ASSIGNMENT 3-D
An Invitation to Share
Your Best Stereo Images
with the World!

More “Impact” Needed

The two stereos reproduced here reveal considerable stereo impact and the images are greatly enhanced by viewing in 3-D. However, we’d really like to see more entries in which stereo is almost essential to an appreciation of the subject or in which the whole nature of the subject seems to change from 2-D to 3-D viewing. (No, it doesn’t have to be the photographic equivalent of a random dot stereogram, but an element of stereo surprise in the image would certainly help.) We know stereographs of that sort are out there, and in order to give people more time to dig them out and get them in the mail we’ve extended the deadline for this Assignment to February 28, 1997.

Current Assignment:
“Stereo Impact”

This one’s wide open for ANY subject that truly required stereographic imaging to be understood...

“U-2A Cockpit” by Hugh V. Morgan of Beavercreek, OH, reveals interior details of the famous Lockheed high-altitude reconnaissance aircraft. This one, stereographed in 1990 on Kodachrome 64, is on exhibit at the USAF Museum, Wright-Patterson Air Force Base, Dayton, Ohio.

“ROGER VAN DEN HEINDE GARDEN” by Réjean Asselin of Ancienne Lorette, Quebec, was taken at Laval University in Quebec City using a Nishika. Standard 4x6 prints were made from the color negatives, with the partial adjacent images later trimmed off in mounting. Color balance and exposure differences can result from these side images sharing the frames. Pairs from Nishika, Nimslo, Rittai or Image Tech cameras can be made on modified printing equipment at Grand Photo, 1681 Grand Ave., St. Paul, MN 55105, (612) 699-9886.

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!


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ON THE COVER

As with most of our covers, the complete stereoview featuring this image is reproduced in the issue as part of a feature article. But regardless of your skill at free viewing or the quality of your viewing device, this one will never fuse into 3-D because it’s part of an article titled “BAD Stereoviews” by Brandt Rowles, celebrating some of the best of the worst work of 19th century stereo producers.

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Member, International Stereoscopic Union
Stereos and Zeppelins

The timing of our feature article Inside the Graf Zeppelin turns out to have been very good, although completely by accident. (it was postponed several times for lack of space.) As mentioned at the end of the piece, the Zeppelin Company has been working on a new zeppelin design for the past few years. Press updates of their plans have recently appeared, indicating that up to five of the new airships have been ordered by tourism companies and scientific research institutes in Europe.

Designated the LZ N07, the new zeppelin has a frame of aluminum alloy and carbon fiber under a multilayer laminate skin of Teldar and polyester fabric. Three swiveling, 200 horse-power propeller engines will enable the airship to take off and land like a helicopter, overcome high winds that blimps must avoid, and cruise at up to 86 mph. Longer than a 747, the zeppelin measures 247 feet but will carry fewer people than the 775 foot Graf. Whether or not the Zeppelin Company will produce souvenir stereographs for this airship like it did for the Graf (perhaps a View-Master set?), it will no doubt become a favorite subject for stereo documentation by amateurs who may also find it an ideal platform for aerial hyperstereos.

The appeal of zeppelins, both romantic and practical, has long inspired the imaginations of enthusiasts around the world who would probably agree that the rigid airships are one of the most civilized modes of travel ever devised. Science Fiction writer Fritz Leiber's 1975 short story Catch That Zeppelin! captures the feeling very well in an alternate-history narrative that has scientific humanism overcoming militarism and anti-Semitism in the Germany of the 1920s. One of the positive results is the development, by the late 1930s, of an international fleet of passenger zeppelins like that once envisioned by Graf Captain Hugo Eckner. Moored at the top of the Empire State Building and flying over New York are massive airships with names like The Mach, The Humboldt, The Edison, and The Einstein, all uniting the world with the help of non-polluting electric engines. (The story won the Hugo and Nebula Awards for 1975.)

Stereo images and zeppelins share some worthy features among their often overlooked advantages. Both offer a better, more detailed look at the world at a more leisurely pace than the dominant systems imposed on us by current technology. And if presented to the public with competence and imagination at reasonable rates, both could begin to fulfill their potential early in the 21st century.

Magnify!

It may seem like sacrilege to suggest examining your stereoviews through a single lens, but that's part of the message inherent in The Bow, A Detail by George Enos in this issue. While the gentleman he spotted near the center of the view in the article is quite visible through the lenses of an ordinary stereoscope, a strong magnifier helps to check out interesting details spotted first in a scope. It can also reveal yet smaller details like the lettering on signs or distant people or vehicles.

In this case, roaming around in the image with a magnifier revealed two people sitting in an open window on the sixth floor of a building directly behind the man bowing to the two women. Were they enjoying the view and the fresh air of a pleasant afternoon? Had they perhaps noticed a tiny figure next to a tripod across the square from them?

Street scenes are generally the most rich in interesting (and sometimes surprising) detail, but unexpected people, structures, signposts, animals, etc. can be found this way in some otherwise ordinary scenic views or dull shots of statuary or monuments. It sometimes helps to go back over familiar views with a magnifier before looking at them again in a viewer. Treat them like photos you've never seen before, and some hidden surprises could well appear. Then pop the view in a stereoscope and wonder why you never spotted that dog sleeping in the back of the wagon at the lower left...

Long after dry plates and improved film speeds had made hand-held photography practical, commercial stereographers continued using tripods for most of their work with bulky, large format stereo cameras. This has left us with thousands and thousands of amazingly sharp print pairs in which to search out any number of delightful details from the past. (Always check the same area in both images, as printing frames didn't always keep the paper in tight contact with the negatives across the entire view.)

A quality magnifier can make a big difference. A plastic lens in a transparent frame may be convenient and seem strong and bright, but eyestrain can limit your enjoyment to just a few views at a time. Except for being a bit bulky, a camera lens in the 55mm range (the larger the diameter the better) will equal or exceed in sharpness nearly any magnifier you could buy. A lens much stronger will get you into examining more paper fibers than image details.

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, 5670 SE 71st Ave., Portland, OR 97266.
A True Vintage "Stereo Tintype!"

by Eaton S. Lothrop, Jr.

As I customarily do, the day it arrived I eagerly read through the latest copy (May/June 1996) of Stereo World. I was particularly interested in “Do Any Vintage ‘Stereo Tintypes’ Really Exist?” by Peter H. Fowler. Mr. Fowler’s comments/observations centered around the question of whether or not there existed stereo ferrotypes actually made in the 19th Century.

His piece brought to my mind a stereo tintype that I have in my small collection of representative stereo views. I bought the item in the mid-1960s in coastal Maine, along Rt. 1, north of Brunswick. It was found in a small antique shop and was the only stereo tintype among a bunch of mid and late 1800s stereo cards.

The view is of a house (in the background) with part of an outbuilding and some fencing running from the center to the right. In front of the house, to the left of the front door, are three women and a man carrying a bucket. Closer examination with a magnifier shows, to the right of the door, a child in what appears to be a small cart in front of which is an animal, possibly a dog. (This type of group/family setting is often found in “house portraits”, a common product of the 1860s and ’70s, where virtually everyone in the household is gathered outside for the photograph.)

The middleground contains a grassy slope which leads up to the house. In the foreground is a field of flowers which is distinctly out of focus. Oddly enough, it is only through a few of these flowers that one is able to get much of any sense of depth.

The left view is noticeably darker than the right. This could be explained either by differential developing or differential exposure. A possible explanation for such an exposure difference is the use of a single lens on the camera, the photographer shifting its position between exposures.

The tintypes each measure 5.5 x 7.7 cm and their lower corners are slightly clipped to permit insertion into the mounts, much as was done with many early cartes-de-visite to enable placing them in albums without tearing the “windows” through which they were viewed.

The mount is composed of a pair of cards, 8.2 x 17.3 cm, pasted together. The front card is gray with a pebble-grain surface. The tintypes are viewed through openings die-cut into the card. They measure 5.3 x 7 cm with a 1.5 mm gold border, and are separated by 1.3 cm. The rear card is of slightly thinner stock and has a pair of die-stamped recesses to house the tintypes. As the tintypes are taller than the recesses, they project upward, between the cards, to the mount’s upper edge.

Printed along one edge of the back is “Geo. W. Barnes, Photographic Artist.” William C. Darrah, in The World of Stereographs, lists Barnes as being active as a stereographer in Brunswick, Maine, in the 1870s.

