about the View-Magic viewer, [Mar./Apr. '92, page 32] I ordered one and started taking my own stereos. (I've got two old Argus C-3's mounted side by side and it's fun doing stereos. Before NSA and Stereo World, I thought only pros with exotic expensive equipment could do it!)

THANK YOU! THANK YOU! THANK YOU! For the 360° 3-D photo in View-Magic format! This is great! And the View-Master article... WOW! Thanks for another great issue!

Matthew Harris
Westfield, IN

Wider "Custom" Credit Due

It was a thrill to receive the Lou Smasus Memorial Award for my Realist Custom article (SW Vol. 19 No. 2), and I thank the NSA for the honor. However, I feel as though I don't deserve exclusive credit for the article, and again wish to thank Ron Zakowski for his help. The article would not have existed without his extensive knowledge of Realist equipment and history, and so he also deserves recognition. His generous loan of the priceless original technical drawings for reproduction in the article was especially appreciated.

I am working with Ron again, this time on an article covering the Realist Macro Stereo camera, (which I hope to have published sometime in 1994) and once again he has proven to be an invaluable source of Realist information.

Thanks, Ron -- I couldn't do it without you!

Mark A. Willke
Portland, OR

Kodalux Mounting

I must take exception to the complaints from Dean Jacobowitz in the May/June 1993 issue of Stereo World regarding the stereo mounting service offered by Kodalux. Yes, I had my problems, too, and, indeed, from my first roll sent to them one pair was mounted pseudo and two other pairs were mismatched. However, they corrected these errors for me with their apologies, and I have continued to send my 35mm stereo rolls to them for processing and mounting with no further mishaps. Is the mounting as good as that once offered by Kodak? Probably not yet, but it is improving and, in any case, I have never expected these cardboard mounted slides to be in perfect alignment. I have made a few suggestions to the customer service workers at Kodalux as to how I would like the service to be improved. For example, I wish that they would emboss the exposure number on the mount as Kodak once did. When I send test rolls to them now, it is sometimes very difficult to decide which exposure was which without removing the chips from the mounts.

So, despite Mr. Jacobowitz's admonition, I will continue to send my stereos to Kodalux for mounting; it's far better than having to do all of the mounting myself. Of course, as has been my practice for many years, I put all of my slides for exhibitions and programs into projection masks, not cardboard mounts.

Maybe you should send them one more roll before condemning their total operation, Mr. Jacobowitz.

Ron Fredrickson
Kenosha, WI

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
If any of those gathered for the first day of the International Stereoscopic Union Congress in Eastbourne, England wondered what sort of event they were about to experience, the spectacular opening projection sequence soon demonstrated what the often abused phrase "world class" really means in reference to stereoscopic presentations. The tone was set for the next six days of projections, exhibits and tours.

Following welcoming statements by ISU President and Master of Ceremonies David Burder and Eastbourne Mayor A.E. Leggett, the projections started with the logos of the Congress and the Stereoscopic Society Centenary. The twenty nationalities represented at the congress were identified as each country name was added to a dramatic 3-D spiral that formed on the screen. As the names appeared, the computer graphic sequence by Bob Mannle also added the corresponding flag to a colorful border surrounding the spiral. Accompanied by a grand musical fanfare, the center image then flashed through 3-D versions of the Eastbourne, Stereoscopic Society, 9th Congress, and ISU logos, finishing with a British flag animated to wave with the music using the show's multiple projectors.

The 380 people drawn to this ninth International Congress (breaking the previous record of 326) benefited from five years of careful planning by a management team led by Stereoscopic Society Vice Chairman Donald Wratten. In both personal comments and through a follow-up questionnaire, attendees overwhelmingly gave top ratings to the organization, functioning, location and facilities of the congress. Virtually every aspect of this complex 3-D extravaganza not only ran smoothly but contributed to an overall atmosphere of genuine concern for the interests and comfort of the guests, thanks largely to the efforts of Accommodation Managers Bernard & Sue Makinson, who also organized the "special events" at Saturday evening's Centenary Banquet.

A total of 67 shows by 46 different people or groups, ranging in length from one minute to 80 minutes, were projected during the congress. Projection Manager Bob Aldridge calculated that 25 of the 51 available waking hours from the first to the last projection session
Eastbourne
and the Stereoscopic Society Centenary

by John Dennis

were, in fact, taken up by projection. Watching 25 hours of 3-D projection is a challenge for even the most dedicated stereo fanatic, but the shows at this congress were universally well projected and easy to view. The consistently high technical quality of the images themselves made it even harder than ever to slip out for a chat or a drink or to browse among the exhibits in the showroom.

Congress Master of Ceremonies David Burder holding a conker (horse chestnut) used in playing "conkers". At the least delay or gap in projection, the ISU president resumed his explanation of the British street game and promised an exhibition tournament. Stereo by David Kuntz.

During a projection break, the first ISU sanctioned international conkers tournament had members from around the world swinging chestnuts on strings at each other. Seen from the safety of the balcony, players line up opposite each other in the lobby and try to hit or snag their opponent's "conker" without losing their own.
Projection Highlights

While the technical quality of all the shows was remarkably good considering the number and variety of sources, some stood out as more memorable than others for fairly subjective reasons that depend on the individual making the assessment. What follows is a selection of shows seen at Eastbourne that stand out in the memory of the author as some of the best moments of those 25 hours of stereo.

"PORTRAIT OF BRITAIN" was the lead show following the introductory fanfare mentioned above. This selection of the work of 55 members of the Stereoscopic Society included 260 slides covering much of Britain today and its heritage from the past. Organized by Bernard Makinson and assembled by Mike Fisher, the compilation replaced the Society's annual competition as part of the 1993 celebration of the centenary of the Stereoscopic Society. Virtually every corner of Britain was represented in some way, giving the audience a tour of the host country that would require impressive amounts of money and time to do in person.

"TINY LIFE IN A CREEK" by Wilfried Bangert combined underwater stereo with extreme macro-stereo to reveal the rich variety of creatures living in small streams and wetlands. The impression from the five minute show was one of being in the water, nose-to-nose with organisms otherwise completely ignored and generally unprotected. Bangert made his own twin-camera prism-mirror rig providing stereo bases of 10mm to 1mm.

A total 67 shows by 46 different people or groups, ranging in length from one minute to 80 minutes, were projected during the congress.

"John Curnow and Friend - Keeping the Gulls Away From Cornwall's Vast New Trash Dump" by David Robinson is from his show "The Lizard and the Seals" about the people and environment of the Cornwall coast.

Stereo 16-3: Bigger, Brighter Movies

Most amateur 3-D movie systems have involved synchronized dual camera and projector rigs or complex systems of manipulating two images onto each frame. A few experimenters have designed cameras that expose left and right images on alternating frames with mixed results, and some don't expose the two images simultaneously. In Eastbourne, ISU members were treated to two films shot and projected in a system that overcomes most of the limitations inherent in other small format 3-D movie cameras.

"KNIGHTLY" and "AERONAUTICALLY" by Günter Peschke were made in
“MEMORIES OF VOLVOGRAD” by Mike Fisher provided a close look at the people, the city, and the colossal war memorials of Volvo-grad. Featured in various TV documentaries and books, the scene of the World War II battle of Stalingrad took on a more human scale and intimacy in 3-D.

“WALKING IN NEPAL” by Olivier Cahen was a 15 minute stroll through the valley of Katmandu and the surrounding hills. Rarely photographed in stereo, villages, people and Buddhist and Hindu temples were seen in all their deep colors with a sound track of Nepalese music.

“AUTUMN AND WINTER” by Werner Weiser demonstrated the bright, sharp stereo projection possible using 120 format (6x6cm) slides. Unlike other recent shows in this format, these stunning landscape views from Germany and Austria were made not with a synchronized pair of new high-tech cameras, but with a 1921 Heidoscop stereo camera.

“HOT AIR BALLOONING IN THE ALPS” by Theo Brucksch used an even larger format, 6x7cm, to record balloons flying over the Alps from launch to landing and from both the ground and the air. Using Goetschmann medium format projectors, the scenes of brightly colored balloons from above with alpine valleys far below were truly impressive. The wide format helped make one shot from inside a bright red balloon during inflation particularly dramatic.

