ASSIGNMENT 3-D

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

“Impact” Felt

While we wait for more response to the current assignment, we continue presenting selections from the impressive array of images that arrived just before the extended deadline for the “Impact” assignment.

Current 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 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 in each issue at least two of the best views submitted by press time. Rather than tag images as first, second or third place winners, the idea will be to present as many good stereographs as possible from among those submitted.

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

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

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

“First Snow” by George Themelis of Brecksville, OH, is one of many foliage pictures we received that look confusing in 2-D but make perfect sense in 3-D. This one goes far beyond just that, with a very pleasant and rewarding scene when fused. In the original slide, the backlit leaves are bright red against the snow.

“Light and Leslee” by Marc Hempel of Baltimore, MD, was taken in Fayetteville, Arkansas during the 1996 holiday season. The display is called “Lights of the Ozarks” and was shot with a TDC Colorist on a tripod using Kodak Lumiere 100 slide film, about a six-second exposure, and “quite a bit” of bracketing.
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http://www.3d-web.com/nsa/sw.htm
The New

Some significant developments are under way in the consumer mass market aspects of stereo imaging. Among the newer products are the 3Discover viewer filmstrip viewer (to be covered in detail in an upcoming article) and the Argus version of the Loreo 3-D camera. And while they may not be evident to the public, major changes have occurred at View-Master since the company's purchase by Mattel, Inc.

Our article in this issue goes into some detail about the Argus/Loreo self-transposing 3-D camera, not because of any basic improvements to the six year old Loreo concept, but because of the potential for truly wide promotion and sales of the camera by the Argus company. Their market could extend far beyond that of the Loreo to people whose exposure to 3-D has been limited to the recent anaglyphic and Pulfrich mini-segments on network TV sitcoms.

For all its limitations and design flaws, the camera can produce quite viewable, true stereographs under the right conditions. Since this involves absolutely NO special efforts on the part of the user, the camera represents a real first in the history of stereography's efforts to interest the average snapshotter. If Argus is willing and able to make that kind of breakthrough, the potential exists for later marketing of a similar design incorporating the better qualities of current point-and-shoot 35mm cameras in the $95 to $125 (fixed focus) price range. Any respectable commercial success of the latter could encourage serious attention to stereo in some of the digital still cameras that will move increasingly into the amateur market through the early 21st century.

And The Old

The changes at View-Master are fairly typical of what can happen when a firm is purchased by the world’s largest toy company (Mattel), and were not entirely unanticipated. Massive layoffs of plant employees and the transfer of viewer manufacturing to Mexico are being combined with closure of the existing plant, although reels will still be made in the Portland area.

Luckily, the laid off workers live in a region of extremely low unemployment and may find new jobs sooner than would have been the case ten or twenty years ago. In fact, this “NAFTA-3-D” move may be good for View-Master in the long run, but it deals a final blow to traditions and memories anchored at the Beaverton, Oregon plant already eroded by a string of previous corporate ownership changes.

What really happens to a company with no identifiable home base other than a “marketing center”? It may work well for Nike, but it leaves a number of unanswered questions regarding some unique aspects of View-Master:

What will become of the remaining models and sets from the days of real studio stereography for children’s reels? Where will the memorial to William Gruher be placed after having its own park at the plant site since 1967? Will the plant collection of stereo images, reels, View-Master and other viewers, etc. be preserved at the new location? Will blank reels for owners of View-Master cameras continue to be manufactured? We’ll try to provide answers to these and other questions as soon as they become available.

A View-Master Scene Change

March 27, 1997 marked an important day in View-Master history. That's the day that ownership of the company once again changed hands and it became part of Mattel, Inc., the world’s largest toy company. Mattel has been famous since the late 1950s for production of the Barbie® Doll line. They desired the acquisition of Tyco Manufacturing Co. because of their interest in the View-Master product as well as Sesame Street Toys and the Magna Doodle.

As with all corporate reorganizations, there will be major changes at the home of View-Master, in Portland, Oregon.

Early in the 1950s Sawyers, Inc. (the first owner of View-Master) purchased a parcel of land far outside the city in the area now known as Progress/Beaverton. This was all farmland at the time and was available at a reasonable price. The plant was completed in October, 1951 with everyone contained within one complex. It was a joy to workers who had been split up into several locations in downtown Portland.

The company has remained there ever since. Through several changes in corporate ownership (GAF, View-Master/Ideal, Tyco mfg. Co.), the plant’s familiar water tower has always reflected the View-Master corporate name. Although most of the property has been sold off over the years, the area has always been identified as the “home” of View-Master.

Now that is in the process of changing, Mattel laid off 400 View-Master workers on May 14, and intends to move the 100 or so that remain to a new marketing center. The water tower will soon belong to someone else.

Plans have been announced to move the View-Master viewer manufacturing process to Mexico after January 1, 1998. Reels will continue to be made in Portland at a new location.
The growing popularity of the Stereo Realist camera in the early 1950s was not greeted with enthusiasm in all circles of amateur stereographers of the day. The open hostility toward any format too small for contact printed views even resulted, for a time, in an outright ban on Realist users joining the American Branch of the Stereoscopic Society. One of the traditionalists behind this effort was Richmond Strong, who was secretary of the American Branch of the Stereoscopic Society in 1951.

Among the documents in the files of the late photographica collector, researcher and author Fred Lightfoot was this letter to him from Richmond Strong (dated 3/21/51) in which the Realist is treated as a serious threat to the large-format, black & white ideals of the Society:

Dear Fred:

I am delighted to acknowledge your letter.

Yes, we had an interesting trip abroad, but found it full of tragedy and insecurity, and in many ways are glad to be home. However I did bring home 1000 stereo negatives, most of which came out well, and you will see the results from time to time. The trip was worth while from the photographic angle.

I went to see the Richard people in Paris, and was much impressed. It is quite a fine modern factory with about 350 employees and was much impressed. It is quite a fine enterprise. Amidol: I feel I have mastered POP and I find my results just as satisfying in that medium as are transparencies.

Mobbs is starting a transparency overseas section, and I am notifying you in a few days about it. That will be limited to transparencies, and the circulation limited to those who insert slides. It will however allow for circulation of Stereo Realist and 35mm slides. That plan was evolved in England, and I had nothing to do with it.

So don’t get discouraged. Your ideas are shared by most of us, I feel sure, and it may be we will have to change the rules to get the society back to what it should really stand for, and what it was intended to stand for. After all, however, it is the only society of its kind in the country, and to those of us who feel so seriously about stereo, it is important to keep it alive. Don’t you agree?

All my best wishes, and write me again just as frankly, whenever you want to, but don’t get discouraged and don’t leave us. It will work itself out I feel sure.

Cordially,
Richmond S

One can only wonder how the two more sprockets of width provided by the Verascope 40 that Mr. Strong praises were enough to make it acceptable over the Realist. The fact that the Verascope was expensive, European, and not as widely advertised to common "novices" may have something to do with it. The MILES worth of terrible stereos on Kodachrome processed and mounted by Kodak for the amusement of new Realist buyers certainly gave the traditionalists plenty of ammunition for their case. More ghastly stereographs were shot after the introduction of the Realist than had existed in the previous century, and dedicated craftsmen like Lightfoot and Strong wanted to defend the quality of a media and an organization in which they had invested considerable effort.

Fortunately, they were quickly overwhelmed by the wide acceptance of the Realist format among Stereoscopic Society members and others who would use it to produce work rivaling the quality of larger formats, skillfully documenting many aspects of mid 20th century life in both color slides and black & white prints. As always, many of the "novices" learned, invented, improved, and became the next generation of experts.
It was the spring of 1906, and budding stereo photographer Orrin Watson and his wife, Eleta, had spent most of the winter in Oroville, in northern California. Orrin wanted to go take stereo views of San Francisco, but Eleta was growing more homesick every day. It had been nearly a year since they'd left their home and Eleta's family in Spokane, Wash.

Finally, Orrin relented. They would skip San Francisco on this trip and just go home. As soon as they arrived in Spokane, they heard the news: two-thirds of San Francisco had just been leveled by a huge earthquake and raging fires.

"Orrin's original schedule would have taken us to a hotel in downtown San Francisco, the part of the city that was entirely destroyed," recalled Eleta many years later. "All my life, I have been glad that we were not caught in the earthquake," she said, "while Orrin always felt sad that he missed the opportunity to get firsthand pictures of the disaster!"

Orrin Watson, of Spokane, Washington, was an adventurous and restless stereo photographer who ignored boundaries and, among other subjects, sought to photograph the biggest events and phenomena of his time.

Although he missed the San Francisco earthquake—and always regretted it—he, in the short span of about six years, photographed two world's fairs, two of the nation's most famous national parks, the Great White Fleet, and a host of local and regional subjects.

He traveled widely to take and sell stereo photos, working in parts of seven western states—Washington, Oregon, California, Idaho, Montana, Wyoming, and Utah. Anyone who collects stereo views of any of those states may well have some Watson views in his or her collection.
Watson was probably the most active stereo photographer from Spokane ever, and one of the three or four most active in the Inland Northwest. Altogether, he produced an estimated 800 to 1,000 stereo views, and possibly more.

Strangely though, he and his work are little known. When I asked about him at the local library and the local museum, the research staff didn’t even know his name. John Waldsmith’s fine book Stereo Views—An Illustrated History and Price Guide lists only one Watson view.

Last year, it was my good fortune to locate Orrin Watson’s granddaughter. With her help and records left by Watson’s wife, I have been able to learn about him and how he worked, and to catalog a significant portion of his stereo views. I also have gained a great respect for him.

One thing that drove Orrin Watson was a wanderlust, and that may be why he isn’t better known. While he took good stereo views of the Spokane area, there likely weren’t more than about 150 of those, and no complete collection has been found.

Instead of concentrating on Spokane or some theme for which he became recognized, such as Darius Kinsey did with Washington logging, Watson was a truly regional photographer. He roamed wherever he thought the subject interesting or marketable. He left a legacy of interesting and original stereo views of many places, but not a lot of any one subject.

