ASSIGNMENT 3-D

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

"Weather's" Parting Shots

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

"Sitka Spruce" by David Wilhelms of Aberdeen, WA, was taken in the Hoh Rain Forest of Olympic National Park. A windstorm apparently blew down these two Sitka Spruce trees (about 135 feet long) which now help to rather dramatically define the trail. Two Yashica MAT 124's were mounted side by side for this shot on Kodak 100 Gold film, August, 1995.

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

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ON THE COVER
Lieutenant Stevens is one of the Columbus, Georgia, people featured in Bill C. Walton’s article “Personalities and Places,” based on his special collection documenting the people and locales of that city in stereo prints. Lieutenant Stevens manages the Dinglewood Pharmacy Lunch Counter, where he and his “Scrambled Dog” specialty (shown here) have become an “institution” in Columbus.
Stereo-Documenting Personalities and Places

This issue's feature article, "Personalities and Places" by Bill C. Walton, is much more than just a collection of stereo portraits and scenic views from the Columbus, Georgia area. The basic impulse behind it, to "make stereographs to show future generations what the personalities and places of Columbus looked like in the 1990s", is similar to ideas many stereographers have entertained (or even acted on) in recent years.

The difference in Bills' case isn't so much that he completed what became a very ambitious project (those who know the longtime NSA and Stereoscopic Society member would hardly be surprised by that), but in the way it was planned. Before shooting began, arrangements were made with the library of the local college for permanent storage of the views in their collection, a public exhibition of the views at the library, letters of introduction to many of the local personalities to be stereographed, and even a financial grant to help with expenses.

With organization like that behind the project, Bill was able to include stereo portraits of several community leaders in the collection, along with many well known local citizens and area landmarks. He is also able to add to the collection (titled the Bill C. Walton 3-D Photographic Collection) any time he comes up with new stereographs he thinks belong in it.

With Bill Walton's work as both an inspiration to stereographers and a vivid example of what can be done, similar concepts could be proposed to local museums, libraries or colleges by stereographers in communities around the world. His work could help spread new interest in stereography's potential as an ideal medium of historical visual record. To insure the archival permanence of that record, Bill shot only black & white images for his expertly printed and mounted stereo prints, but other institutions and photographers could decide, for instance, on color transparencies from which archival separation negatives could be made. Quick public access and digital storage could be made possible via computer scanning of a collection, as long as some stereo viewing technique was included in the plan.

The point is not that others should try to imitate Bill's institutional arrangements, choice of subjects or stereographic style. In larger cities, it may be more practical to concentrate on a single area or aspect of the community, or on personalities in a single profession. Some people would be more interested in documenting the daily lives of ordinary people and in stereographing the local supermarket or mall more than mansions or municipal buildings. The emphasis of any given project could depend on the interests of the stereographer and on the goals of the institution providing eventual storage and advance backing.

You could, of course, just start such a project on your own and later offer the images to a local institution. Many would be happy to accept the gift, but the whole idea will get more attention, publicity and cooperation from the staff if the institution is involved from the start as a sponsor, whether or not any financial aid is involved. One course to follow would be to introduce the idea through some impressive sample views of the sort of subjects that may interest an institution, then suggest that a joint project evolve from there.

However accomplished, organized stereographic historical documentation is a concept that NSA members could help make a reality. Interested collectors could base coverage of local areas on "Then & Now" comparison views. But nothing will happen unless you give it a try. Your project could easily help draw more attention to stereo's potential even if it isn't quite as comprehensive or well organized as the one featured in these pages.

Besides long being an active stereographer, Bill C. Walton has for the past few years served on the Board of Directors of the National Stereoscopic Association and was named Chairman of the Board at the 1996 NSA convention in Rochester, NY. He served as Print Secretary of the Stereoscopic Society for ten years and is the stereographer/author of the book Back to Basics—Infantry One Station Unit Training in 3-D.

SW Classifieds

 Classified ads for stereo related items for sale or wanted can now be sent directly to the SW editorial office at 5610 SE 71st, Portland, OR 97206. For details, see the box at the bottom of the Classifieds page. Ads can also be sent to the Ohio PO Box, but those may not make the soonest issue if it's close to the deadline. Our thanks to John Waldsmith, now retiring after overseeing this aspect of the magazine for many years.

Correction

In the first paragraph of the article "Seneca Ray Stoddard—Preserving the Adirondacks in Stereo and in Person" (SW Vol. 23 No. 2) the date of the 100th anniversary celebration for Adirondack Park is erroneously given as 1922. The correct date is 1992, 100 years after the park's founding in 1892.

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.
Single Plate Stereo Tintypes

I realized something after reading the article questioning the nature of single plate stereo ferrotypes. Of the five single plate stereo ferrotypes I have seen in print (in SW and auctions), all of them have very little, if any, separation between the two images. My understanding of large format stereo cameras of the era is that a thin wood spacer at the level of the film plane was used to separate the two cones of light projected from the lenses. This space can be seen on 18th century stereo glass plate negatives.

The lack of that space gives me the impression that these ferrotypes were not originally made by a camera and tends to support the view of their being contact prints. I believe a spacer would still be needed even if a mirror system was used to transpose the images. A single lens stereo (with base shift) could possibly produce a pair without a space, but these ferrotypes appear to be from a two lens system.

John A. Stuart
Pittsburgh, PA

More Than Enough

Stereo World (Mar./Apr. '96) just arrived, with its usually informative overview of the hobby and equipment.

BUT, I find myself given a 32-page helping (32/52 or 61.5% of the whole content) devoted to the Stereo Realist macro system, complete with working drawings, mechanical details, and much anguish about how this little piggy went to market.

It reminds me of the foto mags of the '40s that tried to make chemists out of us all by recommending more or fewer pinches of this or that in home-mixed developers.

I'm not a grinch—those interested in gears and cams of little mechanisms need their say—but I think I should repeat the truism so often forgotten among the nuts-and-bolts men: the whole aim of the process and the machinery is the picture, either slide or print.

You publish exactly four examples of what this contraption did, one of which is, fittingly, a jumble of macrified nuts and bolts.

(I have a Steinheil auxiliary 25mm lens pair that is quite enough for the amateurs who make up 99.9% of stereo camera users and the 1% of the 99.5% who want to see their molehills magnified).

So, help! Edit! Cut! The articles belong but need compressing and illustrating.

Walter N. Trenerry
West St. Paul, MN

Stereo World has become, in effect, the magazine of record for many stereo related subjects both historic and current. In the process, we do let ourselves get carried away every few years when an irresistible mass of material is available on a subject of interest. Fortunately, these less-than-a-book but more-than-an-article situations are relatively rare. (Articles covering computer and video 3-D systems are often rather savagely edited to keep technical details as basic and brief as possible, backed up by references to original sources in technical magazines or journals.)

Our ratio of images to text is actually very high, and more stereo are usually included in articles than even the authors expected to see. Given interesting views, the temptation to share as many as possible with readers tends to dominate editorial decisions.

- Ed.
As the new President of the National Stereoscopic Association, it is a pleasure to recognize those individuals who provide extra financial support to our organization. These contributions help ensure that the NSA can continue providing the services that are expected by the membership and that Stereo World can continue as one of the leading periodicals in the world covering stereographic history and imaging. I would like to take this opportunity to personally thank each of the 333 individuals listed here for making an additional commitment to the NSA. Their contributions over the past year totaled $6,231.

As I look over the list of those providing generous monetary support, I see that it includes many names of individuals who have also made a significant contribution to our organization by providing articles for Stereo World or by serving in a leadership capacity for the NSA as an officer, regional director or convention organizer. Those who provide extra financial and service support to the NSA are the backbone of the organization and should be proud when they see the tangible results of their contributions.

A word to each of you whose name does not appear on this list: Will you consider contributing an additional $10 or $15 (or more) per year to the NSA to help expand our quality publication and the other services provided by our organization? As it now stands, the NSA is now operating on a bare bones budget which offers little opportunity for expansion or enhancement of services. Your additional contribution could help fund projects like research grants or color sections in selected issues of Stereo World.