“THE LIZARD AND THE SEALS” by David Robinson reminded everyone of the unmatched value of stereo in a documentary style of coverage. The history of the tip of Cornwall called “the Lizard” as a popular holiday destination was illustrated in both vintage and modern stereographs, but this show went far beyond the scenic travelogue approach of several other presentations. The environmental consequences of industrial and agricultural practices and of population pressures were illustrated along with the scenery, and people busy at everyday activities were frequent subjects of Robinson’s views. The “seals” part of the title comes from a sequence covering a center for the care of injured marine mammals.

“IMPISHNESS” by Lajos Hazai was one of the more rare treats from among several humorous shows seen at the congress. For the first few slides, people sat in uncertain silence until the point of the
first short visual story hit them. This Hungarian approach to the very dry and cerebral style of eastern European humor, seen in both print and animated cartoons, was artfully adapted by Mr. Hazai to 3-D sequences of live subjects.

“HABIBI – PEOPLE ON THE NILE” by Gerhard Herbig was paired with his show on Egyptian monuments and tombs, but concentrates instead on the people of today at their work as farmers, fishermen, traders, and artists and their lives both in public and at home. “Habibi” is an Egyptian term for all people you love, and the 50 close, intimate stereographs in this 10 minute show introduced us to several people along the Nile. Some of their faces may now come to mind at the mention of Egypt; ahead of

“Girls in Carpet School” by Gerhard Herbig from his show “Habibi - People on the Nile.” The students work at looms making carpets for half of each day, earning about $20.00 per month. They are said to get lessons the other half of the day.

“Stone Cutter in the Bazaar of Luxor” by Gerhard Herbig from “Habibi - People on the Nile.”

positioning pairs in between each other to fill the entire length of the film. The results were impressively bright and sharp on the screen, with none of the alignment or adjustment problems that plague other amateur 3-D movie projection. “Knightly” covers a medieval style jousting tournament, with all the brutal impacts of weapons on armor and falls from colorful, fast moving horses captured in stereo and heard on a synchronized tape soundtrack. “Aeronautically” presents sequences of (and in) various recreational craft from hang-gliders to ultra-lights, para-gliders, traditional gliders, experimental planes, and balloons. Only the splices briefly interfered with the smooth flow of stereo images as they passed the projector lenses in sequence, but that problem exists to some degree with any amateur system in which the original film is projected instead of a polished release print.

Günther and Verena Peschke have been working on the new system for several years, designing and building both camera and projector to take the most efficient advantage of the concept of horizontal film travel. The concept has been used for years in special purpose single-lens movie cameras, but except for IMAX, the images have generally been transferred to vertical-travel film for projection. STEREO 16-3 is the first practical system for horizontal single-strip 3-D we know of which went beyond the drawing board and into the theater. While the image quality of the new system beats anything available

Film sample from the STEREO 16-3 camera has left and right pairs separated by six other frames. The 2nd complete image from the left and the 2nd complete image from the right form an untransposed pair here.
thoughts about dusty tombs, overpopulation, poverty, religious strife, and pollution.

"MEDICAL MOMENTS" by Hugo de Wijs followed his show of professional industrial stereography. No sooner had viewers left the eerie depths of a nuclear power plant, than they found themselves in an operating room literally in the middle of surgery replacing knee and hip joints. (Fair warning of the subject matter had been given in advance for the squeamish.) Working closely with the surgical team to record their techniques in 3-D, Hugo

"Pancake Rocks" by Peter Schnehagen from his show "New Zealand - Paradise in the Pacific." Generally overlooked in videos or travel articles on New Zealand, these rocks were sculpted by 30 million years of erosion in tiered limestone deposits on the west coast of the South Island. The popular site even features wheelchair access, but this stereo show gave many at the congress their first look at the strange formations.

Free viewing a cake. The Stereoscopic Society's 100th birthday cake on display before the Centenary Banquet. The stereo cameras were made of marzipan (edible cameras a step beyond the "disposable" 3-D MAGIC!) but the stereo images around the sides were real pairs, and included a reproduction of David Burder's famous shot of the nose of a Concord poking through the window.

In 3-D video, the race between film and electronic imaging will tighten in the coming years, and STERE0 16-3 would be in a much more competitive position if it had been developed about ten or fifteen years sooner. Günter and Verena will need to make more films and show them to more people - hopefully including the NSA/ISU audience in Atlanta in 1995.

A set of left and right frames from Günter Peschke's 3-D film "Knights."
succeeded in capturing every step of the procedures in a series of fascinating stereos that managed to concentrate attention more on the wonders of current artificial joints than on the sometimes messy surgery.

“NEW ZEALAND - PARADISE IN THE PACIFIC” by Peter Schneehagen sounded like a 1950s travelogue from its title, but it was Maori mythology and the history of the land they call Aotearoa that dominated the narration and much of the selection of images for this show, making it far more interesting than beautiful views alone. There were, of course, plenty of those to see – covering the thermal areas on the northern island to the bush, glaciers, lakes and coast of the southern island.

“MAKING ELDERBERRY WINE” by Derek Hawkins revealed the techniques of home wine-making through the efforts of a wooden doll as it prepares the fruit, adds sugar, fills the bottles, and eventually samples too much of the product with predictable results. Known in the Stereoscopic Society for his unusual images, Hawkins' table-top stereography skills made this show one of the most delightful five minutes of pure entertainment seen at the congress.

“A TRIBUTE TO PAT WHITEHOUSE” by Harold Whitehouse featured six of the now famous nature close-up sequences produced over a 20 year period by the late Pat Whitehouse, selected from among the 45 sequences (over 4,000 pairs totaling about ten and a half hours showing time) remaining intact. Her husband Dr. Harold Whitehouse personally introduced the sequences and provided background on when and where each was made along with Pat’s own comments on them and the particular musical piece accompanying each one. Among those manually synchronized to the music (and in some cases poetry) on the same Double-Hawk projector she herself had used were “Rain” (1974), “Sand” (her final work), and the sequence for which she was best known, “A Tribute to Handel.

(1973) which was also shown at the 1993 NSA convention in San Diego. It’s very doubtful if many who have seen this sequence even once have ever again been able to hear Handel’s “Hallelujah Chorus” without having one of Pat’s stereo close-ups of hungry baby birds flash through their mind!

A number of the shows presented in Eastbourne had been seen at NSA conventions in the past few years, and some were popular repeats from previous ISU congresses. The following were among the most well received shows at the congress despite the fact that many of these images by the world’s leading stereographers had been seen before or appeared in more than one show.

“SHADES OF GREEN” and “REFLECTIONS OF A GOLDEN AGE” by David Burder

“SUSAN’S 3-D POTPOURRI” by David Starkman & Susan Pinsky

“The THIRD DIMENSION” (formerly “Space Shots”) by Ron Labbe

“X-RAY FLOWERS A-Z IN 3-D” by Albert Richards

“BEYOND THE THIRD DIMENSION” by Stan White

“3-D’S GREATEST HITS” by Bob Bloomberg

While the RBT and the Stereo Superwide may have found more customers, this full 360° stereo camera by Jeremy Kew drew some of the largest crowds in the showroom. The motor base has variable speeds to control exposure as the film moves past the wide angle lenses.

“VARIATIONS ON A SCREEN” by Bob Bloomberg & Steve Anderson

“VISIONS IN DEPTH” (Autobiographical) by Paul Wing

The technical aspects of projection at Eastbourne were astoundingly complex. Arrayed on the long shelf-like projection stands positioned near the center of the theater were two sets of four projectors for automatic dissolve projection of 2x2 pairs, two sets of RBT projectors for automatic dissolve projection of Realist format slides, a pair of medium format projectors, and a Double Hawk used for manual projection of both Realist and 2x2 format slides. At least 10 different slide synchronizing methods were used along with eight different tape players for shows from all over the world – many of which ran completely automatically, and all of which apparently employed a different combination of sound source, synchronizer and projectors.

Contributions of help and equipment came from RBT (RBT automatic projectors for Realist and 7 sprocket formats), VICOM (Super-
nova carousel projectors for 2x2 pairs), Hermann and Franz Miller (projection help and equipment), Colin Clay (construction of the projection stands), and Mike Fisher, Les Wilbraham, Martin Willsher, Bob Mannle, Franz Allmendinger and Andreas Weinert (technical support and projection help.) Overseeing all of this was Bob Aldridge, who was seldom seen more than a few feet from the projection stands during the 5 days of programs.

