Lotta Crabtree • ISU 97 • 3Discover
ASSIGNMENT 3-D

We’re Waiting...

While we wait for the very slow 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.

(Continued on page 34)

"Camouflage" by Morris B. Holbrook of New York, NY, presents a bit of a challenge even when fused into 3-D, but finding the subject is far harder without it! The stereograph was taken at the Sydney Zoo using Kodak Gold 400 color negative film in two Yashica SLRs on a home-made bar, synchronized by hand.

"Ampersand Mt. Trail" by Charles M. Stephens of Pattersonville, NY, was taken while hiking in the Adirondack Mountains in 1992. Even in the original color print, it's very difficult to notice that the rock in the foreground hangs over the trail and that there are two large rocks, not one, at the upper left.
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ON THE COVER
A formal stereo portrait from the early 1870's by Gurney captured Lotta Crabtree in her early 20's. This already famous performer was to become the most financially successful stage personality of her time. The story of her life and career is illustrated with several rare stereo in Lotta—Girl of the Golden West, the latest addition to Bill Patterson's Profiles from Oblivion series.
On-Line Doesn’t Equal On Time

It’s tempting to blame the very late publication of this issue on the fact that Stereo World at last has an e-mail address and claim that I’ve been glued to the computer screen for weeks on end. In fact, that’s only been a small but rather enjoyable part of the problem.

Through most of the summer of ’97, the work load at my day job resulted in onerous amounts of overtime—not infrequently involving strings of 10 to 12 hour days. The precious minutes left back in '97, the work load at my day job resulted in onerous amounts of overtime—not infrequently involving strings of 10 to 12 hour days. The precious minutes left back in overtime-not infrequently involving computers, its great increase in potential is at least matched by the added hours required to enter it, sort it all out and take advantage of it. And between it all, I sometimes try to get a little sleep...

An Index!

For the first time since 1982, a complete index to Stereo World has been published. Stereo World Cumulative Index Vols. 1-23 1974-1997 was edited by T.K. Treadwell and includes 2,500 entries with the Volume, issue and page numbers for each from among the 138 issues covered. Some delightful illustrations help break up the book’s otherwise packed 52 pages.

Listings are by subject and/or photographer or article title, so that many topics of interest can be found in more than one listing. For instance, if your passion is Hungarian 3-D movies, you’ll find the article in Vol. 16 No. 3, page 40 listed under 3-D Cinema’s Hungarian Connection (the title of the article) as well as under Hungary - 3-D Cinema.

There will of course be some references from deep within articles (or hidden in captions) just too obscure to have been included, but a quick sampling of topics off the top of my head resulted in about 11 out of a dozen successful finds. (Except for the most recent, I could not have even come close to identifying the Volume and issue numbers for my test topics on my own.)
The following musings on left vs. right handedness, stereospecificity and stereoisomers are an original contribution from NSA members Harold and Debbie Fisher. While it may be of little help in learning to mount left and right film chips, it's no doubt one of our few opportunities to print a piece containing a reference to Stephen Jay Gould's writings—something the left-handed but seldom sinister editor of this publication found irresistible.

Readers might have missed some of the discussions in the last few years of the injustice incurred by lefties. One report in the Great Swamp Gazette (Vol. 16 No. 4) described the rampant discrimination and the formation at the University of Diversity of a group which called themselves The Left-Handed League. Apparently, trouble started when a student who was struck at a fraternity party and the policeman on duty did not see it happen. The assailant could not remember the assailant (it was a fraternity brother), but since some teeth were jarred loose on the right side of his mouth, the police inferred that the culprit had struck with his left hand, and thus must have been a southpaw. The police were satisfied, but since the campus newspaper ran front page pictures depicting the booking of the arrested "lefty". Almost immediately people protested that it was discriminatory and the picture should not have been printed because it showed the signing with his left hand. The editor of the campus newspaper could not recall if the negative had been turned over prior to printing the photograph. These reports and others suggesting that "lefties" die younger than others in the population have led us to investigate this dimension of our stereo world.

We began by consulting the American College Dictionary (1948), to find the definitions of the words in our title and we learned:

"sinister (sin' is tèr), adj. 1. Threatening or portending evil; ominous... 4. of or on the left side; left. (L; orig. referring to omens observed on the left (the unlucky) side.)"

And

"stereoscope (ster' e o skop), n. an optical instrument through which two pictures of the same object, taken from slightly different points of view, are viewed, one by each eye, producing the effect of a single picture of the object, with the appearance of depth or relief."

Objects that we encounter or envision in our three dimensional world frequently occur as mirror images of each other and hence they cannot be superimposed. An obvious example is our left hand which is a mirror image of our right one. Also in handshakes our right hand fits nicely into the right hand of the person being greeted. We are very aware of the closeness of fit required for this spatial difference in hands in the case of wearing gloves.