Influences on his work

Watson came to Spokane about 1903, but various experiences before then influenced his years as a stereo photographer. According to a biographical sketch written by Eleta, his wife, he was born in a farmhouse in New York State in 1873. He attended the neighborhood school until 12, then worked for his father in a workshop and on the family farm.

When he turned 21, he left home to seek more education. He wanted to see lots of things, so for several years he went to school in different locales, a year in each place. In the summers he traveled, earning money by selling stereo views and books. In those days, of course, many stereo views were sold by door-to-door canvassers.

By 1900, Watson was in the Midwest, taking college classes at the University of South Dakota in Vermillion. In the spring of 1901, he and three other young men rode bicycles from South Dakota to Buffalo, New York, to attend the Pan American Exposition. They paid expenses along the way by selling stereo views and books, according to Eleta Watson.

Orrin Watson was now 28, and several patterns had become established in his life. He had a strong affinity for travel and seeing new things. He liked to try doing new things too, and he had developed sales skills, at least for selling books and stereographs. In addition, he must have been thrilled by the Pan American Exposition, for during the next eight years he would go to two more world’s fairs.

One of Watson’s early views, bearing the “WATSON FINE ART CO. Portland, Ore.” stamp on the back. It shows the Government Building and Bridge of Nations at the Lewis & Clark Exposition in Portland in 1905, labeled as such in Watson’s hand on the back. Watson had purchased his stereo camera in Portland and immediately began taking stereographs with it. Courtesy of Gary W. Ewer collection.
About this time, Watson met a man from the far west who was promoting the Bead Lake Mine in Eastern Washington. When he offered Watson a job at the mine, Watson came west. He spent several months at the mine, firing a boiler on the night shift.

Sometime earlier, Watson had learned photography and he loved to take pictures of pretty spots. While he was working at Bead Lake, said Eleta, he spent Sunday afternoons photographing the area's scenery, studying each setting carefully to compose the picture. Soon, however, he moved to Spokane, and he and Eleta married in 1904 when he was 30 and she was 19.

The ceremony was conducted by a retired preacher who also operated a small business. He produced sateen pillow covers for sofa cushions, with photographs on them. To make them, he would transfer the picture directly onto the cloth, and Orrin began helping him.

The preacher didn't take the pictures himself, but obtained them from photographers. Most of the negatives were small, so several pictures had to be applied to each cushion. To make it easier, Orrin bought an 11x14 camera and began taking pictures himself. Eleta helped transfer them to the pillow tops.
Buying a stereo camera

In 1905, the Lewis and Clark Exposition was scheduled in Portland, Oregon. Orrin and Eleta decided to go there to take and sell pictures and pillow tops. “We had a small booth outside the main fairgrounds. Orrin had sold stereoscopic views for different companies for several years and, while in Portland, he bought his own stereoscopic camera and began taking local pictures, selling these along with those of other companies,” Eleta said in her reminiscences. Thus, Watson the stereo photographer was born.

Among early Watson stereographs that collectors may own are scenes of the Lewis and Clark Exposition (or elsewhere in Oregon or northern California) that bear a hand-stamped legend on the back, “WATSON FINE ART CO., Portland, Ore.” The photos on these early Watson stereographs often have a number inscribed on the negative, and typically have square upper corners, rather than the arched tops that characterize his later views.

Watson No. 505, “The Old Power Plant and Falls, Post Falls, Idaho.” Eleta Watson provides a charming foreground, complete with a bouquet of flowers, to enhance the edge-of-the-cliff stereo effect in this view. Watson shot a series of views at Post Falls, up the Spokane River from Spokane and just across the Idaho state line.

Courtesy of the Gary W. Ewer collection.
The Lewis & Clark Exposition lasted from June 1 to Oct. 14. When the fair ended, Orrin traveled southward through western Oregon taking photos, while Eleta stayed in Portland and printed pictures from negatives he sent back. Two young men traveled with Orrin, apparently working as canvassers. In December, Eleta joined Orrin in northern California.

One of the most interesting groups of early Watson stereo views is a set taken in Oroville, California, of a Chinese New Year's Day parade on Feb. 12, 1906. The family's collection includes eight different stereo views of that ethnic event. One of those images also has turned up on a real-photo postcard discovered elsewhere, so Watson seems to have printed views of the parade in both stereo card and real-photo post card formats. By this time, he seems to have stopped using the Watson Fine Art Co. name.

After the couple got back to Spokane, Watson set out vigorously photographing eastern Washington and North Idaho. From mid-1906 through about 1909, he took numerous views throughout the area. The bulk of his stereo views

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Watson No. 517, "Steamer 'Idaho' landing at Coeur d'Alene City." This was one of several steamboats which carried people and supplies to mining and lumber camps up the Coeur d'Alene and St. Joe Rivers flowing into Coeur d'Alene Lake in north Idaho.

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Watson No. 521, "St. Maries on the St. Joe River, Idaho." This was a primary stop for steamboats serving Lake Coeur d'Alene and its tributaries. The view was probably taken from the deck of a steamer.
from this period carry the name O.W. Watson Co. and a Spokane street address, either stamped on the back or printed on the front. Throughout his career, however, some views never got labeled.

In Spokane, Watson's subjects included the Spokane River and its falls, and key buildings such as the whimsical county courthouse, Davenport's restaurant, the Review newspaper building, the Catholic cathedral, and the depots.

His work includes a wonderful stereo view of busy downtown Riverside Avenue, views of the parks (including a baseball game at Manito Park), and views of the nearby lakes, and the state mental hospital at Medical Lake. About 1909, he also took stereo views of a Barnum & Bailey circus in Spokane. The family collection includes three of these.

In North Idaho, his stereo views include a series taken along the Spokane River at Post Falls, with Eleta in several scenes to provide scale. One photograph shows a woman reading a book beside the river while a photographer takes her picture with a large tripod camera. The people are only shown from behind, but they are

Watson No. 611, "Silver Gate, Entrance to the Hoodoos. Yellowstone National Park." The wagon in which Orrin and Eleta traveled to and through Yellowstone appears in a number of the Yellowstone views, but this one conveys a sense of desolation equal to the opening scene of any vampire or Frankenstein movie.
Watson No. 688, “Lower Falls from Artist’s Point, Yellowstone National Park.” This dramatic scene is one of the best from Watson’s 1907 series at Yellowstone.

probably Orrin and Eleta. Other North Idaho stereo views include the lake steamer “Idaho” arriving at the Coeur d’Alene dock; the St. Maries waterfront, where a large “Brewery-Saloon” sign is visible; and the University of Idaho, at Moscow.

Watson also photographed other small towns, such as Colfax and Ritzville, Washington, as well as the Okanogan region, Lake Chelan, and scenes along the Pend Oreille River. He also produced stereo views of downtown Seattle, Everett, Tacoma, and other sites in the Seattle area.

In July, 1907, Watson took pictures of the big Christian Endeavor Convention in Seattle. Besides stereo cards of the convention, one Watson real-photo postcard of it has been found, so he probably made and sold pictures of it in both formats.

Research That Early Photographers

by Norman Thorpe
© 1997 Norman Thorpe

ISA member Robert Ward of Bellevue, Washington, has said it well in publications of his Antique Paper Guild: As each day passes, information about early photographers whose work we enjoy is becoming harder to find, or being lost completely.

Anyone who wants to know more about a particular photographer should start searching immediately, rather than letting the trail grow any colder. If one is both persistent and lucky, the results can be surprising.

In my case, after buying a number of stereo views over several years that carried the label “O.W. Watson Co.” and an address in Spokane, I became curious. Who was this hometown stereo photographer and publisher, and just when did he or she work? The views showed scenes in Spokane and several states. Along with them, I often found other views stamped on the back, “Watson Fine Art Co., Portland, Ore.” Were the two companies related? Were all the views from the same photographer?

I took my questions to the city library, which has a knowledgeable local history expert, and to the local museum, which has an extensive historic photo collection but few stereo views. Nobody could provide any answers. I dove into old city directories and learned that O.W. Watson was Orrin Watson, and his wife was named Eleta. But they disappeared from the directories about 1910. What had become of them? Had they moved elsewhere—or died?

As I pursued these questions, I was stymied until a researcher at the museum found an obituary for an Eleta Watson. It didn’t say her husband was a photographer, but it gave his name: Orrin Watson. Survivors included one daughter. Fortunately, her married name wasn’t a common one, and there weren’t many listings for it in the phone book.

It took a few calls before I reached anyone. When I did, I explained that I was researching an early photographer named Orrin Watson. The lady on the telephone quickly responded, “That’s my grandfather.” I was elated.

She answered some questions and agreed to let me come show her the photos I had collected. When I did,
A trip to Yellowstone

One of Watson's great loves was taking pictures of the scenic outdoors. Eleta said he felt he was providing a real service to people by supplying them with pictures of beautiful places. Travel was difficult in those days, and most people couldn't visit them themselves. Watson was barely back from the Christian Endeavor Convention when he had an inspiration. On the last day of July, 1907, he came home and unexpectedly announced, "We are going to buy a covered wagon and a team of horses and leave on August 5, to go to the Yellowstone."

Yellowstone National Park is a long way from Spokane—around 500 miles today, and miles farther on 1907 wagon roads. The couple hastily prepared for the trip; renting out their house, buying a...

"Post Falls as seen from Electric Line." A photographer prepares to photograph a woman posed on the riverbank with a book near the electric rail line at Post Falls, a few miles east of Spokane. The woman appears to be Eleta Watson, and the photographer is probably Watson himself.
wagon and horses, and assembling the necessary provisions, camping equipment, and photo supplies. It was typical of Orrin, Eleta said, to impetuously set such a schedule, and then rigidly stick to it. Indeed, by the time everything was ready and the wagon was loaded, it was already 5 p.m. on August 5. It was out of the question, though, to postpone their departure, so the couple traveled less than five miles that first day.

They discovered right away that the horses they'd bought were too small for all the camping and photo gear they were hauling, so they spent part of the next day sorting the wagon's contents. To trim the weight, they shipped a trunk and some boxes ahead. Travel still was slow. The couple often walked to lighten the load, but the ponies could only cover about 100 miles a week. It rained during much of the trip, so many bridges we talked a while. Then, to my surprise, she brought out two stereo-view cases, the size of small suitcases, covered with dry, worn leather. They had belonged to Orrin Watson himself, 90 years ago.