**Showroom**

The "Trade Fair" functions of many ISU Congresses have been limited to just a few dealers or manufacturers of images or equipment. The showroom off the main lobby of the Congress theater, however, was packed with at least 25 displays and sale tables and often at least three times that many people. Among the new products were the world's first interactive stereoscope and some large folding paper mirror-viewers featuring the stereo drawings of Sylvain Arnoux. Demonstrations, workshops, sales or static exhibits of stereo images combined with a handy snack bar at the side of the room to make this area second only to the main auditorium in popularity. Amid the displays of exotic stereo cameras, projectors, viewers, video systems and publications was one busy table full of antique views.

**A Stereo Sit-Com?**

An unusual feature of this congress was the presence of a crew from Fuji TV in Japan. One popular program asks the audience to guess what unusual activities are being shown on the screen, and a gathering of nearly 400 people to watch and take 3-D pictures apparently qualified as unusual enough for the show. Following one projection session, the crew taped the audience in the Congress Theater and did more interviews and taping in the lobby, before the banquet, and at two of the excursion stops. International TV coverage is of course more unusual to stereo enthusiasts than stereo cameras or glasses are to TV audiences, and the Fuji crew itself proved to be one of the most popular targets of stereography at the congress.

**The Banquet of the Century**

The official celebration of the 100th birthday of the Stereoscopic Society was observed at the Centenary Banquet, held in the 1870s era Cavendish Hotel on Eastbourne's Grand Parade sea front. The evening featured a seven course dinner, live music, and a traditional Master of Ceremonies in a red coat who announced the principal guests, speakers and events with a grand and regal formality that tempted one to check under the table for somebody wearing glass slippers or to look out the window for a slightly pumpkin-shaped car waiting near the door.

A huge Centenary cake with "Congratulations 100 Years of the Stereoscopic Society" on the top and actual color stereo pairs around the sides was on display in the hotel's lobby as people arrived for the banquet. It was later brought into the dining room where special guest and local resident Mrs. May Crisp, who had recently celebrated her own 100th birthday, helped blow out the 100 candles.

From two holes (outlined in red and green) forming the number
100 in a large box on the stage emerged the heads of identical “stereo” twins Laura and Jessica Thompson who welcomed all to the ceremonies. The box then opened and the 14 year old twins stepped out, one in an 1893 costume holding a wooden plate stereo camera and the other in a 1993 party dress holding a Loreo camera. They continued reciting the centenary message in rhyme, concluding with the confident lines:

3-D is great fun whatever your ages
So shoot it, and tell us, in our journal pages.
And do not forget our Bicentenary celebrations,
Be it moon or Mars, book now for your free registration.

One high point of the banquet was the “Draw of the Century” in which prizes donated by six different companies were given to those whose tickets were drawn. (Each registration packet included drawing tickets, and more could be purchased at the congress registration counter.) The most eagerly awaited prize of the evening was an RBT X2 stereo camera (see SW Vol.19 No.5, page 22) very generously donated by RBT. Other prizes were a Q-Dos 3-D lens from Vivitar UK Ltd., A Loreo camera and viewer from The Widescreen Centre of London, A ViewMagic over/under viewer from Dimension Press, a 3-D MAGIC camera from Reel 3-D Enterprises, and a supply of Kodachrome 200 film from Kodak Ltd.

The evening’s invited speaker, Paul Wing, spoke affectionately of his long association with the Stereoscopic Society and the ISU, and reminded everyone to remember the historical and practical importance of the Society’s postal folios amid the impressive projection programs of the congress. Stereoscopic Society President David Burder followed, observing that “Paul Wing joined the Stereoscopic Society one year before I was born.” He went on to urge stereo photographers to preserve their best work, whether slides or prints, so that future generations could appreciate them in the same spirit that the work of Pat Whitehouse was made available for this congress. New ISU President Albert Sieg of Rochester, NY concluded the evening by inviting everyone to the next ISU Congress, June 27 - July 3, 1995, in combination with the NSA Convention, in Atlanta Georgia. The new ISU vice president is Coen Holten of Rotterdam, president of the Dutch Stereoscopic Society, who will help plan the 1997 ISU Congress in the Netherlands. The new ISU Secretary is Marilyn Morton of Atlanta, GA.

Excursions
Filled with eager stereographers, four buses left the Congress Theater on three separate days for pho-
to excursions to historic sites in the Eastbourne area. Nearly perfect weather made the visit to the fortified hilltop town of Rye (once a vital seaport on the Sussex coast) the most stereographically productive. Like the French invaders of the 14th century, the ISU hoard swarmed up the town’s cobbled streets capturing everything in sight (in stereo) and finally climbing the twisting stone passageways and steep stairs to the roof of the church of St. Mary, from where the town and historic Romney Marsh can be seen. Rye is the sort of place where there’s something worth shooting nearly everywhere you look and every side street brings more places to look!

A visit to Michelham Priory (located near a tiny place called Upper Dicker) provided the opportunity to explore a 14th century gatehouse over an idyllic moat, as well as the restored house itself and an Elizabethan barn. As at many historic buildings, photography was not allowed indoors, and many on the tour concentrated their cameras on the gatehouse, the moat, a nearby functioning water mill, and as often as not, each other.

A stop at Beachy Head, just west of Eastbourne, brought the curious photographers to the edge of a sheer chalk cliff where the lighthouse pictured in the congress logo could be seen down on its rock through the heavy mist. Several people approached the unfenced edge only on hands and knees or stomachs while others stood within inches of the precipice, but a count proved none were missing as the buses left.

At the visit to the small town of Alfriston, the crew from Fuji TV was waiting to tape the ISU group as they stereographed this miniature version of Rye, with it even smaller and quainter shops and houses. What ensued was a true media feeding frenzy, with stereo cameras of every description aiming at the TV crew, the TV crew zooming in on the stereo cameras, people shooting the video camera shooting the stereographers, and others shooting the people shooting the video camera shooting the stereo cameras. The TV crew ended up panning and running from stereo camera to stereo camera as the delighted mob of stereographers swirled around them in a loose, counter-rotating circle dance of clicking shutters and whirring advance motors. It’s hard to imagine the people of Alfriston ever having witnessed a stranger scene filling the streets of their small town square.

The final excursion on Monday filled the entire day and took the group first to The Royal Pavilion, King George IV’s seashore retreat in Brighton. As huge as that opulent structure is, it was the next stop that most easily swallowed up the small army of 3-D fanatics. Hever Castle sits amid huge grounds, formal gardens, a lake and a moat. The main building consists of a massive gatehouse and outer walls dating back to 1270, with later Tudor housing constructed around the courtyard. This childhood home of Anne Boleyn, 2nd wife of Henry VIII and mother of Elizabeth I, was big enough to keep the group busy touring its many rooms and exhibits and interesting enough to allow most to forget the dark and wet weather outside. For those determined to shoot outside, there were plenty of amazing subjects from topiary to lakes, fountains and gardens sprinkled with sculpture as well as a complete hedge maze.

**An ISU Auction**

Shortly before Sunday’s banquet, an auction of stereo equipment...
and images was held in the Congress Theater. Participation and bidding exceeded the expectations of the organizers, and something like it may become a regular event at ISU congresses. The opportunity certainly exists for a very big auction at the next congress in Atlanta, where ISU items could be combined with items for the annual NSA Spotlight Auction.

The Inside Story of the Stereoscopic Society

The Stereoscopic Society was founded in 1893 but started publishing a periodical for its members only in 1963, under the name the Bulletin. This makes the special Centenary Issue of the quarterly now called the Journal of 3-D Imaging Number 122 instead of Number 401. To help fill in the historical gap, the lead feature in the September 1993 Centenary issue is "The Illustrated Story & Times of The Stereoscopic Society 1893-1993." This detailed account by John Singleton and Maurice Baker provides a fascinating look at the personalies and circumstances that made possible the 100 year survival and growth of the Stereoscopic Society. The issue also contains color reproductions of nine stereographs from the "Portrait of Britain" show seen at the congress for information on ordering the Centenary issue or subscribing, contact H.P. Randall, 195 Gilders Road, Chessington, Surrey KT9 2EB England.

Next!

