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

“Impact” Grows

The sudden influx of interesting images arriving in the weeks before the extended Feb. 28, 1997 deadline for the “Impact” assignment has been an encouraging delight. We'll be running the best of them while we wait for stereos to arrive in response to the new assignment.

New Assignment: “Old”

“Old” in this context means any image that tries to visually convey the impression or explore the concept of relatively great age. Subjects could range from people to cars, barns, rocks, trees, cameras, dogs, fossils, stereoscopes, etc. The question of what is “old enough” is of course very subjective and highly dependent on the subject and how it is imaged. A banana, for instance, looks old after a couple of weeks whereas some 1930s buildings still appear fairly new. It's the “look” of old and the way it's shown in stereo that matters here—even artificial oldness like

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ON THE COVER

One of the most elegant lorgnette style viewers ever designed for stereos mounted on pages was includ-
ed in a special boxed set of 297 Canadian views presented to Prince of Wales Albert Edward in 1860
during his visit to Canada. The story of stereograph-
er William Notman’s efforts behind this ornate gift is
told in Robert C. Wilson’s feature “Notman’s Maple
Box.” The mahogany viewer is shown here laying on
one of the pages of views. Note also the gold pat-
ttern on the portfolio spine. Photo by Stan White.

Stereo World (ISSN 0191-4038) is published bimonthly by the National Stereoscopic Association, Inc., P.O. Box 14801, Columbus, OH 43214.
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in USA. A subscription to Stereo World is part of NSA membership. Annual membership dues: $50 third class US, $58 first class US, $38
Canada and foreign surface, $56 international airmail. All memberships are based on the publishing year of Stereo World which begins in March
and ends with the January/February issue of the next year. All new memberships received will commence with the March/April issue of the
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(503) 771-6440

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(Classified & display ads)
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(must by the 8th for the 16th)
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Volume 23, Number 6 • January/February 1997

Stereo World, the magazine of 3-Dimensional Imaging, Past & Present,
A Division of the National Stereoscopic Association, Inc.
Don't Lose Touch With the World!

Let's face it. There's more stereo imaging out there than anybody can keep track of, and the applications—from high-tech digital research to children's books—seem to multiply every week. The trick is to separate the useful ideas and products from the hype surrounding re-hashed old concepts or clever new devices that are never heard of after the initial media flurry.

I'm the first to admit that Stereo World can't come close to covering every aspect of stereoscopy from the 19th to the 21st century. The pace at which articles, ideas, news releases, research reports, tidbits from the Internet, rumors, tips and other stereo related publications arrive is truly intimidating, but we'll do our best to include as much important and accurate information from the world of stereo as possible in the coming year.

A case in point is the new stereo filmstrip viewer from Canada called the 3Discover. After several failed attempts to get information directly from the manufacturer, we'll be running a detailed article about this fascinating and potentially significant system in an upcoming issue—one that you'll miss if you don't renew your NSA membership! Of course there are plenty of other areas of stereo interest covered in a wide range of articles scheduled for the closing years of this century—and who knows how many amazing news items and longer articles will arrive in the meantime to surprise us? (But you'll have to send in your renewal to find out!)

Briefly described here are just some of the feature articles waiting their turn for Stereo World readers over the next couple of years:

SPOKANE'S ORRIN WATSON follows the career of this busy stereographer of early 1900s Washington and several other western states in conjunction with the 1997 NSA convention in Bellevue, Washington.

HONG KONG THROUGH PAIRED MINOLTA'S reveals how a major city (one to be very much in the news in 1997) can be captured in dramatic full frame stereo with a simple home made camera rig.

LONDON STAGE IDOLS IN ROTOSCOPE VIEWS includes both the famous and the long forgotten on a series of tiny Pocket Rotoscope cards (with their pairs of 1x1 inch images) as well as the publisher's very rare post card format views.

A BLATANT EFFORT TO IGNITE CONTROVERSY is probably not the title we'll use for the next installment of the

(Continued on page 28)

Convention Update
July 4-7, Red Lion Hotel, Bellevue, Washington
(300 - 112th Ave. SE, Bellevue, WA 98004)

Wanted: Workshops!
The organizers of the 1997 NSA convention are inviting anyone with expertise in any particular area of stereo imaging to help spread their knowledge to others in workshops held during the convention. These could cover anything from basic shooting or mounting techniques to more specialized areas of stereo photography, video, or digital technology as well as the care or restoration of historic images or equipment. To allow a place and time to be reserved, please contact Phyllis Maslin as soon as possible at PO Box 854, Duvall, WA 98019. E-mail: ICREB3D4U@AOL.COM

New Trade Show Fee Policy
NSA '97 Registrar Ron Kriesel is concerned that the new policy separating convention registration from Trade Show fees was not made clear on the original tan color Trade Show application form. Table fees are lower this year, but you must also register for the convention itself using the convention registration form and...
A Dubious Double Tintype?
I have had a great deal of entertainment from the various communications I have received about purported stereo tintypes. I think it is proved without question that stereo tintypes are, to say the least, extremely rare.

A case in point is the letter in your recent issue [Vol. 23 No. 5, page 3] with a photo of a tintype pair. There are two problems with this as a period stereo.

To take the minor one first, the description of the tintype not fitting the cutout is suspicious, and usually found in “manufactured” pieces. I would be dubious from this alone, but of course I have not handled the piece. This is however moot.

The photo is not a stereo. It is two identical pictures taken a few minutes apart, and the wind has moved the flowers slightly. It is obvious by examining the figures and the house that there is no stereo effect whatever. This item does not therefore bear on the subject of the existence or otherwise of period stereo tintypes.

I can state definitely that I have not seen a genuine one yet. All those I have seen have either been deliberate fakes, or as is the case of the one in question, misidentifications.

Peter H. Fowler
North Bend, OR

Random movements of flowers in wind can certainly create a false stereo impression when sequential images from the same position are fused. In this case, the whole field of blooms and grass seems to slope away from the camera—an impression reinforced by viewing the pair pseudoscopically: It seems unlikely that wind movement would provide such a fortuitous stereo effect. In addition, none of the blossoms seem to have ended up on a plane below the level of the ground, as happens often with sequential pairs on windy days.

From the center of the picture on up, the image at first looks completely flat but close study of a second generation copy reveals some stereo plane separation between the barn and the fence and tree behind it. On the other hand, no stereo separation is easily seen between the fence and the house or between the left center tree and the house. Yet between the right center tree and the structure behind it there is clear 3-D separation—which hints that the wind was indeed playing tricks within an otherwise flat pair. If this was a sequential pair (with or without a shift for stereo), the people standing by the door of the house cooperated well by not moving between shots. The density difference between the halves makes this a less than ideal example for such a discussion. (It helps somewhat to correct the window by masking off about 3mm from the left edge of the left image and the right edge of the right image.)

We hope to have some other, less murky, examples of “period stereo tintypes” for study and publication soon.

—Ed. 9

| SPOTLIGHT AUCTION '97 CONSIGNMENT FORMS OR CATALOG ORDER FORMS ARE AVAILABLE FROM ROBERT DUNCAN, 8 THOMAS CIRCLE, SOUTHAMPTON, MA 01073. |
| DATES? WHAT DATES? |
| It seems that every year there's some confusion about the exact dates of NSA conventions. That's because the core convention activities of the Stereo Theater projection shows, the exhibits and the Trade Show happen on Friday, Saturday and Sunday with varying degrees of overlap, although Trade Shows are always Saturday and Sunday. Stereographic excursion tours of the local area are generally on Monday, giving the “official” four days generally listed for conventions. But increasing numbers of members arrive on Thursdays for room hopping and socializing, with some getting started Wednesday evening! For these dedicated enthusiasts, NSA conventions are six-day marathons, and in the case of NSA '97 the effective dates (for them) would be July 2-7.... |
| Missing a form? |
| If you can't find or need more NSA '97 registration forms, contact NSA '97 CONVENTION, PO Box 741, Gladstone, OR 97027, E-mail: kriero@aol.com |

submit those fees. The new Trade Show form insert (with stars above and below the name & address box) includes the information. Letters explaining the new policy are being sent to those who returned only a Trade Show form.

Show & Tell!
Those attending the convention are invited to bring a few samples of their best stereo slides (any format) for projection in the Stereo Theatre on Sunday. Shots from past NSA conventions are especially welcome. The program book will indicate who to contact regarding Show & Tell.

Missing a form?
If you can't find or need more NSA '97 registration forms, contact NSA '97 CONVENTION, PO Box 741, Gladstone, OR 97027, E-mail: kriero@aol.com
THE LIONEL
A Stereo

by Gary S. Mangiacopra

In the early 1950s, countless makes of stereo cameras and their accessories were introduced to the buying public with much publicity, and many of these products are still in use today. But some 3-D products introduced during this period were so ahead of their time that, in the long run, they have been rendered useless. Some of these "stereo orphans" have been incorrectly labeled as "lemons." Nevertheless, they deserve a long-overdue re-evaluation and recognition of their technical innovations and their contribution to the general public's interest in stereography.

Perhaps the leader of this family of "stereo orphans" is the neglected Linex camera, manufactured by Lionel Corp., the well-known model train company. Unfortunately, the Linex's developmental history and the role the camera played in the stereography field of the mid 1950s is already becoming hazy and uncertain.

Inquiries revealed that Lionel established a separate division (aptly named Linex) to oversee manufacture of the stereo camera. Regrettably, Lionel destroyed many of its records during the 1970s when the company underwent one in a series of takeovers. The loss of these records has prevented a complete history of the Linex and the buying public's response to it during the short period of time the camera was sold.

But some historical data does remain, as does one overall question: Was the Linex a technical disaster, as was generally perceived during the 1950s, or did it have the potential of becoming a strong rival in the subminiature field, perhaps even surpassing the amateur View-Master Personal Camera format? Perhaps a unique opportunity was forever lost that could have introduced numerous beginning photographers into the pleasures of stereography with a low-cost stereo camera.
Events of the 1940s actually set the stage for Lionel's pursuit of such a radical project. Until 1941, Lionel concentrated on its sole product line: model trains and their accessories. Sales had hit a new high that year. But with America's entry into World War II, such hobby production immediately was halted, and Lionel spent the war years making fuse setters, gun mounts and 100 other military products. After the war, Lionel returned as the world's No. 1 toy train maker.

The post-war buying boom led the company during the late 1940s to its first attempts at diversification. In 1948, Lionel purchased the Airex Corp. and Airex Manufacturing Co. Inc., which was involved in the production of fishing reels and tackle.

From the late 1940s onward, each succeeding year brought more progressive earnings for Lionel. In 1948, sales totaled $15.56 million, with a net profit of $1.59 million. Sales dipped to $15.28 million in 1949, but the net profit rose to $1.65 million. Sales and profits then saw a regular uphill climb each year, with an all-time sales high of $32.98 million and a profit of $1.87 million in 1953.

Lionel's ever-increasing yearly earnings gave company officials the confidence to enter a new field—3-D. They did so by designing and marketing their own stereo camera. And it all began with a gift.

For Christmas 1949, company President Joshua Lionel Cowan received from his son Lawrence a Stereo-Realist, the best 35mm stereo camera then in production in the United States. This gift went along with Joshua that winter to Hawaii and was used to take typical tourist slides of his wife Lillian at the USS Arizona Memorial, in the hotel lobby and other locations. He returned with a blunt assessment of the Realist: too complicated, as he disliked the camera's exposure meter and settings.

A back view of the Linex stereo camera from the instruction book.
and used only one setting regardless of the lighting conditions.

From this experience, a decision was made to capture the low-cost end of the amateur photography market with a simple, fixed-focus stereo camera. Undertaken in 1951—and kept as a secret from the rest of the corporation—details of what Lionel’s stereo camera and its accessories would look like began to be finalized by 1952. Helping to finalize those details was the project’s main designer, a person who could now be criticized as either half-forgetting the KISS principal (Keep it simple, stupid!) and taking a concept of a simple fixed-focus camera and turning it into a Rube Goldberg design, or who could be praised as a neglected designer-genius with a decade-ahead-of-its-time concept of a pre-loaded film cartridge similar to today’s 110 film cartridges.

As the Lionel Corp. knew nothing of camera design, a search was conducted to find someone who did. That someone was August “Gus” Stellpflug (1897-1983). By 1952, prototypes of early Linex models were done but neither models nor photographs have survived.

The new camera did not see production in 1952, mainly due to the Korean War. As late as December 1952, a large part of Lionel’s New Jersey plant was still making electronic and magnetic navigation equipment and other products for the defense program. In the last week of the year, in fact, a 120,000-square-foot addition to Lionel’s plant was formally opened—but practically every square foot was being tooled up for defense production. Only with the end of the war in July 1953 was Lionel able to tool up for other products—namely, toy trains and the new camera, a patent for which Stellpflug applied on July 16. All components of the Linex save the color-corrected lenses were soon being manufactured at the new Linex Division at Lionel’s plant in Irvington, N.J.

But so secretive was Lionel of its stereo camera that the earliest rumors of it didn’t begin to leak out until the first week in March 1953. Reporting on the growing interest in 3-D photography, Newsweek revealed that, for 1952, 67 percent of the David White Co.’s net sales were from the Realist; and that Eastman Kodak Co.'s Chicago processing laboratory reported that stereo film volume was 3½ times greater in 1952 than in ’51. And as though as an afterthought, a single sentence noted that Lionel “was reliably reported” to be planning the manufacture of its own camera.

More rumors of the Linex became known in early June. Time magazine gave slightly more vague details of the camera, except to say that “for 3-D effect, the film must be looked (at) through a special viewer” for its eight stereo pairs per roll of film. Time also provided the first reports about the camera’s projected price: $39.95.

A mid-July issue of Business Week informed the public that Lionel was going to bring out an inexpensive, fixed-focus stereo camera. Yet, for all these published rumors and semi-rumors, there were still delays due to the Korean War and shortages of raw material and supplies.

Finally, by late summer, more detailed information trickled out from Lionel. Irving Desfor, a writer for The Associated Press’ weekly photography column, gave a brief mention of “this year’s top secret in the photo field” on the new Linex stereo camera. All he knew was that the outfit consisted of the stereo camera, case, viewer and film for the low cost of around $40.

Unique about the camera was that its film would be housed in a special magazine that would give eight stereo pairs. Developing, mounting and return postage would cost $1 per magazine.

Desfor noted that rival stereo company executives were anxious for the first Lionel cameras to hit the market. They were hoping, he said, that these less-expensive models would incite new 3-D enthusiasts to purchase their higher-priced cameras later on.

More precise details of the Linex were given for the first time in Modern Photography’s October 1953 issue. Readers were informed that the Linex would be 6 inches wide, 3½ inches tall and more than 1 inch thick and would weigh a scant 17 ounces. They also learned the Linex would feature matched, fixed-focus doublet lenses with two f-stops, with the nearest point of sharp focus being 5 feet. The behind-the-lens shutter would be a simplified guillotine type and would be cocked via a small lever on the camera’s face.