The cases contained about 400 of his stereographs, far more than I had imagined existed, and by far the largest collection of his work I have located anywhere. Some were on curved mount cards, and others were in postcard format. It was like history opening before me. One case even held a small stack of tissue views by American Stereoscopic Company of New York. They were stamped on the back, "Branch Office, phone 4658, Spokane Wash, O.W. Watson, Mgr." I learned that before Watson became a photographer he sold stereo views for other makers. These were some of his stock.

Equally important, the granddaughter had a four-page biography of Watson that had been written by his wife after his death. Much of it dealt with his years as a stereo photographer, so it was a key resource for my accompanying profile of him. I also got to see family photos of Orrin and Eleta Watson, which helped make them real people for me. Thereafter, I was able to identify Eleta Watson in a number of Orrin's stereo views.

Watson's granddaughter patiently let me visit her repeatedly to catalog the family collection. Many of the views bore the O.W. Watson Co., Spokane label, but other views had "Watson Fine Art Co., Portland" stamped on the back. The granddaughter didn't know anything about Watson Fine Art Co., but I felt I was getting closer to a connection. Finally I found it: Among the family's views was one I already owned. Both had the same number inscribed on the negative. The family's view was on a mount labeled Watson Fine Art Co., Portland. Mine carried the O.W. Watson Co., Spokane label.

Based on that and other evidence, I am now satisfied that both names were used by Orrin Watson. He used Watson Fine Art Co. when he first started taking stereo views in Portland at the Lewis & Clark Exposition in 1905, and initially when he went south to California afterward. But he changed to the Spokane name soon thereafter, probably by early 1906.

Orrin Watson died 74 years ago. His wife, daughter, and grandchildren did a wonderful job of preserving information about him, and a significant collection of his work. Accordingly, it was still possible to reconstruct an informative picture of this early photographer and his legacy. I'm very grateful to the family for sharing all the things they did.

If an early photographer interests you, start researching him or her now, before any more time passes. ☞

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Watson No. (35) 310, "Looking up Cherry Street. Seattle, Wash." Watson published views of several Seattle area locations. This one was probably taken in 1907.
wrote. "We are in Yellowstone and too much to see and do. It's Sept. 19. "Dear Momma," she are seeing many wonders and pact shining mass of silver foam," by the thundering falls of the Yellowstone River. "The water seems to wait a moment on its verge, then it passes with a single bound 360 feet into the gorge below. It is a sheer unbroken compact shining mass of silver foam," he penned on one view.

On the back of a Riverside Geyser view, he wrote: "We camped near this geyser for two days and saw it play a number of times. Once in the moonlight, and it was very beautiful." Eleta sent a post card to her mother, dated Sept. 19. "Dear Momma," she wrote, "We are in Yellowstone and are seeing many wonders and beauties. I want to write you a letter but just can't get time. There is too much to see and do. It's beginning to snow this morning. So far we have had beautiful weather but cold. We expect to be in the park about one week more. This view is of the Clark's Fork River where we crossed the ferry."

Watson published more than 50 Yellowstone stereo views. The quality varies, and a few are rather dark. But others, perhaps because Eleta is along, convey a flavor of the couple, the photographer-tourists.

Their wagon and ponies appear in several shots, adding scale and interest, and Eleta is visible in others. Usually, the pictures show her from behind, or she's in the distance, which makes her hard to identify. But on the back of one such view, No. 42, Watson wrote, "Eleta is sitting on my 8x10 camera and looking down into the pools on top of Jupiter Terrace."

Most of the Yellowstone views that can be identified as Watson's were published as normal curved-mount stereo views. Some views, however, were also published as stereo real-photo postcards. They don't bear Watson's name, but the numbers and captions match those on his curved-mount views.

By the time the couple left Yellowstone, winter was setting in, so they turned their wagon south past the Grand Teton. The family's collection includes two excellent log-home interior views, apparently taken in this area. A handwritten notation on the back of one says, "Parlor in Sargents Cabin." In Pocatello, Idaho, the couple rented some rooms until spring when Orrin resumed traveling to make and sell stereo views. It was probably at this time that he took a sizable number of southern Idaho views and some of Salt Lake City, Utah.

That summer (1908), the couple returned to California to photograph Yosemite National Park where Watson produced more than 40 stereo views. Most, if not all, were printed both on normal stereo mounts, and as stereo real-photo postcards. Both types have the same numbers and captions, but the post cards don't have Watson's name.

Other views that probably were photographed on this same trip include scenes of Oakland, California, and of the Great White Fleet, which visited San Francisco Bay that summer. Watson made at least 20 stereo views of the monumental fleet of 16 U.S. battleships that sailed around the world, and the Pacific Fleet, which met it. The family collection contains seven of those ship views.

The next time we can document Watson's travels is 1909, when he attended the big Alaska Yukon Pacific Exposition in Seattle. Here, he was more prepared than ever...
before. On opening day he set up his stereo camera just inside the gates. "Main Entrance Five Minutes After Opening, June First 1909." It shows crowds streaming in.

Watson published 60 or more stereo views of the AYP Expo. This seems to be the last major body of stereo photos he produced, although some other views, like those of Council Mesa Orchards, at Council, Idaho, probably were taken later, based on their numbering.

It's not certain why Watson gave up photography, but it was a demanding occupation. An independent photographer had to keep expanding his or her portfolio. Each photo had to be printed, labeled, and then sold. This took time and energy, and in the highly competitive market for stereo views, the profit margin must have been thin. It seems clear that Watson supported himself successfully as a photographer, but not richly. In 1910, the couple had enough money to buy their first car, a Franklin, but they were at least the car's third owners according to Eleta.

The Watsons' granddaughter believes a key factor was that Eleta had tired of all Orrin's traveling. Either he was away from home a lot; or if she went with him, she was living on the road and was away from her family. Another factor was probably Orrin's restlessness. He liked to try new things, master them, and go on to others.

For whatever reasons, in the winter of 1912-13, Watson took a job where he learned sheet-metal work. He then worked on a ranch, operated a resort, and held other jobs. He was always creative, looking for new ways to do things. He even invented two board games, "Success," and "Thrift," which he patented.

Eventually, he was repairing boats at Newman Lake near Spokane. As he worked on the boats, he decided to build better ones himself, with sealed air chambers to make them unsinkable. He soon launched Watson Boat Works, which made 14-foot "Kant Sink 'Em" rowboats with air chambers. To sell the boats, he hauled a one-quarter size model around to various lakes in the back of his car, showing it to resort owners.

In 1921, he opened a centrally located boat-building plant in Spokane at the same Division Street address that was printed on many of his stereo views. The site was owned by his wife's family. Unfortunately, two years later, when he was only 50, he suffered a stroke and died two weeks afterward. Eleta Watson continued to run Watson Boat Works for perhaps another 20 years, living until 1983 when she died at the age of 98.

PhotoHistory X to Include Glass Stereography Presentation

PhotoHistory X, the tenth triennial symposium on the history of photography, will be held October 17 to 19 in Rochester, NY at the George Eastman House.

The event, the longest running of its kind (held every third year since 1970) is sponsored by the Photographic Historical Society in cooperation with the International Museum of Photography at the George Eastman House. Photographic historians, collectors and dealers gather from around the world to hear symposium speakers (at least 12 this year), attend a "Grande Buffet", hear George Eastman's pipe organ played, and look for collectible cameras, photos, ephemera, books and equipment at the Trade Show held at Rochester's Holiday Inn South.

This year's symposium will include a presentation by NSA member John Cameron on Glass Stereography, while other speakers will cover such topics as Subminiature Cameras, A History of the Exacta, African-American Photographers the Goodridge Brothers, Spy Cameras of the USSR, and The History and Technology of Early British Photography.

For information, Trade Show tables, or registration forms, contact the Photographic Historical Society, Box 39563, Rochester, NY 14604, or call Jack Bloemendaal, (716) 288-6359.
Hong Kong Through Paired Minoltas

Hong Kong will be very much in the news throughout the summer of 1997, and we thought Stereo World readers would like to see some examples of how one stereographer (in late 1993) documented this amazing place using a synchronized pair of Minolta AF-Z self-winding, auto-focus cameras. Mounted in a white pine frame, the rig was nicknamed the "Stereo Spice Rack" and is described in the article "Shooting Iceland's Surprises With A Stereo Spice Rack" in SW Vol. 20 No. 1. More technical details on the rig appear in Vol. 20 No. 5, page 26. As with most rigs of this type, the wide (6.5 inch) lens separation provides very dramatic stereo for street scenes and cityscapes—an effect that seems appropriate for the widely anticipated and analyzed political drama occurring in Hong Kong this year.

- Ed.

The first things I noticed about Hong Kong were the mountains. From the time the Boeing 767 made its approach from the north and swooped down between the hills and skyscrapers until another Boeing aircraft carried us on the rest of our journey, I was conscious of the mountains. Whether one travels southeast on Hong Kong Island to Stanley Market or takes a bus tour north from Kowloon to the New Territories, the mountainous terrain, punctuated with numerous 30+ story buildings, provides a backdrop unmatched almost anywhere for photographic opportunities.

When the weather is clear, Victoria Peak, at 1,308 feet (402 meters) dominates the view from across the harbor to the south from Kowloon. Every visitor to Hong Kong must venture up Victoria Peak via the Peak Tram, a two-car funicular railway that whisks nearly 100 passengers at a time up and down the steep slope. Figure 1

Fig. 1.
shows the tram as it approaches the Peak Station. From the Peak Tram station, a well-maintained, paved walking path circles completely around the peak and offers some of the most breathtaking views of any that one is liable to find in the Hong Kong area. Figure 2 is a view of the trail near the beginning of the walk while Figure 3 is a look over the edge and shows part of downtown Hong Kong. As one walks along this trail, the noise of the city is a constant, low-level rumble in the background that is occasionally punctuated by sirens, car horns or pneumatic drills; it reminds one that the city is there and alive.