I would like each of you to know that the board of directors and the officers of the NSA are working hard to see that you receive the highest possible level of service. As you are aware, these people serve without compensation. If you have any ideas for improvement or are willing to volunteer to take on a project, please write to let us know.

Larry S. Moor, President, NSA
3169 Bolero Way
Atlanta, GA 30341

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STEREO WORLD July August 1996 5
Personalities and Places

by Bill C. Walton

Fred C. Fussell is the Folklorist/Curator for Columbus College. He also organizes the annual Festival of Southeastern Indian Cultures at the college. He is the author of Folklife Along the Chattahoochee, to be published in 1997. (More details about the subjects than included in these captions appear on the views in the set.) All stereos by Bill C. Walton.
A photographic favor for a friend evolved into a Columbus, Georgia stereographic community project.

Michael Griffith, of Lilburn, GA, an ardent collector of presidential stereographs, asked me if I could make him a stereograph from a pair of CDVs of Millard Fillmore, the 13th U.S. president. I looked at the CDVs and it appeared that they had been made simultaneously with a multi-lens camera and should make a good stereograph.

So I copied, enlarged, trimmed for the stereo window and mounted them on a card. The stereograph turned out quite well, Mike was pleased and Mr. Fillmore looked almost as good as he did about 135 years ago.

While I was completing this stereograph, I thought, wouldn't it be nice if I could make stereo-

The 14th hole on Columbus' municipal golf course, Bull Creek, is a par three across water. The Bull Creek facility is rated as one of the top 25 public golf courses in the United States. Golf is a year round sport in Columbus.
Schwob Memorial Library, Columbus College. He was very enthusiastic about it and offered to help, plus he told me that he would provide storage space in the archives for the collection of stereographs.

He and I worked together on a list of personalities and places that we thought would be of interest to future generations. It included, among others, educators, historians, politicians, doctors, artists, lawyers and architects, as well as ordinary working people and retirees. Government and historic buildings, parks, schools and local attractions were some of the places included on the list. Some contemporary movements, which might prove interesting in the future, were also added to the list. These included anti-abortion protesters at a local Women's Health Organization and Habitat for Humanity housing construction.

Dr. Lloyd wrote a letter of introduction to all the people on the list, explaining the project, my

Mary Sue Polley chairs the first elected Muscogee County Georgia School Board. Her personal motto is "One hundred years from now it won't matter what kind of house you lived in, what kind of car you drove, or how much money you earned, but the world might be a very different place because you were important in the life of a child.”

St. Elmo was built in 1833, on what used to be the old stagecoach road through the Columbus area, and was originally called El Dorado. Millard Fillmore, 13th U.S. president, visited here in 1854. The mansion was renamed St. Elmo in the 1870s, after a novel by Augusta Jane Evans.
Alfred E. James is an active artist and art teacher, teaching painting at the Mariana Gallops Senior Center. An avid, very competitive golfer, he shot his age, 85, at Red Eagle Golf Course near Eufala, AL, in the spring of 1993.

interest and qualifications and the reason for doing the project in archival black and white. Columbus College also gave me a financial grant to help defray some of the expenses involved.

I received a good response from most of the people on the list and I met some very interesting people. Since people are my favorite stereographic subjects I was in my element, so to speak.

Of course, some people did not want to be involved, which is their privilege. But what came as a complete surprise was that many politicians from this area, including local, state and national, did not want their stereographs included in the collection. I found this hard to believe since this group is usually “right up front” when a photo opportunity presents itself.

I always took a stereoscope and several stereographs with me on each appointment so I could show people exactly what was involved. Many had never seen a scope or stereographs, so that always added to the conversation.

Everyone completed a short biographical sketch to give me a bit of background for the label information. There was also space on the

The Columbus Riverwalk has become a big attraction since the uptown section was dedicated in 1992. When completed it will be about 23 miles long and will stretch from Lake Oliver, on the north, south to Fort Benning.
Alfonso Biggs is a noted Columbus historian and is deeply involved in collecting information and writing about Black History in this area.

I wanted to include some aerial hypers of Columbus/Fort Benning in the collection and that presented a transportation problem. I made stereographs of several “captains of industry” who owned airplanes in the course of the project. I showed all of them aerial hypers of Columbus that I made several years ago and sort of hinted around that it would be nice to have some current ones in the collection, hoping someone would volunteer their airplane. But that didn’t happen, and I had almost decided the only way I was going to get aerials was to rent an airplane.

Before doing that I contacted the Fort Benning Public Affairs Office and explained my project and transport problem to them. They came to my rescue and arranged for me to fly as a passenger on a helicopter training flight so I could shoot several aerial stereographs.

One of the last places I stereographed was the St. Elmo mansion. It was built in 1833 on the old stagecoach road which ran through this area. Imagine my surprise when I read the historical marker in front of the house and learned that Millard Fillmore,
Fort Benning's Building 35 was built in the mid 1930s and was supposedly the largest office building in the Southeastern U.S. at the time. It served as post headquarters until 1963. The School of the Americas is now housed in this building.

whose picture really got me started on this project, visited here in April, 1854. I have exposed, printed and mounted 115 stereographs, so far, in three copies each. One set for the Columbus College Schwob Memorial Library Archives, one for the Oliver Wendell Holmes Stereoscopic Research Library and one for myself. The project, to be called the Bill C. Walton 3-D Photographic Collection, is open-ended and I can add to it at any time. As Columbus was the site of the 1966 Olympic Women's Fast Pitch Softball competition and we have a new civic center, I'll want to add some stereographs of these subjects to the collection. There is to be a public display of the collection, with lorgnette viewers, at the Schwob Memorial Library in September, 1966. Then it will be placed in the library archives.

This is the biggest stereography project I have ever been involved in, and I believe that I am assembling a collection future generations will appreciate and enjoy.

Lieutenant Stevens is the manager of the Dinglewood Pharmacy lunch counter, where he has worked for the past 49 years. A Columbus "institution", he is known for his "Scrambled Dog" (a local delicacy which he is holding) and superb chili. Music and cooking are his hobbies. "Mama may have, and Papa may have, but God bless the child who has his own." is his personal motto.
The Cage Crinoline in Stereo Humor

by George Enos

Union View Company, English Group Series. Whatever the story is in this view, the cage crinoline hanging by the fire seems to play a vital part. Author's collection.

This fellow pleads for mercy while three women demonstrate how it feels to be trapped in a cage crinoline. Author's collection.
Crinoline was originally a stiff, heavy fabric of horsehair and linen. Worn as a petticoat, it satisfied fashion by extending skirt contours beyond the anatomy. Lighter cotton crinolines emerged in the 1800s. Gathered, bunched, bound, glued and sewn to other tackle, they equaled the original in strength and unlaun-
derability, but did not surpass it until 1856.

A patent was issued in June of that year for a crinoline cage of steel hoops rigged to a waistband by tapes and wires. It not only looked like a big bird cage but posed the same problems in mobility and hygienic access.

In the 1870s, after improving only from an irritant to an insult, the crinoline departed the world of fashion. As these views suggest, its end was not peaceful. The National Women's Suffrage Association had formed in 1869 to challenge laws that denied women authority equal to their responsibilities. When, in 1872, Susan B. Anthony was arrested for voting, the cage crinoline became an especially effective metaphor.

Assignment 3-D (Continued from Inside Front Cover)

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.

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. 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 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.
Often, NSA members are able to reach out to audiences well beyond the world of stereo imaging, and use our special techniques to develop unique educational projects. This was part of the motivation that led to the production of 3-D Tarantulas, the first ever 3-D presentation involving these fascinating and, for many, fearsome spiders. Thousands of people around the world are interested in observing, breeding and rearing these animals, many of which are rare or endangered. (See the article "Tarantulas" in the September, 1996 National Geographic.)

To capture tarantulas in dramatic stereo, a Nimslo camera with 6 and 12 inch close-up lenses and a combination of natural, photo flood and on-camera flash illumination was used. Because of the difficulty in focusing, a couple of plywood racks with adjustable extensions held in place by C-clamps were built. With spanning supports of aluminum clothesline, the racks were placed in a big plastic sweater storage tray, which served as a spider corral.