How can one account for the preponderance of right-handed things in our three-dimensional world? One explanation has been that our living world is based on the carbon atom and the organic and natural substances which are formed with it. Carbon has a tetrahedral geometry. When we translate this tetrahedral arrangement to molecules in which carbon is at the center and we have four different kinds of atoms around it, we get two different molecules which cannot be superimposed on each other and in fact are mirror images of each other. This means that even at the smallest level in our stereo world we have two kinds (mirror images) of molecules.

It turns out that due to a property that chemists call stereospecificity, living systems can only use one of the two mirror images for the building blocks for the next higher structural level and proteins which we eat, would only produce one kind of amino acid. These amino acids being made into spiral biopolymers only will fit to form right-handed coils. Protein chemists found that these right-handed coils predominate in nature. If you wrap your right hand around the coil with your fingers aligned in the direction of coiling then your thumb will point up the coil. You can practice on your telephone cord which goes from the base unit to the handset as a right-handed coil, or a wood screw which goes in when we turn clockwise.

Now if we move from macromolecules, like proteins, to higher levels of biological structures we note that the preponderance of right-handedness is still found. For example, seashells are overwhelmingly right-handed when we follow the axis of coiling to the top. A very interesting article by Stephen Jay Gould in Natural History (Vol. 104, 1995) examined the history of illustrating the dextral (right-handed) and sinistral (left-handed) shells of snails. Gould carefully reviewed the problems of early hand engraving which required the worker to invert the drawings in order to have the print match the original. The rare left-handed shells are valuable, sacred, and lucky.

The stereochemistry of molecules in living systems is sometimes subtle but very important. A case in point is the disaster caused by thalidomide which as one stereoisomer is an effective control of "morning sickness", whereas the other stereoisomer acts as a teratogen and creates deformities if administered during a critical period of fetal development. We do not want to leave the reader with the idea that only right-handed molecules (or people) are good. One of the most important proteins in our body is collagen. It forms the protein which holds our tissues on our bones and even acts as the scaffold to lay down the minerals which make up our bones. Collagen is configured as a rope of intertwined left-handed helicities. This provides the strength necessary for its function and is possible because the left-handed helicities are made of only three simple amino acids (one of which has the ability to crosslink the chains for great strength).

We close this discussion with the introduction of a right-handed molecule and its left-handed stereoisomer which we can "visualize" by taste. The receptors of our olfactory system (taste buds) recognize the molecule as left-handed or right-handed when it binds to them. This molecule "carvone" has the taste (or odor) of spearmint if it is the left-handed isomer and the taste of caraway (rye bread) when it is the right-handed molecule. Of course, not everyone's taste is the same, but as they say: "Seeing is deceiving, it's eating that's believing."
Profiles from Oblivion

Lotta
Girl of the Golden West

by Norman B. Patterson

She came from a family completely devoid of even the concept of theatrical tradition. And yet she became the most financially successful of all the performers of her time. Her stage material was tailor-made to fit her unique talents and she broke all of the rules whenever they got in the way. Players enjoyed working in her company because they were well paid and were treated with dignity and respect. The warm love affair she enjoyed over many years with her audiences contrasted with a private life that seemed to be romantically non-existent. And yet, a public image of eternal youth and an air of innocence seemed never to leave her. All-in-all, she was innovative, and though often imitated, quite unique. She outlived all of her family and most of her fellow troopers. She hated old age but endured it in comfort. She made a turn-of-the-century fortune of millions of dollars from the strangers behind the footlights—and she left it to the benefit of other strangers.

Origins
Charlotte Mignon Crabtree was born in New York City in 1847. Most of her life she was known, far and wide, simply as “Lotta”. In her family as she knew it the women were small but embodied its strength, the men tended to be negligible, or worse—they chased the wild goose. But it was the women who found the golden goose.

In England Lotta’s maternal grandmother had married, against family opposition, one Samuel Livesey and she bore him seven children. When their three eldest boys were mature enough, Samuel left with them for India and they literally dropped from sight, never to be heard from again. This desertion left Mrs. Livesey uneducated.

Lotta as Firefly in 1868. First introduced at Wallack’s Theater, Firefly was one of Lotta’s enduring hits. She played a vivandiere, a regimental mascot, a rebel who wore her skirts a tad high and smoked little brown cigarettes freely and naturally on stage as seen in this view by Gurney.
and without resources to raise Samuel’s remaining offspring. But she was not defeated.

With three daughters and a younger son in tow, she managed to emigrate to New York where she started an upholstery and drapery business. They all pitched in, did good work, and the business grew and flourished, supplying a comfortable living for them all.

Two of the daughters, Mary Ann and Charlotte, were twins who had been born in 1820. They were quite pretty with brown eyes and the bronze hair that ran in the family. With a business prosperous enough to hire help for the household chores, they grew up in reasonably pleasant circumstances.