Of course, no trip to Hong Kong would be complete without a ride on the Star Ferry. Several of these green and white, double-decker ships ply the waters between Hong Kong Island and Kowloon on a frequent, regular basis. Figure 4 was taken during a crossing and shows
a sister ferry as the two passed in the channel.

Various sight-seeing tours are available in Hong Kong and one of the best is called "The Land Between." This tour explores the area between Kowloon and the Chinese mainland and includes the area known as the New Territories. One is afforded the opportunity to experience some of the culture of the area. Figure 5 is a view from within a peaceful Buddhist Monastery, the first stop of the tour. Figure 6 is a view of shoppers in a typical local market. A visit to a restaurant with a beautiful outdoor patio (Figure 7) completed the tour.

The mental picture I had of Hong Kong before my visit was one of vast throngs of people. I was pleased to find that, without too much effort, many quiet places exist where one can enjoy solitude.
Don Gibbs of Calhan, CO, sent in this stereo tintype to help answer the questions of whether or not any vintage examples of this rare format exist as obviously intentional stereoviews and whether or not they were produced commercially.

This view, by brothers A.E and A.J. Alden, appears to answer both questions in the affirmative. The two ferrotype plates (or two pieces cut and transposed from a larger plate) are in a slip-in mount similar to the George Barnes view shown on page 3 of SW Vol. 23 No. 5. But in this case, the pair reveals a very clearly stereoscopic image with more 3-D effect than usually provided by "pairs" from multiple lens portrait cameras.

The back reveals that views like this were taken in Saratoga, NY, by the Aldens "At the Hotels, Springs, or in any part of the town." Ferrotypes, as one-of-a-kind images, would hardly be practical for published scenic views but made sense for souvenir portraits taken around a resort town and "FINISHED & DELIVERED IN A FEW MINUTES."

The Alden brothers (there seem to have been several of them) worked in various combinations in several locations in the Northeastern U.S. in the 1860s and 1870s as prolific producers of stereoviews. These souvenir tintypes would of course constitute a tiny segment of their output, as they were sold one-to-a-customer and weren't marketed through the usual outlets. That would help explain why Darrah calls stereo tintypes "...the rarest form of stereograph." on page 16 of The World of Stereographs and why T.K. Treadwell adds that "...only a few dozen are known to exist." in the introduction to Stereographers of the World Vol. I.

Some of the skepticism regarding stereo tintypes may actually have been fed by the example illustrated at the bottom of page 16 in The World of Stereographs. The images, in a mount similar to the Alden mount shown here, are completely flat when fused and may have discouraged some people from becoming more interested in this rare format. On a hunch, I turned the book on its side and fused the pair with an over/under viewer. The result was a definite 3-D image—almost certainly taken with a four-lens portrait camera and then slipped into the mount using one upper and one lower image instead of a left/right pair.

There may be many more than a few dozen examples of the Aldens' stereo tintype work surviving in family albums and attic chests, as these unique stereoviews may not generally have been mixed in with boxes of scenic stereo cards to eventually be discarded or to enter the collectible market. Whether or not any others (such as Barnes) preceded or imitated the Aldens' custom stereo tintype business, the format did at least exist for a time as a very intentional use of tintypes for stereo among the springs and hotels of Saratoga.

Additional examples of stereo tintypes, commercial or amateur, are invited in our ongoing look into this rarest form of stereo.
"John E. W.—— Washington Spring Saratoga" (in pencil on the back) by A.E and A.J. Alden. The depth evident in this outdoor resort scene suggests the possible use of a regular stereo camera loaded with ferrotype plates for fast-service souvenir stereos, rather than a multiple lens studio portrait camera. The pebble-grain surface mount has gold trim around the windows. Don Gibbs collection.

The back of the Alden view shows the pockets that hold the tintype pair.
A Microscopic World on the IMAX 3-D Screen

by David Starkman

On May 4th I had the pleasure of attending a preview screening of the latest IMAX® 3-D film to be shown at the Edward's IMAX 3D Theater in the city of Irvine, near the junction of the 5 and 405 freeways in Orange County, CA.

_Four Million Housequests_ invites us to take a 3-D visual journey of discovery, by taking a close-up stereoscopic look at the world immediately around us, and then looking even deeper through the use of stereo microscopy and stereo scanning electron microscopy. This is done in a gentle and entertaining manner by presenting the “new” world to us through the eyes of the inquisitive 11-year-old Elly (Charlotte Sullivan).

Beginning with a spectacular 3-D shot of a secluded and enchanting turn-of-the-century house by a lake (in St. John, New Brunswick, Canada), we soon learn that the house holds many secrets for Elly and her parents (Gosia Dobrowolska and C. David Johnson). The three are house-sitting for Elly’s grandfather, an eccentric inventor. Elly spends her days exploring the rambling home and soon discovers her grandfather has left her a treasure map of sorts—a series of whimsical clues that lead her on a magical journey into a hidden world. Soon ordinary objects take on a new dimension as Elly begins to unravel the string of clues leading to three keys—each revealing successive layers of imagination and experience.

The first key, hidden in a simple wind-up toy, opens her eyes to the enchantment of the world around us. The second reveals another layer—this time of a less immediately visible world seen only through the lens of a microscope. And finally, even her parents become intrigued as Elly discovers her grandfather’s most curious invention and the third key—the Illuminator (a fanciful version of a scanning electron microscope), a contraption which leads her to the final and most fascinating level of her journey. A journey which takes her through an infinite, magical and richly detailed universe concealed within the world in which she lives. This is the world of _Four Million Housequests_, where microbes abound, a droplet of water contains tiny organisms, and a single honey bee reveals itself as a complex world unto itself.

The film is a trip through Elly’s own looking glass. Like _Alice in Wonderland_, Elly follows the carefully contrived clues to discover an enchanted world unlike anything she has ever seen. The keys, like Alice’s magic cake and secret potion, unlock her imagination and draw Elly into an adventure within her own universe. The view of the world seen through the Illuminator leaves an indelible impression on her as her journey comes to an end.
We are all treated to seeing a few of the world around us. Offering a rare glimpse of the hidden wonders of our world, *Houseguests* is the exploration of another universe where the ordinary becomes the extraordinary.

Although the film is obviously intended for young audiences, and even for science teachers to take classes on field trips (a Teacher's Guide for the film is available!), it is presented in such a way that adults will also enjoy the experience. Grandfather's house is filled in every room with antiques, including antique scientific instruments, gadgets, electronic gizmos, and even a Jules Richard Taxiphote. It is used prominently in one scene where the family all have a look into the viewer, and we are all treated to seeing a few of grandfather's black-and-white 3-D slides! (I found out later that the slides were actually taken with a Sputnik 120 stereo camera by Noel Archambault, the Stereographer/Camera Operator on the film. He said that he also used the Sputnik for many of the re-created "antique" stills in *Across the Sea of Time.*)

The Dutch/Australian director of the film, Paul Cox, was on hand to answer questions. It was interesting that he stated that for all of his past films he had no desire to see them again once they were finished. But he was quite enthusiastic about the 3-D aspect of this film, and said that even though this was his fifth screening of the film he still enjoyed it because he saw new things in it each time.

I think that some credit should go to Noel Archambault, the Stereographer/Camera Operator on this film. Noel is already well known to *Stereo World* readers for his past IMAX 3-D work, and in this film he makes maximum use of 3-D to create a close-up intimacy with the subjects and their surroundings. Especially important to me was the use of slower cutting between many scenes. In 3-D this gives you time not just to concentrate on the actors, but to slowly explore their visually rich surroundings. (At this writing, Archambault is in England working on an IMAX 3-D production of *The Nutcracker*, tentatively scheduled for release by Christmas, 1997.)

Much credit also has to go to Art Director John Dondertman for doing such an incredible job of filling the house with interesting antique optical and scientific instruments. One could imagine starting a museum with the collection seen! I asked Director Paul Cox about Taxiphote used in the film. He said he bought it himself in a Canadian antique shop—so the art director apparently had some help in amassing the props!

I enjoyed the film very much, and found it quite a 3-D visual treat. I highly recommend it to SW readers and hope you all have the opportunity to view it at some time in the near future. This may become more and more possible, as IMAX 3D is apparently doing quite well, and the IMAX company is opening new 3-D capable theaters as quickly as they can. For more information check out their web site at http://www.imax.com.

For those not familiar with IMAX 3D, there is first of course the impressively large screen. The one in Irvine is 66 feet high and 92 feet wide! The six channel digital sound system uses a total of 80 speakers, which claim to use 12,000 Watts! Finally, the 3-D is achieved with an integrated double 15,000 Watt xenon lamp projection system utilizing wireless infrared LCD glasses which incorporate the new IMAX PSE (Personal Sound Environment) built-in stereo speakers. (See SW Vol. 21 No. 5, page 20.) Other IMAX 3D films using the sequentially alternating (96 times per second, 48 times per second for each eye) LCD viewing system include *Into the Deep, Wings of Courage, Across the Sea of Time,* and *LS: First City in Space.*

If you aren't already a fan of IMAX 3D, then you probably haven't seen any of these films. I highly recommend that you waste no time in finding your nearest IMAX 3D theater. You won't be disappointed.
If the camera in these photos looks to you like a Loreo, you're mostly right. The Hong Kong made, self-transposing stereo camera is now being imported by Argus Industries of Des Plaines, IL, maker of popular and rugged cameras in various flat formats since 1936.

Now called simply the Argus 3-D Stereo Camera, the original Loreo concept and design remain basically unchanged. (See NewViews, Vol. 17 No. 4.) What has changed is the potential for sales far beyond the existing community of stereo enthusiasts thanks to the firm's ability to order in large numbers, keep retail prices under $100, and promote the product with the marketing experience of a mainstream camera company.

Background

Photographically, the camera could hardly be more basic. One shutter speed (1/100th) and two apertures (daylight f/18 and flash f/11) produce generally good prints thanks to the wide latitude of the 35mm 200 or 400 speed color negative films recommended. The 28mm fixed focus lenses are sharp from 2 feet to infinity at the centers, with some fall-off near the edges.