Tarantulas are extremely variable as a group, and this is a major factor in the fascination they hold for humans. About 800 species are distinguished by differences in size, hairiness, coloration and body patterns. They may be smaller than the palm of a child’s hand, or have a leg span of more than a foot. At least one is so large it is roasted and eaten for its meat, which is said to resemble that of crab or lobster. Tropical, tree-dwelling bird-eater species are able to capture and consume birds, small mammals, reptiles and amphibians. In spite of their size and special diets, like the common spiders of our childhood, tarantulas inject enzymes, liquefy the tissues of their prey, and suck out the nutritious juices.

Some tarantulas are placid, some are aggressive, and some are unpredictable in their behavior. They have substantial fangs (up to an inch or more in length) and often strike tormentors with dazzling speed to scare them away. Although the venom of most is innocuous to humans, some can cause painful bites followed by hours of burning and swelling and possibly more dangerous reactions. None of the species native to the U.S. is dangerous.

Several tarantulas have irritating hairs, known as “urticating” hairs, that can cause unpleasant rashes. These animals often kick hairs off their abdomens with their hind legs toward their tormentors. With any species, it’s always wise to
remember that these are wild animals, and they must be handled with care, gentleness and a certain amount of cautious respect.

Because numerous tarantula populations and species are threatened by loss of their desert, tropical or subtropical habitats throughout the world, many naturalists believe that their only hope for long-term survival depends on their ability to attract and interact with humans that breed, tend and disperse them. Similar dependency on humans characterizes hundreds of the endangered birds and mammals of the world who find dependable havens only in zoos and private collections.

The futures of thousands of species of living things is linked to education that develops interest and better understanding for ourselves and our children. This is one of the most important goals motivating production of the 3-D Tarantulas poster. The animals shown are carefully identified as to sex and developmental phases. Of all the tarantula posters known to us, this is the first to show more than a single stage in progression from spiderling to adult. Different species from the same genus are placed next to each other so they can be compared for similarities and differences. Near the center of the poster is a pair of Chilean common tarantulas in the process of mating.

The 18 full color stereo pairs on the 3-D Tarantulas poster were photographed by NSA and SSA member Dr. Willard W. Payne, a biology professor now retired from the University of Illinois, University of Florida, and from administration of four biology museums. He has authored or edited 16 books, 47 scientific papers, and more than 200 publications designed to educate the general public.

Todd Alan Gearheart, the taxonomy expert and "spider wrangler" for the project, is an author, breeder and raiser who has maintained and worked with tarantulas since he was eight years old. He consults for one of the major importers of exotic reptiles and arachnids in southwest Florida, and has far-flung connections in the spider world through extensive experience on the internet and personal involvement in professional organizations.

The poster is available by mail for $10 a copy, plus $3.95 shipping and $2.00 for lorgnette viewers. Discounts are available for larger orders. Contact TAG Works, PO Box 60726, Fort Myers, FL 33906-0726.

Rhonetfax (941) 482-5028, E-mail tgearhea@peganet.com

Perhaps as a hint to the producers of the movie Independence Day that their special effects would have been even more exciting in 3-D, NSA member Robert O'Nan of Albuquerque, NM, sent in this UFO hyper. Leaving SW readers to decide which one they like best, he provided two possible captions for the view:

"The hyperstereo was taken with a Nikon 35mm camera, placed on either end of a five and a half foot two-by-four, supported on saw horses. In the background are the Sandia Mountains The trees border either side of the Rio Grand River, and the foreground is a golf course near Bernalillo, NM. I took the model picture on a black back-ground without moving the camera so it would appear at a distance. I then sandwiched the two pairs of negatives together and printed the stereo pair in my dark-room. The model is sold in kit form by Testors. A detailed description of the saucer (included in the kit) was provided to Testors by one Robert Lazar, who claims to have seen several such craft housed in area S-4 in Nevada."

Or:

"This thing came over the Sandia Mountains at high speed. It paused over the Rio Grand River just long enough for me to get this one shot with my hyperstereo camera. Then it went straight up and out of sight!"
Beranger's Songs by Furne & Tournier

On July 16, 1857, a veteran died in Paris. Pierre Jean de Béranger, aged 77, had been retired and nearly forgotten for years, but on the following day 200,000 persons attended his funeral. What was the reason for such a sudden popular homage? Béranger once had an immense popular success as a songwriter under the Bourbon monarchy (1815-1830). An opponent to the regime of the “immigrés” (those French aristocrats who lived in foreign countries during the years of the French Revolution), he managed to glorify the military deeds of Emperor Napoleon I. Staging Napoleon as the “little corporal” beloved by humble people, he was not, however, supporting the excess of luxury of the imperial regime. When the Bourbon monarchy fell, Béranger was hailed as a national hero but he was more of a patriot than a politician and he withdrew from public life.

When Béranger died, another Napoleon was reigning. Napoleon III owed his throne to his skill with his own propaganda and to his apparent support of the working class. He took the opportunity of Béranger’s death to glorify a man who sang so well the legend of his uncle Napoleon I. Within a few months, new volumes of Béranger songs were issued along with his memoirs. The following year (1858), backed by authorized Béranger publisher Charles Aristide Perrotin, the company of Furne & Tournier issued a series of 18 stereos illustrating his songs. Two of them are presented here.

“La Mère Aveugle” (The Blind Mother) is a sentimental song.

“Lise, vous ne filez pas” is a joke...
on the double meaning of “filer” (to spin and to take a hurried leave): “Lise (I am blind but I know that) you are not spinning” and “Lise, you shall not go out (and see your lover).” Both wheel and lover are clearly visible in the view!

“La Vivandière” is a typical military song. “Vivandière” is an old French word for a girl whose job is to supply wine to the soldiers. The vivandieres (is there an English word for it?) followed the regiment in the campaigns. Staging Catin la vivandiére is a good opportunity for the songwriter to remember Napoleonic wars in a drinking song.

Furne & Tournier, a company on which we have a lot of information, is among the most interesting publishers. Other series by them will be mentioned later in this column.

Readers’ comments or questions concerning this column or European stereoviews are invited. Write to Denis Pellerin, 1, Aliée Paul Gauguin, 41170 Mondoubleau, France.

Comet Hyakutake in 3-D

by Mark Siegel

I began shooting Hyakutake around 1:00 am on March 24, and took a number of exposures without intentionally attempting a 3-D pair. After I got the prints back, I realized that between my first and last exposures—about an hour—the comet had moved visibly against the background of stars, and that merging the images would create a stereo view of the comet.

In order to get the pair aligned properly for 3-D, I had the negatives scanned into digital files, used Photoshop to rotate the images and adjust contrast, then had those files filmed out to 35mm transparencies.

Comet Hyakutake from Mt. Tamalpais, Marin County, CA, March 24, 1996, by Mark Siegel. Kodak Gold 400 film, 50mm lens at f1.4, 90 second exposure; camera piggy-backed on a Celestron 8 telescope for tracking. © 1996 Mark Siegel
In 1941 at the age of ten, I was stricken with cerebro-spinal meningitis which left me with total deafness. Without hearing, I naturally took an interest in the surrounding things that I could see—one being motion pictures and the other being photography. I could enjoy myself and impress others with this new found medium.

Ready for action, a camera is mounted on a bar with handles and cable release. Mounted in front are the subject framing wires and two Vivitar 1900 manual flash units, one linked to the shutter and one fired by a slave switch.

One day in 1945 at the school for the deaf I asked my girlfriend for her picture. She suggested that I take one myself if I wanted it badly enough. Some nerve! I was stuck; I had no camera, film, money or knowledge. A few days later I trudged through the snow with friends to the local movie house to the Saturday matinee. Passing a Salvation Army Store, I glanced in the window and spotted a beat-up box camera. So I gave up the opportunity to see a Gene Autry movie, parted with my twenty-five cents, and proudly walked out with my Buster Brown box camera.

All but one of the cameras use Graphex shutters and a 21mm interocular separation of the lenses. Focal lengths of the different cameras range from 61mm to 107mm to achieve varying, fixed focus, close-up distances.
Alas, no money for film to take pictures! So off to the local bowling alley for a job setting up pins, something I was assured of on weekends since bowling had become quite popular just after the war. One weekend I earned enough to buy a roll of film, pay for the development and printing, and even have a few dollars left over.