I have no doubts but what this tintype is an authentic 19th century product. The overall “feel” of it is that of a mid or late 1800s stereo view. The style of the mount, exposure difference between the two images, and the obvious aging through the years certainly all suggest this. The fact that the back of the mount bears the imprint of a documented photographer of the 1870s strongly supports this. Also, the view was found within 30 or 40 miles of the photographer’s home base.
Lighter than air travel has a long history. The first hot air balloon, constructed of linen and lined with paper, was launched by a Frenchman, Joseph Montgolfier. The first air travelers (a sheep, a rooster and a duck) stayed airborne for ten minutes. Following this successful first flight, Montgolfier made the first manned flight three months later. The hot air, or "Montgolfier’s gas" as it was called, was about one and a half times lighter than the surrounding air. In the same year another Frenchman, J.A.C. Charles, realized that another gas, this one 14 times lighter than air, could also be used for air travel. By enclosing hydrogen in a bag, a superior airship could be made. This ushered in the age of the "gas-bag". Professor Charles contained his hydrogen in a 1,000 cubic foot silk envelope coated with a newly discovered rubber solution.

Now that people had succeeded in becoming airborne, the next task was to control the flight. To do this a means of propulsion had to be added to the gas bag. On September 25, 1852, Henri Gifford launched a gas bag with a 350 pound steam engine attached and proceeded to travel 17 miles at a speed of six miles per hour. With this powered flight Gifford succeeded in flying the first dirigible.

As with most new technology, it wasn't long before it was incorporated into warfare. In the American Civil War balloons were used for observation purposes. Count Ferdinand Von Zeppelin, a German observer in that war, experienced his first balloon flight in 1863 in St. Paul, Minnesota. Another Ger-
man, John H. Steiner, was touring the U.S. offering rides for $5 after having served in the Union Army Balloon Corps. Following an ascension to about 700 feet in Steiner's balloon Intrepid, the count took an interest in making lighter then air transport more useful in warfare. He returned to Germany and later pioneered key advancements in dirigible design.

In 1900 he built a 420 foot dirigible in which the hydrogen was not simply put into a single bag but was divided among many smaller bags. His dirigible had a rigid aluminum framework and was covered with fabric. Although the large size of Zeppelin's dirigible enabled it to lift heavier loads then before, it was under-powered and managed only 16 m.p.h. The Count went on to design many other models of dirigibles and by 1912 had succeeded in developing a fleet of passenger airships which commuted between several German cities. The German Airship Transport Company (DELAG) safely carried more than 10,000 passengers during this period. Zeppelin's name was to become synonymous with dirigibles and later would also be added to many airships. Hugo
Eckner, a long time supporter of Count Zeppelin, became director of flight operations for DELAG and would go on to become captain of the most famous airship, the Graf Zeppelin.

World War One again pushed lighter than air craft into battle. France, England and Germany had all developed dirigibles. Germany's Zeppelin fleet was used in World War One not just for observation but as a method of attack as well. Bombs dropped by the Zeppelin fleet during raids over France and England killed 577 people. Zeppelins had one major defect in war. Although hydrogen has the great advantage of being 14 times lighter than air, it is a highly flammable gas. Incendiary bullets brought the mighty Zeppelins to earth in balls of flame. No match for airplanes and anti-aircraft guns, and with limited means of defense, the fleet was all but abandoned by 1918.

After WWI the Allies split up the spoils of war, including what remained of the German Zeppelin fleet. In 1924 the United States Navy wanted a Zeppelin, and asked Germany's Zeppelin company to build one. It was built free of charge as retribution for wartime damages. When completed, the 660 foot long ship, later christened the Los Angeles, embarked from Freidrichshafen, Germany to Lakehurst, New Jersey, with Hugo Eckner at its helm. After the voyage the Los Angeles was inflated with helium. Although helium was much more expensive than hydrogen, it had the advantage of being non-flammable. The United States' other dirigible, the British-built Shenandoah, had to give its helium to the Los Angeles, there being only enough of the precious gas to inflate one dirigible at a time.

Until 1924, an international agreement limited the size and type of dirigible Germany could manufacture. In that year the Locarno Pact removed restrictions on German airship building. Hugo Eckner, the Zeppelin's greatest proponent, set his sights on making an airship of luxury liner proportions that could take passengers on extended voyages, and raised £400,000 to that end.

Designed and built by Dr. Ludwig Durr, the craft was christened
the Graf Zeppelin in July, 1928. The Graf was, at the time, the largest Zeppelin built, measuring 775 feet long and 100 feet in diameter with a 3,707,550 cubic foot capacity. Powered by five 530 horsepower motors, it had a cruising speed of seventy miles per hour and could reach 80 mph. The engines were designed to run not on gasoline or diesel but on a gaseous substance called blaugas. The fuel was about the same weight as air, which allowed the airship to carry a heavier payload. The Graf’s crew numbered 43, including 15 mechanics to tend the 5 engines, 3 officers and three navigators, elevator men, rudder men, radio men, and sailmakers. To take care of the needs of the 20 passengers carried on each trip, two stewards and two cooks were also on board. Hugo Eckner served as captain and under his careful watch the Graf Zeppelin logged 590 flights and covered 1,053,000 miles in its nine years of service.

In 1928 the Graf initiated the first transatlantic passenger airship service. On its maiden voyage the Graf had to weather a major storm that severely damaged one of its fins. On Monday, October 15, 1928, over 65,000 spectators crammed the Lakehurst, New Jersey area hoping to catch its landing. Fueled by rumors that the mighty Zeppelin was lost at sea, the world held its breath waiting to hear of the Graf’s fate. When it moored at the Lakehurst air field, a collective sigh of relief went up. The now famous Captain Eckner and his crew were treated to a hero’s welcome, complete with a ticker tape parade. From coast to coast Zeppelin fever engulfed the nation.

In 1929 the Graf circled the globe. The trip was financed in large part by William Randolph Hearst with the stipulation that the Graf take off and land on United States soil. On August 7th a crowd of over 150,000 mobbed the Lakehurst area to see the airship off on its globe-trotting adventure. The Graf’s journey took it over some of the most remote and desolate areas of the planet, including largely uncharted Siberia. In 1930 the Graf flew over and explored the Arctic. The flight brought back aerial photographs which corrected
Detail from Keystone No. 8632, "The Graf Zeppelin's Rendezvous with the Eternal desert and the More than 4,000 Year-old Pyramids of Giza, Egypt" by George Lewis. The Graf was closer to the camera and in better light for this view, but there was no pyramid directly beneath it. (See "George Lewis—Keystone's Last Stereographer", SW Vol. 20 No. 5.) John Weller collection.

Keystone No. 8627, "Airplanes - The Graf Zeppelin Flying over the Pyramids." This is one of the famous views by George Lewis taken from the top of the pyramid of Cheops, showing the Graf in silhouette against the sky. Craig Daniels collection.

Earlier charts of the region and recorded data on temperature, pressure and humidity. Eckner was held in great esteem as an important explorer of the age. In 1932 a round trip transatlantic flight cost $810.00, and took an average of 110 hours. Passengers were not the only cargo on the Graf, which also served as a post office. Letters with its postmark remain collector's items. In the same year a route to South America was established. Eckner now envisioned airships as the primary means of long distance travel in the future, connecting the people of the world.

Dreams of Zeppelins ruling the skies were dashed on May 6th, 1937, when the Hindenburg airship burst into flames on a mooring mast at Lakehurst, New Jersey. Through the years German Zeppelins had carried over 50,000 passengers safely around the world, but with the explosion of the Hindenburg the age of the Zeppelins drew to a close. The great luxury liners of the sky were abandoned for what the public perceived a safer mode of transportation, the airplane.
After 590 scheduled flights including 144 ocean crossings, the Graf Zeppelin (LZ-127) was decommissioned in 1937. In 1938, the LZ-130 was launched, also bearing the name Graf Zeppelin. This sister ship of the Hindenburg never saw commercial or official war service. (A large model of the LZ-130 hangs in the flight museum in the Milwaukee, WI airport.) In 1940, both the LZ-130 and the hangered LZ-127 were cut up for their aluminum and steel to aid the Nazi war effort—a cruel fate for a ship which aeronaut Hugo Eckner had perceived as uniting the world in peace.

