ASSIGNMENT 3-D

An Invitation to Share Your Best Stereo Images with the World!

New Assignment: “Stereo Impact”

While we select the final entries in the “Weather” assignment for the next couple of issues, we hope people will start going through their files (or drawers of yet-to-be-mounted slides or prints) with the new “Stereo Impact” assignment in mind. This one’s wide open for ANY subject that truly required stereographic imaging to be understood or appreciated by those who didn’t see it in person. In other words, those things or places that inspire comments along the lines of “Wow! This was just made for stereo!”

The best of these are shots which are not just greatly enhanced by stereo, but which literally depend on stereo to make visual sense or to reveal more than a confusing clutter of elements. (Views of complex machinery or dense, tangled forests are often among these sorts of images.) Nearly everybody who’s shot even a few rolls of stereos has at least one view that could qualify here. So dig it out, send it in, and make your own Stereo Impact Statement!

Deadline for the Stereo Impact Assignment is January 24, 1997.

S&D Enterprises of Zion, IL, will send one box of their No. 3300 EMDE stereo slide binders to each stereopher whose work appears on the Assignment 3-D page, starting with the current Assignment.

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. 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.

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On The Cover

Seneca Ray Stoddard No. 1341, "A Greenbacker." A rare close-up example of wildlife from the Adirondack area that Stoddard worked to preserve. Learn more about the stereographer who helped create New York State's Adirondack Park in our feature "Seneca Ray Stoddard - Preserving the Adirondacks in Stereos and in Person" by Lois & Guenther Bauer.
EDITOR'S VIEW

John Dennis

SW Advertising

For the first time since 1991, rates for display advertising in Stereo World need to be adjusted. As a non-profit organization, our intent has always been that such ads be available largely as a service to readers and those with all-too-rare products and services in the 3-D field. But such a service must at least be self-sustaining if it is to continue, and both production and postage costs have continued to rise. A half-page ad in Stereo World for instance, has been $55.00; less than one-sixth the rate charged by some other specialized magazines with circulations well under half that of SW.

The new rates, still an outrageous bargain, will range from $22 for a one-twelfth page ad (one column by about 2 inches) to $82 for a one-third page ad and $200 for a full page ad. Rates for classified ads will remain the same. For a rate sheet with information on exact dimensions, prices, charges for photos, etc., write to Stereo World ads, 5610 SE 71st, Portland OR 97206.

Advertising SW

Speaking of advertising, the NSA and Stereo World continue to remain unknown to thousands of potentially interested members and readers who could help the organization continue to grow in size and depth of interests and knowledge. These stereo collectors, shooters, or experimenters still express their surprise and delight when they stumble upon us thanks to the brother-in-law of a friend who saw something on the internet or to some obscure reference in the footnotes of some technical journal.

Since the NSA budget allows for little if any spending on promotional advertising, we must depend on the membership to help reach a lot more of these people a lot sooner. Besides the existing NSA membership brochure, a new promotional flyer will soon be available to spread around at photographic shows, camera stores, historical societies, antique shops, science museums, photography classes, local newspaper offices, etc. If every NSA member were to distribute just 20 brochures in locations like that, we could be reaching a specifically targeted audience that even the most expensive ad agency couldn't easily locate.

To request NSA brochures, simply write to the NSA, PO Box 14801, Columbus, OH 43214, and let us know how many you can use.

A Catalog of A. F. Styles Views

The NSA Book Service now has available a reproduction of the complete 30-page catalog of Vermont stereographer A.F. Styles, provided through the courtesy of Mr. Stuart Butterfield. Three additional pages of Styles numbers and titles are included which don't appear in the original.

Styles specialized in views of Vermont's Green Mountains, and introduced his catalog by describing how those who had left Vermont for other parts of the country really needed his views to remind them of home:

The variety and beauty of Green Mountain Scenery has become so widely celebrated, that no words of praise are needed in its behalf. Those who have passed their youthful days among the hills and valleys of Vermont are not likely soon to forget them, although their homes may now be within the limits of the crowded cities, on the wide-spreading prairies of the West, or the far-off Pacific shores; while to those who have never seen it, no description in words can give an adequate idea of the reality. Some years since the subscriber commenced making a collection of Photographic views, from all parts of the state, believing that the thousands of Vermonters scattered in every State in the Union, would gladly hail the opportunity of obtaining these mementos of home. The hundreds of orders, received from all parts of the country, has encouraged him to increase his list to the present size. It is not expected that every one will find views in the immediate vicinity of their old home, yet every Vermonter will be able to make a selection from the list, which will be interesting, not only to himself but to his friends.

Catalog of The Stereoviews of A.F. Styles is available for $3.00 postpaid from the NSA Book and Information Service, 4201 Nagle Road, Bryan, TX 77801, (409) 846-0209 fax: 691-2432.

Assignment 3-D

(Continued from inside front cover)

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 NSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 14 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.
Globe Views go to Christie's

I received my March/April issue of Stereo World. I would like to say thank you for printing the article about the "Global" find. [About 500 views from Globe Stereographic and Stereo Travel Co. in Letters, page 3].

Due to an overwhelming response from interested parties and our inability to handle such a concern we were forced to con-

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.

Do Any Vintage "Stereo Tintypes" Really Exist?

by Peter H. Fowler

Stereo World contributor Peter Fowler answers the above with "Prove it." He's not concerned with accidental pairs from multiple-lens portrait cameras, but with full size stereo-views of 19th century subjects which have appeared (somehow properly transposed) on single ferrotypes. (See examples in SW Vol. 18 No. 6, page 26.) If cameras using mirrors or systems for sequential exposures were impractical for outdoor use, as he claims, then stereo tints would need to have been cut and transposed like any other pairs. We invite anyone with historical evidence or images supporting either side of the question to write.

The following are comments I made on examining two purported Victorian single plate stereo ferrotypes. I have now seen several of these, and their similarity and common characteristics lead me to speculate on their origin. I would be of great interest if someone in the NSA could prove that there are any known stereo ferrotypes which were made in the 19th century.

The images in all the examples I have seen appear to be from the mid 19th century, taken as stereos. The question is how they came to be ferrotypes. The first thing to consider is that they are right-way-round properly transposed stereo on an original single plate. While it is possible to make a camera do this, I don't believe there is any evidence that anyone did. It would have been a delicate and expensive piece of equipment, not suitable to outdoor use — and all of these single plate stereo ferrotypes I have seen have been outdoor shots. This is itself a suspicious circumstance, as the vast majority of ferrotypes are studio photos. It is also inexplicable if the photos in question came from different sources. In fact, the plates' style, finish and stock are identical, making it highly likely that they all have a common origin.

Physically, the plates are unlike period ferrotypes in a number of respects. The iron stock is thicker and stiffer than period material, and flatter without the waviness frequently seen in period pieces. In period items the emulsion goes smoothly to the edge of the plate, and the image fades out at the edges. The suspect pieces appear to have had the emulsion applied only to the image area, so that the image ends abruptly.

The contrast and general appearance of the images is markedly different from period ferrotypes, though this is evident only by viewing them next to unquestionable period (mono) examples. Again, they are notably similar to each other suggesting a common origin.

I suggest that the appearance of these pieces is consistent with their having been made by a single person — judging from the wear etc., possibly working in the mid 20th century. The appearance is consistent with their being contact prints of period [positive] glass plate stereos, which would explain several of the above mentioned peculiarities.

I have contacted several recognized authorities and photographic museums in an attempt to locate an unquestionable period stereo ferrotypes. None have such a thing in their collections, or can point to any literature or other evidence for the existence of such a thing.

Obviously none of the above proves that these items are not period, though with valuable antiques the burden of proof lies in the opposite corner, i.e. to prove they are genuine. Such proof requires unquestionable provenance — a thing missing in every stereo ferrotype I have ever seen or heard of.