Mary Ann met and (with family enthusiasm lacking) married John Crabtree. He was a handsome, but indolent, Scotsman with a literary bent who mismanaged a modest bookstore. After the loss of a baby in the mid-1840s, the little girl arrived who became the center of her mother’s life. Named after her aunt, Lotta was an exceptional child, drawing people’s attention from the start. Mary Ann was the wage-earner of the couple (they shared a common table with her family), still working at the upholstery shop. Crabtree increasingly indulged in pipe-dreams and saloons.

On to California

The Gold Rush in California was a siren call Crabtree could not long resist, although he desisted from the initial mad rush. (It would be unkind to imply he had to talk Mary Ann out of the grubstake, but probably is close to the truth). He finally left in 1852 with his dreams of digging gold. As Mary Ann reflected in later years, “He never got any”. Still, Mary Ann and Lotta followed the next year, via the Panama route, and cast their lot with the wealth-seekers who came and went between the gold hills and the San Francisco area. It is not unlikely that Mary Ann decided on a change and a chance to see if there was life beyond upholstery—as it turned out, she had a tremendous appetite for travel.

It took a long time to connect with Crabtree but eventually he showed up. The women did well to eke out a living as best they could while their men chased the golden bubble and hoped to strike it rich. Some scratched precious dust and nuggets out of the dirt with varying degrees of success. Others, like Crabtree, who really was averse to real work and not likely to get his hands dirty, came up only with stories and excuses.

Seeing the Elephant

People went to the gold fields for reasons other than gold. To some it was adventure, or the unknown, and to be where the action was. Others just took the excuse to be rid of civilization and, especially, the East. There was a song of the day that said:

I’ve been to California, and I haven’t got a dime,
I’ve lost my health, my strength, my hope, and I have lost my time,
I’ve only got a spade and pick and if I felt quite brave,
I’d use the two of them ’ere things to scoop me out a grave...

Some got very rich, many more saw the elephant.

All of the terrible things that could happen to a person became embodied in the popular phrase “seeing the elephant”. If one went to California expecting good fortune to rule the day was foiled at every turn by the fickle finger of fate—all of these unfortunate things were said to be “seeing the elephant”. It could be a way of life—the reality behind the dream.

Ephemeral Sources

The Crabtrees did not keep logs or diaries. Their travels and adventures were recorded only in memory, especially in Mary Ann’s who was noted for her virtual total recall and ability to reminisce.
about long-ago events accurately and without embellishment. But no memoirs were written down. So, when it comes to looking for original sources for the legends that have been repeated about Lotta, one finds evanescence. The sought-after sources evaporate, they never existed. So one must look to the stories that were repeated and either confirmed after a sort, or at least not denied while Lotta was still alive. One must take care not to expand on them or to read into them what was not there, as has been done many times in the past. But, they add much to appreciating the enigmas inherent in Lotta's story—and the contradictions.

It was said that, all of her life, Lotta preserved an almost incredible air of innocence. She was sort of a “Shirley Temple” of her day, captivating one and all as a child. But, unlike Shirley, she made it a life’s work, gaining overwhelming success as an adult while still projecting youth and an ageless quality. Yet, in her girlhood, she was influenced by two of the most worldly women of the time who saw something in the child Lotta, so different it would seem from themselves—Lola Montez and Adah Isaacs Menken.

One might say that the odds against a little backwoods girl like Lotta ever, in any way, crossing paths with the likes of world class bohemians like Lola and Adah would be astronomical. But, it happened. And the relationship in each case was more than casual. The contrasts between the public images of Lotta on the one hand and her notorious older friends on the other belie the reality. It does add intrigue to an otherwise amazing success story.

The Countess of Landsfeldt

Mary Ann and Lotta Crabtree in the spring of 1853 had settled in the little town of Grass Valley, about half-way up the mountains to the northeast of San Francisco. While Crabtree was leisurely chasing his dreams of fortune, he figured Mary Ann could run a boarding house. At the same time entered Lola Montez (See SW Vol. 19, No. 5) the infamous countess of Landsfeldt, turned dancer and actress. She had enjoyed successful bookings in San Francisco, followed by rather cruel parodies and public ridicule by other performers. She sought out a mountain retreat for an extended respite from the rat race. Lola Montez was tough behind her famous beauty. She proved that she could operate just as readily in the outback as in a European court when events required it. As fate would have it she selected Grass Valley as her haven and she moved into a cottage not far from the Crabtree’s house. There she found...
men. When Lotta presented these to Mary Ann (more than she earned in weeks at the boarding house) the seed must have been sown about the potential rewards of performing.

The parade of show people, artists and intellectuals who regularly visited Lola gave Mary Ann some familiarity with such types and added to her education (though she was generally cold to bohemian life styles). Mary Ann Crabtree did not begin as the traditional stage-mother (as we have come to recognize the sort) but she became the grand master of the genre.

