ASSIGNMENT 3-D

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

First “Impact” Selections

"Rose Arches, Ladew Gardens" by James R. Bierer of Fallston, MD, was shot on Kodak black & white infrared film rated at 400 with a 25A red filter. A Nikon FE and the weight-shift method were used to capture this slightly hyper and very dream-like, high-impact stereo in July, 1996.

Entries for the Stereo Impact Assignment have started arriving at the massive Stereo World office complex (cleverly disguised as a tiny basement cell) and their quality and variety are impressive. Now we just need MORE of them! While the subjects in the two selections reproduced here can be identified without viewing in 3-D, the stereo effect in both goes far beyond simple enhancement or the addition of some undefined "sense of reality." In both views the stereo impact is so dramatic and so much an essential part of the image that viewing them flat becomes almost a dull and academic exercise.

Current Assignment: “Stereo Impact”

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.

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 (Continued on page 39)

"Fountain" by Otto Willau of Wien, Austria, was at a shopping center in Vienna when he shot this illuminated fountain from above with an RBT twin Yashica on Agfachrome 200.
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On The Cover

Without doubt the most astounding image seen at the 1996 NSA convention in Rochester was this view documenting the discovery of the world’s OLDEST stereo camera. Pre-dating the 1865 J.B. Dancer camera by several years, this relic is estimated to date from about 38,000 BC—at least according to Bob Bloomberg’s delightful Stereo Theater presentation Hidden Stereo Treasures. For more images from his very popular show and several others, see our feature Remembering Rochester—NSA ’96.
Conventions, Coverage Grow

Our apologies for the time it has taken to get this issue's account of the 1996 NSA convention in Rochester to the membership. These annual gatherings continue to grow beyond all expectations, and this one (the 22nd) was in several ways the biggest yet. Providing coverage that does justice to the various presentations, exhibits and events in recognition of the dedicated efforts of so many people is a challenge that is never really met 100%.

With every repeated check of notes, contact sheets, tapes, programs and brochures, more details and aspects of the event get added to the coverage. But between the limits of space, time and the author's memory, some things deserving of mention simply never appear on these pages. Please let us know of any glaring omissions you may notice via the letters page.

History A Short Walk Down the Street

One aspect of the Rochester convention not mentioned in the article is the Holiday Inn Genesee Plaza Hotel where the room-hopping banquet and several meetings took place. A classic example of bleak, early 1960s architecture, the building was literally on its last legs and scheduled for complete remodeling or rebuilding in December. While most of the rooms were perfectly fine, stories of water leaks and unsafe balconies circulated early in the show. But the favorable rates and the location overlooking the Genesee River in the heart of downtown Rochester made up for most shortcomings. (Fortunately, there aren't many hotels that can say they had to rebuild the place following an NSA convention.)

Just a few feet from all the stereomadness going on in the hotel or the adjacent convention center flowed a river still cluttered with foundations of 19th century bridges and mill structures. Gates to control the flow of water through large pipes, buildings and powerhouse structures are still visible along the steep sides of the historic waterway. Up on the banks once lined with industrial facades, parks and pedestrian walkways are now crowded with people enjoying live music and the wares of street vendors during weekday business hours in the summer.

By evening, as NSA members discovered, the downtown area seems to turn into a dead zone—with one exception. Just a few blocks downstream from the hotel the Genesee River goes over a falls on its way up to nearby Lake Ontario. Every summer evening except Sunday, a laser light show, music and fireworks program turns the falls and adjacent cliffs into a lively outdoor arena with several hundred people watching from the banks, bridges and riverside restaurants. Animated laser images beam both on the cliff and the falling water provide a Disney-style history of the Rochester area from prehistoric times to the interactions of Native Americans and early European settlers to the development of the city's flour mill industry and later photographic, optical and electronic industries.

Key points in the narration are emphasized with bright colored beams zapping over the heads of the audience from banks of lasers on both sides of the river to buildings, landmarks and other points around town. The show is capped with a fireworks finale, after which those new to the area drift into a museum near the falls dedicated to the river's industrial history.

Much of that history is tied to the Erie Canal, which once went through the center of Rochester (see Vol. 22 No. 6). While tour boats operate on sections of related and later canals outside of town, the only tangible piece left downtown is a bridge over the Genesee just upstream from the convention center. Originally, it was a viaduct carrying the Erie Canal but was decked over for wheeled traffic when the canal was filled in. It's hard to get much sense of history now, walking over it as cars whiz by. It seems like any other urban concrete bridge until you turn the corner at the other end and look back at it. What looks like an open, arch-lined lower deck reserved for sports cars or short people is where the canal once flowed. At one end, a rusty, barred door with a huge padlock is set in the canal level of the bridge down in one corner of a riverside parking lot. With the right connections at City Hall, one could probably arrange to take a walk (and several restaurants, museums and interesting streets. (In Milwaukee, the City Historical Museum was diagonally across the intersection from the convention hotel, in an ornate former bank built by and for beer brewers. One of the exhibits showed the creation of the 360° painting of the Battle of Atlanta by one of the huge Milwaukee studios that specialized in those spectacular, walk-in 19th century panoramas. NSA members were to see that original "Cyclorama" painting as part of the tour during the following year's convention in Atlanta.)

Unfortunately, affordable facilities and room rates are often available only in outlying areas—especially near major cities like San Diego, Atlanta, and next time, Seattle. The site of NSA '97 is even outside the center of Bellevue, Washington, but a good local transit system puts all the unique attractions of Seattle in reach for under $2. It can also be virtually guaranteed that the heat and humidity will be less than experienced in Atlanta, although a little rain has been known to fall there in July...
A Comment on Slide Show Commentaries

Most of us have thrilled at the sight of projected stereo. "Moments frozen in time," so faithfully recreated, so vivid, so real. Plus those recorded commentaries, with music that fits so well plus the added sound.

Excitement enough to send many of us home planning to project for ourselves. An adventure which is not all that difficult. A little expensive perhaps, and equipment may need to be hunted down, but projecting our own prized stereo images to a group is quite possible.

To a group—this is the essential advance. A hand viewer gives a wonderful picture, but it is a solitary pleasure. The magic comes when a number of people can see the same picture at the same time.

Such a group presentation is possible with projection, aided by a meaningful commentary, carefully assembled on tape. Stop! Wait a moment! There is a problem here. A taped commentary is fixed forever. There is no opportunity to "read" the audience, as a good lecturer does, to adjust speed and content to suit. How would you feel, at a lecture, if a tape recorder was produced? You have come to hear a live lecture, to interact with the lecturer, not to listen to something canned.

For a contest held in a distant city, there is some excuse for a taped voice-over. You have come to hear a live lecture, to interact with the lecturer, not to listen to something canned.

Particularly with a specialist audience, questions are to be expected during the course of the show. These should be briefly answered, if of interest to all. Or they can be deflected with, "Interesting. May I discuss that with you later?"

With a little practice, it is easy to read the mood of the audience. Do they want it light, with a little humor? Or are they in a more serious mood, with your jokes falling somewhat flat? Flexibility is an important part of good showmanship.

By using a free range of commentary, you do not need to forego the valuable addition of music. Music sets the mood. You may not be able to "match slides to the beat" as some contest entrants so ably do. This can be very effective. It also sets the show as in concrete and is a lot of work.

Suitable mood music, playing in the background, works fine. Continuous sound effects, like birdsong or the sound of surf can also be used as a background to commentary, but Instead of music, not as well as. This would be too confusing.

Not so good, as a personal opinion, is a specific sound chosen to match a particular picture. I remember once seeing a slide of traffic in Hong Kong. Played with it were the loud sounds of traffic. Didn't work. The stereo image was of a "moment frozen in time." The sound was continuous.

Finally, remember that the purpose of any commentary is to add to the enjoyment of your audience. Explain what they are looking at, but never tell them what they can already see. "Now this is... Now this is..." is a most boring form of presentation, but often encountered.

Neal DuBrey
Port Elizabeth, South Africa

Communication expert Neal DuBrey lectures at a university and has written books on the subject. His thoughts on stereo slide presentations arrived just in time for inclusion in the same issue as our coverage of the Stereo Theater shows at NSA '96.

Ed.

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.
A 3-D experience just doesn't get any better than Terminator 2 3-D, the new multimedia, interactive attraction at Universal Studios in Orlando, Florida. The theme park has done it again. After establishing what industry experts consider the standard for simulated rides with Back to the Future, Universal Studios has now created a leading edge 3-D film experience by which all future special-venue stereo films will be measured. T2 3-D may very well be unbeatable. It truly is in a class by itself.

The Terminator films have come a long way since the theatrical release of the first low-budget (under $7 million) film, The Terminator, in 1984. Seven years later, the industry gasped when the budget of its sequel, Terminator 2: Judgment Day, soared over $100 million and then went on to set box-office records around the world. The gasping continues today. With a running time of only 12 minutes (plus a two-minute pre-show), T2 3-D is now perceived as the most expensive film ever produced. Overall, the entire attraction, including building and theatrical effects, is pegged at $60 million.

The multidimensional attraction combines live-action footage with realistic digital composite imagery and computer graphics in the actual film, along with advanced cinebotics, live-action stunt work, leading edge lighting and special audio techniques in the auditorium to heighten the 3-D experience.

“We wanted to do something spectacular,” declares director and co-writer James Cameron, who also directed the first two Terminator films along with Aliens, The Abyss and True Lies.

The T2 3-D project was pretty exciting because it was a blend of the film science that I know, taken to a new extreme which is the high-resolution 70mm format mixed with the illusion of depth offered by 3-D. But really, beyond that there is something very interesting happening. We’re integrating film and the proscenium experience in the same project. The decision was made to do it in 3-D so that the objects on the screen become indistinguishable from the live actors and special effects in the foreground creating one reality. We actually have characters jumping into the screen and coming back out of the screen, so we’re breaking down the barriers between the audience and events in the picture. These are slight-of-hand, magic-type illusions.

Look Who’s Back
What makes T2 3-D so unique is the presence of the Terminator 2 principals, Arnold Schwarzenegger, Linda Hamilton, Edward Furlong and Robert Patrick. “After the last movie, everyone walked away and said ‘Never again,’”’ laughs Schwarzenegger. “But the scars have healed—and we’re all back again. Everyone was ripping off their shirts and saying, ‘Look, my scars are gone.’ I’m back again. I love working with Cameron.”

T2 3-D also marks the first time that a feature film’s creative production team has joined together to bring a motion picture concept to life in a theme park attraction. Terminator 2 alumni include Cameron, who directed scenes involving the primary actors; four-time Academy Award-winning visual character-creature creator Stan Winston, who directed the film’s frightening characters; and two-time Academy Award winning visual effects supervisor John Bruno, who directed the big action scenes involving explosions.

T2 3-D was produced by Digital Domain, the preeminent digital production and visual effects studio (True Lies, Apollo 13, Interview With the Vampire, The Island of Dr. Moreau) owned jointly by Cameron, Winston, IBM, and Scott Ross, Digital Domain’s president and CEO and former head of Industrial Light and Magic.

Three Screen 3-D Thrills
T2 3-D enjoys the distinction of having the world’s largest 3-D installation and of being the first to use a triple screen setup. Audiences can now savor the latest advances in stereo cinematography projected from three sets of Iwerks twin interlocked 70mm projectors onto three 23 x 50 foot screens arranged at 60 degree angles for a sense of total envelopment in the action. The triple-screen experience occurs in the climactic third act of the attraction. The three screens make the 3-D experience very immersive. Turn your head and you see another screen. There is no bad seat in the auditorium, and depending on where you sit, it’s a completely different 3-D experience. Consultants on the screen configuration included Dr. Ken Jones, on sabbatical from NASA’s Jet Propulsion Laboratories in Pasadena, California.
A Fantastic Adventure

Don't worry if you haven't seen the first two Terminator films. As you wait in line to see the attraction (over 2,400 people can be accommodated per hour), an exposition from TV monitors sets up the story's premise. T2 3-D is basically divided into three sections, and each one seems to surpass the previous one with even more breath-taking thrills.

Once inside, the audience learns in Act I that it has been assembled by the villainous Cyberdyne Systems to witness the introduction of the T-70 robotic fighters which stand eight feet tall and over four feet wide. These chromed, automated cinebotics are located around the auditorium. Before a demonstration of T-70's powers, the audience is asked to put on safety glasses for protection—a clever way to get everyone into polaroid glasses for the 3-D activity that follows later on.