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Preserving the Adirondacks in Stereos and in Person

by Lois & Guenther Bauer

Stoddard No. 59, "On the Beach, Lake George." The shadows of Stoddard and his camera are visible, as well as the dark tent in the boat.
In recent years the name of 19th century photographer Seneca Ray Stoddard has surfaced as an important player in the creation of New York State's Adirondack Park. In 1922 his name received public attention when a New York State legislature reception celebrated the 100th anniversary of the park. Notable at this reception was a slide show representation of Stoddard's Adirondack lantern slide show and lecture, as originally presented by him to the state legislature on February 26, 1892. The purpose of his presentation was to influence the lawmakers to vote for passage of a bill creating an Adirondack State Park. This would assure protection for a virgin area larger than Yellowstone National Park.

It was Stoddard's expertise and versatility as an artist, photographer, writer, publisher, map maker and lecturer which enabled him to become a knowledgeable, caring and articulate spokesman for the Adirondacks. For many years during the 20th century most New York historians either overlooked or knew very little about Stoddard's overall contribution to the state. Even today many photography scholars are only aware that he was one of the earliest and most productive of many persons who photographed the Adirondacks.

The significance of Stoddard's accomplishments might have slipped into obscurity had it not been for Adirondack historian Maitland De Sormo and a few photography scholars from the northeast. In 1962 De Sormo, a collector of Adirondack memorabilia, purchased a major body of Stoddard's...
"Good-by to Lake George." This view promoted the Fort William Henry Hotel with the help of these satisfied looking tourists in 1870.

Seneca Ray Stoddard was born on May 13, 1843 in Wilton, NY. His parents operated a small family farm near the southern edge of the Adirondacks. Not much is known about Stoddard's early life. When he was 19 he left the farm to go to Troy, NY, where he was employed as an ornamental painter of railroad cars. In a short time he moved to Glens Falls, a thriving village located just south of Lake George. Stoddard would live the rest of his life here, in a village destined to become the southern gateway to Lake George and the Adirondack region. Although he was initially employed as a sign painter, he started to do landscape paintings, sketches and drawings of the area. He became proficient enough to be able to give art lessons in his own studio. During these early years, Stoddard also served an apprenticeship as a surveyor, an experience which would serve him well in later years.

Exactly when Stoddard became interested in Photography is not known. Although he was still listed as a landscape painter in an 1870 census, it is evident that he began using a camera well before that time. In 1867 a notice appeared in the Glens Falls Republican which praised Stoddard's collection of local stereoviews as being artistic, interesting and possessing real merit. Around this same time Stoddard formed a partnership with J.H. Carpenter, a Lake George photographer. This arrangement, although brief, did produce a small group of Lake George stereoviews with the imprint "Carpenter & Stoddard". By the late 1860s, Stoddard was producing his own views of the Lake George region.

In 1869, during a post war period of prosperity and optimism in the northeast, a book by preacher William Murray captured the imagination of adventure-starved city folks. The book, titled Adventure in the Wilderness, romanticized the Adirondacks as the last great wilderness in the east. This was also a time that had recently experienced the introduction of the railroads to points near the Adirondacks. These events led to a rush of visitors into the wilderness areas where mainly only hunters, fishermen, miners and lumberjacks had ventured.

It was during the beginning of this boom period that Stoddard, then in his mid-twenties, began offering his photographs to tourists as souvenirs of their trips. Over the next decade, Stoddard would travel throughout the Adirondacks to photograph the lakes, forests, mountains and
scenic wonders. In the process his camera would record a history of the region's inns, steamboats, carriages, old forts and people. On his early photographic trips he was usually accompanied by his brother in law, Charles Oblenis. His first journey into the interior of the Adirondacks was in 1870. However, it was his second trip in 1873 and subsequent trips that produced the numerous stereoviews and other photographs that were made available to the tourist trade. Up until that time most of Stoddard's Adirondack photographs had been limited to the Lake George region located on the fringe areas of the Adirondacks. In 1871 Stoddard received what may have been his first national exposure when E. & H.T. Anthony and Company of New York City actively promoted his Lake George landscape views as suggestions for Christmas presents.

The steamer Horicon, where Stoddard's views were sold, on Lake George in 1877.
In 1875 Stoddard began to publish his own photographic catalog of New York scenery. His 1877 catalog indicates that his stereoview selection had grown to 1400 views. Separate listings also included many 5x8 inch and 11x14 inch landscape views of the region that Stoddard referred to as Studies for Artists. Although not specifically listed in his catalogs, Stoddard also produced carte-de-visite views of the Lake George and Lake Luzerne regions. By 1880 Stoddard's photographs were being marketed in New York City, Boston, Philadelphia, Montreal, London, Paris and Berlin.

Like most photographers who were in business for many years, Stoddard actively used a stereo camera for only a portion of his career. His earliest stereoviews were produced in the 1860s. Although the vast majority of his stereoviews were produced between 1870 and 1880, he continued to publish and market these views well into the 1880s. Most of these stereoviews were the larger 4x7 inch size with the imprint "CRYSTAL" on the top front of a yellow or orange card. It is estimated that during his lifetime Stoddard produced over 2000 different stereoviews. His photographs were processed in a small studio at his home in Glens Falls. From here he also sold his photographs and photographic equipment and supplies. He modified his own cameras and in 1882 was granted a patent for a combined plate and film holder.

In the early 1870s Stoddard started to author and publish a series of guidebooks for tourists visiting the Lake George and Adirondack regions. The Adirondacks Illustrated, first published in 1874, became the most popular of these books. This 204 page edition contained useful information on the region's hotels and inns, along with the routes and means of transportation from and to Montreal, Albany, New York City and Boston. These books contained no photographs but did have many of Stoddard's own sketches and illustrations. The guidebooks became very popular in the northeast and were made available in various forms until 1915. An indication of the books' early marketing success is reflected in the 1874 edition which contained a two page advertisement by E. & H.T. Anthony & Co., promoting themselves as the leading publisher of stereoscopic views in the United States. Not one to overlook a marketing potential for his own photographs, Stoddard included in the 1874 guidebook the following:

On the following pages will be found leaves from catalogues which will be sent free on application with stamp enclosed. I have 600 stereoscopic views of Lake George, Lake Luzerne, Lake Champlain and other places. They may be obtained at Fougets Hotel (Plattsburgh, N.Y.), on steamboats (the Horican and the Vermont), and at W.G. Baldwin, Keeseville, N.Y. (photographer) and at the lower entrance to Ausable Chasm.

In order to compliment his guidebook series Stoddard began to prepare his own maps of the region. His first maps were based on ones already in existence, but by 1880 he produced his own originals. In the following years he also made outstanding hydrographic charts of Lake George and Lake Champlain. His maps and charts proved to be accurate and reliable and were used extensively for years, not only by tourists, but by sports clubs and various state agencies.

In addition to his photographs, guidebooks, charts and maps Stoddard was directly in the production of advertising brochures for the region's hotels, railroads and...
steamboats. He would take the necessary photographs, prepare the text, design the layout and ultimately provide for the printing and delivery of the final product. Although most of Stoddard’s efforts were directed toward the tourist trade he did manage to get involved in other photographic endeavors. The most important of these occurred in 1878 when Stoddard was hired by Verplank Colvin to take charge of the photographic division of the Topographical Survey of the Adirondack Region of New York. In his seventh annual report (1878) on the annual progress of the Adirondack Survey, Colvin wrote the following:

The force consisted of the photographer (Stoddard), the assistant photographer and the usual guides and packman. The wet process was employed in taking the

*Stoddard No. 2343, “Steamboat Landing, foot, Utowana Lake.” The steamer Utowana provided transportation between Blue Mountain and Raquette Lakes.*

*Stoddard No. 1683, “Running the Rapids, Ausable Chasm - the start.” This half-mile boat ride provided thrills for tourists.*
tives of the valley and mountain views. The camera was provided with compass and with bubbles for leveling it. Each negative includes an angle of 30 degrees of arc so that 12 plates afford an entire circle at any given station. More than two hundred of these special photographs have been taken the past season.