Learning that developing and printing costs could be saved somewhat if you were able to do it yourself, the local druggist interested me in purchasing some Kodak chemicals and papers. My cellar washroom became my darkroom to the amazement of my parents and I found it wonderful to work by myself experimenting much of the time. As the washroom became busier, the makeshift darkroom was moved to under the stairs. There I developed the pictures of my girlfriend whom I eventually married. Our family grew, and so did my darkroom. Today I enjoy a nice two hundred square feet with separate wet and dry areas.

My photography led me to a small position with a government job developing and printing aerial pictures. Many of these were stereo pairs for study of transmission lines. This began just as the famous Stereo Realist cameras came on the market, and I decided to invest in one of them to photograph our growing family. After a few rolls of color film, I was hooked on stereo and have never looked back. That is, until our family grew and the children all moved away. With only my wife and I to photograph in stereo, the interest appeared to be less except when we traveled, but they were still the same travel type stereos.

Then one day I wandered into a hotel that was having a photo fair and learned that there were many stereo clubs throughout other parts of America. I contacted them from time to time, becoming a member of the NSA. Some Stereo World articles encouraged members to enter their slides for exhibition, but most of my Realist slides taken around the home had limited subjects. Then after one article displayed close-up and macro stereos, I took a further interest, wondering how these amazing stereos could be taken so close with a camera that was either too costly or unavailable at all on the market. This was the famous Stereo Realist Macro camera which we all know about. (SW Vol. 23 No. 1)

Pondering the idea and the theory of how macro stereo functions, I decided to try and construct my own. This was to be the non slide bar type. I would then be able to shoot stereos of flowers and live subjects right here in my own backyard.

I began with a prototype outfit I constructed for black and white tests. Over a period of time I became more satisfied with the proper lenses, film size, focal lengths, lighting and set-up. All of the construction of the macro stereo camera was done in my small office next to the darkroom. The major tools were a vise to bend the light aluminum body to house the rest of the camera, a drill and taps for holes around the body, light-tight sealing com-

"Flip the Frog" captured in macro stereo by a camera using an Agfa 120 back and a 102mm focal length with a lens-to-subject distance of 9\(\frac{1}{2}\) inches. This provides 19 pairs of 27x32mm images on the film and covers a subject area of 3 3/4 x 7 7/8 inches. Closer macros are possible using a horizontal Zeiss Ikonta back with lenses focused on a 1 1/6 x 1 7/8 subject area, producing eight 32x32mm image pairs. Stereo by Alldyn Clark.

Shot with the same camera as the frog, this foxglove view reveals the depth of field possible with extremely small apertures and dual flash units. For stereo slides, the format to which the film chips will later be trimmed needs to be kept in mind when using any homemade 120 rig. Stereo by Alldyn Clark.
The author at work on a lens board for one of his macro stereo cameras. The two made using Agfa camera backs have no bellows. (There is no need for them, as all the cameras are fixed focus.) Other backs used were from a Monitor, a Zeiss Icarette, and a Zeiss Ikonta.

pound, files for smoothing drilled holes, a discarded shutter, an old roll film camera, and a set of lenses (10x70mm doublets from Edmund Scientific). I was in business making my own macro stereo photographs.

It got around that I had made five of these marvelous instruments with varying focal lengths, and I was asked to speak to our local club, the Photographic Historical Society of Canada. I also projected several of my stereo macro slides and when it was over the place exploded with response. I was then encouraged to enter a slide in the Southern Cross International in which people from sixteen countries entered 744 slides. I gave it a try and came up with a Gold award of second best of the whole show with my stereo macro slide “Flip the Frog”. On receiving an award all the way from Australia, there was a sense of pride not only in the slide I had entered but in the camera that I had built.

While none of cameras I’ve made are for sale, those interested in the details of constructing them may contact me at PO Box 1597, Twelve Southview Crescent, Bracebridge, Ont. P1L 1V6, Canada. Fax only (705) 645-6927. 

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A number of 120 roll film camera backs can be adapted for stereo use if care is used in positioning the window mask and septum. Number of pairs per roll varies from 8 to 19, depending on focal length being used and resulting film plane image size. Film advance is controlled by following a specific sequence of numbers and words appearing in the red window or by winding the knob three-quarters of a turn for each shot. Inexpensive 620 format backs can be used if you’re willing to re-roll 120 film onto the old spools.
O ne does not have to be a master of stereoscopic photography to join the SSA. It is enough to be motivated sufficiently to make your own stereographs. Learning the tricks of the trade will come more rapidly in a group (such as one of the Society’s circuits) than working alone without feedback. Such an organization needs a mixture of people that includes old pros as well as beginners. Without the one it has no past, without the other it has no future.

When new people have come into the Stereoscopic Society over the years, they have fallen into several categories, each of which serves a useful role to the organization. Some come in for the long haul and lend stability to the group. Others have an intense interest in stereo for a few years or so and for some reason or another have to drop out, possibly reappearing at a later time when circumstances are more favorable. Then there are those, often quite talented people, who have accumulated a backlog of very good views and do very well in the folios for a couple of years or more until the backlog runs out—and then choose to drop out. Others come in as beginners who want to make stereo views and are eager to learn. We want them all, and regret the departure of any from this extended family.

Advice Revisited

Some topics need to be rehashed frequently because there are always new people entering stereo photography and asking the same questions their counterparts did in the past. This may seem tedious to some experienced members but must be addressed over and over again. Prime examples of this are the questions related to mounting stereo views and the business of the “stereo window”. These are vital to making quality stereo views and getting the best result out of any 3-D picture. There is a lot to understand. Many of the honored old-time publishers of commercial viewcards apparently had limited appreciation of the niceties, judging by their issues. Exalted names like Keystone, Gurney, Underwood, etc., show no consistent feeling for the stereo window.

Over the years, several articles have addressed these questions in the pages of Stereo World, and copies of these articles have been circulated to many of those Society members who could benefit from them. However, it is an endless cycle and we have to risk boring more experienced people to meet the needs of the novices. (Actually, some rather well-established workers may still be having trouble with the “window business” so its is not so obvious as one may be led to believe.) It is true, however, that after we become fully appreciative of the stereo-window concept we find any violations of it very disturbing. Beyond that, there are advanced window treatments that are usually only attempted by the few who push it that far.

Mount Your Own

Whether you are working in transparency or print format, you can not consistently achieve the desired effect unless you do your own mounting. A lot of help is supplied by available mounting materials but the devil lies in the final delicate adjustments. In the case of transparencies, commercial mounting seems to be done in a hit-or-miss, production-line manner with no regard for (or knowledge of) proper alignment or window. Each picture must be dealt with according to its needs. With a little practice, it is not intimidating and one can become more than adequate. (Not to say that there won’t be difficult cases, but that’s part of the fun.)

News Notes

Krys Walton, wife of Bill C. Walton, suffered a heart attack on June 9th and underwent bypass surgery on July 10th. All of our thoughts are with Krys and Bill—wishing her a full and speedy recovery.

Edwin Clements of the (2x2)x2 Circuit, who married Gillian Grey at the Waverly Hotel in Atlanta last year following the great 3-D Festival, has re-settled with his new bride from California to Rhode Island. Ed works at installing computer systems, and this takes him to some interesting locales where he always finds great stereo subjects. It’s always a pleasure to announce the arrival of new stereographers: a boy to the Robin Burkes and a girl to the Thom Gillams (both of the CP Print Circuit).

Ernie Rairdin handily took the honors in the fourth round of voting in the (relatively young) Feline Print Circuit. David Lee and Ed Comer were first and second runner-ups in a close race.