**Adopt Lotta?**

Lola talked of Lotta studying dance in Paris, which was a little disquieting to her mother. Crabtree in late 1854 initiated a move of his family to the remote camp of Rabbit Creek (later La Porte) where he as usual was unable to share in the gold-finding and Mary Ann tried to eke out some living expenses by taking in boarders under severely more restricted conditions than at Grass Valley. In the spring of 1855, Lola Montez appeared at Rabbit Creek to announce that she was leaving California for Australia. She wanted to take Lotta with her—it would be good for the child and relieve the strained circumstances that Crabtree had created.

A Time for Decision

It was a time of decision for Mary Ann Crabtree in the late spring of 1855. A decade of disappointment in John Crabtree had left her virtually stranded with her babies in a remote and often dangerous frontier with practically no income. Lotta was going on eight years old now but the little red head with the dark eyes still looked about six.

As it happened, a versatile musician was running a bar at Rabbit Creek. Mart Taylor played the guitar, wrote ballads, taught song and dance, and put on impromptu shows on a little stage in his bar. (He was even a skilled cobbler and could turn out shoes when needed.) Taylor expanded Lotta's repertoire of songs and dances. On one occasion they put on a show for the entertainment-starved miners and were so rewarded with gold and coins that Mary Ann now had more on hand than at any time in California. There was gold to be had, after all, if one had the right kind of pick and shovel. Mary Ann made her decision.

**Troubadours**

Mart Taylor found a violin player willing to travel and a new troupe set out one spring morning to tour the gold camps: Taylor, the fiddle-player, Mary Ann, Lotta, and baby John, Jr. The idea was to travel light and to use improvised stages wherever they could be set up to keep expenses low, and to visit remote camps where children were appreciated but seldom seen. Mary Ann left a short note for Crabtree and, on the off-chance that he came in from the mountains in a few days, some beans and bread. Although he was in and out of his wife's and children's...
lives in the years ahead it would appear that they were not to be a real family any more. There was no divorce but Mary Ann pretty well called the shots for herself and her offspring from that time. What Mary Ann had not realized when they started out was that she was pregnant again.

**Learning Her Craft**

The first tour was difficult, but quite successful financially, and continued until Mary Ann could go no further. She had to opt for a layover among strangers near Weaverville to await the birth of her last child, George Crabtree. It was early spring of 1856 before she and all of her children were reunited again in San Francisco, Lotta and young John having been sent on to temporary foster homes.

Mary Ann and Lotta joined a small troupe and toured the Valley of the Moon in the summer of '56, during which time Lotta made her legitimate debut in some lackluster farces that at least gave her a needed learning experience. Fortunately, the audiences were not too demanding, the money was good, and they worked on real stages. (During the next several years on tours of the mining camps, and in many appearances in and around San Francisco, Little Lotta grew but remained petite as her special stage persona was created.) It was late summer of '56 when they arrived back in San Francisco. There, however, day-by-day engagements along the waterfront were the best they could muster. Then Lola Montez came back from Australia.

**The Return of Lola**

There were differences apparent in the woman that caused Mary Ann to feel apprehensive. She was into spiritualism and much more serious than before. An actor, Folland, who had accompanied Lola down-under had been drowned on the trip home and Lola auctioned her valuable jewel collection for the benefit of his two children. Yet, her acting was better now and critics more sympathetic.

Lola talked of taking Lotta to Paris and Mary Ann restricted contact between the two. As Lola's departure neared, Mary Ann was even fearful that Lola intended to kidnap Lotta and whisk her off to Paris. She guarded the child accordingly. Lola and Lotta never got to say good-bye.

In fairness to Lola, there is no reason to believe she would ever have behaved that way. And in fairness to Mary Ann, there were changes detectable in Lola reflecting developing physical problems that were to culminate five years later in her untimely death at age 43.

They never forgot Lola and Mary Ann only spoke favorably of her.

But Lotta could only have one mother, and that was Mary Ann. Most of her career, money had gravitated to Lola Montez but she could disdain it too. When she died she was penniless, having spent everything she had, physically as well as financially, in aiding abused women. But, she wanted for nothing in her last days as those who loved her saw to it.

Mary Ann and Lotta heard about the passing of Lola and also the death of Mother Livesey in 1861—in a way they each lost a mother.

**Making of a Minstrel**

Mary Ann had begun to think of the possibilities of Lotta becoming a dramatic actress and achieving stardom (that is where the prestige was). She would become a star all right, but she was a creature of the theater, not of the drama. She had already developed a unique talent in the camps and only through that was she to succeed. And, in fact, no dramatic actress of the day was to amass money as she did.

Lotta learned to strum the banjo with great style from a minstrel named Jack Wallace. She learned breakdown and soft-shoe dancing from a very talented black hoofer who joined their tour for a while. These things were combined to give her a female minstrel act, very unusual in those days. She became...