This assignment with Colvin was significant in that it highlights Stoddard's early credibility as an important photographer. His experience in surveying and his familiarity with the Adirondacks certainly qualified him for this work. The most important aspect of Stoddard's association with the survey team may have been his exposure to Colvin's passionate view that the Adirondacks should be preserved as an important resource to be preserved in its natural state. As superintendent of the state survey from 1872 on, Colvin had explored areas previously seen only by the area's Native American inhabitants. He was a tireless promoter of the Adirondacks who ultimately caught the attention of people and officials in high places. But in 1892, as legislation for a state park was finally being considered, it may have been Stoddard who provided the impetus for the passage of the conservation bill. On February 25th, with his illustrated Adirondack slide show and lecture, Stoddard brought a visual concept of the park to the legislature and other VIPs in the chambers of the New York State Assembly. In the following months, as lawmakers continued to debate the issues, Stoddard presented the same slide show and lecture to audiences throughout the Empire State. On May 10, 1892 the Glens Falls Daily Times wrote: "If the lecture as delivered by Mr. Stoddard last evening, with the accompanying illustrations, could be attended generally throughout the state it would do more in two months time to correct the abuses of the Adirondacks than all the surveys and commissions of the past twenty years."

The New York Times and the Rochester Herald also praised the show for its content and purpose. The actual impact of Stoddard's efforts can never be measured, but the conservation bill was successful and became law on May 20, 1892. The success of his Adirondack slide show must have inspired

New York's six million acre Adirondack Park is the largest public park in the contiguous U.S., covering one-fifth of the state and equaling Vermont in size. Those who think first of Yellowstone or Yosemite as big parks are often surprised to learn that Adirondack Park is nearly three times larger than Yellowstone. Within its borders are 43 mountains over 4,000 feet, 2,800 lakes and ponds, over 7,500 miles of rivers, and many species of plants and animals found nowhere else in New York State.
Stoddard to develop additional slide shows. Over the next eight years Stoddard traveled throughout the U.S., Europe and the Near East photographing and noting areas of interest. On his final trip in 1900 he photographed the Paris Exposition. From these trips he developed a series of illustrated lectures which were shown in the better Adirondack hotels and in cities and towns throughout the northeast. The lectures were highly regarded and well attended. Stoddard was described as an eloquent speaker who complimented his stunning tinted lantern views with a sense of poetry and wit. At the conclusion of the lecture he would have available for sale stereoviews and other photographs of various sizes.

Stoddard No. 1245, “Clinton Prison High Post.” One of 20 views, taken in 1874, reported to be the first photographs of Adirondack Prison grounds.

Stoddard No. 1845, “Lunch Break at Outlet, Schroon Lake.” A fast-food stop for tired, hungry tourists.
Many of the photographs used in the slide shows included pictures of immense subjects taken at night with the aid of magnesium flash powder. One such photograph, taken in 1890 and now considered a classic, was an 8x10 inch picture of the Statue of Liberty entitled “Liberty Enlightening the World”. According to De Sormo, it was the only photograph of the statue at that time that Bartholdi, its maker, considered worthy of the subject. Stoddard later reported that he encountered various problems in accomplishing this feat. He revealed that one of the five cameras he had set up for this event was equipped with stereoscopic lenses. This camera, along with the 8x10 camera, provided the only successful exposures. Unfortunately the stereoscopic plates were spoiled during the fixing process, thereby depriving present stereoview collectors and scholars of this remarkable achievement in depth.

Stoddard continued to concentrate on his lecture series until 1905, when his wife’s health declined. In 1906, after 42 years of marriage, Stoddard’s wife Helen died. They appear to have had a successful family life, raising two sons who became prominent in their own fields of endeavor—law and medicine.

In 1906 Stoddard once again turned his attention toward the Adirondacks. He published his own magazine called Stoddard’s Northern Monthly, which was dedicated to glorifying and preserving the Adirondacks. The magazine contained articles and photographs which depicted the plundering of the region by lumbering and other power interests. He made his readers aware of land seizures, corruption and vague enforcement of game laws occurring within the area. This worthy magazine proved to be a financial failure and was discontinued in 1908. After this period Stoddard took few photographs, confining his activities to his guidebooks and maps. His last major guide publication was around 1910 when he issued his auto-road map of the Adirondacks, the Champlain Valley and the Hudson Valley. In 1917, at the age of 73, Seneca Ray Stoddard died at his home in Glens Falls, New York. Although Stoddard wore many hats during his lifetime, he was and is best remembered for his outstanding photographs. In 1876, at the Philadelphia Centennial Exhibition, he was cited for his landscape photography. During his career he was put on a level with pioneer photographers Mathew Brady and William Jackson. In more recent years his landscape photographs have again received special attention. Many collectors, scholars and museum curators now consider Stoddard the principal eastern counterpart of those photographers who documented the landscape of the western United States. Like some of his western contemporaries, he was originally a landscape painter. Like others, he was employed as the official photographer for several railroads. He also participated in a major topographical survey of unknown wilderness areas. His importance is further accentuated by the role he played in the successful effort to safeguard these same areas.

Stoddard left future generations a legacy of sketches, photographs, guidebooks and maps which captured and glorified the Adirondacks during their golden years. For most of his life he directed his efforts toward the tourist trade, but in his final years he became a conservationist whose own works provided a powerful statement for the enduring preservation of the Adirondacks. The final appraisal of Stoddard’s place in history is still
in progress. One thing is “CRYSTAL” clear. Seneca Ray Stoddard’s star is finally rising to find its rightful place among important nineteenth century photographers.

Sources

Notes
Many thanks for assistance provided by the Chapman Historical Museum, Glens Falls, NY, and the Adirondack Museum, Blue Mountain Lake, NY.
This article is dedicated to the memory of Maitland De Sormo who passed away during the winter of 1992. He was the author-publisher of various historical Adirondack literary works including Seneca Ray Stoddard, Versatile Camera Artist, published in 1972.

Please enroll me as a member of the National Stereoscopic Association. I understand that my one-year subscription to Stereo World will begin with the March/April issue of the current year.

[ ] U.S. membership mailed third class ($26).
[ ] U.S. membership mailed first class for faster delivery ($38).
[ ] Foreign membership mailed surface rate, and first class to Canada ($38).
[ ] Foreign membership mailed international airmail ($56).
[ ] Send a sample copy ($5.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

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The Society

News from the Stereoscopic Society of America
Norman B. Patterson

As time passes by it brings its inevitable changes. Comparing a recently issued list of current Society officers with another dated just about a year ago, one notes the milestones encountered along the way.

Two new folio circuits are now in operation which did not exist in April of 1995. Ray Smulian is the secretary of the 2¼ x 2¼ circuit which features transparencies in a somewhat larger size than the more familiar 35mm formats (Realist, Verascope, and related in-between choices in cropping, as well as full-frame 35mm used in 2x2" matched pairs). The medium for these larger transparencies is 120 film, with its inherent potential for increased image quality. There is room for additional members in this group, and anyone interested should contact the membership secretary listed below.

A new print group, the Avian Circuit, is now well under way with Donna M. Reuter as the secretary. It has launched three folio boxes so far and with some very talented print-makers having joined the route-list, we can look to exciting days ahead—judging from the early entries we should not be disappointed.

Other changes occurring in the past year have seen Ed and Deb Halcomb take on the management of the (2x2)x2 35mm matched pair circuit and Craig Daniels assuming the role of NEWSLETTER editor with the idea of re-inventing the form it will take in the immediate future.

Who's On First?

Craig Daniels has raised the embarrassing question, based upon the assumption that I am the strictly unofficial, never appointed, Society Historian, "Do you keep a log of 'Society Firsts'?" I must confess that the thought never occurred to me, at least not in the sense that the question implies—although I suppose we could put together something, however incomplete. Anyway, Craig offers a few suggestions for inclusion. From the Feline Print Circuit are David Lee's two-station cloud views (as distinguished from the more common let-the-clouds-pass pairs or airplane flight shift pairs); and Donna Reuter's mounting method which laminates the card and the prints between two plastic sheets. Since some mounting occurring in other circuits I will pass on who was first. More on firsts later!