Special film magazines containing unperforated 16mm Ansco-
chrome were to be offered in both daylight and tungsten-type. Instead of using the accepted Realist-format image size of 22 x 24mm in metal or cardboard mounts, the Linex would create ½ x ¾-inch vertical-format slides mounted in a clear semi-hard plastic slide that would hold four stereo pairs each.

The plastic-and-metal stereo viewer would have an optical system and electrical illumination via two batteries. Magnification was comparable in size to a standard 22 x 24mm viewer.

Sparing no expense, Lionel hired industrial designer Raymond Loewy (who designed, among other things, streamlined locomotives, toasters, the 1953-54 Studebaker Starliner hardtop and the 1954 Anscoflex box camera) for a specially designed box for the camera and its accessories. The box would also double as a storage container for slides and the viewer. An optional flash gun would be available for $7.

A general distribution plan would put the first production units on the market in the New York City area by August 1953, and then from Washington, D.C., to Boston by Christmas. Lionel planned to sell the camera nationwide by the following year. At all costs Lionel wanted to avoid selling the outfit in districts not able to supply film and servicing.

Modern Photography's technical preview ended with the hopeful, "It remains to be seen whether plans will proceed as indicated." (We now know they didn't!)

Plan A-Changing
For all of Lionel's grandiose plans of national distribution for 1953, what actually occurred was totally different. Modestly, the Linex camera kit was introduced and could only be purchased in the department and camera stores of Hartford, CT., in December of that year. Hartford was chosen because of its outstanding reputation as a discriminating market for new products. As Lawrence Cowen was quoted in The Hartford Courant, "We intend to merchandise the camera, film, etc., on a national basis directly to chain stores, wholesalers and department stores." This, in fact, was the same marketing plan that had proved so successful for Lionel's model train sales in decades past.

Blitzing Hartford
On December 13, twelve days before Christmas, G. Fox & Co. department store carried a full-page advertisement in the city's Sunday newspapers exalting the virtues of being the first to present the Linex for only $44.50. The ads made claims of the following:

- The Linex all-metal camera is precision engineered, handsomely finished, light to carry, built to last.
- Linex film loads in seconds. No spools to fumble with. After processing, your pictures are enclosed in plastic mounting slides ready for viewing...protected permanently against dust, scratches and fingerprints.
- Twin-matched lenses are electronically tested. Like all fine lenses, they are coated to assure clarity, sharpness, and colors as natural as life!
- Synchronized for flash. Linex takes true-to-life color pictures indoors or out. Flash holder available soon!

Within the following week, ads told of seven other Hartford stores that were selling the camera or giving free demonstrations. During these weeks of media blitz, Arthur J. Kiely Jr., writer for The Hartford Courant's weekly camera column, wrote favorably of the Linex, finding it to be foolproof and well-constructed. It was hinted that a Linex slide projector was being planned.

1954—Problems Arising FAST!
The first indication that the Linex was experiencing rejection by the buying public came in a memo written by H.A. Schumacher to T.T. Holden on February 5:
"We are advised by Charlie Laidlaw that Lionel commenced marketing of this equipment on a test basis in the Hartford, CT., area during December, Charlie writing to us as follows: 'The Lionel people put on quite a promotion here in Hartford last December but dealers say it did not go over well. They are not excited about it, mainly because nothing is standard. Film must be purchased from and also processed by Lionel, and no projector is available. The whole outfit is packaged in a large yellow kit box.'"

This negative review of Linex sales as indicated by the Hartford dealers was in marked contrast to the statement given in Business Week magazine in the second week of February—that the Linex was test-marketed in Hartford "with gratifying results."

In this interview, Cowen said the great mass of weekend photographers were not exposed to personal stereo and the Linex was not too gadget-minded for amateurs: "Basically, this is a good-weather camera. That's when most people want to take pictures. And this will give them good ones—sharp stereo pairs, in color, at a price they can afford." It was price and volume that Lionel was focusing on, aiming to find a niche on the lower-price, volume-end of the camera market, which was estimated at $38 million to $45 million. Sales amounting to $7.5 million to $10 million were attributed to five stereo cameras: Videon, Stereo-Realist, Revere 33, Iloca 11 and the View-Master Personal. But the purchase prices for these top-selling cameras were 3 to 5 times that of the Linex, so the potential buying market for a low-cost stereo camera was definitely there.

On February 17, Lionel officially debuted the Linex at the Eighth National Photographic Show in New York City. Initial distribution of the camera by early March was to be confined to the five New York boroughs. Three days earlier, The New York Times camera column gave a lengthy report on the features of the Linex camera and its film magazine. The carefully timed advertising and publicity by Lionel should have helped sales but apparently didn't.

Nor did a critical review of the camera and viewer by those in the photography field help.

In the first week of March, coinciding with the Linex's official debut in New York City, Irving Desfor, camera columnist for The Associated Press, gave a critical and very mixed review. Though the Linex provided a departure from the usual camera design and a new approach to viewing the results, what had impressed him was its most powerful factor: the low price. However, Desfor's opinion as to the camera, slides and viewer was extremely unfavorable: "... a camera must be judged for picture results as well as by cost. In this respect, judging pictures supplied by the Linex company, there is a corresponding drop in optical quality as compared with present three-dimensional results. It's roughly the same difference as between a box camera and a more costly camera with a finer lens."

Though adding, "numerically speaking, there are probably more box cameras around the country than precision cameras. This may account for Lionel's step into the stereo camera field if the same ratio holds true."

However, of the engineering features he was bluntly disappointed: "It's a fixed focus, single speed (1/50 second), magazine-loading camera for daylight or flash photography. It has only one shooting adjustment for its two matched lenses: a shutter opening for normal, average day shooting (f-6.1) or for extra bright light (f-8.3) such as on a beach, open water or snow. "The camera has a predominantly black, metal finish and looks long and thin. It feels heavy for its size, but its 18 ounces are meant to provide steadiness in handling."

"It uses a special film magazine giving eight double frames measuring about a half-inch square each. The magazines cost $1.25 each, which includes processing in Lionel Labs and picture return."

"A flashgun...is attached by two screws which provide the electrical contact."

Desfor's opinion of the stereo slide viewer was even lower than that of the camera: "The slide viewer is battery operated and is nonadjustable. The finished color strips, in two sets of 4 double frames, slide in a slot at the end of the viewer and are brought into view and changed as they slide along. Compared with the
present, jiggle-free viewers I found this method troublesome."

Though Desfor gave a very critical analysis of the Linex camera and viewer, he did stress the potential stimuli the Linex could create in the stereo photography market, including prompting other manufacturers to lower their price and spurning new interest in 3-D among the general public.

During early March, the Lionel Corp. heavily promoted its camera as attested by the numerous ads carried constantly in *The New York Times*, beginning March 7 with a full-page ad with the eye-catching announcement:

"A New Thrill in Picture Taking!
LINEX 3-Dimension COLOR Camera. Made and Guaranteed by LIONEL. Easier to Operate Than Any Camera You Ever Owned!"

In the lower right corner, there was an explanation by Lionel as to why the company was limiting itself only to selling the cameras in New York City at this time:

"TO OUR FRIENDS outside New York City. Precision, as you know, cannot be rushed. As a result, we have been unable to produce enough cameras to date to supply all the retailers outside of New York City who serve you.

"Rather than favor some at the expense of others, we have been compelled for the present to limit our distribution to the 5 boroughs of New York City.

"But as our supply increases, we shall make LINEX cameras, film and viewers available to your favorite retailer. Meanwhile, we sincerely appreciate your patience."

To ensure more sales, Lionel sent several factory experts to demonstrate the Linex from March 8-13 at Peerless Camera and at Willoughby's, the world's largest camera store.

By May, the Linex line consisted of the following accessories:

- #500 Linex Stereo Camera Outfit, $44.50
- #510 Linex Stereo Flash Attachment, $6.50
- #530 Linex Stereo Battery Viewer, $7.50
- #570 Linex Stereo Color Film, $1.25

And the month of May should be considered the high water mark of Lionel's perhaps desperate marketing push to sell the Linex. The New York Times carried a nearly full-page ad listing all 371 Linex dealers along the East Coast.

Magazines such as *Popular Photography* and *Modern Photography*, May and June 1954 issues respectively, mentioned the Linex outfit in their "What's New" columns of new products.

But despite the marketing attempts in department stores, camera stores and other outlets—even jewelry and drug stores—the public was still not buying the Linex. An immediate answer one would consider was that perhaps the Linex was an inferior product. There was a harsh evaluation to that effect in August's *Consumers' Research Bulletin*:

"The results obtained with this camera were mediocre, as was to be expected from the small-aperture fixed-focus lenses and the small size of the pictures (approximately \( \frac{3}{8} \times \frac{3}{8} \) in.). The special unperforated film, which is said to be made for Lionel by Ansco, and processed at a plant in Rockville Center, Long Island, N.Y., did not give good color rendition as regular Kodachrome film. The strips of transparencies were found difficult to mount in the plastic slides provided....CR believes that the Linex Stereo camera would not be satisfactory for a person with skill and experience in stereo; however, in view of the Linex's comparatively low price, many who merely wish to press a button and get usable stereo pictures may find it of some interest and good enough for their purpose. A person who wears glasses with fairly large corrections will likely find the viewer unsatisfactory, since it has no focusing adjustment."

After reading this, many potential Linex customers probably changed their minds about purchasing the outfit for the forthcoming holiday season. By this time in late 1954, the Linex camera distribution was still only limited to the East Coast. National distribution as conceived by Lionel a year earlier simply failed to materialize.

In desperation, the company gave one final Christmas marketing promotion for the Linex. Yet, ironically, an advertisement in the December 12, 1954, issue of *The New York Times* was printed alongside an announcement for the introduction of Kodak's new stereo camera for only $84, using the already well-established Stereorealist format. In addition, this advertisement was also offering Kodak's two superb stereo slide viewers for sale.

For only twice the cost of a Linex, a holiday shopper could
price in the 1954 holiday season, but sales certainly did not live up to Lionel executives' expectations, as events of the coming year indicated.

1955—
Red Ink Rising And Unit Price Falling Even Faster!

Lionel's company records indicated that 85,000 Linexes were produced during 1953-54—a considerable number when it is noted that most competitors’ total production was far less. Though the various Stereo-Realist models over two decades of production had a total run of 130,000 cameras and Kodak's 1954-60 production run had 100,000 units, the View-Master Personal's four-year run had just 25,000 units, Revere 33 had only 20,000 or so, and the View-Master Mark II had approximately 12,000.

With 85,000 Linex cameras produced in just a year or so, Lionel could have given its competition a run for the money—if only the customers were there. Of the Linexes produced, about 67,000 were initially sold. The remaining 18,000 were sold at several discount stores outside the department store trade. As an indication of how fast the retail price dropped, Abe Cohen's Camera Exchange was selling brand-new Linex cameras for $24.50 by April 1955, a $20 drop from the original asking price. Just six months later, the 17 stores of Camera Craft in New York City, New Jersey and Connecticut were selling new Linex outfits for a sale price of only $19.95.

As 1955 ended, ads for 3-D equipment showed the sliding downward price of the Linex as stores were desperately trying to get rid of this “lemon.”

1956—
Death Lingers

The final year that the Linex could officially be termed a “viable” photographic line is 1956. Those who still possessed and used the Linex film magazines, which had a 1957 expiration date, could still get them developed at Linex Labs in New Jersey.

A few relic camera stores still possessing new and used Linex outfits were drastically dropping
their prices even further. The last known ad for a Linex, in 1956, listed a used camera for just $9.95.

1957—
A Postmortem.

Officially dead in the photography field, a patent was finally granted for the Linex camera and its film magazine on January 22, 1957. But who was going to infringe on patent No. 2,778,289, a product that failed miserably? It seems as though this patent was now merely an afterthought.

1959—
Arrival Of The Takeover
'Man In The Gray Flannel Suit' Vultures.

Though the Lionel Corp. must be commended for its introduction of a radically innovative stereo camera, the venture caused long-term financial repercussions for the company. By 1955, Lionel's Linex Division had lost more than $1 million. This, combined with the slumping sales of model trains and other business problems, set the stage for a takeover of the Lionel Corp. in 1959. Incredibly, the individual who was in charge of this takeover was the dubious Roy M. Cohn, the former chief counsel of the investigation committee for Sen. Joseph McCarthy's communist witch-hunt of the early 1950s. Cohn succeeded Lionel Chairman Lawrence Cowen, who resigned in December 1959, thus terminating the Cowen family's control of the 59-year-old company.

In the 36 years since, the Lionel Corp. has seen many splits, reversals and bankruptcy-protection filings. But the 500-employee company has still survived to produce model trains.

Yet, a question still remains: Was the downward spiral of Lionel's fortune hastened by the million-dollar loss from Linex in the mid-1950s? The answer to this is a definite no. The loss of this amount of money at a time of declining model train revenues certainly hit the company's profits at a time when every dollar was needed. The Linex Division caused the company to divert manufacturing space and resources from other products that could have produced profits. But even if the Linex had been successful and had generated a positive cash flow, those profits would have only covered the years of 1953 to perhaps as late as 1955, paralleling the height of the 3-D amateur camera boom. These years also were the peak profits years for Lionel anyway. From 1956 onward, there was a continuous decline of revenue that began producing annual deficits until the 1959 takeover. It's safe to say that these financial difficulties would have still occurred, even if the camera was never produced at all.

**What Went Wrong?**

Many explanations can be given as to why the Linex, like many other technically innovative cameras, failed to be accepted by the public.

The timing of its introduction was one factor. Nor did it help that the 16mm subminiature stereo pairs were optically inferior to the accepted quality standard of Realist-format slides, or even in comparison to those of the subminiature-format slides taken with the View-Master Personal.

The ultimate problem was the introduction of the specialized film magazine, which, after processing, would be returned as a 14-inch, unmounted 16mm strip of film that could only be mounted in the odd non-standard plastic slide holders for viewing in the non-standard viewer. All of these accessories were so unique that no other company could supply this camera's needs without infringing upon Lionel's patent designs.

In this author's opinion, failure was not due to the optical quality of the camera, but to the unique and non-compatible film magazine. This is the reason for the demise of the Linex, and it's supported by my personal use of the Linex stereo camera with a reloaded Linex film magazine.

The Linex film magazine dimensions are slightly larger and bulkier than a present-day 110 film cartridge. Loading the magazine into the Linex takes a little more prac-
A 1991 Linex stereo made by slitting a roll of 35mm Ektar color negative film down to 16mm size and reloading it in a Linex magazine. The experiment resulted in some fogging and scratches on the film, but the images seem sharper than those in the original Linex Anscochrome transparencies. This view by Gary Mangiacopra shows his mother Frances at her home in Milford, CT.

The 16mm subminiature design of the Linex camera was fine, but the film and its specialized film magazine should have been reduced in size. This would have resulted in a sleeker, thinner and lighter camera.