Fortunately for enthusiasts of both stereography and dirigibles, the Graf was documented in stereo photos taken during the final phases of construction. A souvenir set of views was provided to Graf passengers during at least the early years of the airship's operation. Included in the box with the 6x13 format prints was a folding viewer made of the same aluminum as the ship itself. While not produced with the same careful attention to the stereo window as the Raumbild book sets, this unique historical record includes views of nearly every area inside the Graf's gondola and the hull. The viewer and views shown here (there were 27 in this box) were made available by Bill Hannan and Richard Seifried, who's father flew on the Graf.

The Zeppelin Company has recently been working on passenger airship concepts for the future using state-of-the-art materials and design techniques. An article in the July, 1994 issue of Popular Mechanics provides technical details but doesn't mention if another souvenir stereo set is included the plans.

**Sources**


*Encyclopedia Britannica* 1958
Community College

by Prof. Stuart Stiles, OCCC

When State University of NY, Orange County Community College Professor of Psychology Stuart Stiles attended the NSA Convention at Rochester, the idea of having college students and faculty discuss depth perception grew into the vision of an exhibition where the perceptual process itself would be experienced and examined. As well as organizing the event, NSA member Stiles recorded it in stereo and wrote this account for Stereo World. Possibly, you will want to make an annual event at OCCC, his efforts should provide inspiration and encouragement to educators at similar institutions who would like to energize students' interest in stereo vision and imaging—and expose faculty members to stereoscopic applications outside their own fields.

I worked the projector at the SONY IMAX station. With the special glasses, the 3-D image was clear. I had a lot of fun and learned a lot too.” For student Mandy Szulwach and the twenty other students who guided visitors through the workshops and exhibits that made up the one-day stereo exhibition on November 6, 1996 at Orange County (NY) Community College, it was a day of high energy learning and excitement.

3-D at OCCC: a stereo vision exhibition and lecture was an idea that took shape at the Rochester NSA convention. Building on the wealth of talent, resources and products shown at Rochester, it was possible to envision a day when 3-D imagery would take center stage for students and faculty at an on-campus event. The Psychology Club had already hosted an interdisciplinary conversation on depth perception in 1995. Faculty from art, architecture, anatomy, computer graphics, electron microscopy, physics and psychology were already talking together and with their students about the experience of depth vision.

Any exhibition would need a focus, even though it must include samples of a wide variety of image producing techniques. Dr. Marc Grossman, co-author of MAGIC EYE: How to See 3D [see SW Vol. 22 No. 5 page 24] provided that focus when he agreed to give the featured lecture, “How to Develop 3D Vision.” Stereograms still remain enough of a challenge to serve as a drawing card to catch student attention, and Dr. Grossman is an engaging speaker who involves the audience in the process that he is describing for them.

Providing a theater experience in stereo viewing would also be essential. The Stereo Theater at Rochester was convincing evidence of the importance of that element in any exhibition. Simon Bell, president of Bell Production Systems, Ltd. of Toronto sent a copy of his original production Fresh Perspectives as material for the event. His work is representative of the highest standard of artistic and technical excellence.

With the cornerstones of the program in place, much consultation took place with members of the NSA regarding details. Bill Davis, Richard Twitchell and Bill Mullen were most helpful in explaining requirements for effective projection of stereo slides. Jeffrey Kraus provided access to Civil War stereoview images. Editor John Dennis allowed reproduction of several articles from Stereo World for purposes of illustrating the exhibits that would be developed for the student led aspect of the exhibition. Cooperation was excellent and encouragement was lavished on the project.

Stereo photos were taken of the campus with two “single use” cameras taped bottom to bottom. The prints were mounted and shown.

One corner of an OCCC physics lab became a stereo theater for projection of the View-Master reel set on the 3-D film Across the Sea of Time. Student guide Mandy Szulwach (seen here at the projector) called this the “SONY IMAX” station.
to students, the campus gardener, faculty, marketing staff and anyone else whose interest in stereo photography might be aroused. Later on in the preparations, a Loreo camera was purchased for taking flash as well as daylight photos.

Occupational Therapy program students, required to take a course in Group Process, were organized as leaders of small workshops that would facilitate the learning of techniques for free-viewing stereograms. Approximately 35 students and five faculty members attended, and in the game-like atmosphere of friendly competition there were many exclamations, such as "Wow! Now I see it!"

An exhibit hall was set up in the physics lab where over a hundred visitors were treated to ten exhibits including:

- 2-D illusions of depth.
- Holmes stereoscopes with views from Niagara Falls and Saratoga Springs.
- The "Civil War in 3-D" folding viewer set and three full size Civil War stereoviews.
- A View-Master stereo projector and glasses, originally used to show anatomy classes the Bassett/Gruber Stereo Atlas of Human Anatomy reels, was transformed into a mini theater for showing the View-Master set Across the Sea of Time (see SW Vol. 22 No. 4 page 8).
- A Keystone “correctEYEscope” complete with cards, advertisements for the device and instructions on the therapy procedures recommended by a past generation of eye doctors.
- A set up for viewing the Pulfrich pendulum and J.G. Hoglin’s Virtual Video of Mesa Verde Cliff Dwellings.
- View-Master scenes from space flight launches in a background of reprinted Stereo World articles on 3-D images from space.
- A virtual image device and a hologram from the physics department.
- Anaglyphic scanning electron microscope images from the book Through the Electronic Looking Glass by Dee Berger of the Lamont-Doherty Earth Observatory of Columbia University.
- A computer program from MAGIC EYE displaying stereograms on the monitor.
- A collection of stereos taken on campus together with information about cameras and NSA membership.

Each exhibit was hands-on, relatively inexpensive to construct, and each clearly demonstrated some aspect of 3-D imagery.

For Dr. Marc Grossman’s evening lecture, copies of MAGIC EYE: How to See 3D—A Training Manual (co-authored by Dr. Grossman and published in 1995 by N.E.THING Enterprises) were loaned to each member of the audience, since it was an interactive talk. His premise is that eye exercise is the key to maintaining good vision, and such exercise can be fun in conjunction with free-viewing stereo images. His book and talk took people through a series of simple exercises, culminating in free-viewing the MAGIC EYE stereograms included in the book. He discussed the physiology and psychology of stereo vision, and led members of the enthusiastic audience to their first experience of free-viewed 3-D. Throughout the talk there were exclamations as people “got it” with the stereograms.

Another interdisciplinary project is planned for next November at the college, bringing together the rich heritage of stereo photography and the cutting edge of modern technology in an explanation of how stereo images are produced. It will emphasize the artistic composition involved, as well as the technical aspects of capturing images with the power to evoke depth perceptions.

The guest speaker and exact date for the 1997 Stereo Vision Exhibition will be announced in Stereo World, but in the meantime, suggestions are invited regarding projects that college students can do to learn about aspects of 3-D imagery. Please send ideas you wish to share to:

sstiles@mail.sunyorange.edu or, Prof. Stuart Stiles, 115 South Street, Middletown, NY 10940.

One “3-D at OCCC” exhibit involved nothing more complex than a tennis ball demonstrating the Pulfrich effect, while others included stereoscopic computer graphics and laser illuminated holograms. Publicity in the local newspaper brought in visitors from the community as well as students and faculty.
Bad Stereoviews

by Brandt Rowles

Normally, the Competitive Exhibits at NSA conventions feature selections of the best stereography of a particular subject or by a particular person either historic or contemporary. But at NSA '96 one exhibit turned that custom on its head to the delight of all who saw it. The views illustrated here are from Brandt Rowles' prize-winning exhibit BAD STEREOVIEWS. One of the more popular sets of images in Rochester, it won First Place in the Open Category by assembling the very worst of the worst flawed stereoviews ever to have escaped the mounting tables of publishers large or small. We couldn't resist sharing a few of these with Stereo World readers, along with the text of Brandt's title card for the exhibit. (Could views like these someday acquire, like misprinted postage stamps, a value far beyond that of "normal" versions of the same card?)

"Conglomeration" is the try at an artistic title found in pencil on the back of this mount holding two different images. Unknown, orange mount, ca 1875.
Truly excellent bad-stereoviews are rare pearls that are always a delight to acquire. One must exclude, of course, the very common pseudostereos, flatties, and the mostly execrable copy-views that were turned out in massive heaps by opportunistic 19th century publishers. Rarity-of-badness is the *sine qua non* for collectors of bad stereoviews. Both of us (yeah, you too, Tex).