In the midst of random laser firing from the T-70 fighters, live actor look-alikes portraying mother and son Sarah and John Conner (Linda Hamilton and Edward Furlong) interrupt the demonstration and threaten to destroy Skynet, the Cyberdyne satellite that is capable of controlling nuclear weapons. (All of the film's stars provide the voices for the lip synching, convincingly executed by the live-action stunt actors.) There is an explosion of sight and sound, sirens blare and lights flash as bullets blast through the huge Cyberdyne logo set behind the stage. With a sucking sound to remember, the logo morphs into the Arnold Schwarzenegger on his jet propelled motorcycle fires at a T-1000.
Stereo by Virgil Mirano.

The T-800 Endoskeleton created by Stan Winston. For filming live-action scenes, this terminator "puppet" was mounted on the shoulders of one of Winston's assistants.
Stereo by Virgil Mirano.
T-1000 Terminator cop (Robert Patrick) who eyes the situation menacingly.

Before you can say "What the...!" the live-action Terminator double (the Schwarzeneggar T-800 cyborg) blasts through a time-warp portal on the screen (don't even ask) on his famous Harley Davidson Fatboy, now juiced up with a jet propulsion system and weighing 1500 pounds. The terminator grabs John Conner and takes him back to the future "through" the screen, and the audience is suddenly catapulted into the third dimension. The pace of this action is fast and furious. Watching the chopper with its passengers seemingly fly off the stage and through the screen is one of the cleverest theatrical and film tricks you'll ever see.

In Act II, the Terminator and Conner race through a grim, bombed out Los Angeles in 2029 with T-1000 in hot pursuit. He is joined by infamous T-800 Endoskeletons and an army of flying mechanical killing machines called HKs (Hunter-Killers).

In Act III, the theater is thrust into darkness when our two heroes break into the formidable pyramid-shaped Cyberdyne Skynet headquarters—in reality a special-effects masterwork. As the duo descend into the bowels of Skynet in an elevator, two huge screens are lowered, unknown to the audience, down the sides of the auditorium. The audience's chairs even vibrate to reinforce the illusion of the elevator's descent. At the end of the duo's journey, the audience suddenly finds itself surrounded by 180 degrees of image from three screens. Breaks between the screens are masked with columns while live-action doubles for John Conner and the Terminator spring into action and climb them. The film's explosive finale with T-1,000,000 or T-Meg, the 50-foot tall liquid-metal spider who guards Skynet's computer brain, leaves the door open to yet another Terminator full-length feature. That reality will have to wait until the now bankrupt Carolco Pictures, which owns...
Mind-Boggling Effects

A complex series of theatrical rigging line sets, motors and controllers open trap doors and fly scenery in and out on cue. "Working out the timing of the screen-to-live elements was our biggest challenge," relates producer Chuck Comisky. "There are so many variables in a live show, while the movie part is essentially locked in, yet somehow we have to ensure it all works together every time." These feats of magic were accomplished by Scenic Technologies, recognized as the leader in Broadway technology. The company's work includes Miss Saigon and The Phantom of the Opera.

T2 3-D delivers the goods with plenty of "in-your-face" effects including an assortment of flying cyborgs, T-1000's wildly waving machete-like arms and the T-Meg's insect-like pincers. One of the highlights occurs when T-Meg, who is frozen by liquid nitrogen, is shattered. T-Meg bits "explode" into the auditorium and, on cue, tiny droplets of water are sprayed on the audience at the same time.

As the first 3-D production to take full advantage of digital technology, T2 3- D far exceeds in sophistication any stereo effort that has gone before. In a cinematic first, all footage, both computerized and live action, was run through a digital processor, a precedent-setting move that Cameron and others see as a harbinger of production techniques of the future. "Because we're dealing with images inside a computer, we can adjust the interocular to minute degrees to determine how things will come out of the screen," explains the project's managing art director Darren Gilford. "We pushed it as far as it could go, which is basically till your eyeballs almost pop out of your head. This is really the best 3-D that's ever been shot."

Given what looks like an unlimited budget and told to unleash their imaginations through the power of computers, the attraction's creators pulled out all the stops to conjure up an apocalyptic vision of the future. Using digital technology, they were able to create new creatures like T-Meg, the result of 47 artists' work. Computer magic also created a feisty fleet of Mini-Hunter-Killers who are a definite hit with children in the audience. Scaled to approximately one foot in diameter, the tiny 3-D probes buzz in and out of the three huge screens, darting through the audience as everybody tries to reach out and grab them.

Live-action portions of the film were lensed in a two-week shoot at Kaiser Eagle Mountain, an abandoned mine in Desert Center, California. The area was rebuilt to resemble Los Angeles after a nuclear war. More than 100 cars, trucks and busses were hauled from wrecking yards and strewn about the one-million-square-foot location set. The background consisted not of mock-ups, but of actual buildings slated for demolition. They were blown up during filming, lending a scale of authenticity that surpasses many big-budget action films.

Five 3-D Rigs

The biggest hurdle facing Cameron was how to achieve fluid camera movement in the action scenes with cameras weighing up to 450 pounds each. Many rigs and mounts were tested. Help and advice came from 3-D cinematographer Peter Anderson, a name Stereo World readers will recognize for his work in Magic Journeys, Captain EO, MuppetVision and Entertopia. Joining him was the director of live-action photography Russell Carpenter.

A kinetic frenzy was introduced to the typically staid world of 3-D filming with a revolutionary Cablecam fixture comprised of an elaborate pulley system that could move at speeds up to 50 miles per hour. "It allowed us to do very dramatic shots in what had previously been a very limited format," points out Carpenter. "We could literally fly through explosions." Shots photographed by the Cablecam recreate the viewpoint of those pesky flying Hunter-Killers.

Five separate 3-D rigs were used to film T2 3- D. In one scene alone (the motorcycle chase amidst a series of explosions), three 65mm rigs were employed simultaneously. Most of the film was shot using the HinesLab StereoCam", still the preferred mount by film producers for all Class A special-venue and world's fair 3-D films. The StereoCam eliminates most of the difficulty in 3-D filming with features like a wireless remote control to adjust the cameras' interaxial spacing and changes in convergence distance.

Family Fun

Even with all the mayhem on the screen and in the theater, Cameron says parents should not worry about taking children to T2 3-D. He calls it family entertainment with a strong sense of fun. "The earlier films were R-rated," acknowledges Cameron. "The tone of this is much softer. It's geared to a younger audience. It's more fun; there's more banter between the characters. It's not quite as grim and relentless."

With T2 3-D stereo takes a gigantic leap into the next millennium, and it's really hard to comprehend where it will go from here. After ground-breaking films like Sea Dream and Magic Journeys, 3-D became more audience involving with the introduction of audacious in-house effects to enhance the stereo experience. Disney's Captain EO and MuppetVision began this new cycle, and Bush Gardens Virginia continued with theatrical surprises in their Haunts of the Old Country (which we promise to cover very soon). The personal touch-feely sensations of Honey, I Shrank the Audience became a milestone in jolting audiences in the extreme. And now we have T2 3-D, on a scale that nobody assumed possible a few years ago.

We'll leave the final word to the terminator himself, Arnold Schwarzenegger. "The topography of motion pictures continues to change at the speed of light, becoming more and more interactive with audiences around the globe. What we have created with T2 3-D is the quintessential sight and sound experience for the 21st century."
The Unknowns

Can You Identify the Subjects of These Views?
Neal Bullington

Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.

Earle Shettleworth, Jr., Director of the Maine Historic Preservation Commission, has identified the large building shown at the bottom of page 17 in the Sept./Oct. '95 issue. No longer standing, it was the Old Orchard House Hotel in Old Orchard Beach, Maine. Built in 1875 to accommodate 500 guests, it was the largest summer hotel at this popular coastal resort. Thanks also to George Enos for assisting with the identification.

Gary Peck, Keith Tripp, and John Waldsmith confirmed that the first two Unknowns from the May/June '96 issue are of the first public square in Cleveland, Ohio. This was a large park-like area with at least two fountains and two cannons. The old stone church in the
view at the top of page 16 is still there (without its steeple), but the fountain is now gone. In the view at the bottom of that page, the statue of Oliver Hazard Perry has since been moved to another park in downtown Cleveland. The fate of the cannon is unknown.

The location of the rock formation shown at the bottom of page 17 in the same issue has been identified by Carlson Williams. It is Glen Hagas in central Maine, an area known as the “Grand Canyon of Maine”. Here the west branch of the Pleasant River drops 400 feet within four miles, creating a gorge that at times has vertical slate walls from 300 to 400 feet high. The Appalachian Trail passes through the area.

Gary Mangiacopra has asked for help in a research project he is conducting on the history of a huge carcass, possibly a giant squid, that washed ashore at St. Augustine, Florida in November, 1896. He is wondering whether anyone knows of any stereoviews of the carcass, either amateur or commercial. If you have information, contact him at 7 Arlmont St., Milford, CT, 06460.

Our Unknowns this issue were submitted by Alan Young. The first is a yellow card view of what looks like two churches with perhaps a large residence between, surrounded by elm trees. It certainly suggests an eastern location.

The second Unknown, again a yellow card view, has the following printed on the reverse: “Good Berners & Lant, No. 45 N. Queen St. Lancaster, Pa.” It looks like spring in a city park.

The third, also on yellow card stock, is of the construction of an imposing stone building. Hand lettered on the reverse is “New Post Office”. Signs on the building in the background read “Newspaper Offices”, “...& Mining Journal”, “The Manufacturer & Builder.”, “The Scientific American”, and “Gill & Co’s. Advertising Agency”.

Great close port. of a Jerusalem Jew

SALE CLOSES: MONDAY, FEBRUARY 24, 1997

Mail/Phone bid auction featuring over 1,000 lots of stereo views, boxed sets, Tru-Vue films and View-Master single reels, packets and sets. Highlights include Expeditions, P.T. Barnum’s Residence, Maine passenger train, California by Muybridge & Watkins, Colorado including Jackson views, Photographica, Theatrical, etc., Tru-Vue films incl. Hollywood Premiere with Mae West; Sally Rand Fan Dance; The Normandie; View-Master advertising reels incl. Edsel autos; Mushroom set; scarce packets incl. Freedoman, U.S.A. & Lost in Space.

Send LSASE for auction sampler or $3.00 for the entire catalogue.

JOHN WALDSMITH
302 GRANGER RD. MEDINA, OHIO 44256.
“Spirits” Revived in Ghostly 3-D Book

Review by John Dennis

The classic “spirit” stereoview of the 19th century has been revived in a new book illustrated in full color stereo pairs telling the story of a house haunted by Civil War era ghosts. Ghost Night, An Adventure in 3-D by Neil Johnson was shot on location at night in an actual vacant old house using multiple exposures and carefully controlled lighting to populate the rooms with an entire family of ghosts who seem to float transparently in space like projected holograms.

Unlike most vintage spirit views by publishers like Elliott, William England, Kilburn or Weller, no living people share these dark scenes in which the ghosts, illuminated with deep green light, are often the brightest things in the scene. (The text makes the reader the only live person in the house, exploring its rooms and attempting to solve the mystery behind its very busy haunting.) The cobweb enshrouded rooms and stairways are lit in deep shades of magenta and cyan, enhancing the haunted (or at least weird) atmosphere of the place and helping define the green ghost images far better than 19th century stereographers were able to do in black & white.

Ghost Night’s story, written for “young readers,” is told through captions printed in white type on the left-hand pages facing the stereographs, against the same solid black background surrounding the image pairs. The first ghost we see is that of Elizabeth Delancy, who walks the halls of the house waiting for her long-lost love Nathaniel’s last letter to her. Soon after the Civil War, the entire Delancy family died in a Yellow Fever epidemic before the mystery of Nathaniel’s fate could be solved. All including the family dog now haunt the house along with Nathaniel’s brother Jack. In one scene, nine ghosts fill the dining room!