The 10th World Congress of the ISU will be combined with the NSA convention, June 27 - July 3, 1995 in Atlanta, GA at the Stouffer Waverly Hotel. NSA member Cynthia Morton prepared the 10 minute, 60 slide show "Georgia on My Mind" to illustrate the richness and diversity of life in Atlanta as part of the invitation to all those attending the Eastbourne congress. The show was the final one of the congress, and organizers were ready at the doors with leaflets promoting the Atlanta ISU/NSA event as people filed out of the theater. More information will be available from Congress Manager H. Lee Pratt, 1017 Bayfield Drive, Huntsville, AL 35802. To join the ISU in the U.S., contact Paul Milligan, 508 La Cima Circle, Gallup, NM, 87301.

Editor's View

(Continued from page 2)

was created by a lurking sense of menace from within the castle's maze. (This was enhanced by the way the characters always seemed to be wandering into it in the middle of the night.) Of course the narrow pathways between the hedges were perfect for the exaggerated 3-D effects demanded by Hollywood, as the camera tracked through moonlit openings and into dead ends or worse. The Maze was far from the best or even the scariest 3-D movie of the 50s, but its setting was magic and memorable.

My opportunity to see a real castle maze came during the 9th Congress of the International Stereoscopic Union in Eastbourne, England in September. The bus tours scheduled as part of the whole event were illustrated in brochures stuffed in the registration packets, and in the folder for Hever Castle, a stop on the final day of tours, my wife Sylvia and I quickly noticed a photo of a hedge maze! The overwhelming number and variety of 3-D projection shows, exhibits, and interesting people at the congress easily filled the intervening days, but the thought of that maze never completely left the back of my mind - where things can usually disappear without a trace.

When the day came, the visit to Hever Castle turned out to be the one tour stop most severely affected by rainy weather. Approaching the maze, we found the paths inside had become a chain of puddles. This may have helped keep most of the four bus-loads of ISU stereographers inside the castle and on less saturated parts of the grounds. A sign reading "No Entry" at an opening in the maze facing the castle may have helped too, but we soon found the functioning entrance on the side facing a partly enclosed garden. Except for a couple of people who soon left, the maze was ours alone and I wondered if everyone else just didn't care or in fact knew something we didn't....

We eagerly splashed our way in, avoiding the deepest lakes, randomly choosing which way to turn, and enjoying every dead end or closed loop. Despite some sections of foliage being thin enough to see through, we actually managed to get lost for nearly a full minute until the simple technique of turning left wherever there was a choice quickly led to the center.

The small open area offered nothing more rewarding to those who solve or survive the maze than an empty pedestal and more puddles. No apparitions, dark cloaked figures, suspicious strangers, or skeletons of hopelessly lost tourists awaited. Any atmosphere of menace (real, comedic, or imagined) so often associated with mazes in fiction seemed to have washed away in the rain. The greatest threat facing anyone trapped inside that day would have been trench foot. Maybe it was the cold gray reality of the day, and maybe the place is different under a full moon on a dry autumn night, but I had to work hard at recalling anything from the movie at that point. It was easier to think about the efforts required to maintain all that hedge than to imagine murderous, misshapen monsters infesting it.

The 3-D potential of the Hever maze was obvious, however, and in better weather it would be ideal for stereography. I do know that if I ever inherit a castle with a maze (the sort of good fortune that happens frequently in the movies) I'll install a statue of a large toad (wearing 3-D glasses) in the center and maybe a plaque thanking Laurel and Hardy near the entrance.
The Flood of '93

We were confident that somewhere along the Mississippi, somebody must have taken some stereographs documenting the flood of 1993. New NSA member Derek Leath came through with several views taken in St. Louis in July, two of which are reproduced here. Derek has been an active amateur photographer for some time, but recently purchased a Realist and has been enjoying stereo photography ever since.

What looks like a canal is actually the main rail line serving St. Louis where it passes low in front of the Gateway Arch, normally giving Amtrak passengers arriving from Chicago an impressive view. The arch and its grounds remained well above water, providing a safe place from which to see the high water. © 1993 Derek Leath

Milwaukee In '94

Milwaukee, Wisconsin "A Great City on a Great Lake" invites you to attend the 20th anniversary convention of the National Stereoscopic Association, June 17-19, 1994. The convention will be held at the Hyatt Regency Hotel and the Mecca Convention Center. Milwaukee has much to offer in addition to the convention activities. Within walking distance from the Hyatt Regency are the War memorial and Art Museum, the lakefront with harbor tours available, the Milwaukee River with many photo possibilities, the Grand Avenue Mall for shopping, Public Museum, Milwaukee County Museum, Pabst Brewery, many excellent restaurants and a great number of early 1900s buildings with a significant amount of exterior ornamentation.

Nearby we have the Milwaukee County Zoo, the Mitchell Park Domes (a horticultural conservatory) and the Boerner Botanical Garden, which is noted for its rose garden.

For post-convention activities we are planning an outing to the House-on-the-Rock, which contains the world's largest Carousel in addition to many other collections. If you have any questions or need information, please feel free to contact me.

Harry Richards, Convention Chairman
11506 N. Laguna Dr.
Mequon, WI 53092
(414) 242-0649.

A street disappears into the river in a view of the Laclede's Landing area where the water is seen reaching the steel arches of the 1874 Eads Bridge. © 1993 Derek Leath
A n NSA member and stereographer from New York is making some lasting impressions in the 3-D circuit. Ted Papoulas has established the Stereo Stamp Co., allowing 3-D fans to customize their stationary or anything else they choose with rubber stamps of stereo cameras, movie posters and other assorted subjects. Unlike some other 3-D related stamps, most of these are actual stereo pairs which are easily fused into a three dimensional image.

The new company is currently offering about 30 different stamps, some of which are illustrated here.

A Catalog With “Virtually” Everything

Spectrum Dynamics, the company which distributes hardware and software for virtual reality systems, has released the second edition of its Virtual World Builder catalog. The 96 page illustrated publication contains over 75 products from more than 50 manufacturers. These include head mounted displays, shutter glasses, gloves and other 3-D input devices, position trackers, and software for virtual reality and “synthetic digital environment” development.

A glossary of VR/SEE terminology is also included, while technology descriptions and product comparisons clarify the principals on which these systems operate. Virtual World Builder is $24.95 plus $2 shipping from Spectrum Dynamics, 2 Greenway Plaza, Ste. 640, Houston, TX 77046, (713) 520-5020.

Random Dots Go Hollywood

NVision Grafix, Inc., the folks behind so many of the large random dot 3-D posters found in shopping malls, have progressed from generic images of animals and aircraft to licensed commercial material in the form of famous cartoon characters. The first two to emerge within the computerized patterns are Bugs Bunny and Snoopy.

The Bugs Bunny poster features Bugs popping his head through the Looney Tunes bulls-eye logo and standing in different poses in the four corners. Snoopy, in a poster titled “Space Ace” is seen flying his dog house in his regular goggles and scarf with Woodstock clinging to the fringe. A ringed planet and moon in the background provide the “space” aspect. Another poster devoted to space will follow these with the release of a random dot 3-D image based on Star Trek the Next Generation.

The NVision posters, with their Holusion” single image random dot stereograms, quickly captured the popular market in 1993 with a growing number of retailers who had sold over 500,000 posters by October. A vital key to NVision’s success has been the relative ease with which people have learned to free-view the posters by staring at their own reflections in the glass covering all of the display prints. When they are able to focus on the surface of the poster without reconverging their eyes on it as well, fusion is achieved along with a good chance of another sale.

Except for some promotional material, NVision posters include no fusion spots. For locations of local retail outlets, contact NVision Grafix, Inc., 222 W. Las Colinas Blvd. Suite 1840, Irving, TX 75039, (800) 759-2110.
Magic Stereo Mounting

One of the many new stereo photo related products seen at the 1993 NSA Trade Fair in San Diego was the View Magic™ 3-D Mount & Trim Guide for convenient alignment and trimming of over/under prints intended for viewing through the View Magic viewer. (See Vol.19 No.1 page 32.) An overlay sheet with guide lines printed on it makes it relatively easy for even a beginner to align print pairs made with a single lens camera, as well as to trim prints for stereo window control. The overlay sheet has lines for proper over/under spacing of both 3.5x5 and 4x6 prints, with openings where prints may be moved while under the plastic.

A recessed space in the base board between the two prints allows special self adhesive strips to be used. Final alignments are made with the strips in position, but they actually lock the prints together only when pressure is applied in the center area after previewing the stereo effect with the viewer. Once attached to each other, the prints are trimmed for a clean window using the simple razor blade cutter and the square edge guide at the bottom.