Tag-a-Long

One side benefit of belonging to a Society folio circuit is that we get to go along on everyone’s vacations. And they do visit some interesting and even exotic places! We get to see the best scenes, close-up and in 3-D. From the valley of the Nile to the crater edge of New Zealand’s White Island volcano to hiking trails in American mountain ranges—places one may never expect to visit—all available from our most comfortable stereo chair. One never knows what awaits in the next folio envelope.
An Arizona Mystery Solved:
The Stereographs of Arthur E. Hackett of the Flagstaff Weather Bureau

by Bruce Hooper, Research Assistant, Bilby Research Center, Northern Arizona University

I now know something about the source of the two Flagstaff stereographs published in my article in the Mar./Apr. 1987 issue of Stereo World. Early this year Northern Arizona University Special Collections acquired six of these mystery stereographs. One was imprinted “Published by H.A. Hackett, Flagstaff, Ariz.”

I assumed at first that Arthur E. Hackett might have taken them, and later I thought perhaps a wandering itinerant could have taken them. The key to the whole matter was the discovery in NAU Special Collections of a souvenir album of Flagstaff published in 1907 by A.E. Hackett. All of the photographs appearing in this album cover exactly the same areas around Flagstaff as those covered by the stereographs, although the album also includes Flagstaff buildings and the Thomas House at Oak Creek Canyon that I have not seen as stereographs. It looks like Hackett was using a view camera and a stereo camera on his travels through Flagstaff’s San Francisco Peaks, to Sunset Crater, and on the route to Rogers Lake—taking a number of small tours through the Flagstaff area. The stereographs were probably sold by local merchants and probably were used to help pay the cost of publishing the Flagstaff album. No mention of these stereographs ever appears in the Coconino Sun or in any of the other Flagstaff newspapers at this time. Why Arthur E. Hackett’s son, Harold A. Hackett, appears on the stereographs as publisher is still a mystery to me.

The only reference to his views appears in the March 5, 1909 Coconino Sun:

The photographic post cards of local views published by A.E. Hackett, will be kept on sale at the Flagstaff Reading Room. The profits go to the reading room. Buy your cards there and the ladies of the W.C.T.U. maintain this excellent institution.

Arthur Ermon Hackett was born in Moria, New York in 1866 and spent his early youth near Odessa, Michigan. He enlisted in the U.S. Army at Santa Fe, New Mexico in 1884 and later served at Fort Totten, North Dakota. As a member of the Army Signal Corps he was one of the first to use the telephone in military operations. About 1889, the Weather Bureau, then a branch of the Signal Corps, was transferred from the War Department to the Department of Agriculture. Hackett was with the Weather Bureau in Tennessee (early 1890s) and in Columbia, Missouri from 1894 to August, 1904. On January 22, 1890 he married Eva Grace, a native of Keele, Michigan. She bore him a son, Harold A., about 1892. At some point they adopted a daughter named Laura Fleming, who is listed as a ward.

A.E. Hackett No. 52, “The Bottomless Pit, near Flagstaff, Ariz.” When no culvert was constructed for drainage under railroad tracks laid in the early 1880s, a lake formed south of the road bed. One night in 1885, Stanley Sykes camped nearby and was awakened by a sucking sound. In the morning he noticed that the lake level was dropping rapidly. Lake waters had dissolved the limestone basin. Using lengths of rope, Sykes tried to find the bottom of the new pit, but could not do so.

(Courtesy of Cline Library Special Collections & Archives, Northern Arizona University.)
in the Arizona Territorial Census of 1910.

In August of 1904 Hackett was transferred from the Weather Bureau station in Missouri to the cottage in which the Flagstaff Weather Bureau was located. His weather reports appear frequently in the local paper, but references to him or other family members and their personal lives are infrequent.

In July, 1906 Hackett, Mr. Schremmerhorn, and Rev. Lumpkin of the local M.E. Church climbed the San Francisco Peaks. Also at this time, Hackett's wife Eva was Secretary of the Flagstaff Mission Society. In September, 1908 Hackett's son, Harold, left for Los Angeles to enter the University of Southern California.

In December, 1909 Hackett told the Coconino Sun that he was not a professional photographer, but some of the photographs he made would do credit to a city studio. In late December, 1909 he fitted up a photograph gallery in the room over the Western Union telegraph office, which he would open by special appointment. In 1910 Hackett purchased some land in the San Joaquin Valley of California where he planted eucalyptus groves and other items. He ran this ranch from Flagstaff between 1910 and 1911.

In February, 1912 Hackett announced that he was giving up his work for the government, but worked at the Weather Bureau until February 29th. He established the Arizona Photo Company, a commercial photography studio, in Phoenix in 1912, lasting until his retirement in 1928.

The Arizona Photo Company was for the most part a finishing operation. Films were sent from any number of local Arizona drug stores to be processed at his studio. He produced many photographs for local newspapers and national publications, and also for advertising circulars depicting the scenic beauty of Arizona. Hackett's daughter Laura was involved in the Arizona Photo Company, and the census of 1920 lists her as a photographer for the company. Sometime after moving to Phoenix, Hackett purchased some property on the mountain top at Hassayampa Mountain Club. In 1930, he purchased the entire mountain top and renamed the crest of the hill “Banghackett.”

On August 5, 1932 Hackett died at a local Phoenix hospital and on the 8th was buried in Greenwood Memorial Park. He was survived by his wife Eva, his son Harold, and his daughter Laura.

**Known View Titles**

Stereographs of Flagstaff, Arizona and vicinity were taken by Arthur E. Hackett and published by his son, Harold A. Hackett, c. 1905-1906 on tan and gray mounts. “Published by H.A. Hackett, Flagstaff, Ariz.” is printed on the back of some views. Captions are printed or penned on view fronts or backs. Probably about 100 numbers were published.

1. In the Foothills, San Francisco Mountains, near Flagstaff, Ariz.
2. In the Lava beds, Sunset Mountain, near Flagstaff, Ariz. [variant]
3. At the edge of the Lava, Sunset Mountain, near Flagstaff, Ariz. [variant]
5. The “Island,” Walnut Canyon, near Flagstaff, Ariz.
6. At the Lava beds, Sunset Mountain, near Flagstaff, Ariz.
7. Lava beds near Flagstaff, Ariz.
8. Lava beds, Sunset Mountain.
9. At the Lava beds. - An old vent.
10. View of another vent at the lava beds]
11. The Devil's Ditch, lava beds, Sunset Mountain.
12. On the top of the San Francisco Peaks, Humphrey's Peak in the distance.
15. Prehistoric fortifications on the “Island,” Walnut Canyon. [printed]
16. Prehistoric fortifications on the “Island,” Walnut Canyon. [penned]
17. On the road to Fisher's Tanks.
21. A view of the San Francisco Peaks, Humphrey's Peak in the distance. [penned]
22. Lava beds near Flagstaff, Ariz. [variant]
23. At the Lava beds, Sunset Mountain, near Flagstaff, Ariz.
25. Lava beds, Sunset Mountain.
26. At the Lava beds, Sunset Mountain. - An old vent.
27. Lava beds, Sunset Mountain.
29. Lava beds near Flagstaff, Ariz.
30. Lava beds, Sunset Mountain.
31. Walnut Canyon, near Fisher's Tanks, Ariz.
33. Hanging Rock, Walnut Canyon, near Flagstaff, Ariz.
34. Looking northeast from top of Eldon Mountain.
35. Looking northeast from top of Eldon Mountain.
36. The Bottomless Pit, near Flagstaff, Ariz.
37. Prehistoric fortifications on the “Island,” Walnut Canyon. [printed]
38. Prehistoric fortifications on the “Island,” Walnut Canyon. [penned]
39. Forester’s Cabin, Walnut Canyon, near Flagstaff, Ariz.
40. Flagstaff, Ariz., from Lowell Observatory.

**Unnumbered Stereographs:**

- Looking northeast across Sunset Crater.
- In Walnut Canyon.
- Lava beds, Sunset Mountain.
- Lava beds, Sunset Mountain.
- At the Lava beds. - An old vent.
- [View of another vent at the lava beds]
- The Devil's Ditch, lava beds, Sunset Mountain.
- On the top of the San Francisco Peaks, Humphrey’s Peak in the distance.
- The road through the pines to Rogers Lake.

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A.E. Hackett, “On the top of the San Francisco Peaks, Humphrey's Peak in the distance.” Named for Brig. Gen. Andrew A. Humphreys, the distant volcanic peak is the highest in Arizona at 12,670 feet.