The book’s pairs of 3.25 inch wide images are viewed with the same model Added Dimension plastic lorgnette as supplied to NSA members, which comes shrink-wrapped inside the back cover. While the dramatic stereography in Ghost Night is superior to most of that seen in vintage “spirit” views, its presentation shares a

Creating Ghost Night

by Neil Johnson

Ghost Night began in 1991 with my new-found interest in 3-D photography. I had been doing freelance photography (commercial and photojournalism) since the late '70s and began wishing I could go beyond the traditional two dimensions with my work.

The more I pursued this magical low-tech hobby, the more I was convinced that I wanted to go beyond doing it as a hobby. I have been a children’s book author since 1987, but thought full color stereo images in a book were impossible until I discovered Harold Lloyd’s 3-D Hollywood which contained inexpensive plastic glasses. I immediately put together a proposal to my New York editor to do a series of non-fiction 3-D books. Her response was that they were interested but that a Halloween-themed book might be nice. The very first subject that jumped into my head was a haunted house!

With the contract signed, work began on what I wanted to be a serious ghost story—not a silly Halloween “gee-whiz” 3-D book. The story developed into a Civil War period Gothic romance murder mystery in which all the characters are dead at the beginning and remain dead throughout. The reader explores a haunted house, helps solve the murder mystery, and reunite the long separated ghost lovers.

I knew the exterior location of a house I wanted to use, but upon touring the interior, I decided it was simply too good to be true. The forlorn turn-of-the-century mansion was full of fabulous dusty antiques—including dilapidated canopy beds! The owner gave us his generous permission to use it, and my cast and crew took over during an intense week in April of 1995. The set was made to order.
A Historical Note

It was Sir David Brewster in 1856 who wrote the first known instructions for producing spirit stereographs. In *The Stereoscope, Its History, Theory, and Construction* he suggests on page 205: "...the parties which are to compose the group must have their portraits nearly finished in the binocular camera, in the attitude which they may be supposed to take, and with the expression which they may be supposed to assume, if the vision were real. When the party have nearly sat the proper length of time, the female [spirit] figure, suitably attired, walks quickly into the place assigned her, and after standing a few seconds in the proper attitude, retires quickly...."
Projection Previewer

It's one of those ideas that's so simple, you wonder why nobody seems to have made something like this long ago. Since the image pairs on a strip of film from a 35mm stereo camera are close to the same separation as mounted slides, and since most stereo projectors (except the Brackett and the RBT) are open at both sides of the gate, why not rig a guide to feed uncut film through the projector for stereo previewing by simply inverting your polarized glasses to compensate for the untransposed pairs?

Now NSA member John Dukes has created just such a device called the Projection Previewer™. By slipping this precision guide into the carrier slot of a projector you can project uncut stereo film without the wait for mounting, and quickly compare similar shots on a roll to see which work the best and which have unexpected flaws. In addition, a separate slot in the device allows you to try the effects of various sizes and positions of masks on individual pictures.

By following its instruction sheet, the Previewer can be used with any TDC, Realist, or Compco Triad projector. (It should work with many other projectors as well, as long as they can accept a carrier at least 53mm high, 6mm thick, and 7 inches long.) Once any rough ends are trimmed off, the film feeds effortlessly through the Previewer with images upside down and the base side toward the bulbs, just as with mounted slides.

Those who expect to use the Previewer a lot will want to modify (and clearly mark) a few pairs of polarized glasses by switching the lenses, as using them upside down for more than a few images is cumbersome. The device is carefully designed and assembled to avoid any danger of scratching film, and you could probably project rolls over and over without undue fear of damage as long as you reserve clear space for the strip to lay or hang on either side of the projector.

If you slip a mask into the front slot of the Previewer, it can help you decide how an image would best be mounted, but the device isn't intended as a direct mounting aid and it has no provision for registering, marking or cutting film frames. Aluminum masks by Emde, Realist, Albion or Sigma are cut in half before use, because image spacing on the film is slightly greater than in masks and mounts. The two sections of mask (in a format of your choice) can remain centered in front of the images or can be adjusted to preview different window effects.

To compensate for the wider spacing of uncut film images, projector lenses need to be adjusted for more horizontal separation. Some projectors have more range here than others, and you may find the Previewer easier to use if the screen is kept within 8 to 10 feet.

The intent of the Previewer isn't to provide another excuse for failing to mount your slides, but as John Dukes says, "It's nice to know which ones are worth the bother!" For people with boxes or drawers full of uncut rolls of stereo transparencies, this simple device could result in hundreds or thousands of images being viewed in stereo (sometimes by several people) which would otherwise not see the light of day—or a projector—for years, if ever. If even a few gems from such rolls end up being noticed and mounted to share with the rest of the stereo community, the Previewer will have provided a service far greater than most of even the cleverest 3-D gadgets.

Priced at $99.00, the Projection Previewer is available through Dalia Miller's 3-D From DDDalia catalog, INSIDE 3-D, PO Box 492, Corte Madera, CA 94976.
3-D View Cubes

The concept of marketing 3-D in a box has now reached a form of packaging perfection with the introduction of 3-D View Cubes from Virtual Viewer Inc. What starts out as an almost completely flat maze of light-weight cardboard sections folds into a completely square cube with lenses and a nose hole on one side, a septum down the middle, and an open top.

Printed on the inside panel opposite the lenses is a sample stereo pair, in this case a computer generated, abstract image with some intentional retinal rivalry created by opposing colors in the two images around a central sphere. A fold-up septum extends from the lenses to the image, and also serves to hold in place additional images included with the viewer.

The cube’s creator, Phillip Marcus Bell, has had “an obsession with binocular vision” ever since seeing a pair of aerial photos of Zion National Park in a tabletop viewer a few years ago. He is currently working on getting the cube viewer into more scientific and novelty stores while making the design available for advertising and promotional applications as well.

When the square format imposed by the box shape is divided into left and right halves, the resulting format is a vertical 10 x 6 cm image. This is easily viewed with the unit’s good quality plastic lenses if you hold the box in square alignment—a consideration made necessary by the very light cardboard and tab-in-slot assembly used. With no truly rigid corner anywhere in the box and no top, the essential horizontal alignment of lenses to image is easily distorted when assembling or holding the viewer. Inserting additional views requires unhooking the septum tab from the back and then reattaching it.

In all, the 3-D View Cube is both the neatest looking and the least practical folding stereoscope to come along in some time. While it can’t hope to match the very stable and convenient design of The Added Dimension’s EH 71 folding viewers, its compact packaging and large exterior space for graphics or advertising could give the cube a unique appeal for many applications. (Best of all would be a heavier, non-folding box of the same dimensions holding something like candy, soap or bubble bath beads that could include a septum and lenses for use as a viewer when empty.)

Folding 3-D View Cubes are $3.75 each from Virtual Viewer Inc. 3-D View Cubes, 9542 Dunsi-nane Drive, South Jordan, Utah 84065, (801) 289-8791 or 280-2102.

A London 3-D Festival

Rarely screened classic 3-D movies headed London, England’s National Film Theater September program of silent films, foreign films and B-movies. The popularity of 3-D screenings throughout the past year prompted the NFT to embark on research to try and stage a major 3-D season. Hopefully, the record crowds who attended the screenings will convince the organizers to stage another 3-D celebration next year. (A full report on this event will appear in a future issue.)

The 3-D systems used were twin projectors, over/under, side-by-side anamorphic, and anaglyphic formats. The line-up included 3-D films from the ‘50s, ‘60s, ‘70s and ‘80s. A festival of British short films in 3-D from 1951 was also included. David Burder, director of 3-D Images Ltd., was on hand to take everybody through a varied history of 3-D using slides and film in one of the special presentations.

Barbie Gets A View-Master

As this issue went to press, news arrived that the Mattel toy company has purchased Tyco, the corporate owner of View-Master, for a reported figure of $755 million. Just how much of that price reflects the value of View-Master (which recently closed its European plant) wasn’t reported. Any changes the purchase may bring to View-Master operations or products will be reported in coming issues.
New Chinese Art Reel

by Lincoln Kamm

A lot of NSA members wish that the general public did not think of View-Master as a toy. In fact many wish that there were new View-Master reels being made that were not movie tie-ins or cartoon subjects, but more intellectual subject matter that could appeal to adults. There seems to be little possibility of Tyco, since they are a toy company, taking on such a task. Luckily, they have kept open their Special Products division, which allows anyone with the funds to produce limited runs of their own View-Master reels.

Thanks to this division and a talented photographer named Jamie Drouin, there is another such new reel available. The subjects are seven Chinese artifacts from the collection at the Art Gallery of Greater Victoria, BC. The reel was made to accompany an exhibition entitled MANDATE OF HEAVEN, which includes over 300 objects from the gallery's permanent collection. I highly recommend you order this reel if you would like to support the effort to have V-M reels for adults, if you just love beautiful stereo images, or especially if you are interested in Chinese artifacts.

Stereo aficionado and 3-D Book publisher Harry zur Kleinsmiede wrote, “It is one of the best reels that I have ever seen!” In the opinion of View-Master expert and stereographer Wolfgang Sell, “Jamie did a fantastic job. It’s nice to get a reel you can enjoy looking at.”

The single reel comes in a very special handmade folder and includes text covering each image. Only 250 are available in this “artist edition” and each is signed and numbered. The cost is $10. U.S. each, plus $1. shipping (check or money order) from Mr. Jamie Drouin, 2-950 St. Charles Street, Victoria, BC V8S 3P6, Canada. E-mail: jdrouin@islandnet.com

ABC3-D

Interest in using actual 3-D images on the World Wide Web for commercial promotion has spread to the big spenders—at least to a degree. ABC Television has devoted a section of their Web page (http://abc.com) to 3-D images of actors from upcoming shows and sent a CD-ROM including some samples (with anaglyphic glasses) to newspapers as part of a publicity campaign.

In the hope of obtaining some of the pairs for a story, Stereo World Associate Editor Dean Jacobowitz asked the network for more information and learned that the images were, in fact, 3-D conversions from flat photos supplied by the network. The person who did the conversions (an NSA member) urged the network to use actual stereographs and even offered to take them, but ABC wasn’t interested.

Paul Wing’s Stereoscopes Released

Scheduled for release in December, Paul Wing’s long-awaited book Stereoscopes: The First One Hundred Years is now a reality. A number of NSA members were able to examine loose-leaf proofs of the 272 page work that Paul brought to the Rochester Convention, further spreading the already intense interest in this comprehensive history of 3-D viewing devices.

With over 750 photos including a number of stereos, this would be an impressive look at any area of technology. That it covers with such depth and care an optical instrument that brought so much to so many, often with a rare elegance and precision of design, makes Stereoscopes even more special. As a major collector, student, and producer of almost anything stereographic, Paul Wing is quite probably the only person in the world who could have created a book anything like this. (See SW Vol. 22 No. 4 page 30.)

Stereoscopes is available in paperback for $49.95 or in a limited hardcover edition for $74.95 (plus $5 shipping for either one) from Pathway Book Service, Lower Village, Gilsum, NH 03448, (800) 345-6665, fax (603) 357-2073.

September/October 1996
STEREO WORLD
Martin Jack Bass 1942-1996

NSA Regional Director for Canada Martin Bass passed away July 31, 1996, from skin cancer which was first diagnosed 14 years ago and took a deadly turn last October. He is survived by his wife Gail, and two children Aviva and Noah. He was 54.

I knew Martin as a collector of photography, an interest he shared with his wife. Over the years, they have assembled a fine collection, the center of which is stereo, with some 50 early stereoscopic viewers and more than 10,000 stereo cards. But the collection includes many non-stereo photographic items as well, including non-stereo images, books and a rare Ponti Megalethoscope. As a collector, he was always willing to share his collection and his knowledge. In 1990, as the NSA regional director, Martin began organizing semi-annual meetings in Southern Ontario for the Canadian NSA members. And whenever Martin and Gail were able to attend the annual NSA conventions, Martin would always organize a time for the Canadian members to get together for a visit and a drink. At these meetings, he was always enthusiastic and a gracious host. I always looked forward to seeing him at these gatherings, as it was usually the only time of the year that we managed to get together.