_In 1867, John Brougham wrote Little Nell and the Marchioness for Lotta based on Dickens' The Old Curiosity Shop. She played both title roles, and is seen here as the Marchioness._

a headliner in larger productions. Plays were written for her and around her talents. Mary Ann insisted that the plays be purchased outright so that there were never any royalties to pay. The money got better and better and Mary Ann (of the humble and uneducated beginnings) proved to be more than a shrewd businesswoman—she was a financial genius.

Lotta's father, John Crabtree, though an in-and-out background figure now, finally found his pot of gold under the rainbow. His wife had succeeded where 10,000 gold rushers had failed. Apparently on an adequate stipend, he was always well-dressed (increasingly so as the years passed) and with money in his pocket, living the way he enjoyed in uninterrupted leisure for the rest of his life.

By the time she was fifteen, late in 1862, Lotta was widely known regionally and a headliner in San Francisco. But, to really be a star one had to make it outside, especially in New York.

Mazeppa

In 1863 the biggest name of the day in the international theater, Adah Isaacs Menken, at the height of her popularity, came to San Francisco. No one accused the Louisiana-born bombshell of having any acting ability but she always played to full houses and the managers loved her. Innovative as an (obviously) female Mazeppa, she captivated male audiences in a climactic scene when in a pink body-stocking (therefore, naked to the audience) and tied to a great horse she was carried on a narrow track to the top of the stage and back down. The stunt was dangerous (later, other actresses were badly injured in missteps) and required courage and horsemanship, two of Adah's virtues. Added to that was a voluptuous figure, considered perfect by the tastes of the day, that she highlighted on stage and off. "She is the best on

the mare and the worst off that I have seen of expect to see" one critic noted. She was a bohemian socially as that term is generally understood—with husbands and lovers scattered across the continents.

Adah considered herself a literary person and associated with that sort of crowd. She wrote poetry and studied ballet, sculpture, and stage craft but found commercial success only in the latter (although she had especially wanted to make it as a writer). Her beauty introduced her to the leaders in all of these endeavors. Personally, she had many good qualities and was generous to a fault. Still, her public image was “notori-

Lotta was feted and honored many times in many places. This unmarked view is all that remains of one such event.
ous" and some attributed the rise of simulated nudity on the stage and leg-shows which occurred later in the decade to her breakthroughs.

Through mutual friends, soon after her arrival in the city by the bay, Adah was introduced to Lotta after seeing her dance at a variety house. Though Adah was 28 and Lotta only 16 they seemed to enjoy each other's company and became regular companions—especially on horseback. They rode to Cliff House, enjoyed seeing the sea and the sea lions, promenading, racing along the beach, or watching races at the tracks. Both were expert horsewomen but Lotta never tried to match Adah's feats on horseback on the stage, though she was just as innovative in other ways.

Mignon

Mary Ann generally avoided bohemians but she liked Adah Menken and apparently found no problem with the friendship. She always spoke highly of Adah. And Lotta with all of traveling had few real friends to hang out with (she was sometimes referred to as Lotta the unapproachable). Mary Ann was said to be efficient in turning away hopeful swains before they had a chance to rock the boat. The young Lotta was usually hurried away from the theater after her performances and did not get to know her fellow performers very well. One writer mused that Adah called Lotta by her middle name "Mignon" as something unique to their friendship—without verifying a source.

In the spring of 1864 both Lotta and Adah were to leave San Francisco—Adah to London and Lotta to New York—never to meet again. Four years later Adah Menken died in Paris and by then little Lotta had become LOTTAMignon.

Well, who is to say? The saucy tilt Lotta gave to playing hoyden parts, the way she pushed the envelope with pantomime and daring moves on stage, doing male roles, smoking on stage, and the way both on-stage and off she daringly elevated her skirts enough to show her pretty, slim ankles of which she was a tad vain—there was more than a bit of the spirit of Adah Menken in all of that, some may have noted. She got away with things on stage because she was a comedienne and it implied nothing off-stage in her personal life. For the public image of Lotta remained chaste and youthful.

Photographs and Stereographs

In the years ahead Lotta was before the camera about as much as anybody in the entertainment business. Many cartes de visites and cabinet photographs were made available for sale to the public—some fine portraits that show the child growing into the woman and beyond. Some stereographs were also issued in the late '60s and '70s by J. Gurney and Sarony, and several of these are shown here representing Lotta between the ages of 21 and 27, approximately.

There was a selection of stereo portraits made in England during one of their visits in the '70s but I have seen no examples of these and they were probably not circulated in the USA.

Golden Girl

By the time Lotta was 12 years old she already had a dozen gold watches, one worth more than $300, which had been wrapped in cloth and thrown onto the stage by overly eager fans. An inside joke was that Lotta was always late or early because she depended on watches that had been thrown at her. In her old age she still had boxes of gold nuggets from the rugged early days touring the mining camps.