In any learned treatise on bad-stereoviews, true votaries are

---

G.F. Gates No. 23, "Things are slightly mixed: from Car st. Bridge." This in-camera double exposure was printed anyway, given a humorous title, and included in the caption list on the backs of views in Gates' series *THE GREAT FLOOD OF THE OHIO RIVER At Cincinnati*, February 1883.
"Nobody Axed You, Sir, She said" is a copy of an English genre view by Burr, ca 1859, which apparently slipped in the printing frame.

Notable for their disdain for the easy-pickings of merely miserable copy views and common incompetent stereoscopic photography. Yes, raconteurs of wretchedness insist upon uncommonly bad stereoviews; it is what separates us from the merely banal and elevates us to the apotheosis of awful.

Uncommonly bad stereoviews are rare simply because there was little if any market for views with, say, one image mounted upside down or different from its counter-

Not only does this ca 1880 view of the National Cemetery at Arlington compound the usual badness of a copy view by being a copy of a copy, the maker also failed to crop out the copy frame!
part. Although flat and/or pseudo-spectic images are indeed bad work, they are far too common to excite the desire of real devotees of detritus.

We true connoisseurs-of-kitsch sniff at you poor benighted souls who collect what you term as "good" stereoviews. Muybridge and Watkins and Moseley and their ilk may be all right in their way, but did they produce really bad work?

I think not.

While the problem is usually politely ignored in vintage views, the incredibly reversed stereo window here is extreme enough to qualify this view as BAD. Unknown No. 297, tan mount, ca 1867. The monument reads: "TO THE MEMORY OF HENRY FARCIS, ASSISTANT FOREMAN OF SOUTHWARK ENGINE COMP. NO. 38. Killed at the fire in Duane St. on the morning of the 2nd of April 1848, while in the discharge of his duty as a fireman of the City of New York. Aged 26 years."
Emile Reynaud—From Flowers to Animated Stereo Strips

The name of Emile Reynaud is usually associated with the first days of the animated cartoon and with two of his most famous inventions: the praxinoscope (1877) and the Théâtre Optique (1889) but few people know that this French inventor was strongly connected with stereography over two different and distant periods of his life.

Born in 1844, young Reynaud studied drawing under his mother who was a pupil of Pierre Joseph Redouté, a painter of flowers. After spending a year at the Giaffe firm where he studied micro-mechanics, he was apprenticed at the age of 15 to sculptor turned photographer Adam-Salomon. In the studio of this fashionable artist he learned how to take portraits with the wet collodion process as well as the technique of retouching plates, a skill which proved very useful in later years when he started drawing his praxinoscope strips and still later his animated figures.

Reynaud did not stay long with Adam-Salomon, and under the delusion that photography was the easiest way to make money, soon set up his own business at 137 rue du Faubourg Poissonnière. Though his name is not listed in the commercial directories of the time, an entry in the 1867 electoral register gives him as a photographer. Reynaud lacked Adam-Salomon’s artistic connections and business was slack. He therefore accepted Adolphe Focillon’s offer to illustrate in mono and stereo a work about the main families of plants. After his father’s death in 1865, Reynaud and his mother left Paris and moved to the family hometown of Puy-en-Velay, in the Massif Central, where Reynaud took most of his stereos. Reynaud’s photos were published in Adolphe Focillon and Privat-Deschanel’s

― Ed.

"Famille des Composées - Grande Achillée (Achillea grandis)" by Reynaud.
“Dictionnaire des Sciences pures et appliquées” which was issued in 1870. After the Franco-Prussian war, in which he served as an ambulance-man, Reynaud resumed photography. Under the auspices of the Abbé Moigno who introduced Brewster to the optician Jules Duboscq in 1850, whom he had met in 1864 in Paris, he gave a series of lectures illustrated by transparencies. From 1877 to 1900, Reynaud’s time, energy and money were taken by the marketing of the two inventions mentioned in the introduction, the making of the strips needed for his optical appliances, and the testing of his “photoscenographe” (a sort of cine-camera).

The advent of the Lumière Brothers’ “Cinématographe” was to be fatal to Reynaud’s work. In March, 1900, after 12,800 public performances, Reynaud’s “Pantomimes Lumineuses” (the first projected animated cartoons which used a system similar to that of the praxinoscope on a larger scale) were withdrawn from the program of the Grévin Museum where they had attracted amazed crowds since October 1892. Though almost ruined by his previous inventions, Reynaud decided to apply the technique of the stereoscope to the cinema. He took out a patent in 1902 for a “stereocinematographe” (two vertical praxinoscopes combined with a stereoscope) which can still be seen, along with a few strips, in the Musée du Conservatoire national des Arts et Métiers, in Paris. After trying in vain to solve the problem of projecting stereo films on a screen, a rather dispirited Reynaud gave up his research work. A few years later, in

(Continued on page 20)
LCD 3-D Glasses Wars!

Low Cost PC/Video 3-D Arrives

Over the past couple of years we have heard and read various stories about LCD 3-D glasses and software for PCs and TVs becoming more available. We've had a chance to sample a few of these systems and we recently received 2 computer catalogs which, between them, listed no less than five LCD 3-D glasses systems:

- SimulEyes VR, by StereoGraphics.
- 3-D Magic, 3-D Theater, and PC 3-D TV, by 3-D TV Corp.
- 3D Max, by Kasan Electronics.
- 3-D Spex, by NuVision Technologies.
- VR Surfer, by VRex.

All five are in the $100 price range, so how does one chose? We admit that we are not computer experts, so here are a few comparisons from virtual computer illiterates (who are still running a 486 PC with Windows 3.1).

In our opinions, VR Surfer seems to offer the most value for both 3-D TV and PC imaging, so we'll discuss its features first and then compare the others to it.

VRex, of Elmsford, NY, has recently introduced its first 3-D product intended for the home video and PC market; the VR Surfer*. The basic package includes one pair of wireless LCD 3-D glasses, an infrared transmitter, computer connecting cable, video connecting cable, power supply, VHS 3-D demo video which also includes setup instructions, and a CD-ROM with several supporting software programs, on-screen instruction manual, 3-D games, and 3-D demo and setup software.

At first glance this package seems similar to the other systems available, but it is the only wireless 3-D system and (other than PC 3-D TV), the only one that offers both PC and VHS TV capabilities. Priced at $99.95 in the MicroWarehouse catalog and $97.95 in the Power Up! catalog (with extra wireless 3-D glasses listed at $49.95), VR Surfer is the first and currently only wireless product to be priced below $100.

VRex makes it easy to begin by using a video demo tape which shows step-by-step how to set up the included TV connector cable between the wireless transmitter and your VHS VCR. Once connected, it shows one of the best 3-D video demos that we have seen, called 3-D Concerto. The video concludes with simple, demonstrated instructions on how to set up the system for use on a PC. The glasses and transmitter are compatible with other VHS 3-D systems, such as 3-D tapes from 3-D TV Corporation or 3-D videos made with the Toshiba 3-D Camcorder. They are also compatible with the complete line of VRex LCD Flat Panel Displays and projectors. (See SW Vol. 20 No. 1 page 22.)

VR Surfer comes with a CD-ROM that loads 42 megabytes of software onto your computer. Unlike most of its competitors (which presently come only with stereoscopic 3-D games), VR Surfer comes with 3-D games, a gallery of 3-D images, and software to be used for viewing on-screen 3-D images you create yourself (right & left bitmap,.bmp, image files) or for viewing images found online on the World Wide Web.

Installation is as simple to set up as unplugging your computer monitor and installing a special connector (called a dongle) between the monitor port and the monitor cable. Then plug in the power supply to the wireless transmitter, install the software, and you are virtually ready to get started.

Warning! At first we were having glasses synch problems. After two complete installations, calls to

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* NSA members were able to try out VR Surfer* glasses with the demo tape and talk with a VRex representative at the 1996 NSA convention Trade Fair in Rochester, NY.
VRex customer service (which was very good), and running setup installation programs, it turned out that nothing was wrong with our original setup! An overhead track spotlight was causing interference with the wireless glasses. So, to be safe, try doing your setup in a darkened room first, then add various lights room lights to see what interferes and what doesn’t.

The installation is fairly simple and straightforward. We are not really games people, so we were more interested in the 3-D photo gallery, which had some really nice images. Of most interest to us were the MUX-IT program (which will convert right and left eye image bitmap files into a combined, interlaced 3-D image), and the Windows 3-D On/3-D Off toggle button for viewing interlaced 3-D images found on the Web. This makes the software much more useful than for just playing games.