I also knew Martin was a medical doctor. But until recently, I did not know of his prominence in the medical world. He graduated with his medical degree from the University of Toronto in 1968, and in 1973 joined the Family Medicine Department in the Faculty of Medicine at the University of Western Ontario in London. During his shortened career, he had established an international reputation in the field of Research and Family Medicine. Over these 23 years, he supervised 25 Masters theses, published 137 research papers and co-edited seven books on research methodology and data standards. He had been a visiting professor at Harvard Medical School, University of Western Australia, University of Utrecht, and Hong Kong College of General Practice. In November 1996 he was posthumously given an award by the North American Primary Care Research Group for his Lifelong Contribution to Family Medicine. He was as well liked and respected by his medical colleagues and students as he was by his photographic friends and family.

He was a kind and gentle man, who will be missed by all who had the pleasure to share a little of his life.

- Robert G. Wilson

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Upcoming Stereo Exhibitions

The following exhibitions are open to any stereographers interested in PSA recognized international competitions. The closing dates are listed first, followed by the name of the exhibition, basic format (slides, cards, or both), a contact for entry forms, and the entry fees.

- JANUARY 18, 1997 - Delaware (cards), Lynn Troy Maniscalco, 1304 Oberlin Rd., Wilmington, DE 19803-5110 USA. N. America $5, others $7.
- JANUARY 22, 1997 - Oakland (slides), John Bercovitz, PO Box 2247 Castro Valley, CA 94546-0247 USA. N. America $5, others $6.
- JANUARY 23, 1997 - Hollywood (slides), Oliver Dean, 19009-174 Laurel Park Road, Dominguez Hills, CA 90220-6055 USA. N. America $6, others $7.
- MARCH 4, 1997 - Wichita (slides and cards), Jack Covey, FPSA, PO Box 8021, Wichita, KS 67208-0021. N. America $5, others $6.
- MARCH 12, 1997 - Chicago Lighthouse (slides), Elizabeth Mitofsky, 3848 W. Loyola, Lincolnwood, IL 60645 USA. N. America $5, others $6.
- MARCH 29, 1997 - Southern Cross (slides), C.V. Bennie, 60 Burnell St., Five Dock, N. S.W. 2046, Australia. N. America $6, others 12 IRC or US $6.

(Thanks to Jack and Barbara Covey, PSA Stereo Division Exhibition Standards.)
New York City has often been referred to as the financial capital of the world. To this title we can now add “3-D capital of the world.”

First we had the opening of the Sony IMAX 3-D Theater at 68th and Broadway. A few months ago, newly renovated Times Square became the home of the “3-D Cinema Ride” and Chinatown (12 Mott Street) is the location of Weber’s 3-D Photography, where lenticular prints from 4-lens cameras! can be made. You can marvel at the innovative lenticular 3-D animation art at Depthography Gallery as well as visit their studio for professional and commercial custom 3-D projects. Movies such as House of Wax, Kiss Me Kate, Dial M for Murder etc. can be seen in their original 3-D format at the Film Forum’s 3-D film festivals. A 3-D laser light show is still going strong in its 5th year at the American Museum of Natural History’s Hayden Planetarium.

And now the newest 3-D addition to New York. The nine story Warner Bros. Studio Store with its top floor devoted to the “Toshiba 3-D Experience”, 3-D merchandise, and a 3-D movie theater showing Warner Bros. films is open at 5th Ave. and 57th Street.

The entrance to the theater is a curved lobby featuring futuristic technology developed by Toshiba and a display of Warner Bros. characters in lenticular format. The current film, Marvin the Martian in the 3rd Dimension is Warner Bros. first computer animated 3-D Looney Tunes film. It was originally scheduled to premier only in the Warner Bros. theme parks in Germany and Australia. When Warner Bros. Studio Store President Peter Starrett learned about the film, he decided to add an additional floor to the store specifically for showcasing the American premiere of Marvin the Martian in the 3rd Dimension. According to Starrett, “This could be the grand topper we’ve been looking for. It’s phenomenal—people will come back many times to see it—especially with their kids.”
Warner Bros. made only one 3-D Looney Tunes cartoon before this project. *Lumberjack Rabbit* (1954) was the work of famous cartoon director Chuck Jones, who originally brought Marvin the Martian, the Road Runner and several other Looney Tunes characters to the screen. Only the title card's "Warner Bros." shield actually came off the screen in *Lumberjack Rabbit*, while everything else receded from the screen plane. In sharp contrast, the 70mm *Marvin* is a 12 minute, fast-paced, "in your face", through-the-window experience which works extremely well within the atmosphere of this high tech store.

At two points in the film where Daffy Duck is using a water hose, the audience actually gets sprayed—a cute gimmick which works well with the surprised and delighted crowd. After the first spraying I was amused to watch audience members become more animated in their avoidance of all through-the-screen objects. The film ends with a burst of through-the-window effects much like the finale of a fireworks show. 

*Marvin* plays continuously—as one group leaves the 74 seat theater, another group is entering. Upon exiting, you enter the Marvin the Martian shop. Here you can purchase film related souvenirs as well as 3-D single-use cameras, 3-D film posters, 3-D postcards, anaglyph Marvin the Martian T-shirts, lenticular Tweety Bird/Sylvester hats, etc. (I am in contact with Warner Bros. regarding additional 3-D merchandise and the possibility of a View-Master packet.)

Admission for the 3-D film is $2.00, for which you receive a colorful ticket, a silver dollar size coin, and a pair of custom designed cardboard polarized glasses. The glasses are yours to keep—or you can redeem the coin for $2.00 off any purchase. Prices in the 75,000 square foot, nine floor store range from $25,000 for the David Krakov Looney Tunes vertical chess set to $1.50 for a classic Looney Tunes Pez candy dispenser. You can use your $2.00 3-D movie token on either item.

The story of *Marvin the Martian in the 3rd Dimension* is one of gigantic interplanetary misunderstanding. Sitting in his observatory on Mars where he scans the galaxy for signs of hostility to his home planet, Marvin hears something that sounds like a threat from Earth—specifically, Burbank, California. There, Daffy Duck is strutting around the Warner Bros. lot preparing to star as Duck Dodgers in a low-budget epic while continuing to seek the glory of a big blockbuster production. Eavesdropping Marvin mistakenly believes that Daffy is the dreaded Martian fighter and dispatches his trusted lieutenant K-9 to Earth on a mission to abduct Daffy and bring him to Mars.

The self-absorbed and exciting Daffy thinks he's finally gotten his big break. Unable to distinguish the planet Mars from a movie set in Burbank, he assumes the dire events happening to him are just part of the big-budget project he's been campaigning for. Once he discovers that Marvin is a real Martian, the chase is on. There's a race around Mars on scooters, where you go zooming through the Martian buildings. Daffy doesn't know how to drive Martian vehicles, so he tends to hit things, which sends them flying off the screen at you. Then, since we're already chasing around, why not take the action right off the planet for a battle in outer space? That gives you asteroids and disintegrator rays shooting off the screen. Add a few extra gimmicks like turning the hose on the audience and you've got quite a bit of entertainment packed into 12 minutes.

The film's producers went to considerable effort to avoid the "hard, shiny plastic toy look" as well as the sometimes robotic movements of computer generated characters. Experienced Warner Bros. animators created a preliminary version of the film in 2-D, creating and adding motion and expression to the Looney Tunes characters as a guide for the computer animators who would create the final 3-D product. For that step, clay models of the characters as well as model buildings and a space station were scanned into a computer so the images could be further refined for 3-D animation. To maintain the "cartoon" look, 2-D production backgrounds were scanned in to go with the model-based 3-D characters and sets.

Another step to avoid the plastic toy look of computer animation involved creating a "line" around the characters. New to computer animation, this helps create the illusion of a hand-drawn ink line that would be seen in classic 2-D cel animation. The resulting computer animated 3-D characters are fully rounded, with hands and arms that are continuous when extended rather than broken into planes as can happen in hand-drawn 3-D.

Warner Bros. not only realized the fantastic attraction power a 3-D movie would have for their store, but had the foresight to place the theater on the 9th floor—thereby requiring each customer to pass the 8 floors of merchandise below it. A stroke of genius! I recommend it highly on your next 3-D tour of New York City.
The NSA From Canton to Rochester

It has been long enough now since the NSA Rochester convention ended to reflect on the experience. It is always hard to top the last one but somehow we seem to make a pretty good run at it. I was there for six days. It was thoroughly enjoyable and a fine time was had by Stereoscopic Society members who were getting acquainted, re-acquainted, or some quality time with old stereo comrades. Each convention seems to have a flavor of its own (and so it should) that implants itself in our memories.

Memories of Canton

My first NSA convention was at Canton, Ohio, in 1977. I still remember it vividly because it was all so new and I first met in person so many people who became treasured friends. Some are no longer with us, and yet others now stand in their place carrying the tradition of stereo imaging into new and uncharted lands.

The Canton shows continued through 1981 and when memories of them occasionally waft through my mind it is always a pleasant and welcome event. A lot was different then but a lot was the same too. There was no Saturday night banquet or President's Breakfast on Sunday morning, and the projection programs were much less formal. I recall everyone rushing off to see Paul Wing's show at 2:30 PM and then scooting back to the trade fair. (And it might run again the next day if Paul were coaxed properly.)

The auction was much as it is now—before I could open my mouth someone had already exceeded my top projected bid—but there was a fine place to display the items so everyone could get a close look well before the event.

The Stereoscopic Society annual meeting occurred on Sunday morning as it does now—but there were a lot fewer members to deal with. There was no Friday night Society dinner. (This year 47 attended at $20 a head—a great event, fine food, and a spectacular view of Rochester to aid the digestion.)

Venerated Traditions

Room-hopping is pretty much the same now only more so. This venerated tradition is basically jumping the gun on the Trade Fair by the dealers having their wares displayed in their rooms with an open-door policy to welcome the early-bird customers. This extends the Trade Fair (now huge by Canton standards) a couple more days up front. Remembering the Canton days, I was then struck by the sea of stereo views and equipment all gathered in one big room—more than I could possibly begin to look through in the time available. One even began to think that these scarce collectible items were common, seeing them all gathered in one place. That is still the same but the room is bigger now and must have the same effect on first-time visitors to the Trade Fair.

One Big Family

Dean Jacobowitz, a newspaperman and Secretary of Beta Transparency Circuit, summed it up pretty well in a recent letter where he stated, "Though I've been involved in 3-D photography since 1982, I had never met any fellow stereographers until the Rochester Convention. Being surrounded by 3-D people at the convention was certainly a thrill. I think it's that shared interest (and uncommon interest at that) that brings us all together and gives us a feeling of being one big family."

Soaring Prices

One thing has changed for sure. What a stack of views cost me at Canton in 1980 might almost buy me one selected view now.

"What a stack of views cost me at Canton in 1980 might almost buy me one selected view now."

Desirable Moderns

Current stereographers are encouraged to enter their views in both the auction and the competitions. Start getting ready now for NSA '97. SSA members such as Bill C. Walton and Stan White have experienced singular success in selling their views at the auction. Both subject matter and artistic merit have been recognized in the bidding for these new issues. We
have a lot more people out there sitting on views that a lot of people would like to have. Usually there is a very limited number of copies produced of each such view. Do consider the annual auction as a way to get them out of the closet. Start getting some of these gems prepared for next summer. It is true that prints have been more saleable than transparencies but we don't know if that will remain so.

**Go for A Ribbon**

The same goes for the competitive exhibits—more entries are needed. It does take a little effort to get an entry prepared but it is a lot of fun and gives a chance for many discerning people to see one’s work (whether in producing views or in collecting them). Society members (as well as others making stereo views) are more than encouraged to begin entering their work in the NSA competitive exhibits as well as in other events accepting stereo formats. These could be very challenging competitions if more people took part. If Society members do not take the lead, we cannot complain if stereo views fail to get the public attention we feel they should.

**First SSA Stereo Card Exhibition**

Along these lines, the Stereoscopic Society of America waded into new waters in sponsoring the SSA First International Stereo Card Exhibition with the judging of entries occurring at the NSA Rochester convention on August 1, 1996. Forty entrants from eight countries submitted 159 viewcards. The longest trip was made by an entry of four views from India. Ten submissions were from SSA members, a number that can stand some improving but that shows there is a lot of print making going on elsewhere.

Special kudos go to Bill C. Walton for initiating this project, and to Dick Twichell whose efforts at Rochester brought it (and several other events) off without a hitch.