Like all celebrated artists of the time she was feted and dined on many occasions. Ceremonial gifts and jewelry were bestowed. She was entertained by Brigham Young. In New Orleans on a Russian Warship she was honored at a dinner by the Grand Duke Alexis. Each officer was permitted to sit by her side for ten minutes. As a

The Countess of Landsfeld. Eliza Gilbert, notoriously known far and wide as Lola Montez, stereographed in 1859 by the London Stereographic Company. She wanted to adopt Lotta, and was a better person than most of her detractors.
token of appreciation she was given a handsomely cased set of bracelets and a necklace, studded with diamonds and turquoises. Such is the way it was when success smiled. Late in life, when she had outlived her relatives and the few who were the closest to her, in the hotel she owned in Boston which was her last home, she would on occasion dress up in such jewels from her collection and dine in state—alone.

**Tales of the Road**

Mary Ann told of carrying a gingham apron when on tour with Lotta in which she would scoop up the night’s receipts and roll it up like a money belt. They accumulated considerable sums which grew as they carried them from place to place. Fortunately, they were never robbed. When they played a town, she would often look around, see where the growth was going, and buy parcels of land accordingly. In the long run her investments paid off handsomely. At the same time the Crabtrees effected a modest lifestyle and their expenses were kept relatively low—a legacy of their training in frugality in the early days.

Once, when they were taking a nostalgic tour of the camps where it all started, Mary Ann revisited Rabbit Creek and ended up buying a gold mine. In the end, Lotta bought the Boston hotel in which she spent her final days, as well as a number of other properties in the city, including a theater. She was really taken by the infant cinema and opened Boston’s first real movie house, in conjunction with her brother John. Everything made money.

**A Puff in Time**

Lotta had many hits over the years and a large repertoire repeated on their tours. Two in particular introduced in the late 1860s were *Fire Fly* and *Little Nell and the Marchioness*. Both were very popular. In *Fire Fly* she was a sort of regimental mascot who wore her skirts 6 or 8 inches from the ground and smoked little brown cigarettes. It was a comedy with a tragic ending. The use of cigarettes on stage was an innovation in those days when few women smoked, at least in public. Lotta was just short of her 21st birthday and she smoked for the rest of her life (mostly black cigars). But do not blame the play. It did not start there. When asked about it in later times, Lotta said that Lola Montez taught her to smoke. Lola, it appears, had been the first woman photographed with a cigarette and did not consider it a big deal. Beyond being a bid avant garde and perhaps a bit brazen, it did not carry the more universal stigma it has lately acquired.

In *Little Nell and the Marchioness* Lotta played the dual title roles based on Dickens’ story *The Old Curiosity Shop*. The Marchioness was possibly Lotta’s favorite character—that of a poor but irrepressible servant girl whose dreams put
her much higher than what she was. In her later years, Lotta painted portraits of herself in the old costumes and especially as the Marchioness, the character with whom she apparently most identified.

**Innocents Abroad**

During the 1870s the Crabtrees made several trips to England and the continent. In 1872-3 they were gone almost a year and as time passed American papers reported rumors that Lotta was dead or dying—reports that all proved to be exaggerated. Instead, they toured and rested. Lotta finally got to Paris as Lola Montez wanted and took lessons, but they were French, piano, and painting lessons. It turned out she had a knack for catching likenesses and enjoyed doing so for years.

In London, she was cajoled by theater managers to act but Mary Ann said no—that was not the reason that they were there. Rejuvenated, they returned to the business. After several such European trips they had had enough for a while and were inclined to vacation and rest in obscure rural places in the USA. Lotta's shows took them everywhere in the country, many times over, throughout the '70s and '80s.

**Retirement**

In 1891 Lotta was injured in a fall in Wilmington, Delaware, and canceled the last weeks of a tour. It was not generally known, but she had sustained a nagging back problem. In 1892 she attempted a comeback but found that she could not physically do the things she needed to do. Quietly, without any fanfare or announcement, she retired at age 44.

It was estimated that at the time her wealth, under Mary Ann's astute management, exceeded a million dollars—far beyond that of any of her contemporary performers. (When she died in 1924 her estate exceeded four million dollars.) Lotta said she never missed the stage or had any regrets. She did enjoy getting out the old costumes for masquerade parties, which she loved, or for putting on scenes from her plays at private gatherings among friends.

Mary Ann built a spacious home on the shore of a lake in the New Jersey hills where she and Lotta spent much of each year. They also maintained a residence in New York City. The boys, John Jr. and George, were with them when in the area but spent a lot of time in England with their father or on their own travels. George died at sea in 1891 but further details are not available. Lotta's father, John Crabtree, went to England to live but died soon after arriving in 1894.

**A Heart Left in San Francisco**

In remembrance of her "lucky city", Lotta, in 1875, asked the San Francisco city fathers if they would accept a gift from her in the form of an impressive fountain designed by a New York artist. It was one of the few things to survive the great earthquake. Later the location chosen (the intersection of Market, Geary, and Kearny streets—known as Cape Horn because of the winds) was regretted because it became such a congested area.