Voting Results

Results of the voting for the calendar year 1995 have been received from several circuits and the leaders in each instance are included in the listings that follow. Each circuit secretary determines the method in which this is handled in the individual cases. Voting is encouraged but not required and is an indication of how well one's work is received—but is a sidelight—the main goals of the Stereoscopic Society being: sharing, learning, and enjoying stereography with each other.

Caprine Print Circuit

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<th>Member</th>
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<td>Mark Willke</td>
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<td>Mike Isenberg</td>
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<td>David Thompson</td>
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<td>1.93</td>
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Top Scoring Views

(All entries attaining an average of 6.00 or more.)

1. "Moonrise" (7.72) by David Lee
2. "Burnt Trees" (7.55) by David Lee
3. "Monorail and Ferris Wheels" (7.11) by David Lee
4. "Panamint Dry Lake" (7.05) by David Lee
5. "Canal Days" (7.05) by Bill Albert
6. "Undertaker's Desk" (6.89) by David Lee
7. "Hercynia" (6.61) by Brandt Rowles
8. "May Lake" (6.00) by David Lee

Beta Transparency Circuit

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(Continued on page 18)
Looking at Littleton

Review by John Dennis

Even to those who have never seen it, the town of Littleton, New Hampshire will always have special meaning to any serious student or collector of stereoviews. Nineteenth century Littleton had the unique distinction of being home to four view companies; F.G. Weller, G.H. Aldrich, The Littleton View Company, and the Kilburn Brothers. From Littleton, stereographers documented scenic and tourist attractions in the White Mountains and other areas of New Hampshire as well as subjects from around the U.S. and the world.

For NSA members who visited Littleton as part of the 1984 convention, the town seemed very nearly enchanted. The former Kilburn view factory and Ben Kilburn's house added a finishing touch to an already strong sense of living history inspired by visits to the scenes of so many White Mountain stereoviews. Littleton (it still sounds like a name found on the buildings of a model train set) could hardly have been better presented as what was once the world's largest source of stereoviews if its entire design had been planned by a consortium of photo historians and Disney engineers.

The history of Littleton's four stereoview companies has been well researched and illustrated in Linda McShane's 1993 book "When I Wanted the Sun to Shine"—Kilburn and Other Littleton, New Hampshire Stereographers. (See SW Vol. 19 No. 6 for an excerpt chapter on the Littleton View Company from the book.)

Now Arthur F. March, Jr. has provided an equally intriguing and well illustrated history of the town itself in Littleton New Hampshire. The author, who serves on the committee in charge of cataloging and preserving the photo and stereograph collections of the Littleton Area Historical Society, has selected over 200 of the five thousand Littleton images to provide a delightful look at nearly every aspect of life in Littleton's history on the book's 128 pages.

From the town's earliest lumber mills to the interiors of glove factories, stores, Stereoview factories, and the famous opera house, a good percentage of the commercial and public structures ever to have existed in the town are included in the coverage. Nearly all of the text is in the detailed captions to the photos, which are arranged by subject chapters rather than in chronological order. These cover businesses and industries, fires and floods, visitors and election campaigns, transportation, entertainment, winter, churches and schools, and of course stereoview publishers with some samples (printed as half-views) of their images.

Formal and informal group shots seem to dominate many of the pages, with people assembled for photos in front of factories, schools, ice rinks, hotels, stores and delivery wagons. When not posing, the people of Littleton are seen at work and play, in parades, listening to speeches, watching floods and fires, waiting for trains, etc. For its size, Littleton was probably one of the most photographed towns in the country—thanks in no small part to the presence of the local stereoview industry as well as many studio photographers and amateurs.

While it's no substitute for actually visiting, Littleton New Hampshire makes an excellent companion book to illustrate the local history not covered in McShane's detailed work on the stereo publishers.

(When I Wanted the Sun to Shine is available for $19.95 plus $2.50 postage from Linda McShane, 87 Oak Hill Ave., Littleton, NH 03561.)

Littleton New Hampshire
THE UNKNOWNS

Can You Identify the Subjects of These Views?

Neal Bullington
Thanks to David Miller for confirming the identification of the Columbian Exposition Unknown shown on page 4 in the May/June '95 issue. Also thanks to Paula Fleming, Photo Archivist at the National Museum of Natural History, for confirming that the view shown at the top of page 5 in the same issue is the Smithsonian Institution "castle". She sent some current photos of the same spot, now occupied by a giant American Holly tree. She says that photographer Siebert worked in D.C. largely in the 1870s, so the Unknown probably dates from that decade.

We had quick responses to two of the views in the Sept./Oct. '95 issue. David Miller and George Enos identified the street scene at the bottom of page 16 as Washington Street in Chicago. Looking west from State St., the building at the top is the City/County Building and the intersecting street in the middle is Dearborn. At the northwest corner of Washington is the McCarthy Building, built in 1872. All of the buildings shown here were built after the great fire (Continued on page 27)
What do Mormonism and stereo photography have in common? The answer is "Charles R. Savage." Even if you're not a Mormon history buff, you're going to enjoy The Savage View. Bradley W. Richards, M.D., has assembled a fascinating account of the life and times of Mr. Savage. This long-awaited biography and photo montage features one of the foremost Western landscape photographers of the 19th century. It's quickly apparent that his is a life and body of work well worth examining.

The first two-thirds of this handsomely crafted volume relate the tale. The narrative is peppered with photos reproduced in miniature that illustrate the progress of Savage's life. The final third of the book consists of 47 full-page plates showcasing a selection of beautifully composed and executed photographs captured by Savage's lens.

Those of us who like to pop a stereo pair into focus and crawl into a long departed scene will have to be content to lose ourselves in our own collections because the book contains only five full stereoviews. They are printed in such a large format that you need exceptionally long arms to successfully fuse them. Fortunately, the Stereo World/Added Dimension lorgnette viewer does have the capacity to fuse such oversize pairs. However, one of those five is an interesting novelty double exposure in which Savage and his friend wear hats in one image but not the other. It's hard on the eyes, but presents an interesting illusion.

Beyond the visuals, the Savage story is deftly written and will hold your interest. The prominent photographer photographer lived out an Alger dream as he moved from common beginnings in England to fame and near fortune on the American frontier. Tragically, a devastating fire destroyed the stock of 12,000 negatives that he had traveled 50,000 miles to record. One wonders about the legacy this man would have left, absent the conflagration.

The Savage View is meticulously researched and documented. Much of the narrative is drawn directly from the photographer's journals and letters. These provide wonderful insights into the conditions and perspective of the times. It's remarkable to note how little the human character has changed in the face of sweeping alterations in the circumstances of our lives. Savage's detailed journals shed light on little known events such as the "Utah War", which barely preceded the Civil War, and the "Wooden Gun Rebellion" of 1870. Few of us in this high-tech age will leave as good a record of our own lives for later generations.

All in all, The Savage View is fine enough to grace your coffee table or bookcase. The author is a practicing eye surgeon in Ogden, Utah. His book received the Editor's Choice Award from the Utah Historical Society.

The Society
(Continued from page 14)

Favorite Views
1 "Jeffery Pine" by Larry Moor
2 "Looking Down on Chimney Rock" by Larry Moor
3 "Winter Pool" by David Hutchinson
4 "Pedicure & Pachyderm" by Richard Twichell

Gamma Transparency Circuit

<table>
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<th>Member</th>
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<td>Charles Trentleman</td>
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<td>32</td>
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</table>

Favorite Views
1 "Neon Tunnel" by George Themelis
2 "Misty Morning" by LeeRay Kuipers
3 "Color" by Allan Roe
4 "Hohen Schwan Gav" by Wolfgang Sell
Author—Author—Where are You?

What Have You Written/Photographed Lately?

The Oliver Wendell Holmes Stereoscopic Research Library at St. Davids, PA (a short hop and a jump from central Philadelphia) is the NSA’s “official depository” for the literary accomplishments of our many many and varied enthusiastic pen/pencil/type-writer/keyboard writers in the stereoscopic field of photography.

Prominent on our shelves are a number of publications by William Culp Darragh: The World of Stereography, Stereo Views, Carte De Visite...