It's as a stereo camera that the Argus/Loreo provides unique solutions to problems that have limited the mass appeal of previous amateur 3-D cameras. Double mirrors (see diagram) for right and left images transpose them onto a single, standard size frame which can then be printed as an ordinary 3.5 x 5 inch or 4 x 6 inch print by any lab in the world with no special instructions whatever. The soft, blended septum between right and left images prevents any confusion to automatic exposure and color balance systems, allowing the "pairs" to be treated as single and obviously distinct frames just like any standard 35mm camera would produce on color negative film. The resulting prints are ready for instant viewing in the stereoscope that comes with the camera or for slight trimming and mounting on standard view cards.

Testing the Argus

The Argus version, with its darker body and textured surface, looks a bit more serious than the Loreo but involves no significant design changes. Just to be fair, an Argus 3-D was run through tests similar to those done on the Loreo a few years ago. These revealed no real differences in the products of the cameras but are included here due to the potential for much wider marketing of the Argus.

As the images reproduced here show, the pictures are acceptably sharp with good stereo effect thanks to the 2.25 inch separation provided by the mirrors. Angular distortion is less evident than that produced by the mirrors of "beam splitter" 3-D attachments. Horizontal lines like fences or brick walls show only a little bending, but floors or lawns shot at anything near a 45° angle can acquire a bit of a "dip" near the center.
Like a device from some other dimension, the Argus 3-D looks deeper on the inside than on the outside thanks to mirrors that transpose images onto regular 35mm print film for ordinary color prints from any lab anywhere. Even the built-in flash is aimed up into a mirror which pops up when the flash is turned on.

Inside the all plastic body, the curved film plane and pressure plate can be seen. Images from the two lenses cross at the single shuttered opening at the center, transposed to opposite sides of a single 35mm frame. Next to the viewfinder at left are the red "use flash" LED, the green ready-light and the flash switch. Except for shots in the 3 to 5 foot range, 400 speed film is a MUST for flash, with even faster film needed beyond about 12 feet.

By far the greatest problem is that of extraneous reflections of bright objects off to the sides of the camera's field of view. As quickly discovered after the Loreo was introduced, the outer mirrors on either side can bounce these into the lens and leave a ghost picture of a car or wall floating in the image half on the opposite side from the offending object. A plastic lens shade mounted in the center of the camera (see photo) solved the problem and was included with the Loreo. It isn't yet known if Argus will automatically include a similar shade (equipped with tiny suction cups to hold it on the glass front) or something simpler, but without a "nose" of some sort the camera is nearly useless outdoors as up to 50% of all pictures can be affected by these reflections.

A "nose", in fact, would be an eventual redesign option—shaped like an animal or cartoon figure nose for both practical and novelty value. In the meantime, those who don't have (or have lost) the plastic shade can easily make an effec-

Thanks to its 28mm lenses, the camera has enough depth of field to keep even the 1 foot marker in this test reasonably sharp. The stereo window appears to be set at about 8 feet on film and in this SW print, but normal edge cropping brings it much closer in prints from most automated labs. Shots closer than 4 feet require estimation of the needed viewfinder parallax correction.
Devin Borst with one of his favorite trucks in a 4 x 6 Argus 3-D print from a 1-hour lab. The lab was given no hint that there was anything special about the pictures. The center lens shade isn’t needed indoors, but note the light fall-off near the corners in this flash shot.

The folding viewer gets an even better response from most people than the camera for its clean design and ease of use. Either 3.5 x 5 or 4 x 6 prints work, but the 4 x 6 size is more impressive and provides the later option of trimming and mounting on standard 3.5 x 7 cards.

A Qualified Thumbs Up

Provided that Argus includes some sort of lens shade, the camera could be an encouraging introduction to stereo photography for those familiar only with point-and-shoot cameras and standard color prints. Even experienced stereographers may enjoy the casual ease of using the Argus once they’ve accepted (or corrected) its limitations. For family snapshots, the prints can be mounted in albums like any others or (gasp) cut in half and shared as two-for-the-price-of-one pictures. The only “special” printing advice people may need to give some labs is to make sure the frames are centered.
WITHOUT a center lens shade, ghost images of a car and part of a house off to the left of this outdoor scene appear in the right image where only bushes and shadow should be.

WITH a center lens shade, a shot from the same position as above is free of ghost images in the bushes and shadow area. Not just light sources like the setting sun, but any bright object to either side of the camera will be reflected by the mirrors as ghosts unless a center lens shade is used outdoors.

in the negative carrier and the prints are centered in the cutter. All automatic printers crop the edges of images considerably (which in this case actually improves the window in many close shots) but the cropping must match on both sides for the pair to remain centered with equal size images. (The sample Argus view included with SW’s viewer was unevenly cropped.)

Information on retail sources or mail ordering is available from Argus Industries, 2121 Oxford Rd., Des Plaines, IL 60018, (847) 297-8900. Or just ask your favorite camera store to order one (or a few). Argus has no minimum quantity on orders.

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HIGH QUALITY STEREOSCOPE
20/20 Blake: A Virtual Review
by Robert Bloomberg

"You never know what is enough unless you know what is more than enough."
—William Blake
(The Marriage of Heaven & Hell, 1790-93)

20/20 Blake, the latest dramatic musical from George Coates Performance Works, is based on the work of 18th century poet, artist, and visionary William Blake. It combines live actors, chamber singers, a rock band, projected 3-D sets, 3-D film, and a sprinkling of computer projections to create a sumptuous multimedia feast. Whether or not theatergoers can digest it all is another matter. There's so much going on visually and musically that Blake's poetry tends to get lost in the shuffle. But never mind, 3-D is the real star of the show and it gives a brilliant performance. (While not currently running, 20/20 Blake may be revived for brief engagements. See the box at the end of this review.)

Blake was a true multimedia artist who pioneered unique methods of wedding poetic text with intricate hand-colored etchings, utilizing the cutting-edge technology of his time. He was also an anti-technology romantic who cursed the Industrial Revolution. Thus, he seems the perfect subject for Coates, the consummate media ringmaster, who delights in merging seemingly contradictory disciplines and ideas. (Coates' 1996 show, Twisted Pairs, was about an Amish girl who discovers e-mail.) 20/20 Blake is reminiscent of the films of pioneer French filmmaker George Melies whose 1902 classic A Trip to the Moon displayed the same charming discordance between live actors and fanciful painted sets.

The Coates theater, a converted church with a high-vaulted Gothic ceiling, lies hidden inside a drab office building in downtown San Francisco. It is the ideal setting for Blake's quasi-religious imagery and a perfect architectural metaphor for Coates' stylistic juxtapositions. The audience dons polarized glasses and is treated to the first of a series of wonderful Blake-scapes; 3-D slides of Blake's paintings created by visual coordinator and NSA member Jon Rock, projected onto a 30-foot tall by 40-foot wide semi-transparent silver screen. The 50% transparent screen allows actors to appear to move freely in and out of the paintings as they perform both behind and in front of the projected images which serve as "soft sets" (as Coates calls the 3-D projections). Coates first used this technique in his 1992 production Invisible Site: A Virtual Show (reviewed in Stereo World, July/Aug. 1992), in which he primarily used traditional stereo slide projections.

In 20/20 Blake the ideas and techniques developed in Site have been fine-tuned and perfected to dazzling effect. The nearly seamless integration of projected sets and live actors is a delight, particularly for stereophiles. Blake used stage-like devices such as the proscenium arch to frame many of his paintings, which makes them well suited to both theatrical and 3-D use. Coates & Company are capable of wonderful playfulness, humor and invention, as witnessed in earlier productions and in much of the visual realization of 20/20. In an inspired bit of costuming, the actor portraying Blake first appears on stage having just returned from a journey to Hell wearing a modern protective fire suit and helmet. Later, the character Urizen—Blake's version of The Almighty as a tottering and decrepit deity—accompanies himself on electric bass in a brief rock-operatic number. The rest of the show's music, ranging from Gregorian chants to original compositions by Adlai Alexander and rocker Todd Rundgren, also reflects Coates' eclectic tastes and love of unusual juxtapositions. The San

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"The Ancient of Days" c. 1827. Nathan Place as Los and Katy Stephon as The1 cower while Urizen (Aurelio Viscarra) lays down the law in this combination of projected, stereorized painting and live actors from 20/20 Blake. Stereo by Jon Rock, George Coates Performance Works.
Francisco Chamber Singers, particularly soprano Katy Stephan as the goddess Thel, are excellent.

“Pay no attention to the man behind the curtain.”
—Frank Morgan
(The Wizard of Oz, 1939)

To create the virtual “soft sets” for 20/20 Blake, visual coordinator Jon Rock scanned over two dozen of Blake’s paintings into a 7100/80 Power Macintosh computer, separated all the various elements (often removing characters to make room for the actors), then reassembled the paintings in 3-D using Adobe Photoshop. “This could not have been done without Photoshop’s layering capabilities,” confessed Rock. “It made the cutting and shifting of images so much easier. I also used Photoshop’s distortion tools and wrapped textures onto models using Strata’s Studio Pro Blitz.”

Despite having 40 megs of ram available on the Power Mac, Rock had to use Ram doubler to handle the large files. Each image was approximately 35 megs, so to have both left and right images opened at once on the computer meant dealing with a 70 meg file. Still, it took Rock ten days, working eight hours a day to convert the first painting. “Most of that time was spent selecting out the different elements” he explained. “When I got better at it, I could do a single painting in about three days. Now I could probably do that first painting in about six hours, but a more complex piece with volume and rich textures would still take about three days.” Several additional “soft sets” were created by stereo photographer Stephen Joseph.

In addition to the tremendous amount of time and effort required to prepare the paintings for projection, the mix of 3-D projections and live actors presented other logistical problems. Determining the scale of the projected 3-D “soft sets” to match the size of the actors, leaving dark areas in the projected paintings for the actors to inhabit, balancing the light on the actors with the light from the projected images—all of these elements needed to be worked out. “Probably the single biggest problem we had,” said Production Manager and hard set designer Dan Corr, “was getting the stage dark enough to see the projections while lighting the actors properly.”