(Courtesy of Cline Library Special Collections & Archives, Northern Arizona University.)
View Magic Flips

Dimension Press is the company that single-handedly made over/under stereo prints a viable format with the introduction of the high quality View Magic™ mirror viewer in 1992. (See SW Vol. 19 No. 1.) Now the latest View Magic viewer has literally rotated the whole concept 90° with the introduction of the PV6x6 Side-by-Side viewer. Mirror units similar to those mated in the over/under viewer have been oriented to provide a side-by-side viewing base of about 7 inches.

Designed for viewing prints from 8 to 11 inches wide, the viewer will work with any print pairs from 5x7 to 16x20 inches. Just as the original View Magic over/under viewer can fuse panoramic pairs of any length, the side-by-side viewer can handle pairs of any height. Larger size pairs, however, require adjustment of viewing distance and some practice, as this viewer doesn't maintain the constant interocular spacing of the over/under models.

The two elements of the PV6x6 can slide up to an inch apart on an adjustable interocular bracket, making it a breeze to view 8x10 inch vertical print pairs without the distortion of any filters, lenses, or prisms. The bracket also allows a degree of vertical “twist” adjustment between the halves of the viewer to help bring pairs into fusion.

The new viewer in no way replaces the original over/under View Magic or any of the related over/under products. Its purpose is simply to provide a way of viewing large (especially vertical) print pairs with the same ease and sharpness provided by the original viewer for over/under (mostly horizontal) pairs. Unlike the over/under models, this one can take some effort and even some free viewing ability for use with pairs wider than the separation of the mirrors. It's not a viewer to give someone just starting out in stereo, but it provides a valuable (if slightly bulky) addition to the selection of viewers for the exhibition of large print pairs. (It also makes a fun hyper-scopescope for live-action viewing of your house or neighborhood.)

The View Magic PV6x6 Side-by-Side 3-D viewer is $50 including shipping in the U.S. and $55 for international orders. (MA residents add $2.50 tax.) The View Magic Practical Guide to Taking 3-D Pictures is included with the viewer, along with a separate manual for the PV6x6. Contact Dimension Press, PO Box 83, Harvard, MA 01451-0083, voice mail (508) 456-3147.

1st Ever Amateur 3-D Movie/Video Competition

The 3-D Movie/Video Division of the Stereo Club of Southern California has been meeting as a special interest group four times a year for the past thirteen years in southern California. Its members share a love of 3-D motion pictures and shoot in a variety of 3-D movie/video formats.

In order to help motivate more people to get into the field, the group has organized the First Ever Amateur 3-D Movie/Video Competition for March, 1997. Open to anyone who has produced their own 3-D film or video, the competition will accept entries in several formats including 16mm Bolex/Elgjet, Super 8 Elmo/Powell, anaglyphs, or VHS alternating shutter video. (Contact the organizers concerning other formats.)

Judging will be based on quality of image within the limitations of the format, titles, creativity, 3-D effect, editing and story. Deadline for submission of entries is February 28, 1997.

For details and entry forms, contact 3-D Movie/Video Division SCSC, Longley Way School, 2601 Longley Way, Arcadia, CA 91007, (818) 447-8152 fax (818) 574-3812.
'97 ISU Congress May 21-26

This is a reminder that the next great international gathering devoted to stereo imaging is coming up in the spring of 1997 rather than summer or fall. The 11th World Congress of the International Stereoscopic Union, hosted by the NVvS (Dutch Society for Stereophotography) is set for May 21-26 at historic Rolduc Abbey in the Netherlands.

The Congress facility, near Kerkrade and about 20 miles from Maastricht, is itself an actual historic site. The former Rolduc Abbey dates from the 12th century and became the largest monastery in the Netherlands. The abbey was abolished at the time of the French Revolution but became economically significant during the 17th and 18th centuries. Twenty years ago it was made a center for international meetings and cultural events.

Rolduc's rich history is evident both inside and out, with many authentic historical details left intact. The facility includes its own hotel accommodations with a capacity of 320, meetings rooms, and a large auditorium. (Additional accommodations are available in the neighborhood.) A nearby train station connects it to Maastricht, and its unique location in a south-eastern tip of the Netherlands places it close to the cities of Brussels, Düsseldorf, Cologne and Aachen in Belgium and Germany - a truly international site!

New Stereo Shows Invited!

In order to offer a more interesting and varied projection program, organizers of the 1997 ISU Congress have imposed a limit of 20 minutes per show, with no limit on the number of shows per person. Also, no show itself may be older than ten years and presenters are encouraged to use images made within the past ten years. A wide variety of technical facilities are available for most formats including Realist and 7p, 50 x 50 pairs, large formats, and View-Master. Projection will be on a 3 meter high by 4 meter wide screen.

The deadline for show entry applications is December 31, 1996. Forms are available (in the Mar., '96 Stereoscropy) from Horst Hoyer, 165 Watchung Ave., Montclair, NJ 07043, (201) 783-4814. To contact the organizers directly, write to: 11th ISU World Congress, Pr. J. Frisolaan 21, 8084 AC 'T Harde, The Netherlands, fax +31 251 232099.

Watch this space for availability of registration forms for the Congress itself.

New 3-D Cartoon at Warner Bros. Store

The world's first computer-animated 3-D Looney Tunes cartoon premieres October 22, 1996, as part of the opening of the newly expanded and redesigned Warner Bros. Flagship Studio store in New York. Marvin the Martian in the 3rd Dimension is a 12-minute, 70mm 3-D extravaganza starring Daffy Duck and Marvin the Martian.

The store, located at Fifth Avenue and 57th Street, will provide 75,000 square feet of retail/entertainment space on nine floors, with the 74 seat 3-D theater as the major attraction. One floor will be devoted to 3-D merchandise like 3-D film memorabilia, 3-D post cards, single-use 3-D lenticular cameras, etc.

The film is a tale of interplanetary misunderstanding, with Daffy whisked from the Warner Bros. backlot in Burbank to the surface of Mars. He and the audience are then send on a rocket-propelled chase through space in "eye-popping, in-your-face, off-the-screen 3-D." For its first U.S. run, the cartoon will be shown exclusively at the New York Warner Bros. store. Admission price to the film is yet to be determined, but it should be a nominal fee, for which store customers will receive a token redeemable for merchandise.

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


KODAK STEREO CAMERA in original box with original instructions, color display backcard, tag, film envelope & warranty stub. Box shows wear, but camera looks unused, $225. TDC Stereo Colorist II camera, with rangefinder, Exc++. $225. Realist ST-61 red-button viewer, Mint+, $110. Same, several repaired cracks, but very clean, $85; Sawyer’s View-Master “Stereo Set” (Model C viewer with light attachment) in original box with instructions and room for reels, Exc+, $35; Model B viewer, Exc.+ in Exc. original gold-top box, $30; Model F transformer, for model D and later viewers, works, Exc., $7.50. Please add UPS. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 297-6753.

MAINE PHOTOGRAPHICA BBS. Computer users! Access a list of stereo views. View-Master, TruVue, CDs, Daguerreotypes, ephemera, equipment, etc. available for immediate sale. Modern: 207-582-0402, #22, #22, Wed-Sun 10am-9pm EST. David Spahr SYSOP.

NEW CHINESE stereo attachment and viewer which can be used on any SLR or rangefinder with a 50mm or 58mm standard lens. Proper stereo attachment may be chosen for the focal length and filter size of the camera lens. (Other sizes may be accommodated by step rings.) Sizes are 5mm lens/48mm filter size, 50mm/49mm, 50mm/52mm, 50mm/55mm, 58mm/52mm, 58mm/55mm. A set price is $52 for the outfit (attachment and viewer), include postage. If you need them, you only write or fax your full name, address, phone number, subject, condition, price, condition. Thanks. Robert King, 3800 Coventry Drive, Anchorage, AK 99507, (907) 271-5510. Regards from the Tropics.


VERASCOPE F-40 camera, wide 7-P format c/o synch-flat, original leather case. This is a functional, gem condition picture-taker, $1095. Brent Barclay, 43 West Main, Avon, CT 06001, (860) 677-8422.