The NSA has established the Oliver Wendell Holmes Stereoscopic Research Library, located at Eastern College, St. Davids, PA 19087. This library offers to researchers a large body of information on the history, development, and continued applications of stereoscopy. It contains early catalogs and trade lists of stereo photographers and publishers, a collection of books and periodicals (both antique and current) on stereoscopy and related photographic techniques, and a large study collection of both antique and modern stereo images.

Blum (The Siege at Port Arthur), and John Waldsmith (Stereo Views—An Illustrated History and Price Guide).

Three authors have shared their theses with us. Harold Layer’s subject was Stereoscopy: An Analysis of its History and its Import to Education and the Communication Process. Rich Ryder authored Nature for the Masses: Stereography at the London and Philadelphia Zoos. Glenn Williamson’s subject was Alfred A. Hart—Photographer of the Transcontinental Railroad.

We know this is only a partial listing of publications among our talented membership and appeal to all writers/photographers to share their publications with us. We are interested, too, in projects (Continued on page 23)

“Full Moon” by Thomas Atkins Gillam of Osbornville, NJ was donated to the Holmes Library by the stereographer. On the back of the view he notes: “The holy grail of astronomical stereoviews has been, for me, to capture the famed ‘Full Moon’ for myself. The stereo baseline is attained by taking the Moon’s libration into account, making the left and right views at different times, namely at the full moon during different months [9/19/94 and 2/14/95]. The two images were made with a Celestron C-5 catadioptric telescope with a 1250 mm focal length at f10; the short [\frac{1}{24}th sec.] exposures did not require a clock drive.”
In 1946, View-Master published the first of their educational books—Alpine Wildflowers of Western United States. The text was written by Park Naturalist Howard R. Stagner, who was employed by the U.S. National Park Service. Stereo photography was done by William B. Gruber.

With 35 pages of text and ten reels, the book was not just an informal, authoritative treatise on flowers, but a fascinating 70-stop nature walk. Each step was pictured with glowing color and exquisite detail as shown through Gruber's wonderful three-dimensional photography.

According to the books preface: "The magic of stereoscopic photography transports the reader to the Western mountain meadows and hillsides and spreads before him hundreds of rare and beautiful flowers."

Stereographs for this publication were taken at Mt. Rainier National Park, famous for having many flowers indigenous to Mt. Rainier that cannot be found in any other part of the Cascade mountain range. All of the flowers pictured could be found in a single afternoon, and lay within a mile radius of the Paradise Valley ranger station.
In late July, hundreds of midseason flowers are in bloom at one time. These plants bloom in the sub alpine flower zone. Many spring flowers remain and some early autumn plants are just beginning to bloom. These are the sights you see when viewing *Alpine Wildflowers of Western United States*.

William was a genius at knowing the Latin names for hundreds of species of wildflowers and kept his collection of stereo wildflower photographs cataloged by name and location. Unfortunately, many of these wonderful photos were never dated so we can only assume that they were taken during the early 1940s in preparation for the publication of the *Wildflower* book.

The first edition of *Wildflower* reels was printed in the "hand lettered" style with scene numbers superimposed in red over the scene captions. These ten reels are marked WF-1 through WF-10. They were initially sold in a special box with a foil label on top showing custom graphics and the title. A long, slender book containing Stagner's text (and titled *Alpine Wild Flowers of the West*) accompanied these sets along with a Model "C" View-Master viewer. We know of two examples of this book, one with a brown cloth covering and one with white cloth.

When Sawyer's went to the standard green and silver wave design for their various View-Master products, the box lid for the *Wildflower* set was changed to match the other products. The *Wildflower* gift set came with a smaller version of the original book (now titled *Alpine Wildflowers of Western United States*) and the ten *Wildflower* reels as well as a Model "C" viewer. Several color variations of this small book exist. We have personally seen covers made of red leatherette as well as green, blue, orange, aqua, and yellow cloth. The style of the reel face changed with later editions using standard printed numbers and captions.

*Wildflowers* was also available in a spiral bound format and was intended to be part of a series of books planned by William Gruber entitled *Eyes of Knowledge*. The reels accompanying the spiral bound set are the standard printed style.

A good example of William Gruber's precise identification of his wildflower images, the typed notation on the envelope holding this one reads: "Phlox diffusa Benth. Phlox Family/Mountain or spreading Phlox. A freely branching, prostrate shrub, growing on the slopes in the high altitudes above timberline. Flowers range from pure white to pink and purple. Cascades and Siskvys to California. (Mt. Rainier Nat. Park, Wn)" The mounted 36mm x 40mm transparencies inside were cut down from larger sheet film for use in one of Gruber's several cameras. An image similar to this appears as Scene 7 on Reel 8 of the *Wildflower* set. All flower stereos are from Gruber's original transparencies.

A stereograph similar to this original appears as Scene 1 on Reel 4 of the set with the title "Western Pasque Flower (seed pods)."

Enhances the beauty of this version.

Gruber's favorite pastime was hiking throughout the mountains of Oregon and Washington. Many of his personal View-Master reels contain 3-D images of assorted flora and fauna of the Pacific Northwest. A conservationist, he loved communicating with nature and could not find greater delight in life than sitting bare-chested on...
William Gruber admiring a yucca plant (Yucca Whipplei) bravely surviving in the Cascades, far north of its normal range. This may be a self portrait as he is holding the dark-slide of the film holder for this pair of 45mm x 50mm transparencies, evidently from a sheet of 4 x 5 film cut into fourths.

a mountain top observing nature's glories.

Additional published examples of William's wildflowers can be found on two unique reels dated 1948 entitled Forest Wildflowers Cascade Mountains and numbered X-1 and X-2. These experimental reels were developed after the publication of Wildflowers and contain photographs taken by William Gruber, but differ from those found in the original book version.

Alpine Wildflowers of Western United States is a popular View-Master item among collectors and nature lovers throughout the world. It remains a shining example of brilliant stereo photography performed by View-Master's own William Gruber.

New View-Master Products

New packet titles and an innovative new activity toy are coming to a store near you courtesy of Tyco Toys, Inc. A new character viewer and an example of some unique custom packaging highlight news from View-Master's scenic division.

Scheduled to debut in June, 1996, the View-Master SuperSketch Projector is the offspring of Tyco's corporate design division. A new concept in using View-Master reels, this projection-drawing system lets kids make great looking pictures by mixing and matching different "picture parts." Although the new product is non-stereo, it is another interesting to utilize existing reels and create enthusiasm for View-Master among the younger generation.

According to the company's press release, "...using the SuperSketch Projector is easy. Simply place one of the special View-Master reels into the projector, select a picture part and trace. To add to that picture and create a scene, turn the reel to another picture part or select a picture part from a different reel. Each reel has 14 different picture parts that kids can combine to create thousands of different drawings. They can also use regular View-Master reels to draw their favorite licensed characters."

Along with the SuperSketch Projector come six View-Master reels - each with a different theme (i.e., Furry Friends, Road Race, Colossal Creatures), ten sheets of paper and a drawing pencil. At this time, the estimated retail price for this set is $17.00.

New View-Master packet titles to watch for include an updated version of Spiderman, proposed packets for Disney's Hunchback of Notre Dame, the new Flipper movie, and...
101 Dalmations—a new live action movie debuting this fall.

NSA member and View-Master photographer Charley Van Pelt brings us news from the scenic division. Six flags Amusement Parks have introduced a new character viewer—Tweety Bird. This first "custom designed" viewer is available only at Six Flags theme parks.

Sea World now has unique View-Master packaging designed specifically for their theme parks. The four new blister packs feature Sea World parks in Florida, California and Texas as well as an updated Shows and Animals packet. These packets are sold on-site only and are available by themselves or as part of a custom designed gift set. Each pack's packet can be inserted directly into the gift card hanger to give the set a "things you saw while you were here" feeling. Each gift set is accompanied by a blue model "L" viewer.

Along the same vein, custom packaging is being developed by Six Flags for next season. Along with new photography, just completed by Charley during a cross-country trip to all seven parks, the new packaging will complement these new photos and is scheduled to be available at the parks in the spring of 1997. Six Flags hopes to commission more custom projects assuming sales remain brisk.