The awkward pull-tab design should have been eliminated. What should have been offered was a 16mm miniature film magazine similar to the Minolta 16 made in the 1950s. This would have allowed more than eight stereo pairs per roll. The actual Linex film magazine took up a considerable space for the number of stereo pairs it actually produced.

3) Lionel should have introduced an accessory “backpack” film cartridge, perhaps with a 25-foot reel of double 8mm movie film. This length of film would have produced a minimum of 200 stereo pairs at the nominal movie film development price. This would have opened up possibilities for the smaller number of photographers who would want such an option for promotion or other purposes.

4) The Linex should have allowed for more than two f-stops. The 1/30 second shutter speed was sufficient when using the camera’s 6.1 and 8.3 f-stops, but smaller apertures of at least f-11 and f-16 could have been added to handle faster film with no major alterations of the shutter design.

5) The clear plastic slide mounts should have been made in other sizes, perhaps similar to the Realist-format cardboard mounts. Better still would have
been mounts similar to the 1950s Tru-Vue stereo cards holding eight or 10 stereo pairs each. This type of stereo mount would have allowed photographers to record data or notes on the cards and would also have provided for an easy filing system.

These are only suggestions, of course, and we can’t change history anyway. So what we are left with is a legacy of tens of thousands of subminiature stereo cameras, useless for present-day photographers due to the unavailability of their film magazines. Now the surviving Linex cameras are left to their role of gracing collectors’ shelves.

Acknowledgements

Many individuals have offered much help to this writer, giving whatever bits of information they possess regarding the neglected history of the Linex camera.

Foremost thanks go to Morris G. Moses, research associate of the George Eastman Museum at Rochester, N.Y., for his generosity of opening his Linex file that gave me many leads to research and, more importantly, to add upon this camera’s misty past.

Thanks also to: Becky Simmons, serial librarian of the George Eastman House, Rochester, N.Y.; Marjorie S. Holstein, librarian at the Oliver Wendell Holmes Stereoscopic Research Library at Eastern College, St. Davis, Pa.; Rosemary M. Haselroth, legal assistant at Lionel House, Rochester, N.Y.; Marjorie S. Holstein, librarian at the Oliver Wendell Holmes Stereoscopic Research Library at Eastern College, St. Davis, Pa.; Rosemary M. Haselroth, legal assistant at Lionel House, Rochester, N.Y.; and Ron Rosenblatt, New York, N.Y.

And special thanks to NSA members and Linex collectors: Billy Kerr, Houston, TX; Leighton R. Steward, Yucca Flats, CA; Walter Mendoza, Citrus Heights, CA; Barney Kahn, Scottsdale, AZ; and George Savage of Savage Video Corp., Overland, KS.

To these I give my hearty thanks for their help in producing what shall, regrettably, be the definitive history of the Linex for the readers of the 21st century.

References


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Look, Dec. 5, 1950, p. 44.


Newsweek, Nov. 5, 1951, p. 77; Dec. 29, 1952, p. 54; March 2, 1953, p. 73; June 22, 1953, p. 76; Feb. 22, 1960, pp. 80, 82.


Time, Nov. 25, 1946, p. 94; June 1, 1953, p. 92.

Overview of the Maple Box in the Notman Photographic Archives, showing the two portfolios (one open), two sheets of stereo views, and the mahogany stereo viewer.

Photo by Stan White.

Notman's Maple Box

by Robert G. Wilson
The first decade of growth for railways in Canada occurred in the 1850s when a number of companies built lines in both Canada West (now Ontario) and Canada East (now Quebec). By late 1858, there were rail lines from Windsor and Sarnia in Canada West to the ice free port at Portland, Maine with the exception of a bridge across the St. Lawrence River. This last link in the continuous line to the ocean was completed on 17 December 1859, when the first official train passed over the newly completed Victoria Bridge which crossed the St. Lawrence River at Montreal. In the summer of 1860, Queen Victoria’s son, Albert Edward, H.R.H. the Prince of Wales and heir to the British throne, visited Canada to officially open the bridge. To commemorate the visit, the Canadian government presented the Prince with a portfolio of photographs taken by William Notman.

Being a good businessman, Notman understood the promotional possibilities that these photographs represented, and made a duplicate set which he retained. He also photographed the set in stereo, which was listed in his 1860 catalog and could be purchased for 40 cents each or $4.50 a dozen. Notman sent his duplicate presentation set to the 1862 International Exhibition in London, where he was awarded a medal “for excellence in an extensive series of photographs.” After the exhibition, it was returned to Montreal where it was on display in the Notman studio in 1864. It remained in the Notman collection through several studio moves. When the Notman family sold the company in 1935, they retained the set and eventually donated it to the McCord Museum of Canadian History in Montreal in the mid 1950s, where it is now part of the Notman Photographic Archives.
McCord Museum Copy

The duplicate set, currently in the McCord Museum, contains forty original loose pages measuring 21 x 28.5 inches, plus six pages that were added to the portfolio later. On the original sheets are one mammoth plate (18 x 22 inch) of the completed Victoria Bridge, eighteen 10 x 12 inch photos mounted two to a page (mostly showing construction of the Victoria Bridge), and 270 stereoviews mounted nine to a page. The stereoviews are representative of the Canadian views produced by Notman prior to the visit of the Prince of Wales, and cover the areas of Canada from Riviere-du-Loup and the River Saguenay on the east to London and Niagara Falls on the west. Included in the set are 27 stereo views of the Victoria Bridge, mostly showing the construction.

Most of the stereo views in the set are hand titled and numbered in ink, and with only a few exceptions, these notations match the listings in the Notman 1860 catalog.

In addition to these original cards, the McCord set includes three other mammoth plates (one view of Montreal and two duplicates of the Victoria Bridge view already mentioned) and three other sheets of stereoviews (one sheet of views in Quebec Province and two sheets of views of the Great Eastern when it visited Quebec City in July 1861). These are assumed to have been added later, since the card stock is different than the rest of the sheets, there are duplicate views, and the views of the Great Eastern are dated.

The sheets of photographs are stored in two dark blue morocco leather portfolios, one titled Canada East in gold on the outside of
William Notman No. 23, "Men destroying Crib" during construction of the Victoria Bridge in Montreal, summer of 1859. Single stereoview copied from one of the album pages of the Victoria Bridge. Note the hand written title below the image and the view number between the images.

Notman Photographic Archives, McCord Museum of McGill university.

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William Notman No. 73, "St. Urbain Street, Montreal" appeared in the Maple Box on one of the pages of Montreal views. The stereo images that were in the box were also available on standard stereo cards from Notman. Author's collection.
Niagara River and Falls. One of the album pages from the Maple Box. Stereoviews are regular size, mounted on pages which measure 21 by 28.5 inches.


The set of photographs presented to the Prince of Wales was described in a series of letters between William Notman and various government officials (some of which have survived and are now in the National Archives of Canada) and in two contemporary published accounts. In spite of these, there are still a number of unanswered questions about the original set presented to the Prince of Wales. Where is the original set today? What did the set which was presented to the Prince actually look like? Where and when did the presentation take place?

On the request of Stanley Triggs, then curator of the Notman Photographic Archives, an extensive search of the Royal collections has been done and the original box given to the Prince cannot be located. So exactly what the original set looked like is not really known. Since the set in the McCord Museum was publicized as a duplicate, we should assume that the original looked like the set illustrated here. However, the three contemporary reports of this set of photographs differ in the description of the box and its contents.

The first description exists in a letter dated 1 October 1860, which says that the set contained 315 photographs, in two portfolios:

I have examined the collection of photographs furnished by W. Notman, of Montreal, enclosed in two Morocco-bound Portfolios, and a handsome bird's-eye maple case;—with the view of offering an opinion as to their value.

The photographs, mounted on 54 sheets of stout bristol-board, consist of 10 of the largest sized single plates yet taken in Canada; 13 having two views mounted, of ordinary dimensions—and
William Notman No. 332, "Grand Truck Railway Bridge over Grand River, at Breslau, Canada West" appeared in the Maple Box on an untitled page of views along the Grand Truck Railway west of Toronto. Author's collection.

William Notman No. 424, "Lewistown and Queenstown Suspension Bridge" appeared in the Maple Box on one of the pages of views of the Niagara River and Falls. Author's collection.
I, from messers. Notman, whose number 1860 while the Prince was still in North America. William Notman sent a description of the box reason- 

Canadian photographs.—We learn from messers. Notman, whose stereographs of Canada we noticed last week, that a set of their photographs was presented to H.R.H. the Prince of Wales, by the Provincial Government of Canada. The set comprised 55 sheets imperial 28½ x 20½, on which were mounted 10 photographs 22 x 18, 20 photographs 12 x 10, and 315 stereoscopic views—all of Canada. They were placed in two handsome morocco portfolios, with solid silver clasps. These again are contained in a case of bird's-eye maple, with solid silver mountings, handles, &c. One of the slides we received was a photograph of this presentation series.

While these two descriptions differ in the number of photographs in the set, they still match the McCord version of the box reasonably well, assuming that some of the original sheets have been removed from the duplicate set and used for other purposes over the years. This is a reasonable assumption as Notman did adjust the contents of the maple box for different events. When sent to the 1862 Exhibition, the box included only seven mammoth plates, 19 10 x 12 inch photographs, several different sheets of stereoviews and ten sheets of portraits.

A second published report appeared in London in June 1861, and described this set very differently. The Illustrated London News said that it contained about 600 photographs in three different portfolios, reporting:

It was a good notion of the Canadian Government to employ the celebrated photographer Notman, of Montreal, to prepare a series of photographs of all that is interesting in the Canadas and to present it to his Royal Highness the Prince of Wales as a souvenir of his visit to the colony. Our illustration represents the case and one of the folios containing the photographs allowed to. It is made to contain three folios, and is a splendid specimen not only of Canadian maple, of which it is constructed, but also of colonial workmanship. The clasps, binding, and angle pieces are of silver, beautifully chased and ornamented. The interior is lined with green velvet. The folios, three in number, are equally beautiful as specimens of colonial skill and taste. Neatly mounted in them are about 600 photographs of all sizes, comprising views of all the great waterfalls, cities, public works, and remarkable places in the colony, as well as of events that occurred during the Prince's visit. The great lakes and the depth of the wilderness have also been photographed, to make the work complete. The whole reflects the highest credit on Mr. Notman, both for the taste and judgment shown in the selection, and the manipulative skill with which the pictures were executed.

The Illustrated London News also published an engraving, describing it as the "case ... presented to the Prince." The case and one folio shown in this engraving appear to be the same as those in the McCord Museum. To produce this engraving, the artist would have needed something to copy. The known stereoview was not likely used since it is so different from the engraving. However, since the same easel appears in both the Notman stereoview and the engraving, it is likely that another Notman photograph was copied to make the engraving; a photograph that would have been taken at the same time that Notman made the stereoview of the duplicate box. If this is the case, then the 1861 engraving is a copy of the duplicate set currently housed in the McCord Museum and not a copy of the set originally given to the Prince. This, however, is a mute point if the McCord Museum set is truly identical to that presented to the Prince.

So what did the set presented to the Prince of Wales actually look like? Since Notman described the image on his stereoview as a "duplicate", and the description in the 1 October 1860 letter (written before the presentation was actually made) described the set with two portfolios, it is likely that the Prince was presented with a set identical to the one in the McCord Museum. So why was The Illustrated London News description so different? It is possible that the Prince was given a box with two portfolios containing the views of Cana da which was identical to the set in the McCord Museum. In addition, he may have been presented a third portfolio containing the views of the events of his visit. A hint that this could be the case appears in one of William Notman's letters in which he refers to the photographs of the Prince of Wales sent to Boston" (note this says photographs "of the Prince", not "for the Prince"). The Prince visited Boston near the end of his stay in North America. This would explain the third portfolio and the increased number of photographs reported by The Illustrated London News, and their comment that the views showed "events that occurred during the Prince's visit", but still does not explain their claim that the case was "made to contain three folios." Perhaps they were wrong on this point. Likely the only way that we will know exactly what was given to the Prince is to wait until the original is located in the Royal storage.

It is also not known exactly when and where the presentation was made, since none of the contemporary newspaper accounts mention it even though they reported daily, and in great detail, about events that occurred during the trip. Notman's original intent would likely have been for the presentation to be made in Montreal. However, there was a misunder-standing which I will describe.
The government officials, that using as a guide the values mate of the value of the set, (Montreal), may award for my services."

While the Prince was in London, had recently been selling for in Canada. So it was likely given to the Prince near the end of his stay in Canada: in Niagara Falls (14-17 September), or in Hamilton (18-19 September). This would have allowed time for news of the presentation to reach England to meet the deadline for the 19 October issue of The London Photographic News. The Prince left Canada via Windsor and Detroit on 20 September to begin a month long trip through the northeast United States, staying in Boston on 17-19 October before returning to England from Portland, Maine on 20 October 1860.

The Illustrated London News report also says that the Canadian Government employed Notman to prepare the photographs. The series of letters, however, reveals that it was Notman who conceived the idea and approached the government. Notman suggested the project to the Commissioner of Public Works, and thinking that he had full agreement for the project, proceeded to produce the set. However, the commissioner had only requested a proposal of what Notman contemplated doing and what the probable cost would be. So the set was produced without an agreement upon the price to be paid to Notman. When this misunderstanding was discovered, Notman wrote, "As I am desirous that HRH should be in possession of the series, [I] have no objections to place the matter entirely in your hands, accepting whatever sum you may award for my services." The government officials then arranged for an estimate of the value of the set, using as a guide the values that Notman photographs had recently been selling for in Montreal. The first estimate came to $455 (including $264.50 for the photographs). In his summary letter, Mr. F.P. Rubidge presented the details of his cost estimate as:

Making, therefore, a liberal allowance for the better mounting, and descriptions thereon, and supposing them to be the choicest and best selected specimens of Mr. Notman's art, (although many of them are very defective)—I have put the following values, as the most liberal that should be offered for the collection.

- 10 sheets with 1 view on each or 10 photographs @ $6 — $60.00
- 13 sheets with 2 views on each, or 26 photographs @ $2.50 — $65.00
- 31 sheets with 9 Stereoscopic slides or 279 photographs @ $0.50 — $139.50

With reference to the value of the Morocco portfolios, I merely offer an opinion, that their (together) — $60.00

Also that the value of the case, silver mounted — $125.00

Packing Case, packing etc. — $5.50

Total — $455.00

Due to the misunderstanding, and in order not to hold up the presentation of the set, Notman had agreed to accept whatever money was awarded to him. However, he did object to the low value assigned to the photographs:

I may state that even now with the negatives in my possession, I would not get up another set the same, with the care & trouble of mounting, lettering etc. for less than double the amt. of the value now awarded me, & when I state that many of the views were taken with more regard to the completeness of the set than marketable value, & that in Quebec alone I spent more than the sum named, you will see that my acceptance of that sum will entail a considerable pecuniary loss, & hope therefore that the valuation will be reconsidered.