Chad Castillo, with additional help from stereo cinematographer John Scarpia, added some marvelous 3-D film ingredients to the visual soup. A pair of god-like hands appear several times during the production to interact with the characters, depositing them onstage or lifting them to the heavens (aided by an unseen system of elevators.) Using a 16mm Bolex camera with stereo attachment, Castillo had to shoot the hands sequences several times to get the proportions and perspective right. In one amazing example of technical coordination, a filmed 3-D bird, shot by Scarpia, lands on a staff held by the actor playing Blake as he walks across the stage. To achieve this effect, the two 16mm projectors were held together on a special rig and had to be physically moved during the live performance to keep the bird in proper alignment. “We always tried to keep the alignment on the horizontal and to keep the horizontal element wide to compensate for the different views of the audience members on the far right and left of the theater,” explained Rock.

As final visual icing on the cake, Shane Cooper (with help from digital effects operators Erich Schienke and Chris Cederwall) created computerized raindrops dripping from projected flowers, computer-generated smoke and flames (combined with projected 3-D flames by Scarpia to give just the right touch to the vision of Hell), some flying doves, and the occasional flash of lightning. These effects were made possible through the use of two Silicon Graphics Onyx computers, programmed to process the same model from two different angles, allowing images to be rendered and projected in 3-D in real time. These were used for most of the 3-D images that had to follow someone onstage. Silver costumes and silver-painted props provided additional moving “screens” on which to project a variety of 3-D images and patterns.

The show used a total of 13 Ektagraphic projectors; eight for stereo projections, five for mono projections of titles and 2-D images. Programming was done with Opus PC by Multivision, with 5 Maestro dissolvers, each.

For more material and 3-D images from 20/20 Blake, check out the Coates Performance Works website at: www.georgecoates.org/

For information on possible future presentations of 20/20 Blake or on upcoming Coates productions, contact George Coates Performance Works, 110 McAllister Street, San Francisco, CA 94102.
We may define European photographer-travelers as those who took many views far away from home and few (if any) near their business locations. In the 1850s and 60s, the most famous of these stereographers were W. England, F. Frith and Frank M. Good from England and J. Andrieu from France. We may also mention V. Ninet's trip to Oceania.

The publishing companies of Furne & Tourrier, L. Jouvin, H. Plaut, Davanne & Aleo from Paris, and A. Braun from Dornach (Mulhouse suburb) delegated photographers to various areas of France and neighboring countries instead of offering views of their nearer vicinity.

This European practice comes in sharp contrast with early American series: except for specific exploring missions, American photographers mostly took views of their own state or region, and managed to purchase or reprint views made by other companies in order to improve their trade lists with views of remote areas.

So what was the purpose of these European travelers? The case of the otherwise little known Frank M. Good of 47 Minories, London, is typical. Considering his numbering system from forty views in hand, we know that F.M. Good twice went to Palestine. He also visited Athens, Egypt, Constantinople and Spain. His scarce English production mostly includes some views of Dorset and Hants (including the Isle of Wight which was part of Hampshire until 1890).

Two of them show the homes of local personalities, and another untitled one is a portrait of a gentleman-farmer.

F.M. Good was certainly an enlightened traveler who aimed to record occupational and archaeological views. (His Egyptian views include beautiful subjects in the Cairo Museum.) He offered an account.
From these details we may assume that F.M. Good was himself the author of his negatives. The date proposed by Darrah for his Eastern series (mid 1860s) sounds realistic. He himself photographed and published, except for some English views produced by local publishers including E.S. Harman in Swanage.

of his travels to people who did not visit these countries. Most of his views (including the Athens view with Linde imprint) record him as photographer and publisher, except for some English views produced by local publishers including E.S. Harman in Swanage.

Explore the World of 3-D Imaging, Past & Present, in Stereoscopic World

Stereoscopes: The First One Hundred Years

By Paul Wing

Paul Wing's new book, Stereoscopes: The First One Hundred Years, is the first comprehensive history of stereoscopes. Over 750 superb photographs (many in 3-D), engravings, patent drawings, and period advertisements illustrate the variety of forms that this optical instrument has taken. For the historian, librarian, collector, or enthusiast, the book will become an invaluable and enjoyable reference.

Stereoscopes: The First One Hundred Years is 8-1/2 x 11, with 272 pages and a handsome four color cover. It is available in a high quality paperback edition for $49.95. Add $5.00 for shipping and handling.

Order from Pathway Book Service, Lower Village, Gilsum, NH 03448, or by calling 800-345-6665. Visa, MasterCard and American Express accepted. Fax 603-357-2073. e-mail: pbs@top.monad.net
A 6 x 13 Stereoview Stage

With the increasing interest in stereo pairs lithographed or photographically printed in the 6 x 13 cm format, stereoscope maker Jerry Morrow has introduced a smaller stage for a standard Holmes-Bates stereoscope to hold cards in that format. The new stage simply slides onto the tongue of nearly any standard vintage or reproduction scope in place of the regular stage. (Both are shown on the scope here for size comparison.)

While folding viewers like those from The Added Dimension work well with the sets of 6 x 13 views increasingly being published for them, they are still only paper and won't stand up under heavy use for long periods. A good quality standard stereoscope can fuse the smaller pairs with little if any effort for most people, even though the optics are intended for 3.25 inch separation rather than the 2.5 inch separation of 6 x 13 cards.

The 6 x 13 stage comes in unfinished poplar for $8.00 and in walnut for $10.00, shipping included. (Standard size replacement stages are available at the same prices.) For ordering or information on other accessories or stereoscopes, contact Scopes by Jerry Morrow, 3752 Norman Rd., Clarkston, GA 30021.

Hale-Bopp Stereo

Thomas Wright of Oak Park, IL, made this stereo pair of Comet Hale-Bopp on March 19, 1997 and explains: "In this case the parallax derives from the motion of the comet relative to the background stars. I'm not sure what the equivalent eye separation would be, but it probably is on the order of Earth's diameter or more. The depth effect is true to the extent that the comet is nearby and the stars are distant. Less certain is a vague hint of differing distances between the head and tail."

"I used a 450mm focal length f/4.25 Newtonian telescope connected to a Canon AE-1 for these ten-minute exposures on hypersensitized Kodak Technical Pan. Hypersensitization is achieved by baking the film in a 3 p.s.i. (above atmospheric pressure) mixture of 92% nitrogen and 8% hydrogen for 80-100 hours at 50 degrees Celsius. The shots were separated by twenty minutes (starting times). I tracked the comet during the shots so the stars are slightly trailed."

(For a stereo of last year's Comet Hyakutake, see SW Vol. 23 No. 3, page 17.)
Spee-D Hot Shoe for V-M

Mounting a PC flash outlet on the body of a View-Master Personal camera has generally meant having a professional disassemble the camera and permanently alter its exterior or otherwise fashioning your own adapter to update the 45 year old electrical connection. Now a new product called the Spee-D" Electronic Flash Adapter has been introduced which does the job easily while nearly looking like it came with the camera!

With nothing more than a coin, the Spee-D screws into the existing connections on the View-Master Personal, providing a universal hot shoe for most flash units without the need for a bracket and cord. When the adapter is removed, the camera is back in original condition.

The adapter comes in two styles: a long style to hold the flash slightly more to the side to help limit "red eye", and a short style for heavier flash units which also allows you to see the red plus indicator on the top of the camera.

NOTE: Since so many Personals have been adjusted for electronic flash X synch, it's probably reasonable to try the Spee-D on your camera based on that assumption. If your camera still has the original M synch for bulbs, the adjustment is fairly easy and will be illustrated in an upcoming SW issue. (Even cameras previously X-adjusted can sometimes need re-adjustment for synch at all speeds.)

The Spee-D Adapter is a precision, custom made device that can make a View-Master Personal more useful and convenient without altering its collectible status. Either style is $81.00. For ordering information or a catalog, contact 3D From Dalia, Box 492, Corte Madera, CA 94976, (415) 924-3356, fax 924-6162, dddalia@a.crl.com

Out the Window

Most video tapes produced to demonstrate 3-D video systems lack much imagination, being either dull and repetitive or full of overdone, extreme 3-D effects or segments of bewilderingly fast computer generated games. Now NSA member John Williamson at Legba Studios in Seattle, has produced a tape called Out The Window that uses better production values and some really interesting images as well as skillfully created 3-D effects.

At nearly 30 minutes, it’s the longest stereoscopic 3-D computer animated video ever created. A team of animators rendered over 97,000 individual frames for the video, which is designed to show off the potential of field sequential video and VR systems (see NewViews, Vol. 23 No. 5) by paying attention to the content of the video as well as the high-tech stereoscopic effects. Viewers are taken to visit distant worlds, back in time to a medieval castle, and across the world to visit the pyramids. The tape is compatible with most field sequential systems including: Virtual iO i-glasses.

(Continued on page 37)
Beneath the Sea IN 3-D by Mark Blum is an exciting visual feast featuring vibrant and spectacular full-color stereoscopic photographs of fabulous creatures from the deep. We've seen a lot of 3-D books over the years, and it takes something very special to get me this excited, but this book really is amazing! With a high quality 3-D viewer conveniently bound into the book and set at precisely the right viewing distance, Beneath the Sea IN 3-D is a foolproof three-dimensional underwater adventure.

The book allows you to experience the beauty and awe of life beneath the ocean surface—from the brightly colored (almost neon looking) nudibranch to an intimidating swarm of blackfin barracuda. One of my favorites is the Yellowhead Jawfish, which Mark photographed expelling sand as it excavates a burrow near a reef. In another favorite image, the Christmas Tree Worm looks like a magnificent Christmas tree, with its delicate spiral branches protruding from a tube within the coral. Its feathery texture looks soft to the touch, but Mark explains in his text that its sharp spine is there to discourage predators. Each picture is a sumptuous treat to behold, with a tremendous variety of color, texture and underwater creatures.

These are not your average “school of fish” underwater shots. These are striking, fantastic and fascinating images. In such exotic dive locales as the Sea of Cortez, Little Cayman and Fiji, Blum used five stereo photography systems that he designed and built himself. His 3-D photographs are mesmerizing in their clarity and detail. The resulting images and format display a reality that only stereo photographers are already familiar with—the uncanny sensation of being inside and a part of that which is being viewed. This visual dive is supported by descriptions and informative captions which accompany each stereograph, as well as a glossary of terms pertaining to marine life and photographic technology. Impossible to put down, Beneath the Sea IN 3-D is the next best thing to actually diving at the coral reefs. (And a lot cheaper!)