Keeping busy, Charley has updated the photography on some existing titles as well. Hoover Dam has several new shots, and the Las Vegas packet has all new photography. A new packet featuring Portland, Oregon is in the works, and the St. Louis Arch wants a new packet as well. The Arch is a popular tourist attraction for folks setting off for points west, and they hope to have the popular Bicentennial packet Westward Expansion rerun and developed in the blister-card format.

Several other scenic sites are in development, and perhaps some new theme related viewers as well. Charley promises to give us updates as new products are developed and released.

Library Report

(Continued from page 19)

Other acquisitions came from the Chester County (PA) Historical Society (W.H. Tipton Catalog—1891), Huck De Venzio (his published article on The World's First Tour of a Wood Treating Plant), Thomas Gillam (his stereo prints of the full moon taken by him with a telescope at two different times of the year were displayed Delaware Valley Regional Meeting at the library in May), Freeman Hepburn (the book Marching to War 1933-1939), Russell Rubert (View-Master reels), Gary Mangiacopra (this article on dating and filing of stereo slides), and Duncan Woods of Cygnus Graphic (3-D book Another Dimension).

The Library's purchase fund has acquired Early Photography at Gettysburg by William A. Frassanito and Mead B. Kibbey's The Railroad Photographs of Alfred A. Hart—Artist. Also new at the library is Virtual Video viewed with Pulfrich viewers.

Copies Fine

Not just books are on the "want list"—we urge you to send along any and all types of 3-D material. Photocopies of articles from publications would be welcomed if you prefer not to part with originals.

Our mailbox is always open! Please help fill it, and the library's resources.
NEWVIEWS
Current Information on Stereo Today
David Starkman & John Dennis

3-D Set Includes “Make Your Own” Guide

A new, high quality folding stereoscope incorporating three different possible sets of 3-D images will soon be available in many retail stores thanks to the DaMert Company of San Leandro, CA, a major wholesaler of nature and science oriented toys and gifts.

Each viewer includes 14 pairs of 47mm x 55mm images on two-sided cards perforated for separating and inserting. Shown here is the Undersea Adventure set, which will share a display with a set on African Animals and one using NASA space images. If the viewer looks familiar, it's because this is a custom design incorporating features of current models from The Added Dimension, Inc. The side panels provide a rigid box for sure fusion of any images inserted, while a full length septum guarantees total separation of images as well as helping the side notches hold the cards in place. (The drawback of the latter is that it can cast a shadow on one image if lighting isn't from directly above.) One additional and very useful refinement found on the DaMert viewer is a storage pocket inside the cover below the scene captions for the separated views.

The quality of the images in the sample sent to SW was good, with 300 line per inch printing and very saturated (if not exaggerated) color. If you quickly freeview these pairs first, the surprise will come when you pop one in the viewer. Rather than underwater stereos, these images are computer conversions of 2-D photos done at Craig Daniels' Stereotype company in Florence, OR. Craig calls the process “stereosynthesis”, and it goes far beyond the cut-out effects seen in 3-D comics or image-shifted drawing conversions. Multiple planes of depth are instantly evident and the bodies of many fish extend seamlessly from near to far planes.

This isn't to say there are no anomalies or "computer artifacts" to be seen. The side and top of one Squirrelfish look sliced open as if an over-eager sushi chef had been in the water with it. In other cases, glowing outlines and/or subtle ghost images reveal how these pictures have been tampered with. One view of a Sheep Crab, on the other hand, is nearly perfect despite the subject's complex structure. More sophisticated software will soon make this sort of effort easier and more common, raising at least more questions if not actual controversy.

While few of the kids who buy or get these sets will notice how the 3-D was achieved, it was encouraging to learn that future sets will involve actual stereoscopic photography. The current set, in fact, includes a blank card with alignment marks and instructions on the back for "How to Make Your Own Stereo Cards!" by using weight-shift sequential photography and by ordering wallet size prints from the lab. If this results in the creation of a new generation of stereographers, almost any computer manipulation or tomfoolery could be forgiven (although a fine-print notice of "stereosynthesis" would have been a good precedent).

DaMert Company products can be found at retailers like The Nature Company, Natural Wonders, Imaginarium and the Smithsonian catalog as well as about 7,000 other outlets. For a source of the 3-D Viewer sets ($6.95 retail) close to you, contact the DaMert Company at (800) 231-3722 or (510) 895-6500, fax (510) 895-5454.
Specialty Stereoscopes from Australia

by Lincoln Kamm

STEREO AIDS of Albany, Australia, manufactures a range of mirror and pocket stereoscopes. Their instruments are being used by students and professionals in geography, geology, surveying, environmental science, and Earth sciences worldwide. I have personally used the large viewer (the Geoscope) for viewing printed stereo pairs that are too large or too tall for the ViewMagic viewer. These high quality viewers can also be used with the company’s collections of aerial and satellite hyperstereo pairs, which include:

Australian Landscapes in 3D (third edition), a set of color and black & white images for students and teachers of Earth sciences with selected materials for map reading/analysis and photo interpretation skills. Includes ten color stereo photo pairs, 17 B&W stereo photo pairs, one B&W oblique pair, and one B&W satellite stereo pair.

Australia—A Continent From Space, shows the whole of Australia in 3-D and contains a manual on satellite imagery along with satellite pairs of specific sections of Australia.

Australian Geology is an introduction to remote sensing instruments and techniques for students and teachers of Earth sciences. Images include six B&W stereo triplets, 11 B&W stereo photo pairs, and three color stereo photo pairs.

The Geoscope Mirror stereoscope for viewing these large pairs won an Australian Design Award and is made of green ABS plastic with chrome mirrors, making it far less expensive than metal viewers with glass mirrors. A 1.2X magnification eyepiece comes with the Geoscope, and a 3X “binocular” is available as an option for closer study of specific areas of an image. Despite its size, the viewer weighs only 800 grams and folds into a case 350mm x 170mm x 60mm.

According to the company, over 19,000 Geoscopes have been sold around the world.

Stereo Aids also markets two types of pocket stereoscopes for “stand-on-the-page” viewing of smaller pairs—a 2X and a 4X model. Both feature glass lenses, stainless steel legs, and 55mm to 75mm interpupillary adjustment.

Unlike similar viewers marketed in the U.S. that use a pivot at the top center to make interpupillary adjustments, these allow the right lens panel to slide horizontally within the body of the viewer.

For international ordering information and prices of various viewers, accessories and publications, contact STEREO AIDS, PO Box 5161, Albany 6330, Western Australia. Phone +61 98 444 050. Fax +61 98 444 452.

Email: stereo@albany.jrc.net.au
WWW: http://albany.jcr.net.au/~stereo
Stereo Club of Southern California’s First View-Master Exhibition

by Mitchell Walker

The first View-Master International Stereo Sequence Exhibition for 1996 was held June 20, 1996 at the Brand Library in Glendale, CA. The selectors were Dalia Miller, View-Master expert and publisher of Inside 3-D with her DDAlia stereo catalog from Corte Madera, CA; Charles Van Pelt, renowned View-Master photographer of Glendale, CA; and David Berg, another renowned View-Master photographer from Portland, OR. Each submission was restricted to the seven stereo images on each reel, with captions read aloud during the judging. Awards were handed out in the following categories:

Gold
Robert Bloomberg, Forest Knolls, CA for Hidden Stereo Treasures

Silver
Rainer Lorch, Hermosa Beach, CA for Boating at Catalina Island
Christopher Olson, Burbank, CA for Yosemite National Park

Photo Travel
Harry zur Kleinsmiede, The Netherlands for People of Indonesia

Best Scenic
Olive Dean, Dominguez Hills, CA for Early Morning at Yosemite

Best Theme
Christopher Olson, Burbank, CA for Paramount Studio Tour

Stereoscopic Club of Southern California
Mitchell Walker, Pacific Palisades, CA for Penguins of the Antarctic

Best Stereo Story
George May, Ellensburg, WA for Mountain Biking

Bronze
Robert Bloomberg, Forest Knolls, CA for Oaxacan Woodcarvings and Mixed Menagerie
David Starkman, Culver City, CA for Visions of Maine

Honorable Mention Ribbons
Susan Pinsky, Culver City, CA for Watts Towers
George May, Ellensburg, WA for Washington’s Enchantments Area
Frank D. Veenis, Aruba, for Oho, Island in the Sun
David Rhynas, Ottawa, Canada for Galapagos Giants

There were also five other accepted reels, and we would like to thank all those who entered and helped make our first View-Master Sequence Exhibition a success. The prize winning and accepted reels are being shown at the NSA Annual Convention in Rochester, NY in August. For more information and entry forms for next year’s Exhibition, write to Christopher Olson, PO Box 8834, Universal City, CA 91608, USA.