However, the value was not reconsidered, and even though Notman claimed to have spent over $2200 to produce two copies of the set, one of which he retained, it seems that he only received $264.50. Mr. Hendery, the silversmith, also objected to the value of $125 for the case, which included only $100 for the silver work. This led to a second evaluation ($295.30) and then a third evaluation ($463.50), which evidently agreed with Hendery's original claim. The last letter of this series, in which the higher value for the silver work was finally set, was concluded with the statement "I sincerely trust that we have now heard the last of the vexed question of the case and its belongings." It is unfortunate that

Stereo Contents of the McCord Maple Box

The Maple Box in the McCord Museum contains 297 stereoviews mounted nine views on a page. The areas covered and the quantity of views of each are as follows:

<table>
<thead>
<tr>
<th>Subject of Pages</th>
<th>Number of Stereos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toronto Falls &amp; area</td>
<td>45</td>
</tr>
<tr>
<td>Toronto</td>
<td>18</td>
</tr>
<tr>
<td>London</td>
<td>9</td>
</tr>
<tr>
<td>Hamilton</td>
<td>9</td>
</tr>
<tr>
<td>Canada West, Toronto to London</td>
<td>9</td>
</tr>
<tr>
<td>Kingston</td>
<td>9</td>
</tr>
<tr>
<td>Ottawa</td>
<td>9</td>
</tr>
<tr>
<td>The Ottawa &amp; St. Lawrence Rivers</td>
<td>9</td>
</tr>
<tr>
<td>Victoria Bridge</td>
<td>27</td>
</tr>
<tr>
<td>Montreal</td>
<td>45</td>
</tr>
<tr>
<td>Quebec City &amp; area</td>
<td>36</td>
</tr>
<tr>
<td>Saguenay &amp; Riviere-du-Loup</td>
<td>9</td>
</tr>
<tr>
<td>Montmorency</td>
<td>9</td>
</tr>
<tr>
<td>Three Rivers &amp; River St. Maurice</td>
<td>9</td>
</tr>
<tr>
<td>Lake Memphremacoc</td>
<td>9</td>
</tr>
<tr>
<td>Grand Trunk Railway below Quebec</td>
<td>9</td>
</tr>
<tr>
<td>St. Maurice River (added later)</td>
<td>9</td>
</tr>
<tr>
<td>Great Eastern, July 1861 (added later)</td>
<td>18</td>
</tr>
</tbody>
</table>
William Notman suffered financially in producing the “Maple Box”, as this set is referred to at the McCord Museum. It is a fine collection of early photographs of Canada and is certainly the ultimate in stereo boxed sets.

Acknowledgements

I want to thank Stanley Triggs, then curator of the Notman Photographic Archives, for allowing us to photograph the Maple Box, for providing copies of the early reports of this presentation set and for offering some of the details contained in the article.

Sources


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.

- May 1, 1997—CORDOVA, Bill Papke, 5412 Hesper Way, Carmichael, CA 95608 USA. Slides and cards, N. Amer. $5, others $6.
- July 15, 1997—PSA TRAVELING, Mary E. Bury, APSA, 6525 Sunrise Blvd. #52, Citrus Heights, CA 95610 USA. Slides, N. Amer. $4.50, others $6.
- July 26, 1997—PSA, Anne Wilson, 5719 35 Ave. NE, Seattle, WA 98105-2331 USA. Slides and cards, N. Amer. $6, others $7.
- August 2, 1997—PSA SEQUENCES, H. Lee Pratt, APSA, 1017 Bayfield Drive, Huntsville, AL 35802-1101 USA. Slides, N. Amer. $8, others $10.
- September 27, 1997—CHESAPEAKE, R.J. Leonard, 5895 Rockhold Creek Road, Deale, MD 20751-9620 USA. Cards, N. Amer. $6, others $7.
- September 27, 1997—POTOMAC, R.J. Leonard, 5895 Rockhold Creek Road, Deale, MD 20751-9620 USA. All formats, N. Amer. $6, others $7.

(Thanks to Jack and Barbara Covey, PSA Stereo Division Exhibition Standards.)
Greetings from the Hawaiian Islands where Ick and Dotty Crane celebrated their 50th wedding anniversary in Lahaina (Maui) and Honolulu. A highlight of our visit was the time spent over two days at the library and archives of the Bernice P. Bishop Museum in Honolulu. Through the courteous and invaluable assistance of the museum staff, we were able to delve extensively into the history of photographers in the Islands and examine the Museum's collection of stereoviews in particular.

Joseph W. King came to the Islands in 1858, but his immediate interest was in Americans living there rather than the native life. In 1870 he was run out of town for making obscene photographs of hula dancers.

Menzies Dickson opened a gallery in 1870 and worked until 1872 when he sold his business to James J. Williams. During the period 1879-1926 Williams bought out a number of photographers and added their negatives to his collection.

Henry L. Chase (1831-1901) was active in the Islands from 1862 to 1885, except for the 1874-76 period when he lived in New Hampshire, returning to Honolulu in 1876 and moving to Maui in 1886. He was credited with introducing Cartes-de-visites to the Islands in 1872 when he sold his business to Christian J. Hedemann (1852-1932) and his wife came to the Islands in 1878 from their native Denmark. He was chief engineer at the Hana Plantation on Maui and an equipment designer/builder by profession. Although he did not consider himself a photographer, his fascination with technological advances drew him to join other amateurs learning to make images on glass plate negatives.

The Hedemanns moved to Honolulu in 1884. There Christian organized and was the popular first president of the Hawaiian Camera Club in 1889. The club existed about five years and was an interesting part of Honolulu's history. With his large family he left many descendants, one of whom is now a well-known surfer in the Islands.

Hedemann's Hawaii might be said to portray "life as it was" with its peoples and scenes. He also accumulated much material from the other photographers, and over the years the family has given the Bishop Museum his entire collection of lantern slides, albums, prints, stereoviews, and family albums as well as glass plates.

In 1988 the Bishop Museum Press issued A Photographer in the Kingdom by Lynn Ann Davis with Nelson Foster. This special publication is devoted to Christian J. Hedemann's early images of Hawaii. In 1980, Lynn Davis wrote the Bishop Museum publication Na Pa'i Ki'i, The Photographers in the Hawaiian Islands 1845-1900. This publication was the catalog for the Museum's special exhibit celebrating the centennial of the birth of Ray Jerome Baker, the first photo historian in Hawaii. Baker gave his valuable photographic collection and an endowment to the Museum.

Our visit to the Bernice P. Bishop Museum's collection of Hawaiian photographic history, especially its stereographic material, took us back to an earlier, more primitive Hawaii and gave us glimpses of life as it once was in these magnificent islands.

Latest Donations to the Library

John Stuart—Stereo prints made from negatives in the Margaret Bauer Collection
Harry Richards—Collection of 35mm stereo slides
Dorothy & Talbot Crane—Booklet: Photographers in the Hawaiian Islands 1845 - 1900; listing of stereoviews of Hawaiian scenery by H.L. Chase; Photocopies of Hawaiian views

The NSA has established the Oliver Wendell Holmes Stereoscopic Research Library, located at Eastern College, St. Davids, PA 19087. This library offers to researchers a large body of information on the history, development, and continued applications of stereoscopy. It contains early catalogs and trade lists of stereo photographers and publishers, a collection of books and periodicals (both antique and current) on stereoscopy and related photographic techniques, and a large study collection of both antique and modern stereo images.
As one of the most widely anticipated stereo-related books ever to be published, Paul Wing's *Stereoscopes: The First One Hundred Years* had unusually high expectations to meet. That it meets or exceeds nearly all of them should come as no surprise to anyone even remotely familiar with the author's many years of dedication to and expertise in the subject.

While the 272 page work will be of immense value to collectors, it does far more than simply illustrate and catalog antique stereoscopes and identify their makers. Almost as if reviewing new products on the market, *Stereoscopes* provides a detailed description of the construction, mechanisms, optics, advantages and faults of nearly every viewer covered. The approach is as much for those interested in *using* (or at least seriously studying and appreciating) these devices as for those concentrating on the enhancement of a collection or an investment. Further differentiating it (although not necessarily by design) from many coffee table "collectible" books is the fact that only the cover photos are in color. All of the over 700 illustrations inside are black and white - which is what made it possible to include so many images from so many different sources. Color stereographs of a few viewers in *Stereoscopes* can be found in Paul Wing's *Stereo World* articles "The Ives Kromskop" (Vol. 15 No. 1 page 2) and "Some Special Stereoscopes" (Vol. 16 No. 2 page 9).

In many cases, original patent drawings and descriptions are included to help explain differences between similar looking models, especially among the bewildering array of multiple view stereoscopes produced in Europe and the U.S. Stereographs of the devices or of specific details are included frequently throughout the book, but flat photos predominate due both to space limitations and to the fact that many show details like name plates or ornate surface designs. Several vintage stereoviews showing people using different viewers or the stereoscopes themselves on display in factories or stores are included, as well as flat portraits in which stereoscopes are employed as props.

In one instance, a stereo photo of a rare 1860s stereoscope also shows the image within it in stereo. The example is the "Swan Cube" viewer which employed a prism and transparent images to allow 3-D viewing of the image in its ornate frame without any optical aid, although only at a fairly close distance. Along with several examples of the viewers, diagrams of the prism arrangement are included as is an original price list from Swan's studio in London where the stereo portraits for the cubes were taken.

*Stereoscopes* even reminds us of a stereo-history connection to the 1997 NSA convention! There, on...
page 115, is an ad from the back of a view for the BELLEVUE STEREOSCOPE, patented Dec. 1, 1863. A stereograph of this folding viewer with its original box appears at the top of the page above some patent drawings. Paul Wing's discussion of the Bellevue concludes, "Constructed of walnut with silver plated metal parts, this classic viewer was sold in some quantity."

Chapter 5, "The Holmes-Bates Scope" is in some ways the heart of the book as this style of viewer in one form or another was made in the greatest quantities by far, and is the most easily found by even beginning collectors. Generous quotes from the writings of Holmes and others trace the origins and early refinements of the now so familiar 1869 design. The many modifications from the simple to the complex by makers following Bates are explained in detail with the help of patent drawings—some for devices never actually manufactured. Chapter 8, "United States 1890-1930" continues the story with detailed coverage of the mass production of stereoscopes by H.C. White, Underwood & Underwood and Keystone. With scopes selling for as little as 24 cents or being given free with sets of litho views near the turn of the century, design modifications reflect more of the search for inexpensive manufacturing options than better viewing. The chronology of scope development through this busy time is followed in illustrated detail, including even the friction joints for the rotary hinges of the folding handles.

The actual dates of the book's "First One Hundred Years" are left somewhat vague. The ten chapter headings cover the 108 years from 1832 to 1940. This makes it possible to avoid too sharp a cut-off point (Keystone history extends well through the 1940s) while making it reasonable not to become involved with "next generation" stereoscopes of the 1930s like Novel View, Tru-Vue or View-Master. This provides an impressive challenge for someone to start work on a similarly comprehensive book covering stereoscopes and other viewing systems from about 1930 to 2000! If made international in scope and if it included electronic as well as film based systems, this could easily be as large and complex a work as Paul Wing has just presented to us.

Both for what it includes and what it doesn't, Stereoscopes: The First One Hundred Years will quickly become a key reference (if it isn't already) for nearly any question regarding vintage stereoscopes. As with studies of stereographers who's obscurity is sometimes emphasized by the phrase "not mentioned by Darrah", collectors and researchers who unearth the most rare or unknown of stereoscopes may now be able to enhance the uniqueness of their find with: "Not mentioned by Wing."

As Susan Pinsky and David Starkman put it in the jacket notes, "This book embarks upon a marvelous journey in time..." Since the stereoscope has more than once been referred to as a "time machine" for its ability to bring images of the past to life, it means that Stereoscopes is, in effect, a tour through time among time machines themselves! It's a truly unique experience available only through this very special book.
Royal Oscar, A Digital Folio and Paul Milligan

Feline Folio Circuit
Our newest regular print circuit, tended PURRingly by Nancy Lee Sobottka, operates a little differently from the others. They award the "Royal Oscar! The Cat!" (A picture of Oscar representing a tradition of excellence pre-dating the pyramids) following each full round (approximately six months of circuit participation). Thus far, Oscar winners include John Dennis, David Lee, and Ernie Rairdin (twice) through four complete rounds. Runners-up have included John Dennis, David Lee, and Ed Comer in those several rounds. It's a fun circuit.

Stereo Digital Imaging
"Does the Stereoscopic Society have any plans for starting a postal folio for stereo digital imaging?" That is the question posed by Dr. Paul Milligan (a life member of the Society, see next page) in a recent letter. Well, why not?
To start new folio circuits we need someone to serve as Secretary and enough charter members to make it feasible—possibly about ten for a new venture like this. (Society and NSA membership are assumed for all our circuits but should be no problem.)

There are apparently a number of stereo people who are heavily into this new format. Dr. Milligan has offered to serve as director of such a project, if needed, though feels his expertise is elementary at this point. Anyone interested should write to the Membership Secretary (see box) so we can see where we stand and possibly take the project beyond the test-run stage.

Viewletter
According to the new Viewletter editor Craig Daniels the first versions are already under way, traveling in the folio boxes. The idea is that everyone has the opportunity to contribute to the circulating news and information organ as it visits us. One folio in each circuit will be designated as the bearer of the Viewletter.

"Not A Teapot" by Rob Allen is an impressive example of the sort of digital stereo image that could be shared via Society folios in slides or prints of higher resolution than images available on the Internet. Rob used Alias Studio version 7.0 on an SGI Indy to compose and render the pair. The print was imaged on a Fuji Pictography 4000 photo imager on Fuji Picto Paper. ©1996 Rob Allen

One can add to it, and items of general interest will eventually visit all of the circuits. Since this is not designed to meet the needs of time-sensitive material, there will be two letters issued by the Membership Secretary each year—one piggy-backing the annual dues mailing and the other mailed to the membership prior to the annual meeting at the NSA convention. These will include those newsy bits and announcements that need to be updated every half year or so.

Archive Additions
Found at the Rochester Convention trade show were many of the folio entries (still in the folio envelopes) of two erstwhile Society members. Their acquisition enriches the Society archives. Special thanks go to Paul Wing who purchased the folio entries Lawrence E. Olsen (Society #453) of Hoosick Falls, NY. Mr. Olsen was active primarily in the 1950 and 1960s making stereo prints. We are grateful to Paul for donating the entries to the Society Archives.

Also, I was able to purchase the society prints left by the late Fred Lightfoot of Greenport, NY. These include both his work and some views by other sometime Society members. Especially noteworthy are views by and of Walter and Rose Cotton (#s 44 and 45 who founded the American Branch of the Stereoscopic Society in 1919). Fred (#389) was a long-time Society member whose print entries date from the 1940s into the 1970s.