(Continued on page 37)
The Society

The 1996 voting results for several of the folio circuits have been reported and the leaders are listed below along with the overall favorite views. Reports from the remaining circuits will appear in subsequent columns.

All in all, 1996 was a pretty good year for the Society. Although some valued members had to drop out for one reason or another they were offset by new members who joined, so the overall membership has been fairly stable. A major source of new applications for Society membership is the annual NSA convention. A Society table at the Trade Show is staffed by members who volunteer to meet new prospects one-on-one, explain what we do, and exhibit sample folios. Other members gather there also so one can get a lot of good input in deciding whether joining such a group suits one’s needs.

Recruitment—Feast & Famine

I have noted, and not necessarily understood, over the years, how the flow of new members (which I presume reflects the current interest in getting into stereoview making as a hobby) waxes and wanes in a somewhat cyclic manner. We have had periods of vigorous membership growth followed by level periods or mild decline. That works out fine, as absorbing increasing enrollments into the folios (and creating new circuits) is difficult. We need some down-time periodically. For two decades the trend has overall been steadily upward and I hope that continues.

(2x2)x2 Matched-Pair Circuit

This group circulates stereo pair transparencies mounted in two separate 2-inch square mounts, usually involving 35mm film. It is especially suited to slide-bar and/or one-lens stereo. Ed and Deb Halcomb serve as secretary. The top scorers in calendar year 1996 were:

1st place—Neil Stellar, 104 points
2nd place—Jim Riley, 75 points
3rd place—Joe Smith, 55 points
4th place—John Baird, 55 points.

Favorite views
“Copper Canyon, Mexico” by Neil Stellar, 24 points
“Olympic Torch” by Edwin Clements, 18 points
“Old Feed Co.” by John Baird, 15 points

Caprine Print Circuit

This circuit involves standard (3½ x 7-inch) viewcards. Its history traces back to early 1978 when print folios in the Society were re-started. Tim White is the folio secretary. Top average scores for the year were garnered by:

1st place—Quentin Burke
2nd place—Bill Patterson
3rd place—Tim White
4th place—John Baker
5th place—Joel Matus
6th place—Ken Carpenter

Top rated views
1st—“Spring Time” by Quentin Burke
2nd—“Reflecting Pool” by Ken Carpenter
3rd—“Salad Days” by Quentin Burke
4th—“North Country Plants” by John Baker.

It was a banner year for Quentin Burke—congratulations to him and all of the high scorers.

The “Speedy” Print Circuits

The idea of the “Speedy” circuits was that a membership limit of a dozen people in a circuit would result in a quicker turn-around time of about three months and thus a quicker response to our viewcards from the other members. This turned out to be a very popular format among the participants. Credit for the inauguration of “Speedy” goes to Bill C. Walton who started the first one (Alpha) on its way 18 years ago. Since then he has formed three more Speedy circuits (Bravo, Mike, and Keystone) to meet the desires of others to take part. Bill acts as secretary for all of these. Speedies Mike and Keystone are limited to black & white (monochromatic) views, while Alpha and Bravo are unrestricted. The format for all Speedy circuits is standard viewcards on 3½ x 7-inch stock. Voting leaders for 1996 follow.

Speedy Alpha
1st—Ernie Rairdin, 119 points, 29 first place votes
2nd—Brandt Rowles, 66 points, 17 first place votes
3rd—Mary Carpenter, 65 points, 7 first place votes
4th—Bill C. Walton, 60 points, 7 first place votes
5th—Nancy Sobottka, 44 points, 5 first place votes
6th—Craig Daniels, 40 points, 7 first place votes

Favorite views
1st—“Aluminum Overcast” by Ernie Rairdin
2nd—“Linderhof” by Brandt Rowles
3rd—“Misty Morning” by Mary Carpenter

Speedy Bravo
1st—Bill C. Walton, 39 points, 9 first place votes
2nd—Donna M. Reuter, 31 points, 8 first place votes
3rd—Richard Twichell, 31 points, 8 first place votes
4th—Norman Peters, 22 points, 4 first place votes
5th—Edward Comer, 21 points, 2 first place votes

Favorite views
1st—“Vietnam Veterans Memorial” by Rill C. Walton
2nd—“Purple Columbine” by Norman Peters
3rd—“Round Tower” by Donna M. Reuter

Speedy Mike
1st—David Lee, 45 pts., 12 first place votes
2nd—Michael Isenberg, 36 pts., 6 first place votes
3rd—Brandt Rowles, 33 pts., 6 first place votes
4th—Jonme Goedler, 19 pts., 4 first place votes
5th—Michael Pierazzi, 17 pts., 3 first place votes

(Continued on page 37)

1941 ANAGLYPH photo books with original glass- es. Printed in France. "Lourdes" has 16 photos. $35 postpaid in USA. "Le Gouroff de Padiarc (a riviere souterainee)" has 22 photos, text in French. Postpaid anywhere $45. Call (402) 551-3429 for availability. Richard Orr, Cincinnati, OH 45206.

1950 GM PHOTORAMA Chicago Reception stereo- scope and cards, exc, $250. Realist Custom, other cameras, viewers, and misc. items for sale, send large SASE for current list. Paul Naker, 5 Huntington Circle, Naperville, IL 60540; (630) 961-2453.


3-D MAIL/PHONE BID AUCTIONS. Send LSASE to receive next two lists of rare and common View- Master packets, military training reels, gold foils, Tru-Vue, stereoview boxed sets, comics, equipment, and more. Top quality, nice prices. Satisfaction absolutely guaranteed. Buying 3-D! Norb Schneider, 7245 W. Palo Verde, Peoria, AZ 85345, (602) 486-3721.

3-D VIDEO. Effective full-color stereo. Easily built into any camera. Updated information/dia- grams/photos $25. 1950s USA Realist slides. Write for list. Neal Durbey, 8 Marchant Way, Tab- bank, Port Elizabeth 5001, South Africa.

ANTIQUE PHOTOGRAPHY MAIL AUCTION. Hundreds of early vintage images. Daguerreotypes, ambrotypes, tintypes, stereoviews, ephemera, and paper photographs of many formats. $3 for next illustrated catalog, or next 4 catalogs for $10. Subscription includes Prices Realized mailed out after sale. Don Ulrich, PO Box 185, Weeping Water, NE 68463.

ARTHUR GIRLING'S "Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Draw- ing" 100 pages hardbound 8% x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical lan- guage and profusely illustrated with B&W draw- ings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereoscopist. Now available from NSA Book Service. 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.50 USA, Canada. Overseas add $2.00 surface, $4.00 air.

BOOK, The Singe at Port Arthur, hardback with 3-D viewer. $15 Econ Air. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5046, Australia.

CAMERAS, VIEWERS, masks, more. SASE for list. Harry Richards, 11506 N. Laguna Dr., Mequon, WI 53092, (414) 242-0649.

GET OUR FREE 32-PAGE CATALOG with World of 3-D and View-Master illustrated books and albums. Send check of $5.00 for postage: 3-D Book Productions, PO Box 19, 9550 Aa Borger, Netherlands. Also on internet: http://www.stereocopy.com/3d-books


OMNISCOPE - stereoscopic viewer for small and large prints. $20. D. Smeakal, 1705 Rosebery Ave., West Vancouver, B.C. V7V 2S9 Canada. Fax (604) 922-2855.

SILVER LENTICULAR PROJECTION SCREENS. Have used screens in sizes from 40"x40" to 70"x70". From $20.00 up. Send SASE for list. Hugh Burns, 5802 Stoneridge Dr., Pleasanton, CA 94588, (510) 484-3008, leave message.


TRADE
JOIN the AMATEUR PHOTOGRAPHIC EXCHANGE CLU. Membership is free. Four times a year each of our members exchange one print stere- ograph with every other member. APEC help you discover valuable stereographic techniques and amassed a collection of other stereographers' best work. 10785 East Crestline Place, Engle- wood, CO 80111. E-mail: PgWhacker@aol.com

ASIA STEREO VIEWS, Japan, China, Korea, etc. Also Europe, Netherlands especially. Boxed or singles. Underwood, Keystone etc. Have North America, will also trade. Ed Vandenberg, 990 St. Paul Drive, Cincinnati, OH 45206, (513) 961-0125.


CDVs, DAGUERREOTYPES, cabinet cards, etc. wanted. Civil War, Lincoln, outdoor scenes, person- alities, nudes, postmortems , occupational, etc. Will purchase collections. Call or send xeroxes. Tom Harris, 223 East 4th St. #14, New York, NY 10009, (212) 420-5121.

CHINESE BOXER REBELLION/Chinese crime and punishment/Russo-Japanese War - Please enclose titles and condition - to Harry Jarosak, PO Box 92, Stormville, NY 12582.


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

CUSTOM REALIST LENS COVER with rectangular brushed aluminum "Realist Custom" name plate or name plate only. I have an otherwise all points 1050 Custom. John Bonwell, 1904 Linwood Way, San Leandro, CA 94577-6218, (510) 351-6393.

DAYTONA 200 Motorcycle Race, 3/9/97, anyone who has stereo slides or pictures, of bikes & Scott Russell. Charles Simms, (519) 757-7116.


ELLIS ISLAND stereoviews wanted, Also any views dealing with immigrants, immigrant ships, etc. Also seeking views of the Onedia Community. Dan Aquillo, 815 Taell Ave., Syracuse, NY 13206, (315) 478-8410.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville: Price and describe or send on approval: highest prices paid for pre-1890 views. No St. Augustine, Hendriks- on, PO Box 21133, Kennedy Space Center, Fl. 32815.

GERMAN "RAUMBILD" 3-D Books, especially the one on 'Hitler-Mussolini'. Also want 'Graf Zeppel- lin' set as shown in December 1936 issue of Stereo World. Call (206) 432-3282. Write to PO Box 611, Maple Valley, WA 98038 - Ron Martin.
GERMANY STEREO VIEW CARDS (3.5 x 7 inch), towns, villages, buildings, scenery, markets, people (1880-1910), flat views preferred. Klaus Kemper, Kornmachersdorfrstr. 146, D-52585 Niedecken, Germany.