Using the trimmer requires a little practice, but the pressure bar next to the cutting groove helps hold the prints steady, and even small, fine-tuning trims can be made once you get used to holding and moving the cutter. The square edge guide makes this a useful trimmer for any small prints, which are often hard to position or hold on larger trimmers. In fact, most of the side-by-side pairs included in this SW issue were trimmed on the View Magic Mount & Trim Guide. This lightweight device certainly won’t outlast heavy wood or metal trimmers, but it requires less desk and storage space than any others and could encourage more and better use of the View Magic format.

2-way Dots from Cygnus

The latest catalog from Cygnus Graphic includes a wealth of 3-D viewers, publications, View-Master reels and posters of every description spread over several accordion-fold pages and loose-leaf pocket inserts. A good number of the books reviewed in Stereo World are included. If you’d like to give a 3-D gift but aren’t sure what the person already has or would like, Gift Certificates are available on panel 3 of page 1. The back cover is devoted to helpful information about the NSA and ISU, including a plug for the 1995 joint convention in Atlanta.

The most conspicuous addition to the new catalog is the wide selection of random dot posters and cards from several different publishers and artists, including the 1994 Random Dot Calendar from NE Thing. (See Vol.18 No.5, page 2.) The cover of the catalog features a random dot stereogram of the Cygnus swan logo (swimming in a pond with a cloud overhead and “3-D!” below) created by NSA member Rich Fairlamb, who is working on a series of such images for future publication. Rotated 90° clockwise and fused on its side, the 2-way stereogram reveals the name “Fairlamb 3-D” incorporated in what is normally the left side of the image.

The catalog is available for $1.00 in the U.S., Canada and Mexico (or 2 Intl. reply coupons) and for $2.00 everywhere else (or 4 Intl. reply coupons). Both amounts are refundable with an order. Contact Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461.

(Newviews continues on page 32)
Two of only five known ambrotypists are practicing their obscure trade today in Newtown, PA near Philadelphia. France Scully and Mark Osterman, traveling photographers, produce wet plate collodion ambrotypes and stereo views using the same techniques in 1993 that Brady, O'Sullivan and Carbutt did over one hundred twenty-five years ago.

The pair use a home-made portable darkroom patterned after the one John Carbutt used to produce his views. This "darkroom" is just visible behind photographer France Scully in the illustrated stereoview.

Popular between 1854 and 1865, the collodion process on glass utilized iodized collodion that is poured onto a clean glass plate, to which it adheres, then plunged into a solution of silver nitrate. This forms the light sensitive layer of silver iodide over the surface of the collodion. The glass plate is then exposed in a camera producing a single unique image. The ambrotype Osterman made of me used an exposure of 10 seconds on an overcast day. After exposure the plate is developed, stopped, fixed, washed and dried. This negative is made into a positive by placing it in front of a dark background.

Scully & Osterman No. G081 MS, "UNIDENTIFIED CONFEDERATE RESTING ON A STONE WALL." The view was taken at Gettysburg, PA July 3, 1992 and is typical of the stereos made for Civil War reenactors. The ambrotype exposure was 5 seconds using French Darlot lenses from the 1860s. The contact prints were made on Printing Out Paper, with a long exposure and tone similar to vintage stereographs.

Mark Osterman drying a negative over an alcohol lamp. Careful drying is required to keep the image from cracking. Mark teaches photography and graphic arts at the George School in Newtown, PA.
The ambrotype is really a thin collodion negative on glass. When it is placed on a black surface and viewed by reflected light, the appearance of a positive picture is obtained. Of course, the negative can also be used to produce positive paper prints as well.

The ambrotype grew swiftly in popularity during the years 1854-55, reaching its greatest popularity in 1856 and 1857. In 1856, 100 of 123 illustrations in Frank Leslie's Illustrated Newspaper were based on ambrotypes. During this period, Newtown (population 652) supported six photographers, two of whom were women.

It was the card photograph or carte-de-visite that replaced the ambrotype, becoming very popular because several copies could be had at a small price. By the end of the Civil War, the age of the ambrotype was over. It is now being revived by the skills of Scully and Osterman. They can be contacted C/O George School, Rt. 413, Newtown, PA 18940.

Osterman and Scully with stereo camera and portable darkroom box in an ambrotype portrait photographed as a positive against a dark background.

Scully and Osterman in period costume for a stereo self-portrait. The pair operate their Brady Gallery part-time in Newtown, PA where they produce half-plate negatives, ambrotypes, and ferrotypes of still lifes, landscapes and portraits.
Profiles from Oblivion

The Ubiquitous Mrs. Scott-Siddons

by Norman B. Patterson

If you have in your stereoview collection any 19th century theatrical portraits, there is a good likelihood that Mrs. Scott-Siddons is included among the subjects. She was very popular with the photographers in the late 1860s and the 1870s. The number of her portraits issued commercially was matched by few actresses and was out of proportion to her talents as performer, if one believes the theatrical critics and historians who wrote of such things. Still, styles and tastes change and what appeals to one era never seems likely to be appreciated as much by those who come later. The old cop-out, "I guess you had to be there", has almost universal application and certainly applies to show business as well as to the tastes of photographers.

Mary Frances Siddons was born in India sometime in the early 1840s. Her mother was a daughter of Colonel Earl and her father was William Young Siddons, a grandson of Sarah Kemble Siddons (1755-1831; heyday, 1783-1812) the most famous English tragic actress of her era. Apparently Mary Frances inherited her personal copies of her great-grandmother's playbooks from which Sarah Siddons had performed. Mary Frances gave professional readings from these originals throughout her active career. Trading on the name of her famous ancestor was considered simply using a family legacy and asset.

Following the untimely death of her father, the young Mary Frances, her sister and two brothers were taken to England by their widowed mother, who later proceeded to Germany with the two girls for their further education. Mary Frances was a good scholar and adept at languages. She also, at a tender age, showed promise as an amateur thespian and acted well as a teenager in plays performed in French, German and English. On

A youthful Mrs. Scott-Siddons was captured in this J. Gurney & Son stereo portrait. She was about 25 at the time and attracting the attention of the New York theatrical photographers.
occasion she played male parts, such as the youth Mortimer in Schiller's Marie Stuart. During this time her growing physical beauty became a source of comment and her intention to seek a career on the stage solidified.

When she was seventeen or eighteen, Cupid intervened in the form of a young naval officer named Canter. The couple were determined to marry and did. However, the bridegroom's father did not take well to the idea of the family name being associated with playactors and theatrical ventures. In deference, the young couple concocted a new name for themselves by compounding his mother's maiden name, Scott, with the celebrated Siddons and adopted it legally. Thereafter she was known as Mrs. Scott-Siddons. This story was repeatedly told over the years, without contradiction, and was generally accepted as fact.

There seems to have been no question of marriage interfering with her plans for a stage career. A gentleman who witnessed the wedding was quoted as saying, "... no more beautiful bride ever walked the soil of England...". Of course, one is supposed to say such things about brides, but such remarks on
her beauty were echoed again and again in the decade that followed. The New York Times described her as having rare beauty... her features aquiline, her eyes large and lustrous, and her figure slender. Henry P. Goddard, reminiscing in a 1906 article about meeting Mrs. Scott-Siddons in 1873, recalled, "...her face was oval; her complexion one whose red and white, nature's own sweet and cunning hand laid on; her hair soft and silky, but of raven blackness and in great quantity...". Her beauty was part and parcel of whatever initial successes she enjoyed and attracted the photographers who spread her fame by selling their images of her.

Mrs. Scott-Siddons first ventured onto the professional stage in England and her early efforts were less than impressive. But she worked hard at learning her craft and people did like to look at her. While gaining some mastery of a repertoire of parts she could perform she found a remunerative sideline in giving readings from Shakespeare and other poets, often using copies of the plays once owned by her famous ancestor. This sideline not only gained her some distinction at the time but was a source of revenue that she drew upon time and again in the years that followed.