Overall we found VR Surfer to be a great value. Our criticisms are mostly with the strange, non-ergonomic design of the 3-D glasses. They are a bit heavier than all the others (perhaps because they are wireless). Also, the front plastic panel has bad aberrations that cause ripples in the image. These disappear completely if the front panel is popped off (easy to do).

SimulEyes VR
StereoGraphics Corporation has perhaps the most experience in this field, having made the wireless CrystalEyes™ industrial/scientific quality 3-D eyewear for many years. It is simple to install, also using a “dongle” at the monitor port, which connects to a compact controller box with power supply, which the LCD 3-D glasses plug into. The SimulEyes™ LCD glasses are perhaps the nicest and most lightweight design of all the low cost LCD glasses available, and there is room to plug four sets into the control box. At $99.95 the system is competitively priced, with extra glasses listed at $79.95.

Our only disappointment is that the only software supplied consisted of several 3-D games. There is no gallery of 3-D images and no software for creating your own 3-D images or for viewing 3-D images off the Web. We understand that all of these software items are “in the works” but at the present, VR Surfer has more to offer.

3-D Spex
3-D Spex™, by NuVision Technologies, Inc., is one system we have not tried yet. It is priced at $99.95 and in most ways seems to be very similar to the SimulEyes VR system. They claim compatibility with up to 160MHz Monitors, but offer only 3-D games with their introductory package.

3-D Max
3-D Max™, by Kasan Electronics, seems to offer all of the features of VR Surfer, and extensive software tools, games, and a gallery of 3-D images. We never got it installed, however, because it requires the installation of a board into a computer expansion slot, and it is not compatible with all video controller cards. This is a far cry from the simplicity of the VR Surfer installation. It also has no provision for 3-D TV use, and at $139.99 it is a bit more expensive than the other systems. It might offer an improvement in quality, but at the same time installation and compatibility could both be serious problems.

3-D TV Corp.
The three systems from 3-D TV Corporation are 3-D Magic™ at $99.99 (for Windows PCs), 3-D Theater™ at $99.99 (for 3-D TV tapes), and PC 3-D TV™ (which combines the features of both systems) at $139.95.

Again, we have not had the opportunity to completely install this system but it seems to combine all of the features of the VR Surfer, in a wired version. Installation appears very simple through the use of a monitor port “dongle”, and it seems to offer more software, demos, and 3-D tools than any other system—with a whopping 600 megabytes on a CD-ROM! This certainly would make this an equal or better value than the VR Surfer, but we will have to rely on some feedback from Stereo World readers with more time and computing power to give us a “hands on” report. We did do an installation of the CD-ROM and were surprised to find that it had to be run under DOS. Not nearly as friendly as the Windows-based VR Surfer software.

We can conclude that low-cost 3-D for computers and television has certainly arrived. With further development and competition we can only expect the situation to get even better!

Sources
• Power Up! catalog (800) 335-4055
• MicroWarehouse catalog (800) 367-7080
• 3-D TV Corp. (541) 988-9634, http://www.stereospace.com
• StereoGraphics Corp. (800) 783-2660, http://www.stereographics.com
• VRex (888) 877-8733, http://www.vrex.com
6 x 13 Q-VU Print Mounts

Growing interest in the “European 6 x 13 cm standard” format for stereo prints has inspired the design of a new line of Q-VU mounts. Like Q-VU mounts in the full-size stereoview format, these consist of a backing card with rounded corners and a self-masking frame to give nearly any print pair an elegant, precision appearance and to make trimming for alignment and window adjustments easier.

Unlike the one-piece “fold-over” design of the larger format Q-VUs, these mounts have a separate front and back piece. The window openings are 57mm high by 56.5mm wide, and the outside dimensions of the mount are 2 ¾ x 5 inches. This is a slightly narrower format than some classic 6 x 13 stereo cameras produced on glass negatives for glass or paper prints, but it provides a 5mm septum which allows flexibility in trimming and mounting.

As well as being a format that’s perfect for free viewing, these mounts fit easily into most 6 x 13 print viewers including the current folding cardboard models from The Added Dimension. (See inside back cover, Vol. 22 No. 2.) The mounts are presently available in gray or white. Trimming prints for this classic format, in which even more precision is ideally needed than in the large format, can now be done with a simple pair of scissors and some patience in gluing or taping.

Those interested in trying the new mounts can get a sample by sending a SASE to: 6x13 Q-VU, PO Box 55, Holtville, CA 92250-0055.

New 3-D Book Productions Catalog

The 1997 catalog of publications from 3-D Book Productions is now available. This illustrated, 32-page booklet includes detailed ordering information and descriptions of the 17 books and 3-D Albums with their View-Master reels currently offered by this unique Dutch publisher. These include “musts” for any complete 3-D library like J.G. Ferwerda’s classic 1982 text book The World of 3-D—A practical guide to stereo photography and Wim van Keulen’s 12-reel history of stereography 3-D Imagics—A Stereoscopic Guide to the 3-D Past and its Magic Images 1838-1900. Three-reel album folders (which is how all VM reels ought to be marketed) include gems like Stan White’s Beyond the Third Dimension humorous table-top work and The Pat Whitehouse Show, featuring highlights from her famous nature close-up shows.

The catalog is included free with any purchase or can be ordered separately for $5.00 (U.S. & Canada) postpaid from 3-D Book Productions, PO Box 19, 9530 AA Borger, The Netherlands.

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

European Gems

(Continued from page 17)

a fit of despair, Reynaud threw his strips and films (the work of a lifetime) into the river Seine and destroyed or sold his optical devices. His health gradually declined and when the First World War broke out, the departure of his two sons for the front proved to be the last straw. Emile Reynaud fell ill and was taken to the hospital. He died on January 9, 1918 at the Hospice des Incurables in Ivry-sur-Seine.
Sesame Street Meets the X-Files

Review by John Dennis

Over the past 56 years, some truly unusual images have turned up on View-Master reels, and that's not even counting things slipped into Personal Reel Mounts. But the recent international edition publication of *Aliens Among Us* (Akasha Publishers/3-D Book Productions) brought to the market what are easily among the most bizarre View-Master reels ever produced.

As headlined on the cover of the 96 page book, author Ans Hoornweg claims that "Frequent Alien Encounters" inspired the "...Eight View-Master 3-D Reels with 56 Three-Dimensional Pictures of Puppet People Bearing the Characteristics of the Aliens She Has Seen."

Both the book and the reels reflect the usual high quality design and stereography for which 3-D Book Productions has become known. The reels fit in pockets inside the front and back covers and each scene is number coded to reel icons appearing beside references to that puppet/creature in the text. Titles on the reels are limited to the names of the puppets.

All 56 images on these reels show strictly the upper torsos of puppets made by the author (while "in a trance"), and include no backgrounds, props or indications of action. Well handled lighting and stereography, combined with the expressive detail and variety of beings revealed by the puppets nevertheless make the images fascinating. After viewing a few, it quickly becomes hard to resist inserting the next reel to see what other creatures with more or bigger eyes, ears or noses inhabit the universe—or at least the author's imagination.

The puppetized extraterrestrials seem generally cute and innocuous, with sympathetic eyes that seem to offer assurance they're not about to vaporize the planet. In fact it's hard to imagine any of them holding their own in the bar scene in *Star Wars* or partying aboard *Deep Space 9*. Their clothing is especially well done (a sort of intergalactic designer wear) and in several cases includes their names embroidered, very thoughtfully, in quite Earthly lettering. Going through the reels and imagining the personalities of the individual creatures or the likely home planets, atmospheres and societies of the represented species should be done *prior* to reading the text in the book, which lacks the color, charm or originality of the puppets.

The actual explanations of the various aliens are concentrated in one chapter, and are tediously dependent on words like "mind energy", "spiritual science", "higher frequency", "light beings", "materialization", etc. Throughout the book, nearly every popular legend of pseudo-science and the tabloid media is worked into the text, including crystal power, UFO abductions, Atlantis, telepathy, astral travel, crop circles, magnetic healing, pyramid power, Nosstradamus, captured aliens in Nevada, time travel, and hollow Earth, as well as connections with Stonehenge, the Dead Sea Scrolls and the assassination of JFK. Only Elvis seems to have been left out—an indication that the book isn't the elaborate spoof some had initially suspected.

In fact, it would be too easy to make fun of such pitiful attempts at "scientific" explanations as: "Extraterrestrials...can reach a speed of some thousand light years and faster." Or, "Crystals have an electron structure and many physical properties." Believing that alien spaceships by the thousands are...