The competition was carried out in accordance with the standards and practices required for Photographic Society of America recognition. This was the first SSA sponsored competition. We feel it contributed to addressing the needs of the growing number of photographers interested in the long-neglected domain of the stereo print.

Based on this year’s experience, there will likely be a second such competition but judging will not take place during the NSA convention. Instead it seems more convenient to hold that earlier, so as not to take time from other activities for the exhibition volunteers. The winners and other accepted views will then be displayed at the convention as before.

**The Winners**

Of the 159 viewcards entered, 60 were accepted for the judging. Those receiving awards were:

**1st Place:**
"Aspens in Evening Light"
by John Sardy, Canyon Lake, CA

"Abstract Piano"
by David Lee, Soquel, CA

**2nd Place:**
"Aspens and Stream"
by Robert Bloomberg, Forest Knolls, CA

"Chicken Delightful!"
by Martin A. Tolb, Los Angeles, CA

"Red-Eyed Tree Frog"
by Robert Bloomberg, Forest Knolls, CA

"X-Ray of Star Magnolia"
by Albert Richards, Ann Arbor, MI

**3rd Place:**
"Lonch Fish"
by William Battle, Canton, OH

"Portrait"
by Brandt Rowles, Loveland, OH

"Relativity"
by Jim Stanton, Lubbock, TX

**Best Novice Entry:**
"Worthole"
by Bob Kruse, Minneapolis, MN

**Best SSA Member Entry:**
"Porthole"
by William Battle, Canton, OH

**Honorable Mention**
"Hammer Time"
by William Battle, Canton, OH

"Chickens Delightful"
by Martin A. Tolb, Los Angeles, CA

"Aspens and Stream"
by David Lee, Soquel, CA

"Moonrise, CA State Capitol"
by David Lee, Soquel, CA

"X-Ray of Star Magnolia"
by Albert Richards, Ann Arbor, MI

**Judges’ Choice**
"Portrait"
by Brandt Rowles, Loveland, OH

"Relativity"
by Jim Stanton, Lubbock, TX

"Aspens and Stream"
by David Lee, Soquel, CA

"Chickens Delightful"
by Martin A. Tolb, Los Angeles, CA

"Moonrise, CA State Capitol"
by David Lee, Soquel, CA

"X-Ray of Star Magnolia"
by Albert Richards, Ann Arbor, MI
Among the many positive adjectives people have used in describing the 1996 NSA Convention, a word included somewhere in most conversations is "surprising." A total of 869 people participated, bringing an even "deeper" interest in photography than usual to "World's Image Centre" Rochester, NY, from the first through the fifth of August.

In the months leading up to the event, there seemed to be a general assumption among both organizers and NSA members that this would be a relatively low-key convention, perhaps somewhat smaller than some in recent years. Following last year's huge Atlanta International 3-D Festival where an ISU...
Congress was combined with an NSA Convention, some of us were actually looking forward to a sort of easy-going, sociable gathering with more time for relaxed conversations with old and new friends. But within a few hours of arriving in Rochester, it became evident that this was to be as big, exciting, and busy as any NSA convention ever, if not more so. Attendance exceeded Atlanta last year, closely matching that of the largest NSA gatherings. Records were easily broken in other areas, with over 160 tables in the Trade Fair, 258 people attending the banquet, and 150 people at the President's Breakfast. The usual frantic room-hopping (perhaps more intense than ever with some larger rooms), as well as a crowded schedule of stereo projection, exhibits, workshops, interest group meetings, tours, the Spotlight Auction, the Awards Banquet, the keynote speech, the President's Breakfast and the Trade Fair left little time for casual chats or strolls.

Fortunately, Rochester's state-of-the-art Riverside Convention Center provided tables and chairs in convenient hallway alcoves where friends could take short breaks from the action. A snack counter in the lobby outside the entrance to the Trade Fair helped busy collectors and dealers avoid starvation, and the facility's huge windows, balcony and bridge to the hotel provided a fine view of the Genesee River, downtown Rochester and the bridge once crossed by the Erie Canal.

**Stereo Theater Highlights**

This year's program of 3-D projection was one of the most technically smooth operations yet, with the relatively few glitches more often than not being corrected in a matter of seconds. A large ballroom on the lower level of the Riverside Convention Center made a spacious stereo projection facility that could be entered or left at any time without spilling light on the 21 foot wide NSA screen. Program Director Dick Twichell solicited, selected and organized the Stereo...
The “Stereo Laundromatic” camera is one that even hard-core stereophiles were unaware of before seeing Bob Bloomberg’s delightful show HIDDEN STEREO TREASURES. “Despite its unique spin-cycle feature, the Stereo Laundromatic was a complete washout.”

After showing examples of long-secret 3-D spy cameras from Germany and Russia, Bob Bloomberg’s HIDDEN STEREO TREASURES revealed: “The CIA, meanwhile, working closely with the NSA, created their own unique stereo spy camera.”

Several of the images prompted a guessing game in the audience to identify people and places the now sleep-deprived projectionist couldn’t quickly name. One evident consequence of an organization now 22 years old was the number of people in these scenes who are now deceased—making the show an even more emotional experience and valuable record.

HIDDEN STEREO TREASURES by Bob Bloomberg provided more entertainment with its 17 slides than many shows of 50 or more images. Somewhere between the 2nd and 3rd slide, it became clear that this documentary of “lesser known stereo cameras” was illustrating equipment existing only in Bob’s fertile imagination. By the 5th example, any resemblance to actual cameras (and all touch with reality) was lost in delighted laughter at table-top creations like the “Stereo Laundromatic” and the “Bananarama Panorama Camera”. A succession of unlikely stereo spy cameras was followed by a bizarre device found on Mars. The fun reached its Flintstone homage peak with a revelation of the discovery of what is ABSOLUTELY the world’s first stereo camera. The lighting, modeling and stereography were excellent in this show dedicated to Stan White (“the king of table top photography”) who later showed some of his own classic work.

After showing a slide in HIDDEN STEREO TREASURES of the 1856 J.B. Dancer camera, previously thought to be the earliest stereo camera, Bob Bloomberg chose the NSA convention to go public with news of the most astounding find ever made in stereographic history.

“Just this month, archeologists exploring caves in the Anomaly Valley of southern France made an amazing discovery. The carbon dating tests have been confirmed. We now know that the earliest stereo camera dates back to 38,000 BC.”

SACRED SITES by Dale Walsh visited temples, churches, mosques, and a variety of religious structures and places around the world. Close stereo studies of both exterior and interior details revealed more about many of these sites than several hours worth of TV documentaries.

MEET SHILO by Shilo Teshima was a fast-paced, MTV style personal 3-D greeting from a member in Osaka, Japan to the NSA. A wild array of images from his apartment to the streets of Osaka flashed by as this talented and innovative stereographer wished all his stereo friends well in the taped narration and promised to show more of his work in person at the NSA next year in Bellevue.

BOTTOM OF THE WORLD: ANTARCTIC ADVENTURE by Mitchell Walker took the audience along on a cruise past massive icebergs and walks through throngs of penguins. The cold colors, landscapes, and fantastic ice formations many of us have long hoped to see recorded in stereo could (with some masking work on the impressive hyperstereos) make this one of the best shows of its type.

ON THE ROAD AGAIN and WIDESCREEN ANAMORPHIC FROMRAGANZA by Manley and Lois Koehler presented more of this busy couple’s stunning wide-screen anamorphic stereos featuring nearly every possible variety of scenic location and climate. It’s becoming hard to imagine an NSA Stereoscopic Theater without one or more presentations of their very popular work in this tricky format with which they have become masters in both stereography and projection. As in past years, they distributed numbered lists...
“Star Horseshoe Worm” from Ed Jameson’s presentation SEAING EYE TO EYE. Seen at 1:2 magnification, the arms of the Horseshoe Worm instantly retract their crown into a tube when disturbed. The tubes are usually encased in living coral such as the brain coral in the background of this scene.

“Christmas Tree Worm” from SEAING EYE TO EYE also instantly retracts its feeding arms into a tube when disturbed by things like the lights on a film or video camera. Ed Jameson’s stereo rig captures tiny creatures like this in their full color and delicacy by approaching in the dark of night with shutters open, ready for the flash units to freeze one-chance shots like this. Star Coral in the background.

“Spiny Puffer” from SEAING EYE TO EYE by Ed Jameson. If molested, this puffer will erect its spines or inflate its body. The clear, sharp depth of images like this turned the auditorium into a magic submarine with a huge, magnifying window and earned the show the Paul Wing Stereo Theater Award for best stereo presentation of the convention.

Two Nikonos amphibious camera bodies are attached to Ed Jameson’s “little black box” containing a beam splitter and two 50mm copy lenses for the underwater stereo macro work seen in SEAING EYE TO EYE. Using various extension tubes and offset rear ports, the system allows the stereo base to be set from 7 to 22 millimeters and magnification ratios to be set from 1:2 through 1:8. Two Ikelite amphibious flash units provide light and composing is done with the aid of the wire frames on the front of the rig.
of the titles of every slide included in their shows—this year with pressed wildflowers laminated to the covers.

**THE VIEW-MASTER SEQUENCE EXHIBITION**, presented by Chris Olsen, treated the audience to award winning reels from the First International Exhibition in the VM format by the Stereo Club of Southern California. Telling a story or documenting a subject in exactly seven images presents a unique challenge, and the best of these reels revealed the quality results possible both from a View-Master camera or by reduction from larger format pairs.

**TALL STACKS** by Mel Mittermiller was a lavish treat for all who enjoy the color, romance, or history of riverboats. A recent festival on the Ohio at Cincinnati brought nearly every description of riverboat, from actual steamboats of authentic historical design to massive cruise boats with paddle wheels turned by gears. Mel documented the busy occasion at least once from every possible angle—including views from the shore, from the decks of boats, and from the water. The flags and banners flying from every boat and the enthusiastic crowds watching them made this an irresistible stereo subject.

**SEAING EYE TO EYE** by Ed Jameson was a dramatic underwater 3-D macro look at the coral reefs of Bonaire N.A. in the southern Caribbean. Using his newly designed underwater 3-D macro camera rig, Ed spent over 50 hours underwater at night to capture in stereo life never seen by day or when using bright lights for photography or composition. By approaching in near darkness before firing the dual flash units, tiny creatures like the Star Horseshoe Worm were stereographed with their night feeding arms extended before the light sent them instantly back into their tubes. Diving since 1960 and building camera systems since 1962, Ed experimented with underwater 3-D for several years before coming up with the adjustable base beamsplitter rig that helped earn this show the Paul Wing Award for best presentation in the 1996 NSA Stereo Theater.

**SELECTIONS AND FRESH PERSPECTIVES** by Simon Bell was returned in response to popular demand for the 12-projector stereo extravaganza. The combined promotional stereographs, computer generated images, texts and logos often filled the entire 27 foot width of the screen, again demonstrating what can be done when 3-D is added to sophisticated, professional audio-visual techniques.

**THREE FROM DAVID BURDER** presented some of the best short works by this master of stereography.

**NORTHWEST SCULPTURE.** Some of the sights awaiting those who attend next year's convention in Bellevue, Washington were included in shows by Phyllis Maslin. Examples of sculpture as an accessible art form in public places from Portland to the Seattle area were dramatically documented in stereo.

**New Officers Named**

At the Thursday evening meeting of the National Stereoscopic Association Board of Directors, Larry Moor of Atlanta was unanimously approved as the new NSA president, replacing Peter Palmquist following the end of his two year term. Replacing Larry as NSA vice president is Mary Ann Sell of Cincinnati. Moving up to chair the Board of Directors is board member Bill C. Walton, replacing Andy Griscom who will remain on the board.

**Awards**

Performing one of his final official duties in office, NSA President Peter Palmquist announced this year's Awards following the annual banquet.

**THE WILLIAM C. DARRAH FELLOWSHIP** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Bill Brey.

**THE ROBERT M. WALSHEMILL AWARD** for Meritorious Service and Extraordinary Contribution of Time and Effort went to Mark Willke.

**THE EDWARD B. BERKOWITZ AWARD** for the Outstanding Historical Article in a Recent Issue of Stereo World went to Dan Aquilino for “The Erie Canal in Early Stereoviews” in Vol. 22 No. 6. Honorable Mention in this category went to Bert M. Zuckerman for “Nineteenth Century Tourist Views of the Near East” in Vol. 22 No. 5.