The professional acting debut of Mary Frances Scott-Siddons was in the character of Lady Macbeth and occurred at Nottingham, England, in 1866. This was followed, on April 8, 1867, by her first London appearance at the Haymarket Theatre playing Rosalind in As You Like It. A series of extraordinary articles in the London papers not only put her name before the public, but created a favorable disposition toward her. By the next year, she was in America and her debut was a reader at Newport, Rhode Island during the summer of 1868. This was followed by reading performances in Boston, Providence, and on October 26 of 1868 at Steinway Hall in New York City. These reading performances elicited a lot of attention, it was said, in great part, because of her striking appearance. It seems that her particular form of beauty had found an appreciative audience at that time. Among these admirers was Augustin Daly, then a journalist and playwright experimenting in management, who was soon to become one of the great movers in the New York theater world. Aided by growing confidence from the success of the readings and Daly's encouragement she made her American stage debut. Daly directed her appearances, first at the Boston Museum where she filled a short dramatic season and then her New York City debut where she appeared at the New-York Theater as Rosalind on November 30, 1868. In this performance she was supported by the brilliant, popular, but very eccentric, actor John K. Mortimer playing Orlando. Although Mary Frances received a generally thumbs-down review from the Times critic, she did receive curtain calls after the third and fourth acts.

Mrs. Scott-Siddons continued acting with Daly's company into the next year at the Fifth Avenue Theater. Except for a brief trip back to England, most of 1869 found her at that theater. Later she went to Wood's Museum where she produced several plays in which she performed. For a number of years thereafter Mrs. Scott-Siddons continued her theatrical work in America and, it would appear, found it profitable. During this time the sales of her photographs, including many stereographs, were said to be very large and she had the reputation of being a remarkable subject for the camera. No doubt, the public perception of her status as an actress was influenced by this plethora of pictures.

Although Mary Frances Scott-Siddons had her admirers, the professional assessment of her acting ability seems to have fallen a bit short, even when framed in a complementary way. While praising

This stereograph by Napoleon Sarony seems to record a lost youth and a fading beauty. Interest in images, flat or stereo, of Mrs. Scott-Siddons dried up at about this time as did the availability of pictures of her.
beauty of the famous lady impaired by time and, if the truth must be known, by neglect of the public.”

Mrs. Scott-Siddons wanderings took her out of the United States for a long absence, but she did return and lived for a time in New York City. The aforementioned Henry P. Goddard in a 1906 article, “Some Actresses I have Known” reported that in the early 1890s, “... I again met Mrs. Siddons giving professional readings in small cities of West Virginia. The fates had turned against her. She had lost all of her money by unfortunate dramatic ventures and been sorely beset by domestic trials, during which, however, she had preserved an unspotted name. Notwithstanding all her trials, she was as brave, as kindly, and as courageous as ever, and still a very handsome woman although the glamor of her early beauty had passed away.”

One last attempt at reestablishing her acting career occurred at Palmer’s Theater in New York on the afternoon of December 17, 1891. The play was “What A Woman!”, described as a superfluous Australian adaption of Augier’s “L’Aventuriere.” The next day in a short but devastating review, the New York Times critic stated, “Mrs. Scott-Siddons, pleasantly remembered as a handsome and graceful woman, if not a remarkably good actress, was seen at Palmer’s Theatre last year yesterday afternoon in a piece called “What A Woman!”. Mrs. Scott-Siddons is not handsome or graceful now, and her acting seems to be remarkably bad. Such capering and flouncing about the stage, such queer gesticulations, were never seen before... there was nothing (in this) for Mrs. Scott-Siddons except pity. If she has any idea of returning to the stage permanently her friends should urge her to give it up.” Mary Frances took the advice and was not known to have appeared again on the stage. The Times was not content, however, and saved one last twist of the knife for her obituary where it recalled again the “sad afternoon” and added, “As the fascinating adventuress she revealed herself as a short, stout, elderly lady with no perceptible dramatic gift. She has not since been in the public eye.” This public eye, it would seem, saw talent when it saw beauty.

Mary Frances Scott-Siddons never recovered her fortunes. She died November 19, 1896 and was buried in Woking Cemetery, London, England. All that remains now are the photographs that still survive. If you have a stereoview of her, treat it with regard. She was a fine lady who once had a dream worthy of her celebrated ancestor. It never came to be, but for a while it looked like it might.

Photo History Group Turns 20

The group’s quarterly journal, edited by noted photographic collector and writer Jack Naylor, includes articles covering every area of photographic history and short items on particular cameras or unusual pieces of photo equipment. The special 20th anniversary issue traces the history of PHSNE through several articles and photos of individuals and groups at past gatherings. Items about a number of fascinating cameras, both antique and modern, are also included. The anniversary issue is available for $6.00 postpaid from PHSNE, PO Box 189, West Newton Station, Boston, MA 02165.
Reports from San Diego tell of a very successful convention so far as the Society was concerned. Although some of the more eastern members were unable to make the journey for one reason or another there was still a banner turnout of our membership. Several dinner meetings were arranged in addition to the annual business meeting.

As 1993 marks the 100th anniversary of the formation of The Stereoscopic Society in England, this is a landmark year and was so noted as the theme of the NSA convention. Since the American branch was founded early in 1919 we have shared nearly three quarters of a century of that experience.

We owe a special debt of gratitude to Jay and Tammy Hollomon of Richmond, Virginia, who put together a fine slide show featuring the work of many current Society members as well as some examples of the work of members of former years. This was well received as part of the overall slide program. There is a great amount of effort required in creating such a presentation including gathering the views from many members who are scat-tered all over the continent, converting them into a standard format, and then arranging the show into its final form. This task also had to accommodate a joyous event in the form of the arrival on May 25, 1993, of Jay and Tammy’s first-born, Jacob Corbett Astor Hollomon. They did a great job on all counts.

Society Exhibits

In order to help celebrate the centennial of the Society, several special displays were put together for exhibition at the San Diego Convention. I would like to thank Bill C. Walton of Columbus, Georgia, for the time and energy he put forth to assure the success of this project. He assembled a group of Society stereo Christmas cards as well as stereo views of members taken at NSA conventions of earlier years. He carried these and the archival Society exhibits to San Diego where he expended a lot of extra effort in tending to their showing. Also recognized are the contributions of Society member Quentin Burke of Holtville, California, whose Exhibits Committee responsibilities included the competitive exhibits as well as the others.

Two From the Master’s Folio

The Master’s Print Folio is composed of the best scoring viewcards from the previous year and is circulated to all of the printmakers who vote anew on their favorites. It is a special pleasure to feature in this issue two works by Michael Pierazzi.

of San Francisco, California. They are: "Aliens on the Forest Floor", a black and white artistic gem which was the overall favorite view in the 1992 Master’s Folio, and "Portrait of My Dad as a Western Singer", also in B & W and the 4th place winner in the 1992 Master’s voting.

To put this in perspective, the Master’s Folio contained 47 viewcards, both B & W and color prints, representing approximately the best scoring (top 10%) viewcards from the O and P Print circuits which completed their rounds during calendar year 1991. The run-off round took place during 1992 and into 1993. Needless to say, it is quite an honor to be included among the best of the best and we hope to show more of the top views in coming Society columns. A new Master’s Folio containing the best-scoring views which completed a regular circuit in 1992 is now circulating and we will hear from it in due course.

Congratulations to Michael Pierazzi for this fine showing. Michael is a Fine Art Photographer and Graphic Design/Production Artist and we will be seeing more of his work in these pages in the future.
Reproduction Arcade
by Ross Follendorf

While attending the auction at the 1992 Fort Wayne NSA convention, I fell in love with the Mills Quartoscope. I bid up to my limit and needless to say, did not win the bid. In the following days I continued to think about the Mills machine, and finally

resolved to build a viewer of my own design similar to the Mills Quartoscope. After 13 months of research and development I was pleased with the results of my efforts and decided to try production.

What has evolved is a museum quality, hand crafted, 1800s style arcade amusement machine. The one pictured displays reproduction views from the 19th and early 20th century in four separate shows of 10 views each. After each tenth view, a card is displayed reading "PLEASE DEPOSIT 25c FOR ANOTHER GREAT 3D STEREO EXHIBIT."

I am also making the machine in what I call "The Home Model" which is identical except that the sign and coin slot are eliminated and two small buttons are added. For continuous viewing, you press the red and black buttons, and to study one view for a length of time you press only the black button to turn on the light.

I feel this machine affords collectors a classy way to display some of their finest views without the usual wear, etc. The machines hold 44 cards but neither version will accommodate the larger cabinet.

The arcade viewer by Ross Follendorf will be available at or following the 1994 NSA Convention in Milwaukee, WI. Introductory prices are expected to be about $795 for the arcade model and $100 less for the home model.

The entire mechanism is housed in an inner cabinet that can be removed from the Oak shell for service or changing views.