("Droek" from Reel 2, Scene 5 of *Aliens Among Us*. One of the higher life-form beings from worlds inhabited by amphibians and who take water samples on Earth and other planets.)

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*Aliens Among Us*

by Ans Hoornweg, Akasha Publishers


Hardbound, 8.5 x 8.5 inches, 96 pages. 15 illustrations, with eight View-Master reels. Available for $61.90 postpaid airmail (U.S. and Canada) from 3-D Book Productions, PO Box 19, 9530 AA Borger, The Netherlands, phone +31 599 287245. Personal checks on U.S. banks accepted.
Sing Along With Keystone

In researching our Keystone files recently, we found a copy of a program from a 1929 convention for Keystone salesmen. It was a six-day convention, and consisted of meetings with lectures on how to sell, sell, sell!

Part of the program consisted of “sing alongs” with special Keystone lyrics to familiar tunes. The following example was set to the tune of Stand up for Jesus.

Stand up, stand up for Keystone
ye salesmen every one
lift high the Keystone banner
with this are victories won.

From conquest unto conquest
this banner shall us lead
till every home is visited
the Keystone cause to plead

Stand up, stand up for Keystone
for Keystone stands for you.
It stands for that’s highest,
it stands for all things true.
Put on the Keystone armor
start on your round with prayer.
Set will and courage ever
to make you do and dare.

Stand up, stand up for Keystone
enroll in K.V. Co.
Lift high that Keystone banner
with that we’ll win our “Dough”.

Latest Gifts From Members

Stan White: stereo prints.
Scott Westfall: 35mm stereo slides.
Robert Court: articles from publication of the Stereo Club of Southern California.
Dieter Lorenz: stereo books and material.

The character Gaddo (by Keystone stereographer George Lewis) with a determined Keystone salesman from a July, 1932 issue of Keystone’s TNT Newsletter distributed to the company’s sales staff. (See SW Vol. 20 No. 5.)

Aliens Among Us

(Continued from page 21)

circling the Earth and writing about that belief, whether out of conviction or for profit, is clearly a human right. But a troubling aspect of books like this is their all too tempting faith in (and dependence on) benevolent travelers from the stars to rescue humanity from all its political, social and environmental problems. The more people who lay back and wait for aliens, the more we’ll actually need some alien help, and the less any sensible alien would probably be willing to bother with us anyway!

Some readers may be troubled by the thought of stereo images being used to enhance that simplistic appeal, and of stereos even being promoted as instruments of alien power themselves. One of the promotional blurbs on the back cover of Aliens Among Us reads, “Every one of the beings in this book is a loving creature infused with the spirit of God and each possesses healing powers. This healing power affects those who look at the puppets or view them on the 3-D slides.”

With or without healing powers, the reels in this unique book set make it a must for any View-Master collector as well as for those interested in any aspect of the UFO phenomenon. Whether your own opinion regarding the book’s subject leads you to regard it as documentary or fiction, both the images and the text can be enjoyed on one level or another with their tendency to prompt creative (and/or humorous) speculation about each character’s life-form and exotic mission.
In this view of Kleber Place on a sunny day in the late 1880s, Strasbourg was a German town (Strassburg). Twenty years earlier it was a French town, and, in 1914, would be again. Since the breakup of Charlemagne’s empire in the ninth century, the Alsace-Lorraine has changed nationality many times but its own culture remains surprisingly uniform, containing elements both French and German. This could account for a somewhat German bow (heels together, hat on head) in front of the Maison Th. Burkard and Olivier Confiseur.

On the photographer’s sightline across the fountain plume is a microscopic specimen of salutary etiquette. According to its rules, the man is acquainted with one or both ladies approaching. They have made eye contact, a signal of recognition inviting his response. The ladies will acknowledge his profound bow with slighter inclinations of their own. The scene is far away and fuzzy, but its genuine, unstaged bow affords a privileged glimpse of the moment, and Voilà (or Siehe da)! it comes alive.
**IMAX 3-D in Orbit with L5**

**Review by Sheldon Aronowitz**

*L5: First City in Space* opened at the Sony IMAX 3-D Theater in New York in October, 1996. The film is a cooperative effort between the Imax Corporation and Denstu Prox Inc., representatives of the Tokyo Metropolitan Government. Their participation in a short film intended for an Expo in Tokyo led to the production of *L5*, a longer 42 minute version for international release. Other participants were ExMachina of Paris, the Jet Propulsion Laboratories (JPL) of Pasadena, Fujitsu Ltd. of Tokyo and the Computer Film Company of London.

*L5* is set 100 years in the future and takes place in a self-contained "city" in space where humans live and work much like they do here on Earth. The film combines 3-D computer-generated imagery, IMAX footage, and NASA images. A sequence based on Viking data takes the viewer on a high-speed and eerily realistic skim of Mars' surface. The special effects are among the best I've seen in this medium. There were points when viewers were literally grasping their armrests as if to keep from falling into space. (If you have a fear of heights, I suggest you do not see the 3-D version of this film.)

*L5* floats in space between the Moon and Earth with its solar mirror array in this computer generated scene from *L5: First City in Space*. This is the first IMAX 3-D film in which such images are seamlessly "composited" with live action elements at various points in the story. © 1996 Denstu Prox Inc.

*L5* is located at a stable position of gravitational balance between Earth and the Moon. Its inhabitants are 10,000 people representing Earth's nationalities. The city is in the shape of a wheel over one mile in diameter. The entire structure rotates at one revolution per minute around a central hub, and was constructed from 10 million tons of Lunar material. Produce is provided through 156 acres of scientifically controlled agriculture. Air and water imported from Earth are recycled, electricity is provided by solar power, and the city is shielded by a layer of moonrock.

Chieko, the film's narrator, describes in a flashback the creation of *L5* from the launching of a shuttle at the Kennedy Space Center to the magical materialization of the city before your eyes via computer generated special effects. As a young girl, Chieko wanders freely in a world that is a seamless blend of the familiar and the future. One day she overhears her grandfather, *L5's* senior scientist, tell her father that if *L5* is to survive and grow, a new source of water must be found. Chieko's father volunteers for the dangerous mission of securing *L5*’s water supply, which is the body of the film.

After much suspense involving the diversion of a comet and robot rocket engines which fail to fire, all ends well. As the film concludes, we see a second city under construction as the tiny globe of Earth, gleaming like a jewel, floats into view.

*L5* is the first film to realistically depict a future space city within our solar system. Real images and
data from the space probe Voyager were used to give viewers the first ever look at the planet Jupiter in IMAX 3-D. Also used is actual IMAX footage of the Russian MIR space station orbiting the Earth, filmed by astronauts aboard the U.S. Space Shuttle.

Toni Myers, producer/supervising director/writer/editor, has numerous IMAX films to her credit including Rolling Stones to the Max. As she explains, “This is the first time we’ve created something from scratch, something that doesn’t actually exist. Yet we think is is a fairly viable look at the future.”

Co-producer Graeme Ferguson, founder and past president of the Imax Corporation, has produced many IMAX films including the first IMAX underwater 3-D film Into the Deep. Stereographer Noel Archambault has a long history of 3-D research and helped design the new IMAX 3-D camera as well as working on, among other films, The Last Buffalo, Wings of Courage, and Across the Sea of Time.

Although this film can certainly be considered a breakthrough in many areas, the story line, drama and suspense would not be able to stand on their own. This has been an issue with many of the current 3-D films. Unlike such productions as Dial M for Murder and many other ’50s 3-D films, L5 would only work well in flat format as part of a museum program with little or no admission. Only Across the Sea of Time comes close to being able to play well in its flat format. More attention needs to be paid to script, suspense, drama, etc. The general public will demand this if 3-D films are to prosper.

Having said that, I give my highest praise to L5 for its enjoyable, realistic and groundbreaking 3-D. The film pulls you in, and for 35 minutes you actually become part of a space community in the most realistic treatment of this subject to date.

L5: First City in Space is also showing at the Kennedy Space Center in Florida, in the Galaxy Center at the Visitor Center. For information, call (407) 452-2121. Thanks to Arthur J. Fischer for L5 publicity material.


Reel 3-D Enterprises, Inc.
P.O. Box 2368
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60Hz STEREOSCOPIC VIDEO multiplexer $800.00. Composite, Y/C, YUV, RGB, or RGBS. Glasses driver built in. Alan Hunter, (805) 379-3344. Also Toshiba glasses new in box $150.00, other glasses.