In 1915, almost a quarter century after she had retired, the bay city returned the favor to show that they had not forgotten the little redhead who had once been called "The California Pet." She was invited for "Lotta Crabtree Day" in conjunction with the great Panama-Pacific Exposition and had a wonderful (and emotionally moving) visit, November 6-10.

**Autumn Years**

Mary Ann Crabtree died in 1905 at the age of 85. Unlike Lotta, she did not age well and looked older than she was for the last 20 years or so. Really alone for the first time, Lotta had to adjust and extend her interests to fill the void. She raised horses and raced horses, with her brother Jack ostensibly...
acting as stable manager for a while. She painted—landscapes and portraits primarily. She was heavily into animal rights and served as elected president of the Massachusetts SPCA. She went to Paris for further studies in painting. Finding that she was too alone in the country, Lotta bought the Brewster Hotel in Boston and moved in. But she did not feel comfortable with strangers who sought her out, having acquired an understandable distrust of their motives, considering her wealth and fame. Since she never had many close friends and probably no intimate ones, she became more isolated as the years closed in on her.

Brother Jack, the last of her immediate family, died in North Carolina in 1920. In the next several years Lotta continued to paint, spending the summer in Gloucester to that end. She gave an exhibit of her paintings in Boston in 1923. Her health began to fail after that and on September 25, 1924, less than two months before her 77th birthday, Lotta Crabtree died at the Hotel Brewster. She was returned to New York City for burial at Woodlawn Cemetery.

Love's Labor Lost

If Lotta had love affairs she covered it very well. There were hints and rumors from time to time of boyfriends and supposed fiancées, but that always came to naught so far as verifiable facts are concerned. It could be, but all there was to show was talk. Some blamed Mary Ann for holding the reins too tightly but that may be too easy an answer. There was plenty of opportunity if the will had been there. It would appear that motivation in Lotta's case was low. Other than the gift of her own existence, there was little produced from the two marriages she saw close-up: her grandmother's, her mother's, and for that matter even Lola Montez and Adah Menken who tried again and again with little success. Who can say? The fact is, Lotta apparently elected not to try.

Aftermath

Lotta's story did not end with her demise. There was the question of her will—a tedious and involved document. Her estate exceeded four million 1924 dollars, a considerable fortune. All of the people close to her had already passed on before. She made only a few small personal bequests. The rest went to strangers. Nearly one hundred claimants thought they had been overlooked for reasons both trivial and serious. All but two of the claims were tossed out, and these two led to highly publicized trials. Both of the claims collapsed under the weight of evidence developed during the proceedings which undercut them.

Over half of Lotta's estate went to a foundation for the relief of needy veterans of the First World War. She also set money aside to care for sick people in hospitals and for prisoners on their emergence back into the world. There was money for funds for actor's relief, for students of music, and for students of agriculture. There was even money for the promotion of good cheer at Christmas. Her interest in animals was not overlooked. She left money to finance the promotion of laws against vivisection as well as funds for the care of worn-out horses and stray dogs.

It has been written that "her will was a final withdrawal from personal relationships". Perhaps so, but it represented her wishes and had a long-lasting impact on the things she cared about.

Recommended Reading

Troupers of the Gold Coast or the Rise of Lotta Crabtree by Constance Rourke, 1928. Harcourt, Brace & Co.

Golden Footlights, the Merrymaking Career of Lotta Crabtree by Phyllis Wynn Jackson, 1949.

The Triumphs and Trials of Lotta Crabtree by David K. Dempsey, 1968.

James W. Wallack, nephew, namesake, and successor (as manager) of the founder of Wallack's Theater. He ran a class operation after his uncle's death and was reluctant to open the stage to banjo pickers. Lotta changed all of that.
by John Dennis

A total of 19 countries and 11 languages were represented at the 11th World Congress of the International Stereoscopic Union in the Netherlands, where at least 250 of the world’s most active stereographers gathered May 21-26. The site of the Congress (hosted by the Dutch Society for Stereoscopy) was the 12th century Rolduc Abbey in the town of Kerkrade, located in the extreme southeast corner of the Netherlands in the area known as South Limburg.

Both the geographic location and the nature of the facility itself (now a convention center combined with some remaining church functions) made this Congress unique. Everyone attending slept and ate within the same complex of historic buildings surrounded only by its own forests, lakes and pastures rather than the major urban areas, resorts, malls, or busy freeways ringing many previous congresses. The resulting atmosphere combined elements of an

Opening ceremonies held in the Rolduc auditorium included welcoming words from outgoing ISU President Ryko Prins, Congress Manager Henk Reijnders, Dutch Stereoscopic Society President Coen Holten, and, seen here ringing a traditional opening bell, Kerkrade Mayor Th. Woltgens.