Alpha Transparency Circuit
Due to a change in Secretary, the Alpha Circuit (at 45 years our oldest continuously operating group) underwent some adjustments in
1995 but we can report the views which garnered the most first-place votes for that year:

“Mainge Lake Vista” (19 votes) by Paul Wing
“Yesteryear” (19 votes) by Naoma Roe
“Sun Over Dubrovnik” (15 votes) by Miles Markley
“Point Lobos Waves” (15 votes) by John Dukes
“Chiefain” (14 votes) by Paul Petite
“Pouring Steel” (14 votes) by George Themelis

Naoma Roe, the new secretary, has the circuit’s reins well in hand after taking over on short notice—a process that always takes months to complete. We are indebted to Naoma and thankful that so talented a person was willing to take on the responsibility.

Paul Milligan—Life Member

In accordance with Society bylaws, the status of Life Member was bestowed upon Dr. Paul Milligan at the annual meeting at Rochester. This is in recognition of his long and fruitful association with the society along with his seemingly tireless efforts in practicing and promoting stereo photography over the years.

Paul was born in Hutchison, Kansas, in 1911. He attended the University of Kansas where he was awarded an A.B. degree in zoology, and in 1939 his doctorate in medicine. Following this was a postgraduate fellowship in Orthopedic Surgery at Northwestern University Medical School in Chicago.

With U.S. entry in World War II, Paul Milligan served with the American army at field hospitals in North Africa and Italy. On detached service, he was with the British army during the invasion of Sicily. He also served on detached service with the 2nd French Armored Division (the Free French) during the drive across France from the southern Mediterranean coast. At this time he developed a high regard for the French people.

Photography and 3-D

Paul started taking pictures with a box camera while in high school. But he considers his “amateur photographer” status began in his early 20s. During the war it was not easy or convenient to do much photography, but he managed to work in a bit as he could. His pictures of a German Concentration Camp, taken immediately after its capture, were used in the war-crimes trials. But by and large, photography was a so-so hobby for him until he was introduced to the magic of stereo. For that to happen he had to wait awhile.

Career and Family

Dr. Milligan set up private practice in Orthopedic Surgery in Salt Lake City, Utah, which he operated (no pun intended) from 1948 to 1974. He also served as Assistant Clinical Professor of Orthopedics at the University of Utah Medical School and as an Examiner for the American Board of Orthopedic Surgery.

A year after moving to Salt Lake City, Paul married Carol Kendrick, a Mormon girl. “She bore me four daughters as beautiful as herself”, he reports. Now he enjoys many grandchildren.

On retiring in 1974, Paul moved to Salt Lake City. In this self-portrait he was testing a pair of 85mm lenses on a base of 3 inches at a distance of nine feet.

interest and involvement in stereo photography waxed accordingly. Visitors are treated to tours of the arid wonderland and led to the best stereographic “fishing grounds”, so to speak.

Paul’s regard for the native Indian people of the area is apparent in his stereographs. His sensitive portraits as well as his desert scenic views well illustrate why he calls this region “beloved”.

Cub Scout Eternal

Paul gave generously of his time and was especially active with the Boy Scouts of America. He served as volunteer director of Cub Scout activities for the Indian Capitol District until recently. I cannot think of a better tribute than that uttered by one small Indian Cub Scout, who, when asked what he would like to be, answered, “I want to be a Cub Scout all of my life, just like Doctor Milligan.”

Power of a Stereo Show

Paul saw his first stereo slide in 1961. It was per chance that he saw a stereo program by a master stereographer named Mattie Sanford. He was much more than fascinated. His photography has been devoted almost entirely to 3-D ever since. (This illustrates how one well-presented show can influence the future—and the presenter may never know what he or she has wrought.)

Now Paul is the master of paired Konicas, outfitted with telescopic lenses and remote control, which he uses primarily in nature stereog-
NO TIME LIKE THE PRESENT is noted for volunteering his service in the organizations to which he belongs and has held many offices and important responsibilities. He has promoted stereoscopy both domestically and internationally in many ways.

Accomplishments and Honors

I can only briefly touch here on the lengthy list of accomplishments and honors in photography that Paul Milligan has amassed over the years. He is a Photography Society of America Five-star exhibitor in stereo. He is a Fellow of the Third Dimension Society and a Life Member of the International Stereoscopic Union. He has had many articles published and numerous exhibitions and projected presentations. He has lectured in photography and served frequently as a judge at international exhibitions. He is noted for volunteering his service in the organizations to which he belongs and has held many offices and important responsibilities. He has promoted stereoscopy both domestically and internationally in many ways.

Stereo tintype question, but with the help of SW contributor Peter H. Fowler we have been trying to liven things up a bit in our pages among stereographica collectors. Even if our expanding debate over the rarity and/or authenticity of intentional stereo tintypes hasn't yet managed to inflame your passions, you won't want to miss the next revealing and provocative tinte article!

Stereographica collectors. Even if our expanding debate over the rarity and/or authenticity of intentional stereo tintypes hasn't yet managed to inflame your passions, you won't want to miss the next revealing and provocative tinte article!

NO TIME LIKE THE PRESENT is noted stereographer Stan White's effort to encourage more documentation of of the final days of 20th century society in stereo. In his own words, "It is too easy to indulge in somebody else's efforts from a past age. Somebody has to produce something for the collectors of a hundred years from now - and that's us!"

WILSON'S SCENES OF THE ORIENT—THE ARABIA SERIES includes some of the most dramatic accounts ever published of a 19th century stereography expedition as well as a generous sampling of William Rau's stereo. Edward Wilson's descriptions of Bedouin tribal politics in his journal and Rau's impressive views, made under the most difficult and dangerous conditions, are combined into a truly memorable feature.

STEREO-OPTIKS AND JOHN P. MEDDERS presents the amazing story of a dedicated amateur stereographer who organized, in 1936, an international organization of stereo enthusiasts 40 years ahead of today's ISU and NSA. Between the late '30s and the mid '50s, Medders shot thousands of stereo's from backyard to faraway places. He also became skilled with a Realist on his own, having no association with any photo or stereo clubs and never having seen a stereo projection program.

THE REALIST WORLD OF MRS. WINIFRED LOWNES is a selection of the best stereos by this world traveling amateur of the 1950s and '60s. She became skilled with a Realist on her own, having no association with any photo or stereo clubs and never having seen a stereo projection program.

THE STEREO DIARY OF JOHN P. DOREMUS presents this unique stereographer's story in his own words, recorded as he traveled the length of the Mississippi River in his floating photographic gallery stereographing the towns and people he passed. Some of the best of his amazing views will illustrate the feature, selected from among the nearly 400 images that remain of the approximately 4,000 he took during his three years on the river.

WHAT PRICE GLORY tells the visual story of the World War I battlefield Verdun through a then & now group of vintage and recent stereos.

6 X 13 WONDERS is a celebration of a stereo format—one employed for both transparencies and prints, and the one most easily free-viewed as well as magnified through the most basic viewers. From the cameras and stereoscopes of the 19th and early 20th centuries to the latest folding paper viewers, this format has been employed by both amateurs and specialized commercial publishers to produce a diverse and valuable stereographic record.

MURRAY RIVER VIEWS assembles some of the very rare early stereographs of Australia's Murray River and the steamboats that extended commerce into the interior.

D.H. CROSS: PHOTOGRAPHER AND MUSICIAN documents for the first time the life and work of stereographer Daniel Hubbard Cross—older brother of (and mentor to) noted Great Plains photographer William R. Cross.
As an active stereo photographer, I jumped at the chance to test-drive the RBT S1 stereo camera. I have been shooting stereo slides since 1988 using older stereo cameras (Realists and, recently, a Belpasca) and modern SLR cameras. I was curious to know how the modern S1 compares with my favorite systems and how well it serves the amateur and serious/professional stereo photographer.

Two versions are available: The S1A and S1B with 59mm and 45mm lens base spacing respectively. I tested the S1A (59mm). During a three week review time, I tried to explore most of the available S1A features applied to a variety of shooting situations. I did not have the time or permission to abuse the camera or subject it to rigorous tests. I handled it gently and it worked flawlessly. I shot twelve 36 exposure rolls of slide film, aiming for different subjects. I mounted the rolls myself and evaluated the results both in a viewer and in projection.

First Impression

The RBT S1A camera is unquestionably a great looking camera. Starting with two fine Konica Hexar cameras, RBT has done a great job putting them together. Only after careful examination inside and out can you tell the S1A was not originally made as one piece. It is well-built and feels solid, but is also compact and lightweight—especially compared to other twin [spliced] camera systems. In terms of weight and size it is in the same league as the Realist. (See table for specifications.)

The S1A has two fixed focal length lenses with no external mechanical links. Controls are via a few buttons on the top of the camera, and the apertures are linked electronically. As a result, there is not much that can go wrong when handling this camera.

I carried it in a small camera bag, pulling it in and out as needed, as I do with my Realist. In my mind, this camera is the natural extension of the stereo cameras of the '50s with 21st century automation and convenience.

The camera came in a handsome custom case with lens caps (RBT now makes a one-piece dual lens cap for both models), a compact dedicated flash, and the instruction manual for the 2D standard camera. (Most of the information in the easy-to-read manual applies to the 3-D camera as well.)

Camera Specifics and Operation

The most important characteristics of the camera tested are:
- 35mm fixed focal length lenses at 59mm separation (45mm for the S1B)
- f/2 to f/22 aperture range
- T, 30 - 1/250th shutter speed range
- 0.6 m (about 2 ft.) minimum focusing distance
- Full-frame 24 x 36mm format pairs

Reading the manual I was pleased to discover that the S1A can be used anywhere from a fully automatic to a fully manual mode for focusing and exposure. All the controls are located at the top of the camera. A large dial is used to select the aperture. A main switch turns the camera on and selects one of three exposure modes (see below). A pair of buttons control a number of variables including shutter speed in manual mode, focusing distance in manual mode, film ISO, exposure compensation, etc. A small liquid crystal display panel selectively shows the number of frames exposed, exposure settings, film speed, exposure compensation, battery check, etc. The viewfinder has an illuminated bright frame with automatic parallax compensation and shows exposure and focusing information (over or under exposure, etc.).

The camera can be operated in three exposure modes: Program, Automatic (aperture priority) and Manual. The P and A modes are based on a user-selectable minimum hand-held speed (MHHS) and a user-selectable aperture. In P-mode the camera will maintain the selected aperture within the range of available speeds above MHHS. If the maximum speed is reached (1/250th) the camera switched to smaller apertures. If the MHHS is reached, the camera switches to larger apertures. In A-mode the camera maintains the selected aperture with warnings when the shutter speed falls below MHHS or above the maximum speed. The camera-selected shutter speed (A and P modes) or aperture (P-mode) are visible in the display panel at the top but not through the viewfinder. In M-mode the user selects both aperture and shutter speed, possibly guided by the exposure information visible through the viewfinder.

Autofocus is the default mode of operation, but the camera can be switched to manual focusing mode. In autofocus mode the user can read the focusing distance directly from the lens' focusing barrels which rotate as the lenses are focused at different distances. In manual focusing mode the user controls focusing via a pair of control buttons. This system is not as convenient as the focusing rings of SLR cameras but works well for hyperfocal focusing when a relatively constant aperture is maintained.

A host of other convenience features (see table) include: easy film loading, motorized film advance and rewind with possible early rewind and film leader saving, automatic DX film setting with manual override, self-timer, exposure compensation, automatic power OFF, etc.
Using the Camera

Working with the RBT S1A camera was a pleasure. I used it mostly handheld in the automatic mode in which I selected the aperture and the camera selected the shutter speed. I also used the autofocus feature for most of my pictures. This allowed me to capture many candid shots without much thinking, which is a welcome relief after years of working with manual cameras or twin cameras in manual mode. It's good to know you can pull the camera out of your bag and shoot immediately without having to worry about focusing or exposure. It's also good to know that manual control is available if needed.

The shorter than normal 59mm interocular spacing together with the short (under 2 feet) minimum focusing distance make close-ups a natural application for the S1A. I took advantage of this by shooting plenty of close-ups like the example reproduced here. I also tried the camera on group outdoor events, inside a church, in a downtown Cleveland tour, etc. Despite occasional "operator errors" the majority of the pictures turned out to my satisfaction, sharp and properly exposed. The focal lengths of the lenses match well, as do the exposure and focusing. The dedicated compact flash supplied with the camera worked well as a fill-flash, as the main flash for close-ups, or to balance existing fluorescent or tungsten indoor light.

One thing I learned from using this camera is that there are such aperture settings as f/4, f/2.8, and even f/2.0. With my other cameras I avoid using anything less than f/5.6, but with the autofocus and sharpness of the Hexar lenses I was confident shooting at f/2.8 handheld in low-light situations. Sharpness, as expected, was excellent even with wide apertures. The only problem when using the camera in autofocus mode are some occasional soft backgrounds when the main subject is in the foreground. In these cases however, the main subject is perfectly sharp and the soft background is usually not a problem.

I believe that most people will use this camera in auto-everything mode most of the time. Even in this mode, it's possible to control focusing and exposure by pointing the camera at any desired object, slightly pressing the shutter to "freeze" the exposure and focus settings, and then recomposing to complete the shot. For constant focus and exposure, the options of manual focusing and exposure are available at the expense of convenience and speed. Changing the shutter speed or focusing distance is not as easy as changing the aperture because there is no dedicated dial or ring. It can be done however, and a person could get used to the routine especially if manual is the preferred mode of operation.

Film Format and Mounting

The RBT S1A uses the interesting format of a pair of full-frame 35mm pictures with a separation of 4-perf of wasted film in-between. This results in 15 pairs instead of 18 if the entire roll were utilized. This film waste, for me, is acceptable considering the relative prices of film and camera and the resulting ability to capture full-frame close-ups. One advantage of this format is that it makes it very convenient to separate the pairs...
(since they do not interlock) and, if pressed for time, mount only the ones that appear the most promising. However [even though full-frame], this format, like most other stereo formats, is not compatible with automatic slide mounting equipment and you will have to mount the slides yourself or pay extra for mounting in ordinary separate mounts.

I cut and mounted all my slides by first separating them in pairs and selectively mounting them in 7 perf ("European format") standard stereo mounts. This resulted in some image loss which I did not mind. In return, I have the freedom of placing the chips in the stereo mount for more effective composition, etc. Since I did not have to cut the individual chips to fit in the mounts, I can always remount them later in 8-p RBT stereo mounts or separate 2x2 mounts if desired.

The 7-p images looked fine in my (modified for 7-p) Realist red button viewer and projected very well at a local presentation for the Cleveland Photographic Society. The smaller than normal interocular spacing has an inherent advantage in projection. Many of the S1A close-ups that projected well would have resulted in excessive deviation and visible ghosting if shot with a Realist, which can be a problem in projection.