The arcade viewer on its stand with sign. The large hood and lenses allow easy viewing by those wearing glasses.
size cards. I have also designed and built tables for both machines, a taller one for the arcade machine which requires standing, and a shorter one for the home or sit-down model.

Some of the arcade machines are currently on location at the entrances to antique malls. There is also one in the H.H. Bennett Studio in Wisconsin Dells, WI. It is used to help raise money for the support of the H.H. Bennett Studio Foundation. (See Vol.18 No.5.)

The Hyper-View Large Format Stereo Viewer was designed by David Lee and Michael Isenberg to provide the highest quality stereo image currently available.

It accomplishes this by using front-surface mirrors, instead of lenses, allowing the viewer to see a large unobstructed stereo image (up to 11 inches wide, or 22 inches for the pair). Because the Hyper-View Large Format Stereo Viewer allows one to perceive the entire image from the ortho-stereo position, it avoids the distortion and image degradation inherent in lenticular viewers. In addition, it improves on other mirrored stereoscopes by allowing one to get close up to view details as well as to see the entire image at once.

The Large Format Stereo Viewer is available from David Lee for $125 (plus tax for California residents). Call or write for further information.

David Lee
1112 Santa Barbara Ct.
Sacramento, CA 95816
(916) 444-6101

Michael Isenberg
2600 Van Dyke Circle
Modesto, CA 95356
(209) 527-7593
**January 9**
(CA) Pasadena Camera Show & Sale, Pasadena Elks Lodge, Pasadena, CA. Contact Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

**January 9**
(FL) 8th Tampa Camera Show & Sale, Holiday Inn-Ashley Plaza, 11 West Fortune St., Tampa, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 15**
(FL) West Palm Beach Camera Show & Sale, Holiday Inn-Airport, 1301 Belvedere Rd., West Palm Beach, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 15**

**January 15**
(MD) Baltimore Camera Show & Sale, Quality Inn-Towsen, 1015 York Rd., Towson, MD. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 15**
(SC) Greenville-Spartanburg Camera Show & Sale, Holiday Inn-Hayward, 1385 & Roper Mountain Rd., Greenville, SC. Contact Carolinas Camera Show, Box 360033, Decatur, GA 30036. Call 404-987-2773.

**January 15-16**
(CA) 18th Annual Photo Fair, Santa Clara Co. Fairgrounds, San Jose, CA. Contact Photo Fair, Box 32932, San Jose, CA 95152. Call Dave Cox, 408-251-9197.

**January 16**
(VA) Washington Camera Show & Sale, Marriott Hotel-Towsen's Corner, 8028 Leesburg Pike, Vienna, VA. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 16**
(FL) 14th Metro Miami Camera Show, Crown Sterling Suites, 3974 NW South River Dr., Miami Springs, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 16**
(GA) Atlanta Camera Show & Sale, Holiday Inn Northwest, I-75 & delk Rd., Atlanta, GA. Contact Atlanta Camera Show, Box 360033 Decatur, GA 30036. Call 404-987-2773.

**January 22**
(CA) Third Annual L.A. Image Show, the only show in the Western states devoted to photographic images. The Pickwick, 1001 Riverside Dr., Burbank, CA. Contact Chuck Reinecke, 714-832-8553.

**January 22**
(FL) 6th Gainesville Camera Show & Sale, University Center Hotel, 1535 SW Archer Rd., Gainesville, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 22**
(WI) Milwaukee Camera Show & Sale, Ramada Inn-Minneapolis, Minneapolis, WI. Contact Bill Moritz, 815-866-0101 or Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**January 23**

**January 23**
(CA) San Diego Camera Show & Sale, Al Bahr Shrine Temple, 5440 Kearny Mesa Rd., San Diego, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-936-9453.

**January 23**
(FL) 8th Jacksonville Camera Show & Sale, Holiday Inn, 9150 Baymeadow Rd., Jacksonville, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 23**
(IL) Chicago Fantastic Camera Show, Westin Hotel O'Hare, 6100 River Rd., Rosemont, IL. Contact Bill Moritz, 815-866-0101 or Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**January 29**
(IN) Fort Wayne Camera Show, Ramada Inn, Fort Wayne, IN. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**January 29-30**
(FL) 8th Orlando Camera Show & Sale, Howard Johnson Hotel, 304 W Colonial Dr., Orlando, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**January 30**
(IN) Indianapolis Photorama USA, Indianapolis Armory, 3912 W. Minnesota, Indianapolis, IN. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

**February 5**
(OH) Giant Toledo Camera & Computer Swap, Meadowbrook Place, 4400 Heatherdowns Blvd., Toledo, OH. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**February 5**
(WI) Super Milwaukee Show & Sale, Quality Inn, Milwaukee, WI. Contact Mark Orenstein, 3950 W. Addison, Chicago, IL 60618. Call 312-588-4420.

**February 5-6**
(FL) Florida West Coast Camera Show & Sale, Minreg Building, 125 Ave. North, Largo, FL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**February 6**
(IL) Super Chicago Show & Sale (see Jan. 15).

**February 6**
(MI) 28th Ann Arbor Camera Show & Sale, Sheraton Inn-Hotel, 3200 Boardwalk, Ann Arbor, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**February 12-13**
(CA) 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 510-628-1797.

**February 12-13**
(FL) Florida Photo Collectors 18th Annual Regional Camera & Photo Show, North Miami Armory, 12350 NE 8th Ave., Miami, FL. Contact Florida Photo Collectors, 8930 State Road 84, Suite 170, Ft. Lauderdale, FL 33318. Call 212-595-2466.

**February 13**
(CA) Hayward Camera Show & Sale (see Jan. 23).

**February 13**
(CA) Culver City Camera Show & Sale, Vetrans Memorial Park-Vetrans Auditorium, 4117 Overland Ave., Culver City, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-936-9453.

**February 13**
(CA) Pasadena Camera Show & Sale, Pasadena Elks Lodge, 400 W. Colorado Blvd., Pasadena, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-936-9453.

**February 19**
(AL) Birmingham Fantastic Photo Flea Market, Homewood Nat. Guard Armory, 2100 S. Lakeshore Dr., Birmingham, AL. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

**Upcoming National NSA Conventions**

1994
Milwaukee, WI June 17-19

1995
Atlanta, GA June 27 - July 3

1996
Rochester, NY August 1-5

1997
Bellevue, WA July 4-6
February 19-20  (MI)
21st Detroit Photorama USA, Dearborn Civic Center, 15801 Michigan Ave., Dearborn, MI.
Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

February 21  (GA)
Atlanta Camera Show, Atlanta Marriott, 2055 S. Interstate Parkway, Atlanta, GA. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

February 26  (WI)
Milwaukee Camera Show & Sale (see Jan. 22).

February 27  (IL)
40th Chicago Fantastic Camera Show, Westin Hotel-O'Hare, 6100 River Rd., Rosemont, IL.
Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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MAIL/PHONE AUCTION OF STEREO VIEW COLLECTION. Wide variety of subjects including nice Deadwood, Dakota Terr; famous people, etc. Send $3 for catalog. Sale will be spring 1994. John Waldsmith, PO Box 191, Sycamore, OH 44482.


NEW CATALOG! We've got more 3-D publications now than ever before (including lots of random dot stereograms!) in our 1993-94 catalog. For a copy, please send $1. for U.S., Canada and Mexico or $2. for all other nations (both are refundable with future order!). Cygnus Graphic, Box 32461-X. Phoenix, AZ 85064-2461.

NEW! KEYSTONE STEREOCAMERAView Model 3101: the best viewers for people who must wear glasses! Also: hoodless Model 3100 for extra wide frame glasses. Excellent optics that easily beat antiques and reproductions. $75 plus $3 shipping (in U.S.). Russell Norton, PO Box 1070, New Haven, CT 06504 (203) 562-7800.

NIMSOLO, excellent ++ $60, plus UPS, G.H. Sergio, 760 Clawson St., Staten Is., NY 10306, (716) 979-3107.


SALE. Realist projector, Model 81, excellent condition. Manual is a Xerox copy, $650. Bolex Rex projector, Model 3100 for extra wide frame glasses. Excellent optics that easily beat antiques and reproductions. $75 plus $3 shipping (in U.S.). Russell Norton, PO Box 1070, New Haven, CT 06504 (203) 562-7800.