**THE PAUL WING STEREO THEATER AWARD** for the best stereo projection show went to Ed Jameson for **SEAING EYE TO EYE**, an amazing underwater 3-D macro look at coral reefs in the southern Caribbean.
"Bear’ly Visible" by Kenneth Deller is from his HOT STAIR’EO BALLOONS series in the competitive exhibits, winner of Best in Category for Views of Transportation, Best of Show, and the President’s Choice ribbon. They were taken in August, 1995, at Smith’s Hot Air Balloon Festival in Park City, Utah.

"Don’t Get Your Bear in the Air" by Kenneth Deller from HOT STAIR’EO BALLOONS in the competitive exhibits. These winning color stereo prints were his first entry ever at an NSA convention, and were made using two Minolta 35mm cameras on a homemade PVC tripod and bar.

Competitive Exhibit Winners

There were, in fact, two competitive stereo print exhibits to be seen in the Riverside Convention Center’s huge Exhibit Hall where the Trade Fair was held. This year, the NSA exhibit was joined by the Stereoscopic Society’s first International Stereo Card Exhibition—a PSA recognized event that was judged on Thursday in the lobby of the convention center. (See "The Society" column in this issue for results of the SSA exhibit.)

ROCHESTER’S HIGH FALLS & THE POWERS BUILDING by S.M. Schaefer took Best in Category for Views of a City, State or Region in the U.S. or Canada, providing a deep look into how the city just outside the exhibit hall appeared in the 19th century.

THE OLD SOD by Thomas Burns was
awarded Best in Category for Views of a Foreign Country or Region, thanks to its unique Then & Now images of Ireland.

HOT ST- AIR "EO BALLOONS by Kenneth Deller won Best in Category for Views of Transportation. This series of recent color print views by first-time entrant Deller also earned Best of Show and President's Choice ribbons.

PHOTOGRAPHED BY JOHN MORAN by Russell Norton won Best in Category for Quality of Life.

VICTORIAN "HUMOR" IN STEREOVIEWS by Brandt Rowles got Honorable Mention in the Quality of Life category.

BAD STEREOVIEWS by Brandt Rowles won First Place in the Open Category. For some years, Brandt has been collecting the very worst examples of poor quality control by 19th century publishers—including cards with one image inverted, completely different images, double exposed prints, etc.

ZOO VIEW by Kenneth Deller took Second Place in the Open Category.

3-D BY TLE by Bill Lee earned Third Place in the Open Category.

Invited Exhibit—
A Keystone Family History

Mary Isabel Johnson was employed at Keystone View Company from 1938 to 1967 as an artist responsible for many of the company's promotional materials. With her son Eric (who also worked at Keystone from 1956 to 1964) she brought a large display of photos taken of operations at the Keystone plant in Meadville, PA in about 1925. The family's involvement with Keystone goes far deeper into stereo history than that, however. Mrs. Johnson's late husband Harold was with Keystone from 1923 to 1972, and his father worked at Keystone from 1896 to 1945! By making themselves available to share their rich knowledge of Keystone from the inside, Mary Isabel and Eric Johnson were themselves as much the invited exhibit as the photos, and they will be able to provide a wealth of images and information about the company for publication in future issues.

A Keynote from a True Kodak Insider

It was only fitting that someone from Kodak be the keynote speaker at an NSA convention in Rochester, but only a few people on the organizing committee knew what a dedicated and enthusiastic (if not downright relentless) originator of stereo imaging technology we would be hearing. William (Bill) Ewald was often called "Mr. Stereo" during his 38 years with Kodak where he worked in new product development and taught a graduate course in optics to over 5000 Kodak employees. The course is now available at Kodak and several universities on videotape.

In the field of stereo, he designed several projectors, one of which could obtain the troublesome horizontal and vertical registration almost instantaneously with no eye discomfort for the audience. Another of his stereo systems fits a standard Carousel Projector but requires a special camera. He also received a patent for a stereo slide table viewer requiring no polarized glasses and using no lenticular screen, barrier strips, mirrors, or other lenses in front of the device's own rear projection screen.

In 1979 the Optical Society of America awarded Bill the David Richardson Medal for outstanding contributions to the field of Applied Optics. Since retirement in 1980, He has been a consultant on several projects, including Kodak's digitized lenticular stereo display system.

Mr. Ewald dove into his talk like someone who had literally been waiting years for such an audience of knowledgeable and attentive stereo enthusiasts. Following a brief account of how the sprocket holes on 35mm film dictated the wider than human eye spacing of frames in most stereo cameras of the 1950s (and an aside of how it always bothered him that blank frames were left at the beginning and end of rolls), he moved into the subject of viewer design for 35mm stereo slides. To have matched the camera's 35mm focal length lenses, it turned out, would have been too expensive. Longer lenses kept viewer prices more consistent with 1950s expectations. The combined effect of wide spacing and long viewer lenses, he explained, led to an impression of exaggerated depth.

The interocular adjustment on viewers next came under his scrutiny. Animating the diagrams on an overhead projector with his fingers, he explained that these common adjustments have nothing to do with the actual eye spacing of the user, but simply create convergence or divergence depending on...
where the lenses are set. He was opposed to including such an adjustment on Kodak viewers, but competing viewers had them, and the rationale was that it would look better if Kodak had them also.

The subject of Mr. Ewald's amazing table top stereo slide viewer was also covered using projected diagrams. "At Kodak, a very popular item years ago were table viewers for slides....I thought it would be kind of nice to have a table viewer, especially if you didn't have to put anaglyphic or polaroid glasses on, just to look at a ground glass screen and see it in stereo."

The problem of separating the two images for the appropriate eyes was solved using a fresnel type field lens that allows light from each rear projection lens to be seen only from the narrow angle of the left or right eye. Unlike a lenticular lens screen which breaks up images for separation only at the plane of the image, this "exit pupil" concept concentrates the entire light and image output of the two lenses at points in space beyond the ground glass on which the images are focused.

The ground glass at first diffused the images, causing them to contaminate each other despite the field lens. The solution has to have been one of the most unusual in the history of stereo imaging. The need was "to keep these images separated, to keep these two exit pupils in space independent and not contaminated with one another....I found a way to do it with castor oil. What you do—it's amazing—and I tried different oils and things—put one drop of castor oil on a sheet of ground glass and then take a swab of cotton and do the best job you can to cover the surface. Then take another clean swab and try to wipe it off. Take it off as much as you can, and then you're all set." The oil allows light to pass through the ground glass without diffusion while maintaining focused images. The viewer was never marketed, but all who were signed up for the tour of the George Eastman House/International Museum of Photography were urged to see the working model on special display there for the NSA.
Stereo World Subscription Manager Lois Waldsmith at the large NSA booth just inside the Trade Fair entrance. As in past years, Lois set up the display of back issues and other NSA materials for sale and was there throughout the event to answer questions and sign up new members. Need a back issue or some NSA membership brochures? Contact her at PO Box 398, Sycamore, OH 44882.

Paul Wing with proofs of his eagerly awaited book on Stereoscopes at a table in the Trade Fair. He made himself and two loose-leaf sets of page proofs available to answer members’ questions about the book's research, production and availability.

With his well-traveled case, NSA board member and past President T.K. Treadwell starts at one end of a long row of Trade Fair tables in search of views from the Anthony Company portrait series among other prizes.

Much of the talk ranged from stereo topic to topic—from projector design to free viewing to narrow base stereo cameras—with casual side trips into amusing anecdotes about stereo related seminars and various Kodak executives. One interesting story concerned a visit to Kodak by Allen Lo and Jerry Nims (long before the Nimslo camera) when the two were looking for cooperation on the development of a lenticular 3-D system based on a four lens camera. Kodak had already been working on an eight lens camera, but according to Mr. Ewald, the images done by Allen Lo were “astounding.” “Next to Kodak, he was a giant in my opinion. I never had more respect for anyone than I did for Allen Lo. He designed everything. He designed the camera, he designed the lenses, he designed the lenticular material and the shape of the lens groove. He made the lenticular film...stripped the emulsion off in the dark (some of this was in his kitchen) and applied it to the lenticular material.”

Despite the opinion of film experts at Kodak that his concept wouldn’t work, “The pictures were gorgeous, they really worked. What really impressed me was there was not much cross-talk between these images. You could move back and forth without much stuttering when you went from one lenticular image to the other. Very very clean!” Explaining that this requires razor sharp intersections between the lenticular segments, he noted, “Razor sharp is a hard thing to maintain.... Theirs were sharper than anything we were able to do. Now, probably the pictures that we saw were better than any Nimslo pictures you’ve ever seen because Allen made the diamond cutting tools to make his dies, and then he compression molded the material. In compression molding, you can replicate the atomic structure of the metal with heat and pressure. He was getting an absolutely perfect replication.” Lenticular screens mass produced through hot rolling processes, he explained, don’t reach this quality of sharp optical separation.
A rambling succession of other interesting stereo systems or devices either brought to Kodak or developed at Kodak but never produced were described in loving, humorous and sometimes wistful detail. Most in the audience had long assumed Kodak had worked on more 3-D ideas than ever appeared in their product line, but few ever suspected how numerous, varied and innovative those ideas were. Thanks to Bill Ewald, some of the “deeper” story of Kodak was revealed from the inside.

It was an evening with an inventor delightfully eccentric enough to devise a detailed technique for “beyond infinity” free viewing, yet thoughtful enough to bring prototypes of his devices and share his knowledge, time and enthusiasm with NSA members.

Trade Fair

Held in the huge Exhibit Hall of the Riverside Convention Center, the 1996 NSA Trade Fair broke all records with over 160 tables offering everything from vintage stereoviews to collectible cameras and the latest products for taking, mounting, viewing or projecting stereo. Along one wall of the room were booths exhibiting state-of-the-art 3-D video and computer technology, including some products not seen at last year’s 3-D Festival in Atlanta where such exhibits occupied two rooms.

Most often filled with visitors was the Kodak booth, where several large to medium size 3-D lenticular transparencies were displayed in lighted frames. The company’s lenticular technology, once marketed as Depth Imaging (SW Vol. 21 No. 3, page 14), now comes under the label “Kodak Dynamic Imaging” to reflect the increased promotion of attention-grabbing animation effects in point-of-sale and other displays. Every image shown involved some degree of movement or change as the angle of view changed. In some cases this limited the 3-D effect to a few flat planes or floating words while others displayed full stereographic depth in combination with animation or a switch to a different image. Continued refinements in digital lenticular technology have improved both the depth and animation effects, but more often than not it’s depth that seems to get limited in favor of animation than the other way around. For more information, contact Roland Schindler, Kodak Dynamic Imaging, 1999 Lake Ave., Rochester, NY 14650.

As in most modern exhibit halls, lighting was good—an important element when much of the whole purpose of the event is the sale of images! And rather than being “down the hall and around the corner,” rest rooms were located inside the main room, not far from the lobby doors. With the commercial exhibits, the Competitive Exhibit, the Stereoscopic Society Card Exhibition, and the Keystone Invited Exhibit occupying positions on four sides of the room there were stereo treats to be found in any direction, even after you managed to move completely through the sea of tables filling the center of the hall. Some dealers found sales less brisk than expected, which may have been due in part to so much going on at once, or even to the fact that some...
potential customers this year had tables of their own!

The Monday Tours

At least for NSA members from other parts of the country, it’s hard to imagine going to Rochester without visiting the George Eastman House/International Museum of Photography and Film. Several members went there before or after the convention, but special arrangements with the museum made possible a group tour on Monday, a day the institution is normally closed. Far from just being shown a few galleries between hurried walks through empty, echoing halls, the 79 NSA members on the tour were given access to nearly any areas of the mansion or museum that interested them. Staff members were available to provide guided tours, answer questions, and show people to the special stereo exhibits set up for the NSA in the archive and library areas. Even the gift shop was open, with a replica stereoscope kit on display near the entrance.