Conclusions
The RBT S1A is a very portable, fully automatic (with manual overrides) in everything, full-frame 3-D camera with very sharp lenses, capable of excellent results. It has been called a "professional point and shoot camera" since it can be used in a point and shoot fashion and it is capable of professional results. Its biggest advantages, in my opinion, are the convenient and reliable autofocus and autoexposure operation, compact size and ease in handling, full-frame image size and smaller interocular distance favoring close-ups and slide projection.

If you enjoy grab shots at close range, this camera is for you! If, on the other hand, you like to set your camera on a tripod, take your time composing and selecting the exposure and focus, and your main subject is far away, then the S1A loosens appeal. [You must make sure you have plenty of objects in the near foreground for the 3-D to be effective—subjects with gradual levels of 3-D from foreground to background work best.] You can certainly use it both ways, but for me this camera fills the void of an easy-to-use, reliable, full frame stereo camera for quick shooting. Many of my spontaneous shots under difficult light conditions would have been impossible with most other stereo cameras. The convenience in using the RBT S1A encouraged me to shoot more pictures than I had expected, and in many situations I ran out of film early in the shooting session!

Considering the price, this camera is not for everyone. The S1A and S1B are priced at approximately $2825.00 and 2975.00 not including associated delivery costs and customs fees. Pricing will vary depending on where in the world you live. See below for more information. For this price many stereo photographers would have wished for a variable focal length (especially a longer setting for stereo portraits). This however would have jeopardized the simple and reliable operation—both big pluses for this camera.

As with any custom-built camera, there is a possibility of problems resulting from the modifications, in addition to regular problems. In the short time I held and used the camera no such problems were evident and my experience as outlined here was very positive. I would advise those who are seriously considering purchasing this camera to contact other RBT S1 owners to get more opinions about the camera and its capabilities.

RBT will be shipping two new models this spring: the RBT X3, an upper line successor to the popular Ricoh based X2 series, and the Cosena X4, a value priced stereo SLR package with plenty of features. For more information on RBT cameras, mounts, accessories and ordering, contact Jon Golden at 3-D Concepts, 16 Roundwood Road, Newton, MA 02164. E-mail: 3dman@ziplink.net

In Europe contact RBT Raumbildtechnik GmbH, Karlstrasse 19, D-73773 Aichwald (krummhard), Germany, +49 (711) 36 47 47, Fax +49 (711) 36 39 56.
Seven-Sprocket Slip-Ins

A new cardboard slip-in mount for "European" format (7-p) stereo slides has been introduced by Reel 3-D Enterprises. This is the first slip-in mount for this format to be offered since the 1950s, and is the first of this type to conform to ISO standards. (Iloca 7-p mounts of that era are made of such thin material that light—and the sprocket holes of the chips—are visible through them.)

The Reel 3-D mount has the same 1 5/8 x 4 inch (41mm x 101mm) outer dimensions as standard Realist format mounts, but with 23mm x 28mm apertures for film from cameras like the Belplaca, Verascope F40, Iloca, and FED Stereo. The film "pockets" (formed by the center of the mount's three-layer construction) are 35.2mm high x 32.2mm wide and the center to center spacing is 62mm.

While the window edges (formed by the front layer with the 23 x 28mm apertures) are about as clean as possible in cardboard mounts, the announcement of the new product notes: "Reel 3-D is the first to point out that the design limitations of a slip-in mount do not offer the precision of aluminum or plastic stereo mounts for this format. For many, however, the cost, and ease of use will make this a desirable mount, especially for slides that will mainly be viewed in a hand viewer."

In the samples tested, the pockets were open and not blocked by glue or left-over shreds of cardboard, and the chips seemed to be level and in reasonable alignment when resting on the bottoms of the pockets. In short, the good news/bad news analysis is that these are as good as slip-in mounts get. They protect the film and keep the images available for easy viewing in a hand viewer, and no aluminum needs to be bent open or tape removed to get the chips out for remounting later. (Those images destined to remain in cardboard can be kept from shifting around in the pockets with a bead of glue in the insertion slot.)

The bad news, for those new to slip-in mounts, centers mostly on the window edges. Compared to metal or plastic, cardboard surfaces look more like the rim of a lunar crater when enlarged by the lenses of a viewer or, worse, projector. The other big limitation is that alignment or window adjustments can involve trial-and-error trimming of the chips and reinsertion in the pockets. Nevertheless, having images mounted makes them a lot easier to review or share than random unmouted film lengths or assortments of pairs in sleeves.

The mounts are 50 for $14.95 or 1,000 for $229.95 (plus shipping—inquire) from Reel 3-D Enterprises, Box 2368, Culver City, CA 90231.

2nd Annual V-M Exhibition

If you are a reel View-Master fan and love to create your own reels, then you won't want to miss the Stereo Club of Southern California's second annual View-Master Exhibition. After many years of competitive exhibitions for Realist format stereo slides and for stereo print cards, last year saw the first View-Master Sequence Exhibition, which was very successful.

This year the SCSC will be awarding PSA medals for first (Gold), second (Silver), and third (Bronze) place reels, and special awards will be given for best scenic, photo, travel, theme and story reel.

Closing date for entries is June 17, 1997, and judging will be held on Thursday evening June 19, 1997. Showings of the winning entries will be at meetings of the SCSC, the Jewel City Camera Club, the Pasadena Stereo Club, and the July NSA convention in Bellevue, WA.

Image chips must be mounted in a standard View-Master Personal reel. All entries must have seven pairs with a written main title and captions. Entry fees are $6.00 for North America and $8.00 elsewhere. For entry information and forms contact Mitchell Walker, View-Master International Sequence Competition, PO Box 8834, Universal City, CA 91608, (818) 977-7241 days, (310) 459-1030 eves.
Eastman House Goes West with Historic Photo Workshops

If you need something to do following the NSA Convention in July, consider the Historic Photographic Process Workshops organized annually by George Eastman House. This year, special workshops will be held at the University of Hawaii in Honolulu as well as in Rochester, NY.

The three-day Hawaii workshops will include daguerreotype photography, ambrotypes, and preservation of 19th century photographs as taught by noted experts from Eastman House and around the country. Two identical workshops will be held July 14-16, 1997 and July 17-19, 1997. Cost is $750 and includes all materials and workbooks. For more information contact: Summer Session Office, PO Box 11450-REG, Honolulu, HI 96828-0450, (800) 862-6628, or the Web site: http://www.summer.hawaii.edu

The regular series of Historic Photographic Process Workshops at George Eastman House are scattered through the year. The Daguerreian Workshop is June 7 or 8, the Albumen Printing Workshop is August 2 & 3, the Wet-Collodion Master Class is September 20 & 21, and the Daguerreotype Master Class is October 4 & 5. The faculty includes six of the most experienced photographers/researchers/teachers in the field. These courses fill up fast, so inquire quickly about specific fees and workshops from: George Eastman House, 900 East Ave., Rochester, NY 14607, (716) 271-3361 ext. 325, fax (716) 271-3970, Email: imp.geh@mail.rpa.net

Digital Stereo Camera Introduced

If you've ever wondered about the possibility of combining two electronic, digital still cameras for instant stereo images, wonder no longer. As could have been expected, NSA member David Burder has pioneered the commercial application of digital photography to stereo imaging by splicing and synchronizing two Kodak digital DC20 cameras and introducing the result at Focus '97, the UK’s primary photographic imaging trade show.

This automatic, true stereo camera produces side-by-side stereo pairs with a single button release for viewing on a computer or video screen (as pairs, anaglyphs or via LCD glasses) or as digital print pairs. It remains extremely compact and fits in a jacket pocket, measuring 1 x 2.5 x 8 inches. The full color digital image capacity is 16 pairs at a 320 x 240 pixel resolution, or 8 pairs at 493 x 373 pixels. With a lens separation of 100mm, there is no question about the dramatic stereo impact of the camera's images, even at the lower resolution.

Each camera comes with a lorgnette viewer for pairs and 50 anaglyphic glasses for images output in that format. As this not a Kodak approved conversion, 3-D Images Ltd. offers its own 12 month repair, refund or replacement warranty. The base price is £995 plus tax. For availability, ordering and shipping information, contact 3-D Images Ltd., 31 The Chine, Grange Park, London N21 2EA, England. Phone 0181-364 0022, fax 0181-364 1828, Email Burder3D@aol.com

We hope to have some pictures of and by the camera for an upcoming NewViews.

Historic “APEC” Stereo Exchange Resumes

In the 1860s stereo photography's pioneers formed the famous Amateur Photographic Exchange Club, whose members exchanged stereo views several times a year. Members included a number of the nation's luminaries (Oliver Wendell Holmes was an honorary member), and today surviving APEC stereographs sell at premium prices.

Now the Amateur Photographic Exchange Club has been reborn. Four times a year APEC members exchange Holmes or View Magic (over/under) print stereographs. The club helps members improve their own stereo photography and at the same time amass a collection of other stereographers' best work.

APEC membership is free. Contact Greg Kane, Amateur Photographic Exchange Club, 10785 East Crestline PI., Englewood, CO 80111, Email: PgWhacker@aol.com

Aluminum Mounts a Memory?

With the end of production of the Albion aluminum stereo slide masks long marketed by Reel 3-D Enterprises, aluminum mounts have become very difficult to find. Reel 3-D has now run out of all formats of these masks, and no one has yet arranged to take over production following the retirement of the previous maker.

The Stereo Argus!

The Argus Camera Company has started importing the Loreo stereo camera under its own name, with an announced price of well under $100. (See NewViews, Vol. 17 No. 4.) Information on retail sources or mail ordering is available from Argus Industries, 2121 Oxford Rd., Des Plaines, IL 60018, (847) 297-8900.

www.steroworld.com
Picking up new skills by observation can be a very effective method of learning. Because a simple demonstration can quickly convey what several paragraphs can only attempt to explain, Jim McDonough has created a VHS video tape entitled Cleaning & Servicing the Stereo Realist Camera.

While this one-hour tape is by no means a comprehensive lesson on repairing the Realist, it will guide you through cleaning and minor restoration of your camera. The tape has been broken down into six main sections, beginning with some straightforward cleaning tips and progressing to actual disassembly of some areas of the camera.

The entire tape is narrated with a very informal conversational dialog that is quite easy to follow and understand, although the fact that it does seem to be unscripted occasionally causes slight confusion as similar words are accidentally interchanged (such as viewfinder in place of rangefinder). There are sometimes pauses where it seems Mr. McDonough is searching for just the right word, but you get the feeling that you are listening to someone who has worked on quite a few cameras and is eager to pass on to you what he has learned.

The tape begins with a description and discussion of the tools and supplies recommended for the procedures that follow, in addition to cleaning solutions, solvents, and lubricants. Where you can obtain these various items is also addressed, and a more detailed listing of sources appears at the end of the tape. Mr. McDonough also warns several times about using the solvents outside if possible due to their toxic nature.

The tape’s first four sections—Lens Cover, Outer Leather Case, Outer Metal Case, and Lens/Diaphragm—address the cleaning and care of these easily accessible parts of the camera without having to disassemble anything. (The “Outer Leather Case” section deals with the leather on the camera body itself, not the leather ever-ready case.) After discussing the cleaning of these areas, "cosmetic improvements" are covered—retouching paint chips and scratches with black or silver enamel. (Mr. McDonough states that this retouching “doesn’t affect the value or usability of the camera,” and the lesson is evidently intended to help people spruce-up their trusty but worn “user” cameras. I personally found this part of the tape troublesome, though, having already seen enough cameras offered for sale with their true conditions hidden under touch-up paint.)

Section five—Shutter Mechanism—shows how to remove the camera lens board and top plate for access to the inner workings. (Experienced repair technicians may cringe at this section’s suggestion to possibly avoid having to do any of this disassembly by simply blasting a shot of solvent into the camera near its shutter-cocking lever. “50% of the time, this is enough to fix a shutter,” explains Mr. McDonough!)

The last section—Rangefinder Mechanism—explains how to remove the camera's bottom cover to get at the mechanism for adjustment. It also thankfully includes several warnings about not attempting to clean the numerous front-surface mirrors to be found in that area. The final part of this last section then shows how to reassemble the camera once all the cleaning and adjustments have been performed.

Included at the end of the tape is a listing containing selected 3-D catalogs, repair persons, tool and supply sources, and currently available books on the Realist. A nice mention is also made there of the NSA and Stereo World.

The whole tape has been photographed from fairly close-up distances against a bright blue background. Most of the time the width of the Realist camera body extends nearly all the way from one side of the screen to the other, and occasional detail shots use much greater magnification than that. A scene discussing the Realist’s bakelite lens cover, for example, nearly fills the screen with just the cover’s engraved Realist logo.

Due to what sometimes appears to be some fairly harsh lighting, and the fact that the color of the Realist is mainly black and silver, the camera in some scenes appears as a mixture of jet black and white, with little detail visible in between (although I was able to improve things slightly by readjusting my...
The Apollo 3-D Movie Viewer

One of the most unusual 3-D items I’ve seen—an 8mm stereo movie steal-the-light viewer! The film loop sits in a cassette which plugs into the back of the viewer. A 3 volt motor drives the film across the dual 4x6mm openings. There is a film framer in the cassette and two ports on top with mirrors to direct light through the film. The lenses focus separately and the resulting moving stereo image works quite well (though the film does tend to stick).

The two cassettes I’ve seen are titled Gold Belt—Furnace Affair and Feather Head—Garden Adventure, both both 1982 (Apollo, Hong Kong). These are very amateurish films of guys in super-hero outfits performing silent karate kicks on each other. I suspect there may be other stereo cartoon titles. Heckle & Jeckle are shown on the instructions on the back of the box, though stereo cel animation is not easy to pull off! Anyone know of other titles?

Realist Care Video

(Continued from previous page)

TV). The situation is occasionally aggravated by the fact that the video camera’s exposure was apparently thrown off by Mr. McDonough’s hands (which are frequently shown performing various procedures on the camera). Several shots of the Realist briefly appear fairly detailed until his hands enter the scene, causing the video camera to darken the exposure overall in response to the light color of his hands. Due to the arrangement of the lighting, his hands also sometimes cast shadows onto the camera he is servicing, further darkening it and obscuring detail. However, other scenes in the tape are very successful. Some of the ultra-close views of the shutter timing and rangefinder mechanisms show very nicely the way these areas operate.

Another minor annoyance with the tape’s production is the occasional edit in which several seconds of video are cut out, resulting in a sort of “now you see it/now you don’t” effect, or in some cases objects appear to instantly change positions! This is distracting, but not a serious problem.

Cleaning & Servicing the Stereo Realist Camera can be a helpful addition to one’s stereo reference library if it is viewed in the proper perspective. One must keep in mind that Mr. McDonough is not a factory-trained Realist repair person, but is instead an enthusiast who wishes to help others maintain and care for their Realists. If your camera needs some major repair work, an experienced repair person would still be your best bet. But if it just needs some cleaning, or if you’re interested in learning more about its inner workings, this video tape may be just what you are looking for. Now if only the tape itself had been produced in 3-D...
Free With Viewer: The Story of View-Master’s DR Reels

Ever since the early days of View-Master, one of the company's main objectives was to encourage the public to buy additional 3-D reels. One of the easiest and most interesting ways of highlighting View-Master products was through the use of “demonstration” reels. These reels depicted a myriad of subjects and increased interest in obtaining more View-Master products.