VIEW-MASTER - For sale V/M 36" close-up lens and VM Personal cutter @ $195, each. prepaid. Bryan Gins, 2109 Route 21, Valatie, NY 12184, (518) 392-5805, fax: (518) 392-7925.

VIEW-MASTER REELS. Send SASE for list. Sandy Reh, 736 N. Gary Ave. #108, Carol Stream, IL 60188.


BOOK, The Siege at Fort Arthur, hardback with 3-D viewer, greatly reduced at $10 incl. postage. Add $4 for airmail. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5046, Australia.


I HAVE 20 ISSUES of ARTHUR GIRLING’S “Stereo Drawing - A Theory of 3-D Vision and its Application to Stereo Drawing”. 100 pages hardbound 8½ x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereocinoptist. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.00 USA, Canada. Overseas add 8% postage, surface, $4.00 air.


TRADE - PROJECT-OR-VIEW. Rear projection or screen. I have two in excellent condition. Will trade for one TDC projector, View-Master Personal w/cutter or arcade type viewers for collection. David Clark (504) 529-7248.
WANTED

ANY SKATEBOARDING pictures, slides, videos - stereo or regular, even 16mm films. Especially from mid 1960s through 1980s. Write to: L. Tanner, PO Box 101, Port Neches, TX 77651. PS: magazines too!

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.

ATOM BOMB TEST. Want to buy the 1953 Nevada test 14-slide set that Walter Sigg reissued in mid 1960s through 1980s. Write to: L. Tan-

AUSTRALIAN VIEWS & 1950s 3-D comics for cash or trade. Many US, British, World views available. All letters answered. W. Smythe, 258 Clymer Rd., Auburn, NSW 2144, Australia.

BOSTON flat mount views. Also views of photographers and/or studios, Langenheim glass and paper, stereo dags, baseball stereo views. Buy or trade. Chester Urban, 215 Whitins Rd., Sutton, MA 01590.

BUYING STEREO SLIDE "50" viewers. It can be old, new, or used. Also looking for table-top viewers. David, PO Box 483, Canoga Park, CA 91305.


COLORADO RAILROAD & mining stereo views, cabinets, tintypes, CDVs, glass negatives, large photos, albums and books with real photographs. David S. Diggerness, 4953 Perry St., Denver, CO 80212-2630, (303) 455-3946. Specialties: Locomotives, mining, towns, stages, freight wagons.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldo, 302 Granger Rd., Medina, OH 44256.

DESPERATELY WANTED! Photos or slides from these World's Fairs - Spokane Expo '74, Knoxville '82, Tsukuba Expo '83, Seville Expo '92 Originals or will pay for duplication. Also, View-Master reels #1 and #4 from Expo '74! Jackie Conley, 3152 Vineyard St., Springfield, OH 45503-1737.

DIGNEYLAND View-Master reels and Tru-Vue cards wanted. Would like to buy or trade. Please call or write to Doug Yeader, 10165 Snowy Owl Way, Auburn, CA 95603, (916) 869-3203.

DOGS - flat mount stereo views as well as CDVs, cabinet cards, etc. Will buy or trade. Send price and copy to Breck Carrow, 251 Woodlawn Ave., Jersey City, NJ 07305.

EXTREMELY DISTRESSED, Badly Broken arcade or cabinet style stereo viewers; sorry, not interested in viewers needing little or no work - send info, price, photo to Ross Follendorf, 5541 W. Lazy 'S' St., Tucson, AZ 85713.

FLORIDA STEREOs of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.

FLORIDA VIEWS - Small town street scenes, hotels, riverboats, drug stores, bottling works, RR stations, lumber/turpentine industry, schools, churches, general stores, courthouses. Send Xerox, price, will take approvals. Keiffer, Box 1325, MacClenny, FL 32065.

GERMAN (Raumbild) 3-D books. These books contain text, double image cards in pockets within the book covers and expandable stereo viewer. Ron Martin, 24404 249th Ave. SE, Maple Valley, WA 98038, (206) 432-3282.

GERMANY STEREO VIEWS, towns, villages, buildings, scenery, markets, people (1860-1910). I am also interested in correspondence and exchange with "Germany-Collectors". Please contact: Klaus Kemper, Kommerschei-
derst 146, D-52385 Nideggen, Germany.

cisco, CA 94110.

HARDHAT DIVING WANTED! Stereo views, CDVs, cabinet cards, albums prints, RP post cards, glass negatives, daguerreotypes, ambrotypes, tintypes, etc. Also underwater photographs, div-
ing helmets, pumps, shoes, etc. Gary Plecki, 617 Guaymas Court, San Ramon, CA 94583, (510) 866-0846.


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

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**Missing those Stereo World Auction Sheets?**

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But the good news is that we are still conducting Mail Bid Sales of boxed sets, views, viewers etc., and you can receive these directly, free of charge, by sending your name and address to: (a brief description of your wants always helps!)

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### Wanted

**KOREA WANTED!** Stereo views, early photographs, old postcards, letters, etc. Also, stereoviews of Spokane, WA or by Spokane photographer O.W. Watson Co. Contact Norman Thorpe, 6920 So. Meadows Road, Spokane, WA 99223, (509) 448-4311.

**LOUISIANA, NEW YORK CITY, and other stereo views wanted, and daguerreotypes of children with toys or just nicely tinted. Also interesting cameras, other images.**

**TERRY ROSES, 2715 Jefferson St., Portland, OR 97225. (503) 297-7653.**

**Types, salt prints, glass and tissue views. Early views wanted, and daguerreotypes of children with toys or just nicely tinted.**

**Also interesting Scenic Stereo Originals**: 206, 402, 410, 411, 419, 420, 4901, 4903. Mark Wilke, 200 SW 89th Ave., Portland, OR 97225, (503) 297-7653.

**VIEW-MASTER STUDY REELS S-2, S-3, S-7, S-9.**

**NEW ORLEANS 1884-1885 Exposition stereo views, by Centennial Photographic Co, or any information about them.**

**Ken Speth, 2638 Boundry St., San Diego, CA 92104, (619) 283-5679.**

**OCTOPUS Stereography instruction. I have been in 3-D with the Stereo Realist since 1953, but need tips and tricks for stereographing the octopus in captivity. Chris Mohr, 28965 Ellis Avenue, Romoland, CA 92575.**


**PUNCH CARD MACHINES. 1939 World's Fair IBM stereo views, pre-war stereo views (including Great Britain), World War II, post World War II Computers. Mike Province, 3116 Thorn Street, San Diego, CA 92104-4616.**

**REALIST TO VIEW-MASTER. I am looking for someone who can copy my Realist format slides to View-Master format. Glen Groves, 777 SE 41st Court, Ocala, FL 34480 or (352) 629-7677. Thank You.**

**REVERE or Wollenkau camera body - or camera with broken shutter. Need badly - will buy or trade. Bill Van Horn, PO Box 207, Llano, CA 93544.**

**SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D.C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.**


**NEW ORLEANS 1884-1885 Exposition stereo views, by Centennial Photographic Co, or any information about them.**

**Ken Speth, 2638 Boundry St., San Diego, CA 92104, (619) 283-5679.**

**CHARDON, OH 283-5679.**

**STEREO PHOTOGRAPHER looking for fellow photographers interested in starting a folio dealing with female glamour, fashion, lingerie or figure studies. Anyone interested please contact Bill Walsh, PO Box 1219, Abington, MA 02109, (410) 569-7105.**

**STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer. Realist 6-drawer stereo cabinet in Exc.+ or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versatile". Mark Wilke, 200 SW 89th Ave., Portland, OR 97225, (503) 297-7653.**

**STEREOS, NY City, New Orleans, covered bridges. Daguerreotypes of paintings, men in funny hats, images with a date or name in the daguerreotype.**

**Julian Wolff, 12 Rosewood Ln., Wantagh, NY 11793.**

**STEREO VIEWS WANTED. I pay highest prices for Bush (black color) Versacope viewer, Kodak II AC/OC, Realist gold Macro... and German viewers, Belcascop and Iloca. Brent Barclay, 43 West Main St., Avon, CT 06001, (860) 677-8422.**