ANTIQUE PHOTOGRAPHY MAIL AUCTION. Hundreds of early vintage images. Daguerreotypes, ambrotypes, tintypes, stereoviews, ephemera, and paper photographs of many formats. $3 for next illustrated catalog, or next 4 catalogs for $10. Subscription includes Prices Realized mailed out after sale. Don Ulrich, PO Box 183, Weeping Water, NE 68463.

ARTHUR GIRLING’S “Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing”, 100 pages hardbound 8% x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereocopiist. 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. mail. Add $4 for airmail. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5046, Australia.

“CHICAGO AND ITS MAKERS” - 1833-1929 (1,055 pages), Lavishly illustrated with stereo halves of old Chicago by John Carbutt (24), Copelin & Melander (43), B.P. Greene, etc. Includes over 600 biographical sketches of famous Chicagoans. $50 pp. William Brey, 1916 Cardinal Lake Drive, Cherry Hill, NJ 08003.

A one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 33 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. 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: NSA Stereo World Classified, 5610 St. 71st, Portland, OR 97266.

For Sale

COMING SOON! Auction of stereo cameras, viewers, projectors, stereoscopes, View-Master reels and packets, books, magazines, memorabilia. For list send SASE to Steven Perand, 1601 Malard Lane, Virginia Beach, VA 23455.


HANEL TRI-VISION stereo camera, Exc. in Exc. original box, with lens caps, instructions, warranty, registration card, and packet of slide holder for use in viewer, $75; Airquipst Stereo Theatre magazine, looks new, with unused labels in Exc. + original box, $15; Realist ST-41 13.5 stereo camera, Exc. $85; Realist ST-63 Handi-Viewe, Exc. & Mint, $60; Nimslo camera, Exc. +, $75. Please add UPS. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458.


KODAK STERE 35mm. cse, mint $150. TDC projector, wood case, glasses $700. 34 issues Stereo World $50. Art Faner (503) 363-8193.

MINNE PHOTOGRAPHIC BBS. Computer users! Access a list of stereoviews, View-Master, Tru-Vue, CDVs, Daguerreotypes, ephemera, equipment, etc. available for immediate sale. Modern 207 582-0402, #22#22#22#22 Wed.-Sun. 10am - 9pm EST. David Spahr SYSOP.

MAKE OFFER - Perfactoscope viewer & 42 stereoviews of old west, etc. (Hacket of Flagstaff, Kolb, Revere-Wollensak?) lot sale. (614) 451-2900.

MUST SELL - over 250 magnificent stereo views - all 1865 to 1905. 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.

NEW CHINESE Stereo outfit: StereoScope JEL-A beam splitter, print viewer, slide viewer & stereo glasses. Indicate the correct beam splitter for the focal length lens used on the camera (example - 50mm, 58mm). Indicate the correct lens mount to suit the filter thread of your lens (example - 46, 49, 52 & 55). A set stereo outfit price is $90 incl. postage. Please pay in cash or check (add $5 for the bank charge). Est. price is $125 incl. postage. I also have some Chinese stereo cameras (with 4 lenses) etc. Please don’t hesitate to inquire. Contact Li Weimin, North 6-3-1-1-102# Jianxi, Luoyang Henan 471003, P.R. China. Fax: 0086-379-4911485.

NEW, MAGSCOPES for viewing magazine stereo views with better quality lens. A stereocope minus tongue and stage, solid hardwood, $50.00. Convertible scopes that come apart for magazine viewing, $50.00. Standard scopes $50.00. All three without eyeball obstructions. Stands for convertible and standard above or for antique folding handle scopes, $28.00. Walnut stages, $10.00, unstained poplar $8.00, now with brass cross-pieces. Prices include shipping. Jerry Morrow, 3752 Norman Rd., Clarkston, GA 30021, (404) 296-4300.

NIMSLO (UK), $65; Nimslo (Japan), OptiLite flash, IB, $80; Nishika case, flash, IB, $60; Brumberrer viewer, boxed, $75; Holotond candid stereo bracket, permits mounting Realist on a Graflox, boxed, IB, $30. Walter Kiefner, 6233 51st NE, Seattle, WA 98115. (206) 526-1542.

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

REALIST MAGAZINE ADS from the late 1940s. 8 1/2” x 11” reproductions in glorious original black & white. Collectable and frameable. Five different, $7.50 or all ten for only $12.00 postage included. Gary Schicker, 3367-7 Adobe Falls Rd., San Diego, CA 92120.

REPAIRING OR CLEANING Revere/Wolensaks? Special wrenches to remove wind and focus knobs, $32/pair, postage included. 9 pair available! Arlen Manning, 3296 MacDonald St., Napa, CA 94558, (707) 224-7415.

REVERE STERE CAnera, $185; TDC Projector-View, $225; V-M Personal film cutter, 275; Compco Triad stereo projector, $300. US shipping included. Contact Steve Kiesling, (315) 481-5442.

S AN DGO 18 x 24 color anaglyph poster. $10.00 (USA, Canada, Mexico), $13.00 elsewhere, S/H included. Call or fax at (619) 692-0234; Visa/Mastercard accepted. Check or money order (US funds only) to: TDI, PO Box 4788, San Diego, CA 92114. Visit our Web site at http://www.electricit.com/bajautour E-mail to bajautour@electriciti.com
For Sale

STEREO DEPTH PERCEPTION TESTER with cards, metal case, $90.00 ppd. Vivitar slide to Polaroid print unit $89.00 ppd. Stereoscopic Colorist camera, case $110.00 ppd. Glick, 517 W. Park Blvd., Haddonfield, NJ 08033, (609) 895-2060.

STEREO REALIST CLEANING/Service Video. Step by step clean/adjust lens/diaphragm; shutter, rangefinder mechanism. $29.95; $3.95 S&H. AVR, 316 Boston Rd., Groton, MA 01450.

STEREOSCOPIC CARDS - private collection. I have a large collection of stereo cards, both views and topics. D.M. Hendrickson, 2650 W. 222nd St., Buruyus, KS 66013, (913) 964-3360.

TDC PROJECT-OR-VIEW, $160. VM Mark 2 with cut-projector w case, $325. Lutes Stereo Film Cutter, 316 Boston Rd., Auburn, NSW 2144 Australia.

BELPLASCA STEREO CAMERA; also "Roto-Real" viewer or similar (holds 18 views). Contact Steve Kiesling, (313) 481-5442.

WANTED

BOXED SETS and card sets wanted. Call or send list to Bill Rountree, 4141 State St., New Orleans, LA 70125, (504) 861-0481.

BOXES FOR U&U Switzerland and Italy. Must be 3 spine boxes. Will buy incomplete sets of either to obtain boxes in V.G. to Excellent condition. Bill Rountree, 4141 State St., New Orleans, LA 70125, (504) 861-0481.

BUYING 3-D - Top prices paid - phone/fax listing of items you have for sale. Stuart. (908) 301-1883.

BUYING STEREO SLIDE "50" VIEWERS. It can be old, new, or used. Also looking for table-top viewers. David, PO Box 483, Canoga Park, CA 91305. Phone/fax (818) 996-7350.

CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, CDs, cabinet cards, postcards, etc.) 1850-1940. Herbert Mitchell, 601 W. 113th St. Apt. 8-H, New York, NY 10025-9712. (212) 932-8867.

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) 637-6690.

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

COMMERCIAL 3-D FEATURE FILMS on VHS, viewable with LCD glasses. Ben Mills, 11 Luganskovo Street Apt. 7, Almaty 480051, Kazakhstan. E-mail: BANN@ADL.COM

COMPLETE BOXED SETS - World, WWI, France; Keystone, Underwood, etc. Also cabinets to hold views. Also View-Master and Tru-Vue accumulations, 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 conditions. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

CUSTOM STEREO REALIST with serially numbered IF 5 Steinheil lenses. Robert Shipler, 2865 Melony Dr., Holladay, UT 84124 (901) 277-6057.

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, OH 45503-1737.

FELLING 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. Yee, 29 Race St., Jim Thorpe, PA 18229. E-mail: china@cs7bbs.com

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


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) 637-7154.


I ACQUIRED A TDC Project-Or-View minus the Stereo slide cabinet. Who can sell me one? Richard Orr, 8506 Western Ave., Omaha, NE 68132, (402) 651-3429.

I COLLECT STEREO REALIST SLIDES. Scenics preferred, but all subject matter is of interest. If you want your slides to have a good home, write me! Kyle Spain, 620 Brighton Lane, Pasadena, CA 91107.