Early demo reels (also referred to as preview reels) were used to promote new View-Master “hardware”, i.e., the Personal Camera, Stereomatic “500” projector, etc. Later reels depicted various new reel titles.

The very first “demo” reels were probably those entitled Your Product Comes To Life. These were blue-ring reels showing how you can use View-Master to promote your own company's product. Such companies as Jantzen Sportswear, Century Club Whiskey and Owens-Ford were shown on these early reels, each including seven different companies using View-Master reels for advertising purposes.

DR-1
This was the first issued reel using the abbreviated form of "Demonstration Reel". Oddly enough, there are two different versions of this reel:

- View-Master Personal Stereo Camera (printed in either red or black ink)
- Demonstration Reel Self-Service Sales Case

The Personal Stereo Camera version was given to dealers to encourage sales of View-Master cameras. Many of these reels were then passed on to the buying public after they made their camera purchase as a good-will gesture gesture by the store. This reel was also available to people who wrote to View-Master inquiring about the Personal Camera. It was dated 1952.

The Reel Sales Case version was given strictly to dealers. This reel was used to persuade the dealer to purchase a sales case (only $27.50!). Although no date is printed on this reel, the case became available in 1950 so we must assume that DR reels began to be produced in earnest about this time.

DR-2
This was also issued in two versions:

- The Stereomatic "500" Projector Demonstration Reel
- Stereo Showcase of View-Master Pictures (Belgium issue)

It's interesting to note that the two versions of this DR reel both feature the same subject matter (a composite of scenes from several packets) but have completely different titles. It is also very unusual that one was printed in Belgium. Most Belgium made demo reels use a DRE prefix which designates "Demonstration Reel Europe". Early test versions of DR-2 show pictures more closely resembling those found in DR-3. While there isn't a date printed on the Belgium version, copyright dates of 1949, '50, '52 and '53 appear on the U.S. version. Both are printed in black ink.

DR-3: The View-Master Stereo Family
This reel features mom, pop and the kids using various View-Master products, namely the Personal Camera, film cutter, Stereomatic "500" Projector, Model C viewer, etc. One view shows the entire line of View-Master products arranged together. The reel is printed in black ink and dated 1954.

DR-4: Starred in View-Master Stereo
This reel was used for in-store promotions, encouraging sales of the View-Master Personal Camera. Six of the seven scenes were stock pictures similar to those in DR-3. The seventh picture was an in-store photo of a potential customer taken by View-Master representatives. After the photos were taken, the customer would return to the...
store a week later to pick up their free reel—one that included their own 3-D photo! The store would then push again for the sale of a View-Master camera. Dated 1954, it's printed in black ink.

**DR-5: Starred in View-Master 3-Dimensions**

This was another version used for in-store camera promotions. Once again, it had scene seven missing for the purpose of inserting a customer's photo. It was View-Master's way of continually promoting the Personal camera. Unfortunately, many people did not return for their free reel and, as a result, camera sales were never as brisk as the company envisioned. DR-5 is not dated and is printed in red ink.

**DR-6: View-Master Stereo-Engineered Positive Alignment**

This reel shows the high-quality precision workmanship performed by Stereocraft Engineering when manufacturing View-Master products. A cutaway Stereomatic "500" projector is featured along with the film cutter and the inside of the Personal camera. Dated 1954, the reel is printed in black ink.

**DR-7: Boys & Girls View-Master Three Dimension Sample Reel**

This reel was used as a give-away to encourage purchasing View-Master reels for children. Featured are such packet subjects as Roy Rogers, Little Red Riding Hood and Tom Corbett. This reel is not dated and is printed in red ink.

**DR-8: Boys & Girls View-Master Three Dimension Sample Reel**

This reel was promoted on the *Pinky Lee Show*, a popular children's TV program of the 1950s. You could see Pinky in 3-D along with other popular View-Master subjects. A special envelope and pamphlet accompanied this reel, which is not dated and is printed in green ink. The pamphlet and envelope are printed in red ink.

**DR-9: Your Free View-Master "Fun Parade Reel"**

A special comic book tie-in promotion earned you this free reel. By taking the coupon from a Dell Comic Book to your local View-Master retailer, you got this reel free of charge. It features Bobby the Bunny, Donald Duck and the View-Master Personal Camera. The reel is printed in green ink and shows three dates—1952, '54 and '57.

**DR-10: View-Master Demonstrator Reel**

Featuring packets and products of the time, this reel is printed in green ink and four different dates on the reel face—1948, '50, '52 and '57. The purpose of this reel was to give a general overview of items available from Sawyer's. Distribution was extremely limited.

**DR-11: Atlas of Human Anatomy Stereo Demonstrator Reel**

This reel includes photographs and drawings from the Stereo Atlas of Human Anatomy published by View-Master in 1952. (See SW Vol. 20 No. 2.) Printed in green ink and dated 1952, this reel was sent to potential institutional and medical buyers of the work-in-progress Atlas.

**DR-12: Stereos From the Atlas of Human Anatomy**

Photos directly from the Atlas fill this reel. It is printed in green ink and dated 1952, '54, '55 and '56. It was sent to various colleges and universities to promote the Stereo Atlas upon its completion.

**DR-13: View-Master Scenic Wonders of North America**

Beginning with this number, DR reels were available whenever you purchased a viewer. This began with the Model "E" and continues to this day. Not only were these reels available with a single viewer purchase, but a set of three DR reels accompanied special gift sets. DR-13 came in either red or green ink and is dated 1948, '54, '56 and '58.

**DR-14: View-Master People of Other Lands**

This reel was available with a Model "E" viewer purchase but is more commonly found along with DR-13 and DR-15 as part of a three-reel promotional group that accompanied View-Master gift sets. The reel is printed with green ink.

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**Scene 2 from DR-3 showing black & white vs. color 3-D photography. © Tyco Industries Inc.**
The "family" of View-Master products from DR-3, including the Stereomatic "500" projector, the View-Master camera, cutter, close-up lenses and a Model "C" viewer.

© Tyco Industries Inc.

and is dated 1948, '52, '55, '56 and '57.

DR-15: View-Master Wonders of Nature

Featuring scenes from such packets as Wonders of the Deep, Strange Animals of the World and Butterflies, this reel is most often found as part of the promotional set mentioned above. It is printed in green ink and dated 1951, '54, '55 and '58.

DR-16: Beautiful North America

Originally entitled Scenic Wonders of North America, this reel includes scenes from seven different U.S. Travel Packets. Among these are Cypress Gardens, Sun Valley and Mesa Verde. The reel is printed in green ink and dated 1949, '50, '54, '55, '56, and '57.

DR-17: People Around the World

This reel's proposed title was People of Other Lands. From the People of Russia to Queen Elizabeth's Coronation, the reel featured people from around the globe. Printed in green ink, it was available with viewer purchase or as part of a second set of DR promotional reels along with DR-16 and DR-18. Dates on this reel are 1950, '53, '55, '56 and '57.

DR-18: Animal and Flower Wonders

This reel also had a minor title change. The original title assigned was Wonders of Nature. These names were probably changed to separate them from earlier reels produced with similar titles. The reel is printed in green ink and dated 1948, '53, '55, '57 and '58.

DR-19: North American Travel Scenes

A slight change again from the original title, Scenic Wonders of North America. This reel was available free with viewer or as part of Set Three of the promotional demonstration reels. All of these sets featured three demo reels each representing another fascinating array of available View-Master titles. Printed in green ink, dates on this reel are 1947, '48, '50, '54 and '55.

DR-20: World Travel Wonders

Also part of Set Three, this reel includes scenes from Venezuela, the Hawaiian Islands and France. Printed in green ink (the common color used in these three-reel sets), it is dated 1950, '53, '56, '57 and '58.

DR-21: Highlights From Classic Stories

The third reel in Set Three, this reel highlights some of View-Master's best tabletop subjects. Pictures from Alice in Wonderland, The Wizard of Oz and Arabian Nights are included. It also is printed in green and dated 1948, '51, '52, '56, '57 and '58.

DR-22: Travelogues of North America

Along with DR-23 and DR-24, this reel is part of Set Four of the demo promotional reels put together by View-Master. Changed slightly from the original title Scenic Wonders of North America, scenes of the beach in Atlantic City and the skyline of San Francisco highlight this reel. Printed in green ink, it is dated 1948, '55, '56 and '57.

DR-23: Scenic Wonders of the World

Originally the title for this reel was World Travel Wonders. It, too, is printed in green ink and dated 1948, '49, '51, '52, '56 and '57. Pictures from seven different world travel packets are shown.

DR-24: The World of Adventure

This reel includes scenes from both travel packets and sculpted subjects. Among the scenes are the giant octopus from 20,000 Leagues Under the Sea and skin painting from Hunters of the Plains. It is printed in green ink and dated 1954, '56 and '57.

DR-25: North American Wonderlands

Another reel printed in green, this one shows many of the greatest natural wonders on the continent. Included are the Smoky Mountains, the Painted Desert and Carlsbad Caverns. The reel was free with viewer purchase or as part of Set Five in the promotional demonstration reel series. It is dated 1947, '49, '54 and '57.

DR-26: Scenes of Other Lands

This reel was originally designated World Travel Wonders, but once again the company decided that this sounded too much like those previously used, and went for a new play on an old theme. Printed in green ink, it's dated 1950, '52, '55 and '57. It shows scenes from Peru, Japan and Switzerland.

DR-27: Highlights From Fairy Tales

This was the last of the demo promotional reels used as part of a series. Scenes include the tabletop sets from several classic stories like Cinderella, The Little Mermaid and Jack and the Beanstalk. Dated 1951, '52, '53, '55 and '58, it is printed in green ink.
DR-28: What's New in View-Master Reels
Spring, 1959

This was the first time that View-Master used a reel to promote new titles. The first scene outlines the history of the six new packets featured on the reel. Packet titles are used beneath each scene, another innovation. Available in both black and green ink, the green version came in a custom envelope.

DR-29: Stereo Seeing at its Best in View-Master Reels

Changed from the original title The Wonders of Stereoscopic photography, this is one of the best demonstration reels ever made. Along with the famous "gun coming through the window" scene, this reel features pictures dramatizing the difference between black & white photos, color photos and 3-D photos. Available in both black and green printing, there are two versions of this undated reel. One features the Little Mermaid in scene six while the other has flowers.

DR-30: Examples of Scientific Uses of Stereo Illustration

Dated 1959, this reel features stereo drawings of objects used for celestial navigation, nuclear physics, biology, etc. Printed in green ink, it had limited distribution.

DR-31: (exact title unknown)

Factory records tell us that this number was designed to be used by Sawyer's Europe. It is undetermined whether or not a reel was ever actually produced using this number.

DR-32: Coronet composite reel

There were three versions of this reel produced: DR-32A, DR-32B, and DR-32C. They were used as promotional items for Coronet Magazine.

DR-33: Sawyer's Garden Genie Sprayer

This reel demonstrates one of Sawyer's short-lived products—the Garden Genie. This was a garden sprayer that never really got off the ground because it was not widely accepted at garden shows across the country. An all-out marketing campaign did not help and the product was quickly dropped. The reel is printed in black ink and is not dated.

DR-34: Coronet Highlights of Western Vacationlands

Another reel used in conjunction with Coronet Magazine, this was a special limited release. It featured pictures of popular tourist attractions across the western area of the United States.

DR-35: Stereo Gives Your Product a Dramatic Presentation – View-Master Stereo is LOW cost – HIGH Value

This is a commercial demonstration reel showing how you can increase your sales by using View-Master reels for advertising purposes. It is printed in black ink and is not dated.

DR-36: Sawyer's Europe – Stereo Demonstration Reel

This is another reel that may never have been produced. Company records indicate that it was to be used to promote Belgium-produced View-Master reels.

DR-37: Stereo Showcase of View-Master Pictures

Another great demonstration reel with various "effect" stereo pictures, this one also includes the "gun through the window" scene and the hyperstereo taken from the Cologne Cathedral. Printed in black ink, the reel is not dated.

DR-38: View-Master International Series "The World At Your Fingertips"

This reel shows travel scenes from around the world including Niagara Falls, the Taj Mahal and the guards at Buckingham Palace. Not dated and printed in black ink, the title of this reel became one of View-Master's catch phrases for advertising purposes.

DR-39: Sawyer's Europe Demonstration Reel

This reel may never have been produced. Company records indicate that it was to be used to promote Belgium-produced View-Master reels, but it has been impossible to locate any examples among collectors.

DR-40: 1961 Annual Report to the Stockholders of Sawyer's, Inc.

This reel shows the View-Master plant and products. It was presented as part of the 1961 report to shareholders of Sawyer's, Inc. and is printed in black ink.

DR-41: Seattle World's Fair

A very special demonstration reel, it was available only at the 1962 Seattle World's Fair. Scene one shows the Space needle in B&W and in color. Scene two is a "title scene" that indicates the rest of the views are from the 4-reel Seattle World's Fair Packet, the Space Needle reel, and the Compact Viewer Reel Pack. The reel is printed in black and dated 1962.

The famous "gun coming through the window" picture that caused a ruckus at the plant. A flash bulb exploded while this scene was being taken, and everyone thought the gun had been fired! This is from DR-29 (scene 4) but it appears on several other reels as well. © Tyco Industries Inc.
This skull introduced the public to the Stereo Atlas of Human Anatomy. Other scenes on DR-7 show various subjects from the Atlas.

DR-42: The Seven Wonders of the World

This reel includes seven scenes from packet B901, The Seven Wonders of the World. This was one of Sawyer's greatest achievements in tabletop photography. The main artist assigned to create this packet was Lee Heath. She was assisted by Florence Thomas, Joe Liptak and model maker Frank Visage.

DR-43: Preview Reel New Fall 1962 View-Master Packets

The reel face informs us that this reel has “Seven Scenes from the 10 New Fall '62 Releases.” Featured scenes are from the FBI packet, Bullwinkle and The Flintstones. The reel is printed in black ink.

DR-44: Stereo Showcase of View-Master Pictures

A variety of scenes from various View-Master packets are included, with Yogi Bear, The Grand Canyon, and a combination picture showing half as a flat black & white photo and the other half as a color stereo photo. The reel is printed in black ink.

DR-45: View-Master Preview Reel Picture Tour of United States Cities

Issued free with viewers, this reel is printed in red ink and is the first one that was issued during both the Sawyer's and GAF eras. The title lettering appears on either a black or green background. The caption “Free With Viewer” became a regular feature starting with this reel. Records indicate the first use of this undated reel in the late 1960s.

DR-46: View-Master Preview Reel Picture Tour of National Parks

Printed in red ink, this reel includes images of America's National Parks. Title lettering is commonly set on a black background but can also be found with a green background. The undated reel is printed in red ink and was produced by both Sawyer's and GAF.