**STEREO AND early photos of St. Lawrence River, 1000 Islands region of Northern New York State, especially those by McIntyre. D.L. Grant, 15451 Lyellton Dr., Clayton, NY 13624.**

**STILLWATER, MINNESOTA and Hudson, Wisconsin views wanted. Also, Baseball and Brewery views (U.S. only). Interested in post cards, cabinets, dags, etc., as well. Send Xeroxies to: Brent Peterson, 502 West Churchill St., Stillwater, MN 55082.**

**SUGAR! I am a sugarcane farmer and sugar producer, and collect stereoscope cards with anything related to sugar, sugarcane, sugar mills, etc. Please write A. Boynton, PO Box 1428, Lexington, NC 27503.**

**WILL TRADE current un-mounted stereo print pairs: Seeking temple figures and Tiger Balm Park statue, Hong Kong; Macau scenes; Butte, MT mining equipment. Send want-list. Ray Rowe, 7335 SW Linette Way, Beaverton, OR 97007.**

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CALENDAR

October 6 (CA) First Fall L.A. IMAGE SHOW, The Pickwick, 1001 Riverside Dr., Burbank, CA 10-4. Photographic images, stereotypes, View-Master, collectible cameras, etc. Contact Chuck Reincke, (714) 832-8563 phone/fax. (6th Winter Show will be Jan. 25, 1997.)

October 6 (IN) Indianapolis Photorama, Best Western Plaza Hotel, 2900 Waterfront Parkway Dr. Call (317) 299-8400.

October 6 (MA) Boston Antique Photographic Image Show, Westford Regency, I-95 exit 32 to Rt. 110 W., Westford, MA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504, (203) 562-7800.

October 6 (NJ) Meadowlands Camera Show, Meadowlands Hilton, Secaucus, NJ. Call (201) 348-6900.

October 10-11 (AZ) Tamarkin Photographica Rare Camera Auction, Embassy Suites Hotel, 7501 S. Tucson Blvd., Tucson, AZ. Viewing on 10th; auction on 11th. Call (800) 289-5342, fax (203) 397-7765. e-mail http://www.tamarkin.com

October 12 (NM) Albuquerque Camera Show and Swap Meet, Indian Pueblo Cultural Center, 2401 12th St. NW. Contact Lynn Cobb, 1532A Cerrillos Rd., Santa Fe, NM 87505, (505) 989-1101 or Donald puckett, (214) 824-1581.

October 12 (CA) Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Contact Bill Bagnall, PO Box 5165, Irvine, CA 92716, (714) 786-8183.

October 13 (CO) The Denver Cameraama Photo Fair, Holiday Inn, Denver International Airport. Contact Richard Feiman, F&S Camera Shows, PO Box 17307, Colorado Springs, CO 80935, (719) 491-4626.

October 13 (CT) Meriden, CT Camera Show, Ramada Inn & Conference Center. Call (203) 239-2380.

October 13 (MD) Washington, D.C. Camera Show & Sale, Best Western-Belvan, 5910 Princess Garden Parkway, Lanham, MD. Call (301) 459-1000.

October 13 (GA) Atlanta Camera Show & Fair, Holiday Inn Northwest. Contact Atlanta Camera Shows, PO Box 360033, Decatur, GA 30036, (770) 987-2773.


October 13 (NM) 10th Santa Fe Camera Show and Swap Meet, Alumni Hall, College of Santa Fe, Santa Fe, NM. Contact Lynn Cobb, 1532A Cerrillos Rd., Santa Fe, NM 87505, (505) 989-1101.

October 19 (MI) 19th Grand Rapids Camera Show, Disabled Veterans Hall, 4809 Eastern Ave. SE, Kentwood, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

October 19 (TX) Waco Camera Show, Waco Convention Center, 100 Washington Ave., Waco, TX. Contact Donald Puckett, 1106 Graham Ave., #206, Dallas, TX 75223, (214) 842-1581.

October 19-20 (LA) New Orleans Camera Show, Kenner Travel Lodge Airport, 2240 Veterans Blvd., Kenner/New Orleans, LA. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, (504) 495-7341.

October 20 (MI) Detroit Super Used Camera & Sale, Van Dyke Park Hotel, 31800 Van Dyke, Warren, MI. Call (810) 599-2860.


October 26 (TN) Nashville Camera Show, Ramada Inn South, 737 Harding Pl., Nashville, TN. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, (954) 564-1022.

October 27 (AL) 13th Annual Huntsville Photo Flea Market, Von Braun Civic Center. Contact Malcolm Tarkington, 2357 Whitesburg Dr., Huntsville, AL 35801, (205) 539-9627, fax 534-4105.

October 27 (CA) Hayward Camera Show & Sale, Centennial Fairgrounds, 22292 Foothill Blvd., Hayward, CA. Contact Carney & Co., 231 Market Pl., #206, San Ramon, CA 94583, (510) 828-1797.

October 27 (IL) Chicago Camera Show, Howard Johnson Hotel O'Hare. Call (708) 671-6000.

October 27 (OH) Cleveland Photorama USA, Cuyahoga County Fairgrounds Bldg. 38. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 894-1955.

October 27 (NJ) 24th Annual Ocean County Camera Club Photo Trade Show, Lakewood High School, E. 7th St., Lakewood, NJ. Contact Harold Kessler, APSA, 1165 Cecil Court, Lakewood, NJ 08701, (908) 363-8099 eves. or 363-8086.

November 3 (Quebec) 17th Photographic Flea Market, Montreal Holiday Inn, 6700 Trans Canada Hwy., Pointe-Clair, Quebec. Contact Robert Tucci, 675 De Bearn, St-Jean-sur-Richelieu, Quebec, J3A 1Y2, Canada, (514) 546-9184, fax 348-9051.

November 10 (NJ) Second Sunday Camera Show (see Oct. 13).

November 16-17 (TX) 20th Dallas Camera Show, Bigtown Exhibition Hall, 2323 Bigtown Blvd., Mesquite, TX. Contact Donald Puckett, 1106 Graham Ave. #206, Dallas, TX 75223, (214) 842-1581.

November 17 (MA) FALL MEETING, STEREO NEW ENGLAND NSA-ISU-PSA, Newman Auditorium at BBN, Inc., 70 Fenny St., Cambridge, MA. Opens at 1:45 pm with Mini Trade-Fair, Show & Tell, and Stereo Projection featuring Tony Mazzola's "Chrome Idols" (restored classic cars in 3-D). For directions, contact David Berenson, 32 Colwell Ave., Brightdon, NC 02135, (617) 254-4533 eves.

November 17 (MD) Greater Baltimore Photo Show, Sheraton Townson, Dulany Valley Rd., Baltimore, MD. Contact Steven Yager, PO Box 32921, Baltimore, MD 21228, (410) 356-5259.

November 17 (CA) Buena Park Camera Expo (see Oct. 13).

November 17 (NY) New York City Camera Show (see Oct. 20).

November 24 (TX) Austin Camera Show, Holiday Inn, 8901 Business Park Dr., NW. Contact Donald Puckett, 1106 Graham Ave. #206, Dallas, TX 75223, (214) 842-1581.

November 24 (GA) Atlanta Camera Show & Fair (see Oct. 13).

November 24 (CA) Hayward Camera Show & Sale (see Oct. 27).

November 30-Dec. 1 (OH) Ohio Camera Swap, Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry St., Blue Ash, OH 45242, (513) 891-5266.

December 1 (VA) Barone Camera Swap Meet, Holiday Inn (Crystal City), 1489 Jeff Davis Highway., Arlington, VA. Contact Camera Swap Meet, c/o Barone & Co., PO Box 18043, Oxon Hill, MD 32074, (703) 768-2231.

December 7-8 (MI) Detroit Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 894-1955.

December 8 (AL) Birmingham Camera Show, Ft. Walter Hanna Armory, 5601 Oppo-Porto-Madrid Blvd., Birmingham, AL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, (954) 564-1022.

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  - STEREO POLYESTER per 100: 2-mil $12 or 3-mil $16
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