STEREO CAMERAS: Kodak - $120, Revere - $140, TDC Vivid - $150, TDC Projector-View - $185, Triad projector - $275, Baja 8-drawer slide case - $60. U.S. shipping included. Steve Kiesling, 32705 Steinhauer, Westland, MI 48185, (313) 481-5442 or 386-2845.

STEREO FED instruction book (Xerox) with English translation. Learn to use this modern, currently available, Russian stereo camera that has electronic auto exposure. Please send $9 post-paid to: Bruce Hansen, Box 9437, Honolulu, Hawaii 96830-9437.


1983: The Close-up Angle Lens! 1990: The Scenic lens Pair! 1993: The Viewfinder Level! A cute little 6.18" x 0.938" glass spirit level comes with simple instructions for gluing it onto a Nimso Camera. The Bubble centers in your viewfinder's projected frame gap. Send $5 to: StereoType PO Box 1637 Florence, Oregon 97439
For Sale

VIEW-MASTER Personal film cutter, near mint, almost never used from what I can tell, beautiful piece, $300. Kodak Bantam Special - a classic "First of Line" no collection should be without. Exc., a few chips on the enamel, slow speeds sticky because they haven't made film for this in ten years, lens perfect. $200. I would trade both items, plus cash, for working Busch Versascope. Other trades? What have you? Charles Trelutel, 3556 Fowler Ave., Ogden, UT 84403-1123, (801) 394-0239.

WE NOW STOCK the SaturnScope (M1.5), elegantly made of Mahogany with glass lenses, folding handle, and pedestal base; Also the popular and handsome CedarEdge stereo with stand. StereoType, PO Box 1537, Florence, OR 97439.

WILD (Swiss) 1.5 meter stereoscopic rangefinder. Post WW2, metal case, calibration target, and steel tripod. Good condition. $1200 + shipping. Dick Buchroeder, (208) 884-9300.

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F.M. GOOD, and 1500 other selected stereoviews in stock. Will trade only for Maine flat mount views, any subject or condition. Write or call for details: Blaine E. Bryant, 864 Bridgton Road, Westbrook, ME 04092, (207) 854-4470.

VIEW-MASTER. I have some early reels, mainly US scenes. Send for list Interesting early Realist format slides taken in exchange. Neal Zeuschel, PO Box 1637, Kennedy Space Center, Fl 32999. (717) 846-0428.

Wanted


BAJA 8-DRAWER stereo slide files/chests with plastic drawers marked "Versatile" inside. Also looking for: 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). Mark Willie, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.

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


POSED IN BUCKSKINS. Any early format. Mauz, Box 770, Oregon House, CA 95952.

REALIST CUSTOM: Zeiss 6cm Slide Viewer. I have Steinheil wide angles for Realist and about 100 Verascope F40 mounts to trade. Forson, Box BB CMU, Chiang Mai 50002, Thailand; FAX 66-53-213945 Attn. 4001.

REALIST SLIDES, complete kits, red button viewer, 60 slide & viewer storage case that was used by the suto industry in promotions, especially by Oldmobile in 1950 & 1951. Eddie Rozac, 245 E. 67th St., Wahoo, NE 68066, (402) 443-3991 or 443-4470.

REEL NO. 1 from the View-Master packet "Toby Tyler or 10 Weeks With A Circus". Will buy or trade from extensive collection. Roger McCallon, 1711-140 Erskine Ave., Toronto, Ont. M4P 1Z2 Canada.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., as well as my regular interest in Stuttgart, Esslingen and other German cities. Rainer Lorch, C/O Lorch Engineering, 3729 W. 139th St., Hawthorne, CA 90250, (310) 644-5771, FAX (310) 644-3598.

SPANISH-AMER. WAR, esp. military and naval leaders and unit views. Also scenes of Western mountain peaks (Mt. Rainier, Mt. Hood, Mt. St. Helens, Mt. Shasta, Mt. Lassen, Pikes Peak, etc.) H.C. Milikian, 8520 Cookson Ct., Fair Oaks, CA 95628.

STEREO CARDS (Views) from Wisconsin; cities of Milwaukee, Waukesha, Templeton, Pewaukee, Oconomowoc, Waterter, Hartland, Sussex, send Xeroxes to Rick Tyler, 115 W. Newhall Ave., Waukesha, WI 53186 or phone (414) 549-0478.

STEREO DAGS, ambrotypes & tintypes, all unusual photograph cases 1840-70 with or without images, thermoplastic and others. Charles Curb, 307 College, Clarksville, AR 72830.

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

STEREO GLASS SLIDES, all subjects. Special interest in Stuttgart, Esslingen and other German cities. Rainer Lorch, C/O Lorch Engineering, 3729 W. 139th St., Hawthorne, CA 90250, (310) 644-5771, FAX (310) 644-3598.

STEREO VIEWS, Yosemite, Big Trees, Sierra Nevada. Especially by Reilly, Kilburn, Anthony and Weed. Please write to: Denny Krupa, PO Box 5177, Sherman Oaks, CA 91423.

**Wanted**

WEST VIRGINIA stereo views by Kirk, Chase, Prickett, Bishop Bros., and others. Also, WV real photo postcards, CDVs and cabinet cards. Tom Prall, PO Box 155, Weston, WV 26452.

WALES, WHALING, OR BOSTON HARBOR stereo views, including of dolphins or the harbor islands. Send photocopies of front & back & price to: P. Barresi, 29 Concord Ave. #307, Cambridge, MA 02138.

WOLFEBORO AND LAKE WINNIPESAUKEE, New Hampshire, stereo views. In addition desire views of early movie theatre fronts, pre-1915, from anywhere in the US. Dave Bowers, Box 1224, Wolfeboro, NH 03894. 

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**NewViews (Continued from page 17)**

3-D Mounting Guide

Harry zur Kleinsmiede of 3-D Book Productions in The Netherlands has written and published, in English, a 24 page guide to stereo slide mounting. Using illustrations from Ferwerda's *The World of 3-D* (also published by 3-D Book Productions) the book presents a compact and non-technical explanation of the basics of stereo viewing and the requirements of a properly mounted slide. A simple stereo drawing is repeated, showing correct mounting as well as about everything possible.

Since the aim of the book is to explain basic concepts like transposing, stereo window, height alignment, rotation, etc., no discussion of specific formats or mounts is included. The more complex matters involved in mounting for projection are also intentionally left to other publications in this carefully targeted instructional work for beginners. Those who want to learn the basics without being intimidated by technical theories or complex equipment will find 3-D Mounting Guide quite direct and to the point. Its tips are of course equally valid for stereo prints, even though they are never mentioned in the text.

For a list of all 3-D Book Productions titles with prices and ordering information, contact 3-D Book Productions, PO Box 19, 9530 AA Borg- er, The Netherlands.

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**Top Billing for Deepest Port**

The new INDI™ workstation from Silicon Graphics is designed for those who are really serious about computer graphics applications. It even features its own digital color camera and a microphone for adding sound to your animated graphics. The back of this exotic computer features 19 different ports for everything from video input to analog or digital stereo sound, scanners, photo CD, plotters, etc. But the first port you notice, in the upper left corner, is dedicated to stereoscopic shutter glasses for the many programs now providing field sequential stereo images. The symbol by the port is a tiny pair of 3-D glasses with "3-D" under them, making it impossible to miss what the people at Silicon Graphics obviously consider an important feature. For a brochure, call 800-431-4331 Dept. B72. 

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Sturman, NewViews Editor, PO Box 2368, Culver City, CA 90231. Our thanks to Jim McAlistor for providing material for this issue.
EXCLUSIVE OFFER!

Special offer to readers of Stereo World. This extremely limited edition reprint of "Exploring Venus" from Sky and Telescope magazine includes 24 color pages on glossy stock along with a feature titled "Venus in 3-D" that presents 10 large anaglyphic views of the Venusian surface that are amazing! Each reprint includes 2 pair of custom Sky and Telescope 3-D glasses. These are the finest stereographs produced by the NASA team to date. Shot on the Magellan expedition, the 3-D separations were produced by Ray Zone.

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3-D Zone
P.O. Box 741159
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Mary Scott-Siddons was one of the late 19th century stage's more frequently photographed performers, thanks mainly to her obvious beauty which was documented as only a stereograph can accomplish by J. Gurney & Son. For more on her life and career, see “Profiles From Oblivion” by Norman B. Patterson on page 20.