DR-47: View-Master Preview Reel Picture Tour of Vacationlands Western USA

Produced by both Sawyer's and GAF, this undated reel comes with red lettering. Pictures include the Rocky Mountains and the Black Hills. Once again, title lettering comes with either a green or black background.

DR-48: View-Master Preview Reel Picture Tour of Vacationlands Eastern USA

Sites shown include the Miami Skyline and the Empire State Building. Produced under both Sawyer's and GAF names, the undated reel was printed in red ink and had title lettering with either a green or black background.

DR-49: View-Master Preview Reel Picture Tour of Scenic Wonders, USA

Probably the most commonly found DR reel, this one was included with viewers for many years. It was produced by Sawyer's and GAF. Sometimes this reel can be found without the familiar “Free With Viewer” caption around the reel edge. Title lettering is found with either a green or black background and the undated reel is printed in red ink.

DR-50: View-Master Preview Reel Picture Tour of U.S. Tourist Attractions

Available from both Sawyer's and GAF, this reel features scenes from such places as Disneyland and Las Vegas. Printed in red ink, the undated reel is found with either a green or black background for the title lettering.

DR-51: View-Master Preview Reel Picture Tour of Historical Landmarks

Also with red ink, no date, and a green or black title background, this reel was made by both Sawyer's and GAF. It features scenes from the California packet, the San Antonio packet and three others.

DR-52: View-Master Preview Reel Picture Tour of Famous World Cities

Another reel released during the crossover period of the company's ownership, the Sawyer's version has either a green or black background for the title lettering. Printed in red ink and not dated, company records indicate the reel is the same as DR-64.

DR-53: View-Master Preview Reel Picture Tour of Nations of the World

Produced by Sawyer's as well as GAF, this reel is printed with red ink (sometimes deepening to a maroon shade). Scene titles are on either a green or black background. Not dated,

DR-54: View-Master Preview Reel Picture Tour of the World at your Fingertips

Commonly found, this undated reel was made under both Sawyer's and GAF names with red print and titles on either a green or black background.

DR-55: View-Master Preview Reel Picture Tour of Famous World Scenes

Issued by both Sawyer's and GAF, this reel is printed in red ink with green or black title backgrounds. It features scenes such as Mount Fuji and the Matterhorn.
DR-56: View-Master Preview Reel Picture Tour of People of Many Lands

The images on this reel are the same as those on DR-66. Printed with red ink and green or black title backgrounds, the undated reel is found with either the Sawyer's or GAF name.

DR-57: View-Master Preview Reel Picture Tour of The Ancient World

This one includes scenes from both the Seven Wonders of the World sculpted packet and actual world scenes like the Leaning Tower of Pisa. Printed with red ink and green or black title backgrounds, the undated reel is found with either the Sawyer's or GAF name.

DR-58: View-Master Preview Reel Picture Tour of Classic Children's Stories

This reel is the same as DR-67. It features sculpted View-Master creations. Printed with red ink and green or black title backgrounds, the undated reel is found with either the Sawyer's or GAF name.

DR-59: View-Master Preview Reel Picture Tour of Television and Cartoon Favorites

Different pictures appear on the Sawyer's and GAF versions of this reel. Printed with red ink and green or black title backgrounds.

DR-60: Scenic Canada

This reel was canceled prior to production.

DR-61: Cities of Canada

This reel was also canceled prior to production.

DR-62: What in the World Do You Want to See?

Issued by both Sawyer's and GAF, this reel features a brief "Trip Around the World" in View-Master pictures. The title scene features a globe with packets in front showing all the places you can visit via View-Master. Printed with red ink and not dated.

DR-63: What in the World Do You Want to See?

Printed in black ink, this undated reel is a Sawyer's issue. It was also printed in Spanish as DR-63S. Printed in black ink, this undated reel is a Sawyer's issue. It was also printed in Spanish as DR-63S.

DR-64: View-Master Preview Reel Picture Tour of Famous World Cities

Containing the same pictures as DR-52, this reel was canceled in 1968. Printed in black ink, the undated reel is also available in Spanish.

DR-65: View-Master Preview Reel Picture Tour of Famous World Scenes

This is the same reel as DR-55, but was canceled in 1968. Printed in black ink, the undated reel is also available in Spanish.

DR-66: View-Master Preview Reel Picture Tour of People of Many Lands

Another re-issue, this is the same as DR-56. Canceled in 1968, it's printed in black ink and is not dated.

DR-67: View-Master Preview Reel Picture Tour of Classic Children's Stories

The same as DR-57, this reel was canceled in 1968. It's printed in black ink and is not dated.

DR-68: Highlights From The White House

This reel includes seven scenes from The White House packet A793. It is unusual in that it's printed in blue ink. It was available only in the Washington, D.C. area and was canceled in 1968.

DR-69: View-Master Preview Reel Fairy Tales

The reel contains scenes from sculpted View-Master packets like Cinderella, Snow White, etc. It's printed in green ink and is not dated.

DR-70: View-Master Preview Reel Scenic Wonders USA

This reel was available from both Sawyer's and GAF. Printed in green and not dated, it features scenes like "Old Faithful" and the Giant Redwoods.

DR-71: View-Master Preview Reel United States Cities

Another reel with green print, this one features scenes from Washington, D.C. and San Francisco. It's not dated and was available from Sawyer's.

DR-72: View-Master Preview Reel TV & Cartoon Favorites

Not dated, this green-printed reel features scenes from Tom & Jerry, Bugs Bunny, etc.

This view of Neuschwanstein Castle has been used in many ways. Originally photographed by William Cruber, it is seen not only on DR-38, but graced the cover of packet B193 Germany as well. © Tyco Industries Inc.
DR-80: Sports
A special reel with scenes from View-Master's Dimension Learning Series and the ABC Wide World of Sports packets.

DR-81: 1974 Line-up for Sears View-Master Picture Products
This reel features a selection of View-Master products including the talking viewer and talking package assortment. Printed in black ink, it's dated 1974.

DR-82: View-Master Preview Picture Reel of Family of Family Entertainment
This was used as a universal demo reel for all View-Master packaging. Printed in red, this was the last of the standard DR reels ever issued.

DR-83: Sears 1975 Meetings
This reel features scenes from DR-81 and was distributed to Sears Stores across the U.S.

DR-73: View-Master Preview Reel Cities of the World
Rome, Mexico City, etc. are featured on this undated, green-printed reel from Sawyer's.

DR-74: Welcome to Sawyer's Your Plant Tour 1965
This special reel was presented to visitors at the open house hosted by Sawyer's in 1965. The reel came in a custom folder and featured pictures of various areas of the View-Master plant operation. Each scene was given a detailed description in the folder. It was printed in black and dated 6/14/65.

DR-75: Expo '67 Demo Reel
This reel was only available at the 1967 World's Fair in Canada. Printed in both French and English, it includes scenes from the three Expo '67 packets. The reel has black print and was produced in association with Bellevue Photo Labs.

DR-76: View-Master Preview Reel Space Travel & Rockets
Dated 1959, '62, '64, and '68 and produced by the GAF Corporation, this reel features scenes from View-Master's space-related packets and is printed in black ink.

DR-77: Previews of View-Master Entertainment
A GAF issue printed in black ink, this reel features a variety of View-Master packet titles.

DR-78: Previews of View-Master Entertainment
Another GAF issue, this reel features some of the most popular packets of 1970. Printed in black ink, a slightly different version was produced for the Canadian market and dubbed CDR 78.

DR-79: Starter Set Demonstration Reel
This reel was issued in 1970 and included View-Master starter sets.

Ours 19th Year! FREE
3-D Catalog
- Supplies for Stereographers
- 3-D slide viewers
- Print stereoscopes
- 3-D slide mounts
- 3-D slide mounting supplies
- Books about 3-D & in 3-D


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Fax: +1 (310) 558-1653
e-mail: reel3d@aol.com

Classic tabletop photography has always been a favorite View-Master subject. Such scenes as this one from DR-28 illustrating Aesop's Fables make these reels outstanding. © Tyco Industries Inc.
A Listing of Coming Events

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

May 3-4  (CA)  San Francisco Bay area Camera Show, Scottish Rite Center, 1547 Lakeside Dr., Oakland, CA. Contact Carney & Co., 231 Market Place #373, San Ramon, CA 94583, (510) 926-1797.

May 3-4  (FL)  Clearwater Fundraiser Camera Show, Clearwater Elks #1525, 2750 Sunset Point Road, Clearwater, FL. Contact Tom Roop, Box 6075, Clearwater, FL 34618-6075, (813) 791-0911 fax (813) 791-6448.

May 4  (CA)  Pasadena Camera Show and Sale, Pasadena Elks Lodge, 400 W. Colorado Blvd., Pasadena, CA. Contact Anton at Bargain Camera Shows, Minnieville, WA 98036, (206) 678-7446.

May 4  (NJ)  24th Annual Ocean County Camera Club Photo Trade Show, Lakewood High School Gym, East 7th St., Lakewood, N.J. Contact Harold A. Kessler, APSA, 1195 Cecil Court, Lakewood, NJ 08701, (908) 363-8099 after 6 pm.

May 4  (MN)  Minneapolis “F/Stop Swap”, Holiday Inn West, St. Louis Park, MN. Contact Doug Erickson, 2200 W. 66th St. #204, Minneapolis, MN 55423, (612) 229-5245.

May 4  (TX)  Dallas Camera Show, Bigtown Mall, 2323 Bigtown Blvd., Mesquite, TX. Contact Donald Pickett, 1106 Graham Ave. #206, Dallas, TX 75223, (214) 842-1581.


May 17-18  (TX)  Dallas Camera Show, Bigtown Mall, 2323 Bigtown Blvd., Mesquite, TX. Contact Donald Pickett, 1106 Graham Ave. #206, Dallas, TX 75223, (214) 842-1581.


May 21-26  (The Netherlands)  The 11th International Stereoscopic Union World Congress, hosted by the Dutch Society for Stereophotography at Rolduc Abbey near Maastricht. Contact Hurst Hoyer, 165 Watching Ave., Montclair, NJ 07043, (201) 783-4814. To contact the organizers directly, fax the 11th ISU World Congress, Pr. J. Frisolaan, +31 251 232699.

May 23-25  (OH)  Ohio Camera Collector’s Society 35th Annual Show, Sale & Auction, Holiday Inn Columbus, East I-70 & Hamilton. Contact John Duran, Box 282, Columbus, OH 43216, (614) 885-3224.

May 25  (CT)  Meriden, CT Camera Show, Ramada Inn & Conference Center, Meriden. CT. Contact Photonara USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.


June 1  (OH)  Columbus Paper Fair, Veterans Memorial Hall, 300 West Broad St., Columbus, OH. Contact Columbus Productions, Inc., Box 261016, Columbus, OH 43226-1016, (614) 781-0070.

June 2-25  (BC)  Exhibition of Stereo Photography, Sooke Regional Museum, near Victoria, British Columbia, Canada. Contact Jamie Drouin (250) 598-3396. E-mail jdrouin@islandnet.com

July 4-7  (WA)  NSA ’97 Convention, Red Lion Hotel, Bellevue, WA. See “Convention Update” in this issue, or contact the Registrar at NSA ’97 Convention, PO Box 741, Gladstone, OR 97027, (503) 655-5326, E-mail kriero@aol.com

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**BOOK. The Siege at Port Arthur.**
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January/February 1997 STEREOWORLD
WANTED

Airquipt Stereo Theater, Flash adapter, case for TDC Stereo Vivid. Good user 7-p camera. Looking for early views of Santa Cruz area, bicycles and cycling. Wm. Merchine, 116 Otis St., Santa Cruz, CA 95060-4246, (408) 426-3528.

Alaska - Klondike - Yukon - Eskimo stereo views wanted; also some for trade or sale. Please send photocopy, price, condition. Thanks. Robert King, 3800 Coventry Drive, Anchorage, AK 99597, (907) 271-5510.

Any Stereo Format: Diners, Alaska Airquipt spine boxes. Will buy incomplete sets of either dogs. (617) 332-5460, Jon Golden, 16 and summer camps, paper mills and sham, Glasgow, Scotland G76 3dman8ziplink.net eras) needed. Send any details/prices views wanted; also some for trade or sale. Anchorage, AK 99597, (907) 271-5510.


Colorado Stereo Views by James Thurlow. Will purchase or trade your wants in stereo views. Arthur Farrell, 3720 Country Lane, Charlottesville, VA 22903.

Cortescope Views or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.


Florida Stereo 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 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 Permanent slides from "The Realist Library of Scenic Stereo Originals": 206, 410, 411, 412, 413, 504, 900, 901, 910, 922, 3000, 3100, 3112, 3115, 4000, 4001, 4100, 4101, 4901, 4903. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225, (503) 797-3458 days.

Indian women making or selling beadwork souvenirs at Niagara Falls and elsewhere, especially views by George Barker. Also views of Ottawa, Ontario. Karlis Karklins, 802-2850 Cedarwood Dr., Ottawa, Ontario K1V 8Y4, Canada, (613) 990-4814.

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Stereo World January/February 1997
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WANTED

KANSAS, INDIAN TERRITORY, and Oklahoma Territory flat mounts. Also Arkansas except Eureka or Hot Springs. Also any by Hansard. David A. Reeh. PO Box 4231, Tulsa, OK 74159, (918) 832-1100 (W), (918) 742-1111 (H).

LOUISIANA, NEW YORK CITY and other stereo views wanted, and daguerreotypes of children with toys or just nicely tinted. Also interesting cameras, other images. Larry Berke, 28 Marksman Lane, Levittown, NY 11756-5116, (516) 796-7280.

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

MONTANA VIEWS, Yellowstone Park, Glacier Park, cowboys, Indians, stagecoaches. Buy or trade. Stereos; photographs; postcards, especially real photos. Contact Tom Mulvaney, Box 914, E. Helena, MT 59635-0814, (406) 227-8790.

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PACIFIC NORTHWEST LOGGING and logging railroads. David Rygmyr, 31328 N. Brooks Creek Rd., Arlington, WA 98223, (360) 435-7034 after 8pm PST. Email davydry@tgi.net

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 Assignment 3-D

(Continued from Inside Front Cover)

stage make-up on a child actor could be included.

Deadline for the "Old" assignment is October 25, 1997.

The Rules:

As space allows (and depending on the response) judges will select for publication each in issue at least two of the best views submitted by press time. Rather than tag images as first, second or third place winners, the idea will be to present as many good stereographs as possible from among those submitted.

Anyone and any image in any print or slide format is eligible. (Keep in mind that images will be reproduced in black and white.) Include all relevant caption material and technical data as well as your name and address. Each entrant may submit up to 6 images per assignment.

Any stereographer, amateur or professional, is eligible. Stereos which have won Stereoscopic Society or PSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 14 weeks. Also 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 use in Stereo World.

All other rules are retained by the photographer.

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