This month’s column is devoted to the first View-Master International Stereo Sequence Exhibition for 1996. The selectors were Dalia Miller, View-Master expert and publisher of Inside 3-D with her DDAlia stereo catalog from Corte Madera, CA; Charles Van Pelt, renowned View-Master photographer of Glendale, CA; and David Berg, another renowned View-Master photographer from Portland, OR. Each submission was restricted to the seven stereo images on each reel, with captions read aloud during the judging. Awards were handed out in the following categories:

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San Diego in 3-D Poster

San Diego has joined cities like New York, Philadelphia, Boston, Pittsburgh and Hollywood in having its portrait done in the form of an anaglyphic hyperstereo 3-D poster. This latest poster, the first addition to this group in a few years, is a product of Third Dimension, Inc. of San Diego and shows an aerial view to the north from above a marina, including the convention center, hotels, downtown area, marinas and beaches.

A helicopter was used to generate the final stereo pair using a single camera. Several consecutive shots were reviewed to find the best stereo pair, which is estimated to have a stereo base of about 50 feet. It took three helicopter rides to produce a suitable stereo pair. The result shows impressive depth from an altitude only slightly above the tops of the highest buildings. This places the bottom half of the view in front of the window and the top half behind it, with the distant horizon far back.

Interestingly, the wide separation of near and far points causes little if any ghosting. Some does occur around the boats in the harbor and the black sides of several new buildings, but for a color anaglyph this 18 x 24 inch poster works quite well overall. (A black & white pair printed as a red/green anaglyph would work better, but color seems to be a must for marketing purposes.)

According to Third Dimension President José R. Hernández, the company has "...the primary mission of developing, implementing and marketing three-dimensional images to the general public. We strongly believe that the world of 3-D needs to reach out to new consumers and provide them with the enjoyment that all of us members of 3-D groups already experience. It is also critical for us to encourage the general public to learn and practice 3-D photography; our objective is to foster the consumption of 3-D products and to inform our consumers about 3-D techniques, especially in Latin America."

The poster is $5.95 plus airmail shipping (U.S., Canada, Mexico $3.00, worldwide $5.00). It includes two pairs of anaglyph viewers and is shipped in a 20 inch mailing tube from Third Dimension, Inc., PO Box 4768, San Diego, CA 92164-4768, phone/fax (619) 692-0234. Web Site: http://www.electriciti.com/bajatour/foto3d
Scholars as well as collectors will find *William Henry Jackson—An Annotated Bibliography* [1862-1995] to be the definitive bibliography of works done by and about Jackson. Thomas H. Harrell, Ph.D., has done a thorough job of listing books and articles concerning one of the west's most prolific photographers. Harrell's years of compilation efforts for the book followed his introduction to Jackson's work by his uncle Alan Jackson, grandson of the photographer.

One should not expect this 56-page book to be illustrated with Jackson's views or to be an extensive history about Jackson, but rather to be a complete bibliography of sources concerning Jackson's life and times. A brief summary of his career along with a few pictures leads the researcher into the main part of the book, a descriptive bibliography. Each entry gives the book or article title, author, date of publication, publisher, and a description of the piece.

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The Unknowns

(Continued from page 17)

of October, 1871, and have since been torn down. The block at the right of the view was removed a few years ago to make way for a project that never materialized, and is still vacant. Mr. Miller has the same view, labeled “Liberty Brand—Stereo Views, New Educational Series” and “550 Washington St. from State, Chicago, Ill.”

Donald Weber recognized the view at the top of page 17 in the same issue as the Main Building of Genesee Wesleyan Seminary in Lima, New York, taken prior to 1910. The structure still stands, and the view may be by Lima photographer F.M. Bailey.

Our Unknowns this time were provided by David Wood. The first is a yellow card with a scene of a fountain and church, blindstamped “M. Liebich”. Mr. Wood suspects it was taken in Cleveland. Can anyone confirm this?

The second view is possibly also Cleveland, a green card of a cannon and statue, with the label “W.C. North, Cleveland, O. Imperial Stereo. Views”. Anyone recognize this?

The third view is an orange card showing a group of imposing buildings, taken by “Simpson, Photographer, South Easton, Mass.” Perhaps a college scene?

Finally, an orange card dated 1874, by Leander Coan with the title “The Jaws of the Gulf and the Face in the Rock”. This is reminiscent of names given to rock formations in the White Mountains of New Hampshire. Can anyone confirm the location?
CENTERFOLD STARS now available in all their 3-REEL PACKET BUYOUT from BOOK, 8 slides only $1 3-D slides of over 60 different amateur and professional photographers are finding that the book applies as well as 11 pages of superb anaglyphs, written in non-technical language and profusely illustrated with 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. Overseas add 1-C Amazing Spider-man $8.; Disney's Bambi, edit. A $8.; Postage: 1-3 pages $1; 4-6 pts $2.7 or more $3. John Waldsmith, 302 Granger Rd., Medina, OH 44256, (330) 239-1944.

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 as well as 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with 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. Overseas add $2.00 surface, $4.00 air.

BOOK. The Siege at Port Arthur, hardback with 3-D viewer, greatly reduced at $10 incl. seaman. Add $4 for airmail. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5048, Australia.

CENTERFOLD STARS now available in all their natural beauty in Realist format 3-D slide sets. This is adult rated material, publication quality, shot at the same time as photo sets for famous men's magazines. We stock color photos and natural beauty in Realist format 3-D slide sets. No silver screen is necessary, no polarizing filters in projectors or polarizing glasses are needed. $20.00 for three 3-D view sets (Busch, Sterling, modified Artistic), $20.00 for one set (Artistic, exc.). Views are readily available. (Rearranged by William Keller, #341-351). All 100 mounts only $10, 300 mounts $27 (add $1/100 mounts shipping). Write for foreign prices or further info and picture. Send orders to: International Press Assoc., 100-E Highway 34 - Suite 115, Matawan, NJ 07747.

For Sale

EMDE medium, close-up masks, binders, frames, $14.95 each, 200 count, $39.95. Binder and glass special, $40.95. Shipping additional. VISA, MasterCard accepted. S&D Enterprises, 40604 N. Kenosha Rd., Zion, IL 60099-9341, (847) 731-3833.


MAINE PHOTOGRAPHICA BBS. Computer users! Access a list of stereo views, View-Master, Tru-Vue, CDVs, Daguerreotypes, ephemeris, equipment, etc. available for immediate sale. Modern: 207-832-0402, #22.#22.#22. Wed-Sun 10am-9pm EST. David Spahr SYSP.

NOW AVAILABLE, Realist lens cover springs, $9 pair, includes instructions and shipping. Send check, ZAK, RR2, Box 638, Oak Haven Circle, Watouma, WI 54982.

OMNI-SCOPE VIEWER for large stereoscopic pictures or projected images from two identical projectors. Viewer is available in five different colors. No silver screen is necessary, no polarizing filters in projectors or polarizing glasses are necessary. $20.00 - includes shipment. D Smekal, 1765 Roseberry Ave., West Vancouver, B.C. V7V 2Z5, Canada. Fax (604) 922-2955.