GIANT SEQUOIA GROVES, especially Calaveras Glass Views wanted. European and American.

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

HOUSE INTERIORS, amateur of professional flat mount stereo views, cabinets, CDs; identified or not, USA and Canada, no comic views. Send photocopies to: ken Heaman, 1 Foxbar Rd. #2, Toronto, Ont., M4V 2506. Arnold, CA 95223.


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, 901, 901, 910, 922, 3000, 3100, 3112, 3113, 4000, 4010, 4101, 4901, 4903. Mark Willkie, 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 KIV 8Y4, Canada, (613) 990-4814.

JOHN FOUCX - Highest prices paid for any photo by John Fouch. Also Custer Battlefield or Miles City/For Keogh, Montana images. J.S. Brust, 1907 Rapallo Place, San Pedro, CA 90732, (310) 382-7943.

LENTICULAR. Beginning collector interested in anything lenticular: post cards, photos, prints, advertising premiums, nudes. Michael Mullen, 806 Main St., Vincennes, IN, 47591-2912.

LOUISIANA, LOUISIANA. Any subject, maker or format. Bill Rountree, 4141 State St., New Orleans, LA 70125. (504) 861-0481.

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 Marksmen Lane, Levittown, NY 11756-5110, (516) 796-7280.


MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Waite, 47530 Edinborough Lane, Novi, MI 48374.

NEW YORK CANAL and related views. Erie, New York barge, Genesee, Champsleyn, Black River, Chemung, Delaware and Hudson, and other U.S. canals or L. Prang related material. Carl Wampole, PO Box 245, Nesconset, NY 11767. (516) 724-4311, e-mail CarilorCollette@worldnet.att.net

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

PALESTINE/HOLY LAND Stereoviews and (stereo slides): Keystone 200-view Palestine set; Universal Photo Art 100-view Palestine set, others? Wanted to copy as slides - will buy, rent, trade, borrow, etc. Steve Kiesling, (313) 481-5442.


SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist,abet, Mass., Lawrence M. Rochette, 169 Woodman Lane, Levittown, NY 11756-5110, (516) 724-4811, e-mail marlberl@iol.com

STEREO VIEWS AND REAL PHOTOS of U.S. Mint, Treasury and BEP paper money engraving & printing operations 1860s-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City; Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Antarctic Base mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH FAX 603-444-3512. (est. 1945).

STEREO VIEWS AND REAL PHOTOS of U.S. Mint, Treasury, and Bureau of Engraving & Printing. High prices paid for stereo views and real photos I need of U.S. Mint coinage operations, Treasury and BEP paper money engraving & printing operations 1860s-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City; Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Antarctic Base mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH FAX 603-444-3512. (est. 1945).

TRAINS, TRAINS, TRAINS in Realist slide format. Looking for modern and old slides of working trains to buy, trade or sell. No museum or tourist trains please. C.A. Williams, 233 Park Ave., Chambersburg, PA 17201.


UTAH & NEVADA! Albumen photos, stereos to mammoth plates, esp. Savage, O'Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtek, 476 E. South Temple #236, Salt Lake City, UT 84111, (801) 532-6865.

VISTA VIEWER. I have some interesting items for partial trade. D. Smekal, 1765 Rosebery Ave., West Vancouver, B.C. V7V 2Z5, Canada. Fax (604) 922-2955.

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

| CVD (3 3/8" x 4 3/8") | per 100: $7 case of 1000: $60
| CVOL POLYESTER (2-mil) | per 100: $10 case of 1000: $90
| CVOL PAGE 6-pocket top load | perpage $0.50 per 100: $20
| POSTCARD (3 3/4" x 5 3/4") | per 100: $8 case of 1000: $70
| POSTCARD PAGE 4-pocket top load | per 100: $16 case of 500: $70
| 4" x 5" | per 100: $8 case of 1000: $70
| STEREO / #6 3/4 COVER (3 3/4" x 7") | per 100: $9 case of 500: $80
| STEREO POLYESTER | per 100: $10 case of 500: $80
| LACED CABINET (4 3/8" x 7 1/2") | per 100: $10 case of 500: $80
| #10 COVER (4 3/8" x 9 5/8") | per 100: $10 case of 500: $80
| 5" x 7" | per 100: $7 case of 200: $20
| BEVELED MIR (5 1/2" X 8 1/2") | per 100: $10 case of 500: $80
| 8" x 10" | per 100: $8 case of 500: $80
| 11" x 14" | per 100: $10 case of 500: $80
| 16" x 20" (unsealed flap) | per 100: $20 case of 1000: $90

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

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

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

September 7  (OH)
Columbus, Ohio Book & Paper Fair, Veterans Memorial Hall, 300 West Broad St., Columbus, OH. Contact Columbus Productions, Inc., PO Box 261016, Columbus, OH 43226-1016, (614) 781-0070.

September 21  (MA)
STEREO NEW ENGLAND Fall Meeting (NSA, ISU, PSA) with Mini-Trade-Fair, Show & Tell, Auction, and stereo projection program. Newman Auditorium, BBN Inc., 70 Fawcett St., Cambridge, MA. For details and directions, contact David Berenson, 32 Colwell Ave., Brighton, MA 02135, (617) 254-4533 ext.

September 28  (VA)
D.C. Antique Photo Show, 90 tables of stereoviews, etc. Rosslyn Westpark Holiday Inn, 1900 N. Ft. Myer Dr., Arlington, VA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504, (203) 562-7800.

October 5  (MA)
Boston Antique Photo Show, 50 tables of stereoviews, etc., Westford Regency Hotel Ballroom, Westford, MA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504, (203) 562-7800.

October 17-19  (NY)

3-D Concepts by Jon Golden

Stereo Cameras

- SLR Macro-stereo accessory
- X2 SLR 65mm or 75mm base
- X3 SLR 65mm or 75mm base
- X4 SLR 65mm or 75mm base
- 109 SLR 65mm or 75mm base
- SI Autofocus 45mm or 59mm base

Projectors and Accessories

- 21 x 16 mm
- 23 x 21 mm
- 23 x 28 mm
- 23 x 31.5 mm
- 23 x 33 mm

Plastic Stereo Mounts

- NIMSLO or REALIST
- HALF-FRAME
- 21 x 16 mm
- NORMAL
- 23 x 21 mm
- EUROPEAN
- 23 x 28 mm
- WIDE
- 23 x 31.5 mm
- FULL-FRAME
- 23 x 33 mm

Now accepting VISA, MC, AMEX
Call: 617-332-5460 Email: 3dman@ziplink.net
http://www.stereoscopy.com/3d-concepts-rbt-usa
Send SASE: P.O. Box 205 Waban, MA 02168

Upcoming National NSA Conventions

1998
Richmond, VA Aug 6-10

Help Spread the World!

NSA membership folders are available from NSA, PO Box 14801, Columbus OH 43214.
controlling 3 Ektographics. Thus, a maximum of three stereo pairs of images could be projected at any given time. The remaining pair was required to give something to dissolve into. For the atmospheric projections on the walls of the theater, eight additional Ektographic projectors controlled by 4 Dove dissolve units run by an old Eagle II computer were pressed into service. A Mini-Maglite flashlight utilizing 2 Duracell AA batteries was used by this reviewer to take notes during the performance.

One of Coates' strengths is his ability to act as an artistic magnet, attracting groups of talented artists to realize and expand upon his ideas. The program notes describe Blake as "a visionary artist and romantic responsible for introducing novel methods for merging visual and poetic imagery...largely ignored by the general public and thought mad by some who knew him." The same can be said of Coates, a true media pioneer and occasional genius who has introduced 3-D to the world of live theater. We can only hope the relationship is a long and happy one with many offspring. 

NewViews (Continued from page 31)

Vrex VR Surfer, 3D TV, Toshiba, and polarized projection systems like Vrex; SOSC and Stereographics. A variety of new stereoscopic tapes are in production, including a 3-D tour of Washington State from Seattle to Mt. St. Helens, Mt. Rainier, and the Olympic Rain Forest. Others will feature more stereo computer animation, and one will be a tour through ancient Egypt using computer animation, vintage stereoviews, and modern 3-D video.

Out The Window (VHS Field Sequential Format) is $29.95 plus $5 shipping from Legba Studios, 9811 Ravenna Ave. NE, Seattle, WA 98115. Contact the studio for information on bulk quantities or their stereoscopic animation and consulting services at (206) 524-5968 or: johnw84426@aol.com

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

Beneath the Sea (Continued from page 32)

This is my favorite type of 3-D illustrated book—one with full color, side-by-side stereo pairs plus a quality viewer built into the cover design, providing an easy to view and use package. The book is about 61/2 inches wide by 9 inches high. Actually, I should say that it's 9 inches wide by 61/2 inches high, as it is read and viewed in the horizontal format. The images are all about 238 inches wide (each half) and vary in height from 21/2 to 338 inches. They are all easy to parallel free-view, but are even better viewed with the built-in viewer, which features excellent plastic lenses of a spectacular 138 inch diameter! The book has 96 pages, with 44 full-color 3-D images.

The Society (Continued from page 33)

Favorite views
1st—"Aspens" by David Lee
2nd—"Radio Bode" by Michael Isenberg
3rd—"Mini-Linderhof" by Brandt Rowles

Speedy Keystone
1st—Stan White, 44 pts., 8 first place votes
2nd—David Lee, 36 pts., 7 first place votes
3rd—Brandt Rowles, 32 pts., 8 first place votes
4th—Harry Richards, 23 pts., 2 first place votes
5th—David Thompson, 21 pts., 3 first place votes

Favorite views
1st—(tie) "NEIOTANERAIENHTAHTARTSERS, Etc" by Stan White
"Spirit of Fact" by Brandt Rowles
2nd—(tie) "Chiefswood" by Stan White
"Golden Falls" by David Lee
3rd—"Orchids & Skulls" by David Lee
D.C. Antique Photo Show
28 September, 1997
90 tables of stereoviews, etc.
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