George Eastman’s restored mansion and gardens are impressive enough to warrant making a separate visit, but the lure of long hidden stereo treasures soon drew most people back into the museum complex, much of which is underground to avoid serious architectural impact on the house and garden. Except in the photo galleries, the group was invited to use up as much film as possible during the visit. (Assuming, of course, that it came in yellow boxes.) It seems a safe bet that more stereographs

A Note from the Coordinator

Bill Davis of Webster, NY, filled more roles at NSA ’96 than any one person would normally be expected to handle. Besides being the Convention Coordinator, he served as Registrar, Treasurer, Tours Coordinator, and Banquet Coordinator as well as overseeing brochure layout and printing, helping with airport transportation, and a few other details in between. In thanking all who helped make the convention a success, he provided the following thoughts from an insider regarding the event.

It was a very great pleasure to help bring this convention to everyone and I hope to do it again in four or five years. (NSA 2001 has a nice ring to it.)

Program Director Dick Twichell was responsible for soliciting, selecting and running the Stereo Theater programs as well as the nearly impossible job of keeping three days of stereo slide programs on schedule. He met Bill Duggan’s motor home on Wednesday to unload all the projection equipment and made the run to Kodak for the new lamp modules. Those [specially bright] lamp modules were the result of an amazing eleventh-hour flurry of faxes by Bill Duggan, the NSA’s master projectionist. Dick also helped rescue us from a near-disaster when we ran out of glasses on Saturday. He drove home and brought back 100 pairs of his own (very stylish)
were taken of George Eastman's famous house that day than had been taken in all the years since its construction, with even more being shot in the museum archive area.

The staff seemed to enjoy the tour as much as the NSA members. Seldom do they host so many people who can identify so many of the items without reading the tags, who ask thoughtful and challenging questions, and can, in fact, answer some questions about stereography from staff members. There have been NSA tour stops that have been hard to leave in past years, places where people could easily have spent several more hours, but this may have been the first one where many members could happily have spent weeks or months researching and talking if their jobs and/or spouses would allow it.

Like all major museums, the collection of the GEH/IMP includes thousands of duplicate copies of books, papers and periodicals—not exceedingly rare, but hardly common thrift store items—for which they'd like to find interested buyers. One more surprise awaiting NSA visitors was the announcement that the mansion's original potting shed was filled from floor to ceiling with just such photo-related material, all of it for sale at bulk rates to those willing to dig. Obscure technical journals, photography texts, popular magazines, travel books and photo catalogs in boxes and wedged on shelves were eagerly examined amid much talk of airline weight restrictions and alternative shipping arrangements. At times, it seemed that about a

The table top stereo viewer described in Bill Ewald's keynote speech was waiting for the NSA tour in the basement vault area. Stereo World contributor Lincoln Kamm gazes into the bright, distortion free autostereoscopic image through the open guide frame.

Librarian Rachael Stuhlman sets out rare stereo illustrated books and book viewers from the GEH/IMP collection for NSA members to view in the bright study room facing the back garden of the Eastman mansion. Among other things interesting to note were books by NSA members and the current issue of Stereo World in the periodical section.

The Letchworth tour was Jim Dusen’s idea, and he made the early arrangements. Scott Koslowski was responsible for mailings to the local media. Kelly Silloway provided and managed the excellent staff for the registration desks.

I want to say that even if the rest of the convention had totally bombed, my efforts would have been worth it for the keynote speech alone. To see Bill Ewald’s eyes as he addressed that rapt audience of nearly 500 stereo enthusiasts was by far the highlight of the convention for me. It was a great pleasure to have made the acquaintance of such a fascinating, innovative and creative gentleman. It paid for the whole trip for me. To have been able to bring him together with that group is among the most personally satisfying things I have ever accomplished.

glasses. Thanks, Dick for all that you did for this convention.

Marty Abramson drove over from Niagara Falls one morning and spent the day walking Main Street soliciting ads for the program. The souvenir stickers [of the logo] were also his idea. He made all the contacts and did all the legwork for those beauties. Thanks, Marty.

Bill Tribelhorn made our first contact with the Museums and led us to Bill Ewald after a long series of calls and visits to track down information on the designers of the Kodak Stereo.

My wife Kathy and especially my daughter Diana stuffed registration packets with speed and accuracy in true Olympic form, folded programs and helped at the registration desk.
As things wound down Sunday afternoon at the Trade Fair, Convention Coordinator Bill Davis finally had time to check out some of the tables. Here he is at Jon Golden's multiple viewer display box and RBT slide mount and equipment table.

Fourth of the tour group had literally squeezed into the smallest building on the grounds (lacking air conditioning and nearly without lighting) in the hope of finding an interesting piece of one of the world's major photographic collections.

The museum tour's other stop of the day was Rochester's amazing Strong Museum, where (at least it seems) one of every thing ever made is on display in the miles of glass cases and maze-like rooms. The one category largely left out seems to have been photographic gear (especially anything related to stereo) but most people were too delightfully lost in the toy rooms to notice.

Also on Monday, a separate tour took 27 people to Letchworth State Park to enjoy the sunny weather and dramatic scenery after several days indoors at the convention. A park ranger provided an informative talk on the area's natural features for the stereo camera-heavy group. Also along was Letchworth's Historic Site Manager (and NSA member) Brian Scriven, who detailed the history of the park and surrounding area as the tour went to some of the most picturesque spots. As the group was leaving the park, tour bus driver Dave Bartlett revealed that he too had a connection to the stereo community, having worked in Kodak's stereo slide mounting service for a time in the 1960s!

Next Year, Celebrate the 4th of July in Depth!

Make your plans now to attend the 1997 NSA convention in Bellevue, Washington, at the Red Lion Hotel, July 4-6. Registration forms will be included with an upcoming issue.

For information (or if you can help with some aspect of the convention) contact Phyllis Maslin, PO Box 854, Duvall, WA 98019. E-mail: ICRE83D4U@aol.com

Have a stereo slide program or an idea for one? Contact Stereo Program Coordinator Ron Labbe, 30 Glendale St., Maynard, MA 01754.

Note: there are two Red Lion hotels in Bellevue—the convention is at the larger one, at 300 112th Ave. SE, Bellevue, (206) 455-1300, fax 455-0466. Watch for details on reservations and convention rates in an upcoming issue. Bellevue is directly east of Seattle, and the hotel can be reached from the Seattle airport or train or bus station on local transit services.

WHY THE 4TH?!? That question was asked of the NSA Board of Directors by several members, concerned about inconvenience for families and the lack of bargain air fares around a holiday weekend. One goal in planning NSA conventions has always been to keep room rates as low as possible at a facility large enough for our Stereo Theater, exhibit and Trade Fair needs. Our requirements have grown to the point where the combination of rates and spaces we must have are truly hard to find. For the Seattle area, the best deal that could be seen at the time was for the weekend of the 4th at the Bellevue Red Lion. The complications and concerns resulting from this compromise became more evident only as the date neared, long after contracts had been signed. No future conventions will be scheduled for holiday weekends.

Did everyone who went to the Eastman House get to see Bill's table top viewer? That's quite a piece of equipment that we almost didn't find. Bill knew it was there in the Eastman House/Int'l Museum of Photography archives somewhere, but didn't know where. The current archivist, however, was reasonably sure that it wasn't there, and anyway it hadn't been seen lately. (The actual archives are enormous, with truckloads of material transferred from Kodak's patent museum still in boxes, awaiting attention.)

Weeks went by with nothing. Finally, a call to the former Director of Technology for the museum, Phil Condex, set things straight. Phil knew exactly where it was and in fact had kept it on his desk when he worked there, he was so fascinated with it! He went to the Eastman House and retrieved it from its storage spot for our tour.

I would like to extend my personal thanks to Bill Ewald, who returned from his summer home in the 1000 Islands to address our gathering. Special thanks also to the entire staff at the George Eastman House and to Frances McGyver of the Strong Museum. David Boyer, past president of Camera Rochester, a 25 year old local photography club, took a crash course on the principles of stereo photography in the week before the convention to do a one hour on-the-air interview for a local radio show on Friday afternoon—within hours of having joined the NSA! David's wife Cynthia also pitched in at the NSA table in the Trade Fair. Thank you everyone!
One of the most unique of all publications in the photographic history field is devoted to the study, practice and advancement of wet-plate photography. The Collodion Journal, a quarterly published by NSA members Mark and France Scully Osterman, is intended less for collectors of 19th century images and cameras than for those actually using the techniques and materials of the wet-plate era today. This provides information to the collecting, conservation and photographic communities that often isn’t available anywhere else. As Scully & Osterman observe, “...there are a lot of articles written today about 19th century photography based on old (and poorly edited) writings and speculation. This year we have read several new books with incorrect technical information regarding method. Material of historical interest from sources like The Philadelphia Photographer or the Silver Sunbeam also appears. An article by Mark Osterman in the April, 1996, issue discussed the sometimes conflicting concerns of collectors of 19th century photography and modern wet-plate photographers. Confusion between actual antique artifacts and recent work is more than a hypothetical possibility: it’s happened both by accident and on purpose. Possible solutions (other than placing obtrusive dates on the fronts of modern images) include the subtle inclusion of the photographer’s name or monogram somewhere in each shot or, in the case of tintypes, the use of black anodized aluminum to allow a simple test with a magnet by collectors or future historians.

The July, 1996, issue contains a detailed article on the 1887 Scovill ‘76 stereo camera (possible a “transitional” model designed for conversion to dry-plate use) as well as an article on the general history of stereo imaging from Wheatstone to the NSA. Best of all, two stereographs are included, both made from wet-plates exposed in an original Scovill camera in June, 1966. One is an untransposed and untrimmed contact print from a full glass negative, while the other is a trimmed and mounted stereoview showing the eventual final product of the camera.

“Confusion between actual antique artifacts and recent work is more than a hypothetical possibility...”

Currently active wet-plate photographers, whether making daguerreotypes, tintypes, or collodion glass negatives, generally use some combination of vintage and reproduction equipment. The Collodion Journal includes sources for both, as well as for chemistry, glass and other materials. Articles cover topics from plate coating equipment and techniques to specific cameras and lenses, authentic accessories like posing chairs, and workshops in which experienced wet-plate photographers demonstrate their art.

Also featured are articles on working wet-plate photographers, most of whom stay busy doing portrait work at Civil War and other historic reenactments around the country, where images taken with equipment and material appropriate to the time being portrayed are always in great demand. Material of historical interest from sources like The Philadelphia Photographer or the Silver Sunbeam also appears. An article by Mark Osterman in the April, 1996, issue discussed the sometimes conflicting concerns of collectors of 19th century photography and modern wet-plate photographers. Confusion between actual antique artifacts and recent work is more than a hypothetical possibility: it’s happened both by accident and on purpose. Possible solutions (other than placing obtrusive dates on the fronts of modern images) include the subtle inclusion of the photographer’s name or monogram somewhere in each shot or, in the case of tintypes, the use of black anodized aluminum to allow a simple test with a magnet by collectors or future historians.

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The Collodion Journal
quarterly is available for $25 a year (U.S. rates) from Scully & Osterman, Box 4543 George School, Newtown, PA 18940, (215) 579-1146.

CIVIL WAR 3D
COMING SOON! Auction of stereo cameras, view- ers, projectors, stereoscopes, View-Master reels and packets, books, magazines, memorabilia.
For list send SASE to Steven Perand, 1601 Mallard Lane, Virginia Beach, VA 23455.


HANEEL TRI-VISION stereo camera, Exc. + in Exc. original box, with lens caps, instructions, warranty, registration card, and packet of slide holders for use in viewer, $75; Airquist Stereo Theatre magazine, looks new, with unused labels in Exc. + original box, $15; Realist ST-41 13.5 stereo camera, Exc./Exc.+ $135; Realist ST-63 Handi- Viewer, Exc.+Mint - $50; Nimslo camera. Exc.+ $75. Please add UPS, Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3456.


CHICAGO AND ITS MAKERS” - 1833-1929 (1,085 pages). Lavishly illustrated with B&W draw- ings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereocapist. 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. seailman. Add $4 for airmail. (Cash preferred). Ron Blum, 2 Hussey Ave., Oakland Park CA 5646, Aus- tralia.


A STEREO WORLD Classified ad is free when printed with another ad. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, 4613 View St., Box 1377, San Diego, CA 92106.

(415) 451-2900.