RBT STEREO MOUNTS: easy to use and re-use, plastic snap-together, five sizes, SASE for info-sample to: Jon Golden, 16 Roundwood Road, Newton, MA 02164 or leave address on machine, (617) 332-5460. Jgolden@AOL.com

STEREO REALIST 12.8 model ST-42 camera, Exc.+ $375; f:3.5 model ST-41 camera, very early example, serial #A3177 with many minor differences from later production, including brighter plating, lens cover w/o front lip, original engraving on top plate, original focus knob setup, etc. Exc., $168; TDC Stereo Colorist II camera, with rangelinder, Exc.+ $245; View-Master Tyco model L viewer, all black, Exc.+ $20; Nimnos Opti-Lite flash, Exc./Exc.+ $20. Mark Willke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.

TDC PROJECTOR, wooden case, glasses $80; Trade 45 issues Stereo World for camera. Art Faner, (503) 363-8193.

WANTED

1904 ST. LOUIS WORLD'S FAIR stereo views to complete my Underwood 55 card set. I need: #15 "An exciting skirmish in the battle of Colenso" (Boer War Exhibition) and #16 "Explosion of an ammunition wagon during the battle of Paardeberg" (Boer War Exhibition). Kathy Keller, 6009 Central, Kansas City, MO 64113, (816) 363-1222.

ATHLETICS. Photos in any format of track & field subjects (runners, jumpers, etc.) of 1865-85 period. Keith F. Davis, 51 W. 53rd Terrace, Kansas City, MO 64112.

AUSTRALIAN VIEWS & 1850s 3-D comics for cash or trade. Many US, British, World views available. All letters answered. W. Smythe, 258 Cumberland Rd., Auburn, NSW 2144, Australia.

BICYCLING & CYCLING. All stereo, photos, aphorisms, medallions, watches, memorabilia, etc. Lorne Shields, 131 Beecroft Rd. #2404, Willowdale, Ont., M2N 6G9 Canada. phone (416) 733-3777, fax (416) 733-9595.

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THE SEARY M-8 Realist format heat sealer and mounter is back. Beautifully cast and machined in the US to assure highest quality seals and long life. Will take Pic-Mount heat seal mounts which are readily available. 110V, AC, satisfaction guaranteed. US prices: $225 plus $10 shipping. 100 mounts only $10. 300 mounts $27 (add $1/100 mounts shipping). Write for foreign prices or further info and picture. Send orders to: International Press Assoc., 100-E Highway 34 - Suite 115, Matawan, NJ 07747.

UNUSUAL STEREO ITEMS for sale: Complete camera viewer in classic 31/4" size, includes Kodak 1905 stereo with B and L Zeiss lenses, compound shutter, adapted for 5x7 cut film use, including ikonometer finder, enabling hand use stereo in color. Also, 2x2 full frame stereo Singer projectors and homemade stereo viewer mounting jig for correctly mounting in Wess mounts. Also, full frame stereo views of Martin Luther King trip to East and West Germany. Please send $2.00 for 16 page catalog of many items I have for sale. Send to: Glen Peterson, PO Box 1037, Hartwell, GA 30643.

WOLLENS/KA/REVERE top quality achromatic lenses, $15 ea. For viewer lens replacement or experimentation. Halogen frosted bulbs. Will fit in any stereo viewer (including Realist red-button, VM-D) and last for years. Uniform, bright, diffused white light. Transformers for battery-operated viewers. Adjustable, regulated, will power any 2.5V bulb. European format (7-p) viewers for sale (Busch, Sterling, modified Realist/Kodaklidade). Viewer repairs, 7-p upgrade, parts, literature. Reasonable prices (Realist red-button up to $100). George Themelis, 10243 Echo Hill, Brecksville, OH 44141, phone/tax (216) 838-4752 (late evenings/message), lj834@Cleveland.Freenet.edu
Wanted


COLLECTING VIEWS of children and dogs or dogs alone, especially Kilburn. Send Xerox and price. Carole Crowe, 326 W. Laurelwood, Roseburg, OR 97470.

COLORADO TRAIN STEREOS of history, any subject or trade, buy. '\n
COLORADO TRAIN STEREOS, cabinets, Florida Stereos of historical value, especially Disneyland Extremely distressed, badly broken arcade. I'M LOOKING FOR the following 1950s Realist Vue sets wanted. I COLLECT VIEWS OF SAN DIEGO, CABINETS, cabinets, photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

CABINET SCOPES or sets, any subject or trade, buy. Carol Wisconsin, 302 Granger Rd., Medina, OH 44256.

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August 10 (NY)  

August 11 (OH)  
27th Cleveland Photorama USA Used Camera Show, Brook Park Armory, 6225 Engle Rd., Brook Park, OH. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

August 11 (NJ)  
Second Sunday Camera Show, Fireman's Hall, Parish Drive, Wayne, NJ. Contact Second Sunday Camera Show, 25 Leary Ave., Bloomingdale, NJ 07403, (201) 838-4301.

August 17 (MD)  
Baltimore-Washington Camera Show & Sale, Pikesville Hilton Inn, Baltimore, MD. Call (410) 653-1100.

August 18 (VA)  

August 18 (CA)  
Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Contact Bill Bagnall, 4044 Germainer Way, Irvine, CA 92716, (714) 786-6644.

August 18 (PA)  
Photo Flea Market held by Pennsylvania Photographic Historical Society, Radisson Hotel-Pittsburgh, 101 Mall Blvd., Monroeville, PA. Contact Jane Farr, (412) 928-9487 or (412) 928-9265.

August 18 (NY)  
New York City Camera Show, The Park Inn, 440 West 57th St., Manhattan, NY. (201) 478-1980.

August 24 (CA)  
San Diego Camera Show & Sale, Al Bahr Shrine Temple, 5440 Kearny Mesa Rd., San Diego, CA. Contact Anton at Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409, (310) 578-7446.

August 24-25 (CA)  
Summer Photo Fair, San Mateo Expo Center, 2495 So. Delaware St., San Mateo, CA. Contact Photo Fair, PO Box 32932, San Jose, CA 95152, (408) 251-9197.

August 24-25 (FL)  
Miami Camera Show, Ramada Inn Miami, 1950 W. 49th St., Hialeah, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33302, (954) 564-1022.

August 25 (CA)  
Burbank Camera Show and Sale, Aeronautical District Lodge, 2820 W. Victory Blvd., Burbank, CA. Contact Anton at Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409, (310) 578-7446.

August 25 (NJ)  
Meadowlands Camera Show, Meadowlands Hilton, Secaucus, NJ. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

September 2-7 (AZ)  
Photographic Society of America national convention, Tucson, AZ. Always an enthusiastic contingent of active stereographers and a stereo projection program. Contact Richard Frieders, FPSA, Conventions VP, 1305 Foxglove Dr., Batavia, IL 60510.

September 7-8 (MI)  
Detroit Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

September 8 (IN)  
Camera & Computer Swap Meet, Century Center, South Bend, IN. Contact Roger Smith/Heirloom Images, 8863 E. Black Point Rd., Syracuse, IN 46567, (219) 386-3863.

September 8 (NJ)  
Second Sunday Camera Show (see July 14).

September 18-23 (Germany)  
Photokina '96 - World Fair for Imaging, Cologne, Germany. Contact Messe- und Ausstellungs, Ges.m.b.H Köln, Messeplatz 1, D-50679 Köln, Germany. Phone 0221-821-0 Fax 0221-821-2574.

September 22 (CA)  
Central Coast Camera Show, South County Center, 800 Branch St., Arroyo Grande, CA. Contact Bill McBride/Bill Hood, Box 1511, Pismo Beach, CA 93448, (805) 481-6860.

September 29 (VA)  
Barone Camera Swap Meet, Holiday Inn Crystal City, 1489 Jeff Davis Hwy., Arlington, VA. Contact Camera Swap Meet c/o Barone & Co., Box 18043, Oxon Hill, MD 20745, (703) 768-2231.

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Contact me to get on my mailing list (No Charge). Please specify if your interest is Stereo Cards, View-Master, or both.
View-Master inventor William Gruber admires a yucca plant (Somehow surviving in the Washington Cascades) during one of his 1940s trips shooting stereos for the View-Master book set Alpine Wildflowers of Western United States. Some of his original image pairs for the project and the story of the wildflower books appear in this issue's View-Master Column on page 20.