I COLLECT VIEWS OF SAN DIEGO, California in Realist or View-Master format! Contact Dave Weiner, PO Box 12313, La Jolla, CA 92039.

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

LOUISIANA VIEWS WANTED. Stereo and non stereo. Any subject, maker or format. Bill Rountree, 4141 State St., New Orleans, LA 70125, (504) 861-0481.

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

STEREOWORLD November/December 1996 27
WANTED


NANTUCKET AND FLORIDA related stereoviews and ephemera. Chris Wampole, 42 Lake Arbor Dr., Palm Springs, FL 92264, (407) 641-6929.


NEW YORK: Underwood set #11, 34 and 49. Also southern New York (particularly Maudsley, Porrgrun) and stave churches. Ralph Jansen, 142 Hillary St., Oakdale, NY 11769, (800) 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) 514-3265.

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 88th St., Vancouver, WA 98662.

WANTED

SINGLE VIEWS, or complete sets of "Longfellows 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 Palatine Rd., Columbia, SC 29209.

STEREO DAGUERREOTYPES: all kinds, all nations & subjects. Any condition. John Polasek, 11915 Avondale Rd. 61, South Temple 6236, Salt Lake City, UT 84111, (801) 532-6656.

STEREO FAIRS 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. jmarrck@cs.umass.edu

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 Wilke, 200 SW 99th Ave., Portland, OR 97225, (503) 797-3456 days.

STEREOS OF GERMANY and France: Price and describe or send on approval to Hartmut Menke, 502 West Churchill St., Stillwater, MN 55082.

STEREO VIEWS IN AND AROUND BUTTE County, California. Especially interested in views of Fairmont, Diamond Match, Lee Lane, 335 W. Lincoln, Chico, CA 95926, (916) 343-7994.


ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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<th>Product</th>
<th>Price per 100</th>
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<td>$2.50</td>
<td>$5</td>
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</table>

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

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

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


February 16 (MA) STEREÓ 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 Borenson, 32 Colwell Ave., Brighton, MA 02135, (617) 254-4533.

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

February 16 (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 Photographica Fair, Red Lion Hotel Columbia River, 1401 N. Hayden Island Dr., Portland, OR. Contact Novomeszky 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) 829-1797.

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.

Assignment 3-D (Continued from Inside Front Cover)

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.

Hayden Island Dr., Portland, OR. Contact Novomeszky Galleries, 5100 W. Charleston Blvd., Las Vegas, NV 89102, (702) 877-5400.

March 8-9

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) 829-1797.

March 29

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.

Assignment 3-D, 5610 SE 71st, Portland, OR 97266.

Any stereographer, amateur or professional, is eligible. Stereos which have won Stereoscopic Society or PSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 14 weeks, but Stereo World and the NSA assume no responsibility for the safety of photographs. Please include return postage with entries. Submission of an image constitutes permission for its one-use reproduction in Stereo World. All other rights are retained by the photographer.

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

Rudolph Anderegg
Paul Baker
Margaret J. Bartlett
Charles U. Buck
Dorothy Ching
Eric Choong
Bernard Clifton
Jonathan Golden
Larry Gotthieb
Ralph Gregg
Miriam & Paul Grimes
Ed & Deb Halcomb
Grant W. Hall
Michael L. Hanley
Alex E. Harrison
Sander Kiesel
Steve Kiesling
Ron Kriesel
Paul Levans
William Menchine
Ken Miller
Howard K. Mitchell
Lyman & Renee Moss

Wolfgang Rosner
E. Schwemline
Robert D. Shotsberger
Art Sowin
Chad Stanton
Harold Stein
Leighton R. Stewart
Tim H. Stites
Loyal Suntken
Chester M. Urban

More Thanks!

In our haste to list NSA members who had donated extra financial support in the July/August '96 issue, we omitted several names. This annual list is compiled with the help of volunteers in various locations in the U.S. and Europe, and when “final” lists from every source were later compared we realized that the names of 63 generous members had not appeared in the “Thanks” list.

To the following members we offer our sincere apologies and our overdue gratitude for their support.

Thank You

Douglas C. Couture
John L. Crow
Rik Cuozzo
Steven P. Daum
Benedict Danieleczuk
Stephan A. Davidson
Kenneth J. Dunkley
Thomas Heckhaus, Jr.
Galen L. Hilton
Stephen P. Hines
Gary J. Hinze
James Hollis
Marvin Houseworth, Jr.
Dr. Michael J. Hurdzan
Bill Kehlerbrink
Wendell E. Kemp
Jonathan Golden
Larry Gotthieb
Ralph Gregg
Miriam & Paul Grimes
Ed & Deb Halcomb
Grant W. Hall
Michael L. Hanley
Alex E. Harrison
Sander Kiesel
Steve Kiesling
Ron Kriesel
Paul Levans
William Menchine
Ken Miller
Howard K. Mitchell
Lyman & Renee Moss

Kirk D. Oliver
David Olsen
Stephen Pickett
Dexter Richards
Elwin J. Richardson
Tom Rogers

Wim Van Keulen
Fred K. Waller
Herb Webber
Jennifer Whipple
Tim Wirtz
William Jason Woodrow
Ken Wright
Rick Yates
1st Ever Amateur 3-D Movie/Video Competition
Stereo Club of Southern California

Details and entry forms: 3-D Movie/Video Division SCSC,
Longley Way School, 2601 Longley Way,
Arcadia, CA 91007, (818) 447-8152 fax (818) 574-3812.

July 4-7, Red Lion Hotel*, Bellevue, Washington

Need more registration forms or information? Want to volunteer ideas or help?
Write to: NSA '97 Convention
PO Box 741
Gladstone, OR 97027
kriero@aol.com

*For the NSA Convention rate of $82 per night, contact Red Lion Hotel,
300 - 112th Ave. SE, Bellevue, WA 98004, (800) 547-8010 or (206) 455-1300

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- ☐ Foreign membership mailed international airmail ($56).
- ☐ Send a sample copy ($5.50).

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ANTEPOGRAPHIC

Including Daguerreotypes, Ambrotypes, Tintypes, Union Cases, Cameras, Stereoscopes, Magic Lanterns, Lantern Slides, Optical Toys, Kaleidoscopes, Stanhopes etc.

The 200 lot sale of antique and collectable photographica includes a good selection of Daguerreotypes, Ambrotypes, and Tintypes. Subjects include post mortems, occupational and Civil War images, as well as fine portraits by Fredricks, Plumbe, Claudet and others. Union Cases include the rare ½ plate case “The Holy Family” as well as a selection of other cases and several other unusual thermo-plastic items. The Camera section includes a rare 9 lens Anthony wet plate camera, an unusual combination French stereo/panoramic camera ca. 1890 and a rare “Demon” detective camera. There is a good selection of other cameras, including an uncommon aerial camera, subminiatures, stereo and Kodaks, many in original boxes. Fine and rare stereoscopes are well represented, including two Beckers style table top models and a selection of Brewster viewers in various styles, a stereo-graphoscope and a Whiting’s patent coin-op “Sculptoscope”. Magic lanterns include a rare early American lantern by Benjamin Pike, as well as a variety of other lanterns. There is a wide selection of mechanical lantern slides including Chromatropes, slip and lever types as well as a rare “Dancing Skeleton” Choreutoscope. Static slides include an interesting group featuring African Americans at work and play. This section also includes a rare Adams “Pantoscope” viewer for lantern slides. Optical items include several Stanhopes, a selection of Kaleidoscopes, a Zoetrope and a Camera Obscuro.

Illustrated catalog $15.00 (US & Canada) $20.00 (Overseas), includes list of prices realized.

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VALATIE, NY 12184

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STEREO CARDS Ranging in price from bulk lots at 25 cents per card, to single-card lots at hundreds of dollars per card. I also handle viewers, Richard glass views, full-size glass views, tissues, cased images, boxed sets, and more (from 1850s to 1930s).

Contact me to get on my mailing list (No Charge). Please specify if your interest is Stereo Cards, View-Master, or both.
"Crew's Washroom and Stairs to the Passageway" reveals something of the strange living conditions within the huge hull of the Graf Zeppelin compared to the passenger cabin with its walls, doors and windows. Many other areas of the famous airship are explored through a set of unique souvenir stereographs in the feature "Inside the Graf Zeppelin" by Tim White and Craig Daniels on page 4.