MUST SELL - over 250 magnificent stereo views - all 1665 to 1900. Views of war, RR, Indians, Niagara Falls and just about any country in the world! Send large SASE plus $1.00 for detailed list. Pat Mercking, 248 Grand Ave., Lindenhurst, NY 11757.
For Sale
STEREO DEPTH PERCEPTION TESTER with cards, metal case, $90.00 pdd. Vivitar slide to Polaroid print unit $89.00 pdd. Stereo Colorist camera, case $110.00 pdd. Glick, 517 W. Park Blvd., Haddonfield, NJ 08033, (609) 854-2060.
STEREO REALIST CLEANING/Servicing Video. Step by step clean/adjust lens/diaphragm, shutter, rangelinder mechanism. $29.95; $3.95 S&H. AVR, 316 Boston Rd., Groton, MA 01450.
STEREOCARDS - private collection. I have a large collection of stereo cards, both views and topics. D.M. Hendrickson, 2850 W. 222nd St., Bucyrus, KS 66013, (913) 964-3360.

TDC PROJECT-OR VIEW. $160. VM Mark 2 w. cut-ter and case, $550. VM Stereo-Matic 500 Projector w. case, $325. Lutes Stereo Film Cutter, $100. (513) 769-9430.

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ATOM BOMB TEST. I want to buy the 1953 Neva-

ALASKA BELPLASCA STEREO CAMERA; also camera, case $110.00 ppd. Glick, 517 W. Park statuary, Hong Kong; Macau scenes; Butte, Montana. Similar. $30.00 ea.

WASHINGTON State, Bucyrus, KS 66013, (913) 964-3360. CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, CDVs, cabinet cards, postcards, etc.) 1850-1940. Herbert Mitchell, 601 W. 113th St. Apt. 8-H, New York, NY 10025-9712, (212) 932-8667.

CINCINNATI - I am interested in obtaining stereo views, old photographs, or postcards of Cincinnati Ohio and surrounding area. Contact John Wilson, 1842 Madison Rd., Cincinnati, OH 45220.


COLORADO & INDIAN views especially Utes (all sizes from CDVs to mammoth plate panoramas). Robert Lewis, Esq., 730 17th St. #830, Denver, CO 80202, (303) 637-6090.

COLORADO RAILROAD & mining stereoviews, cabinets, tints, CDVs, glass negatives, large photos, albums and books with real photographs. David S. Digerness, 4953 Perry St., Denver, CO 80212-2630, (303) 455-3846. Specialties: locomotives, mining, towns, stages, freight wagons.

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skovar Street Apt. 7, Almaty 480001, Kazakhstan. E-mail: BANMA@AN.COM

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tions, collections. No single items; no left overs. Edward Couture, 1233 S. Curson Ave., Los Angeles, CA 90019-6612, (213) 935-4665.

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

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DESPERATELY WANTED! Photos or slides from these World's Fairs - Spokane Expo '74, Knoxville '82, Tsukuba Expo '85, 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, MA 45003-1737.

WANTED

FELLOW STEREOGRAPHER would like to begin a collection of contemporary mounted views and will trade own work on a 1:1 basis. Please send view or photocopies to: K. Ye, 29 Race St., Jim Thorne, PA 18229. E-mail: china@cs.bbs.com

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


GETTYSBURG STEREO VIEWS by Gardner, Brady, Tyson, or Weaver. Also, any information or views by Charles F. Hines. John Richter, 34 South St., Hanover, PA 17331, (717) 663-7154.


HARDHAT DIVING WANTED! Stereoviews, CDVs, Cabinet Cards, Albumen Prints, R.P. Postcards, Glass Negatives, Daguerreotypes, Ambrotypes, Tintypes, Etc. Also Underwater Photographs, Diving Helmets, Pumps, Shoes, Etc. Gary Pllec-ki, 617 Guaymas Court, San Ramon, CA 94583, (510) 866-0848.

I ACQUIRED A TDC Project-or-View minus the stereo slide carrier. Who can sell me one? Richard Orr, 6506 Western Ave., Omaha, NE 68112, (402) 501-3189.

I COLLECT STEREO REALIST SLIDES. Scenes preferred, but all subject matter is of interest. If you want your slides to have a good home, write me! Kyle Spain, 607 Eastright Lane, Pasadena, CA 91107.

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

I'M LOOKING FOR the following 1950s Realist Paramount slides from "The Realist Library of Scenic Stereo Originals": 206, 410, 411, 412, 413, 504, 900, 901, 910, 922, 3000, 3100, 3112, 3113, 4000, 4001, 4100, 4101, 4901, 4903. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

LOUISIANA VIEWS WANTED. Stereo and non stereo. Any subject, maker or format. Bill Roun-

tree, 4141 State St., New Orleans, LA 70125, (504) 861-0481.

MACRO REALIST outfit, Contura camera, Belplassa camera, Vista viewer, Ortho Realist viewer, Toshiba 3-D video camera. Call Rick (630) 557-2496.

STEREO WORLD September/October 1996 35
Wanted


MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard A. Greenfield, 5130 N. 44th Ave., Phoenix, AZ 85019.

NANTUCKET AND FLORIDA related stereoviews and ephemera. Chris Wampole, 42 Lake Arbor Dr., Palm Springs, FL 32481, (601) 541-6893.

NATIONAL PARK VIEWS (especially boxed sets) and photographs: Yellowstone, Glacier, Grand Tetons, Yosemite, Rainier, Grand Canyon. Also Sun Valley, Montana and Wyoming. Roll Peterson, 3634 Brookside Way W., Tacoma, WA 98466, (206) 564-1929.


NORWAY: Underwood set #11, 34 and 49. Also southern Norway (particularly Mandal, Skien, Porgrunn) and stave churches. Ralf Jansen, 142 Hillary St., Oakdale, NY 11769, (609) 484-6761-6262.


PACIFIC NORTHWEST VIEWS, stereo cards, slides, View-Master reels, and Tru-Vue cards (especially those of Seattle and western Washington). Tim Gunter, 11915 Avondale Rd. #1, Everett, WA 98204, (206) 514-3252.

PALESTINE GUIDEBOOK "Traveling in the holy Land, Through the Stereoscope": also Keystone 200-view Palestine set; Universal Photo Art 100-view Palestine set. Contact Steve Kiesling, (313) 481-5442.

SALLY RAND BUBBLE DANCE, Tru-Vue filmstrip # 1312. Also other Sally Rand, 3-D of 2-D, posters, prints, programs. Dale Voeller, 9908 NE 86th St., Vancouver, WA 98662.

WANTED:

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.


SOUTH CAROLINA VIEWS by Sam Cooley and Wearn & Hix. Studio and outdoor images in all formats sought. Robert W. Buff, Jr., 33 Pataline Rd., Columbia, SC 29209.


STEREO PAIRS FOR PUBLICATION. If you are interested in getting your historical collection or your contemporary work published, please contact, Jason Mark, 85 Market St. Apt. 2, Northampton, MA 01060, (413) 586-9596.

STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc. or better condition (must contain Realist logo). Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versatile". Mark Wilkie, 200 SW 99th Ave., Portland, OR 97225. (503) 797-7458 days.

STEREOS OF GERMANY and France. Price and describe or send on approval to Hartmut Wettmann, Marktstrasse 85, D-53424 Remagen, Germany.

STEREOREVIEWS AND EARLY PHOTOS of St. Lawrence River 1000 Islands region of northern New York State, especially those by McEntyre, D.L. Grant, 15451 Lyellton Dr., Clayton, NY 13624.

STEREO VIEWS IN AND AROUND BUTTE COUNTY, Chico, Oroville, Sacramento Valley region of California. Also views related to John Bidwell, Diamond Match. Lee Laney, 335 W. Lincoln, Chico, CA 95926, (916) 343-7994.


WANTED: STEREO VIEW PAKETS or packs of real photos of famous personalities, historic places, items of interest. 50%wholesale. Also interested in views of Fairmont, West Virginia. Please contact, D.L. Grant, 15451 Lyellton Dr., Clayton, NY 13624.

WANTED: TO BUY, BORROW OR COPY for an article on Palm Springs: any views, particularly leaning toward movie stars who frequented the area. Esther Walker, 80-000 AV 46, #131, Indian Wells, CA 92210, (619) 347-4352.

WEST VIRGINIA STEREOREVIEWS. Any town in West Virginia, including Harper's Ferry. I'm especially interested in views of Fairmont, Buckhannon and Morgantown. Send xerox or approval. Tom Prall, PO Box 155, Weston, WV 26452.

ARCHIVAL SLEEVEs: clear 2.5-mil Polypropylene

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

CALENDAR

A Listing of Coming Events

NOTE: Events listed in boldface type are likely to be of special interest to stereo collectors and photographers.

January 4  (FL) Saracota Camera Show, Ramada Inn, 8440 North Tamiami Trail, Saracota, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

January 5  (FL) Tampa Camera Show, Holiday Inn Ashley Plaza, 111 W. Fortune St., Tampa, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

January 11-12  (CA) Buena Park Camera Expo, Sequoia Club, 7530 Brea Blvd., Buena Park, CA. Contact Chuck Reincke, (714) 832-5853.

January 12  (FL) Miami Camera Show, Ramada Inn, Hialeah, 150 W. 49th St., Miami, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

January 19  (FL) Gainesville Camera Show, University Centre Hotel, 1535 SW Archer St., Gainesville, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

January 19  (CA) Buena Park Camera Expo, Sequoia Club, 7530 Orange Ave., Buena Park, CA. Contact Bill Bagnell, PO Box 5165, Irvine, CA 92716, (714) 786-8183.

January 21  (FL) Charlotte Camera Show, Holiday Inn Downtown, 304 W. Colonial Dr., Orlando, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

February 8-9  (CA) San Francisco Bay Area Camera Show, 1205 8th Ave., North Miami, FL. Contact Harry Smith, (305) 591-7727.

February 11-12  (FL) Miami Camera Show (see Jan. 11-12).

January 25  (CA) 6th Winter LA Image Show, The Pickwick, 1001 Riverside Dr., Burbank, CA. Devoted to photographic images, including View-Master, Stereoviews, paper and cased images, maps, prints, trade ads, postcards, books, etc. Contact Chuck Reincke, (714) 832-5853.


February 16  (CA) STEREO NEW ENGLAND - NSA Regional Meeting with Mini Trade-Fair, Show & Tell, and stereo projection show, 1-45 pm. Newman Auditorium, BBN Inc., 70 Fawcett St., Cambridge, MA. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135, (617) 254-4533.

February 16  (CA) Buena Park Camera Expo (see Jan. 19).

January 26  (FL) Orlando Camera Show, Holiday Inn Downtown, 304 W. Colonial Dr., Orlando, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.


February 2  (CA) Las Vegas Antique Photographic Fair, Plaza Hotel/Casino, 126th Ave North, Las Vegas, NV. Daguerreotypes, Stereo views, CDVs, Union cases, Civil War, Western, antique & collectible equipment. Contact Novomeshky Galleries, 5100 W. Charleston Blvd., Las Vegas, NV 89102, (702) 877-5400.

February 9-8  (FL, CA) 21st Annual FPC Miami Camera & Photographic Show, North Miami Armory, 13250 NE 8th Ave., North Miami, FL. Books, photos, stereo views, daguerreotypes, antique & modern cameras, equipment, etc. Call (954) 791-7775 or (954) 581-5160.

February 11-12  (FL) Miami Camera Show (see Jan. 11-12).

February 15  (GA) Atlanta Camera Show, Northwest Atlanta Hilton, 2055 S. Park Place, Atlanta, GA. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339-1267, (954) 564-1022.

March 2  (OR) Portland Oregon Antique Photographic Fair, Red Lion Hotel, Columbia River, 1401 N. Hayden Island Dr., Portland, OR. Contact Novomeshky Galleries, 5100 W. Charleston Blvd., Las Vegas, NV 89102, (702) 877-5400.

March 8-9  (CA) San Francisco Bay Area Camera Show, Scottish Rite Center, 1547 Lakeside Dr., Oakland, CA. Contact Carney & Co., 231 Market Place #379, San Ramon, CA 94583, (510) 828-1797.

March 29  (AZ) Arizona Photographic Collectors 24th Camera Show, Shrine Temple 450 S. Tucson Blvd., Tucson, AZ. Contact Arizona Photographic Collectors, PO Box 14616, Tucson, AZ 85732, (520) 529-5072.

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Assignment 3-D
(Continued from Inside Front Cover)

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.

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