This aerial hyper of Rolduc Abbey was taken by ISU member Guy Martin of Belgium. Behind the central tower is the Abbey Church which divides the space within the main complex into two enclosed courts. Exhibits, the Trade Fair and receptions were on the first floor of the building just behind the church, while projections were in the end structure next to the trees at center top. The houses visible at the very top of the picture are just over the unmarked border in Germany. Trees line the entrance drive (right) and the paths around the lake at left. Pastures with cows are directly below the plane, and a sports field for the Abbey grammar school is at upper left. Unmounted souvenir dupes of this slide were included in each registration packet.
the Abbey World Congress

academic retreat, summer camp, and time-traveling excursion through history—all shared with a bunch of the most interesting people you could imagine in one place. Like any ISU Congress, the busy schedule included at least one function going on at any given moment. But somehow the surroundings made it easy—if not almost irresistible—to spend more time in the halls, gardens or woods talking and/or shooting with fellow stereographers than usually seems possible at such events. The general mood may not have achieved the level of quiet contemplation associated with monastic life, but it probably came about as close as possible among a gathering of stereographers eagerly comparing every latest camera, film, computer, video, or projection gizmo or rumor at every opportunity.

Highlights of the Stereo Projection Shows

Rolduc's large auditorium (a separate structure behind the main complex) easily held everyone at the Congress and included a balcony for those who didn't find good seats on the main floor where one row of seats near the center was occupied by a low and compact projection platform. The 58 shows presented by ISU members from all over the world were spread over five days, often running to past 11:00 pm.

Nearly every stereo format except View-Master was projected on the large wide screen with no more technical glitches than should be expected from an international array of presenters and their various sound-synch and dissolve systems. Except for the large-format presentations, nearly all projection was done using four carousel or two RBT projectors.

If any category of show could be said to have dominated this year's event, it would clearly be macro stereography as produced, usually, by custom made lens or camera rigs aimed within inches of exotic insects, frogs, snakes, etc. Without exception, these shows were visually stunning and revealed what can be done with modifications to existing gear. A few people may have found it too much of a good thing, however, as even some lesser non-macro shows earned overheard comments like "...at least it wasn't more bugs".

3-D PAST AND PRESENT by Wim van Keulen opened the projections with the aerial hyperstereo of Rolduc Abbey reproduced here, followed by many more mouth-watering selections from his astounding collection of stereographs, which includes many of the finest surviving stereo daguerreotypes known.
Theo Brucksch of Germany makes final adjustments on his four large format (85x85mm) projectors for his shows Allgau in White, Switzerland by Train and Madera. Some of the most popular shows of the Congress, they were projected from the back row of the auditorium.

The Milkmaid by Vermeer from the book 3-D Museum by Makoto Sugiyama was one of many amazing examples included in a surprise show copied and assembled by Stereoscopic Society Chairman Bernard Makinson as a tribute to Makoto's computer imaging skills as seen in his often hard to find book.

TULIPS FROM HOLLAND by L. Aker-shoek may sound like a completely predictable show considering the location of the Congress, but this presentation took viewers far beyond the travel poster rows of blossoms stretching to the horizon. Every step in the cultivation, harvest, preparation, packaging and shipment of this famous product was documented in stereo along with the workers, equipment, and transport systems involved.

AMSTERDAM IN THE PAST & PRESENT by Sander Kiesel provided a series of fascinating then-and-now stereo of his hometown using images from his historic view collection and his own extensive stereographic work. (See SW Vol. 19 No. 5.) Sander was up to his eyeballs in technical matters and emergencies throughout the Congress as one of the key people on the projection crew.

AMBIGUOUS images from The Incredible Thinking Man by Wim van Egmond. Henri van Zanten as the patient “transmits” his hallucinations through a special stereo camera, with some scenes including far more distorted body parts, props, etc. © De Stichting voor Merkwaardige Fotografie 1993.

One of the less distorted images from The Incredible Thinking Man by Wim van Egmond. Henri van Zanten as the patient “transmits” his hallucinations through a special stereo camera, with some scenes including far more distorted body parts, props, etc. © De Stichting voor Merkwaardige Fotografie 1993.

inclusion on a tour following the 1991 Paris ISU congress. (See SW Vol. 18 No. 4 and Vol. 21 No. 1, page 44.)

SHADES OF GREEN by David Burder has been included on a variety of previous stereo projection programs, but never fails to impress audiences with its fast-paced, dramatic tour of Northern Ireland that springs from flower macros to historic castles to rocky coastlines and aerial hypers. Produced for the Northern Ireland Tourist Board, the show remains a classic example of exciting commercial stereo promotional work.

THE INCREDIBLE THINKING MAN by Wim van Egmond was without doubt the strangest presentation seen at the Congress. Solemn, live narration by a “psychiatrist at the Institute for Neuro-psychiatry in Bristol” described how “…stereo photography can be used as a medical diagnostic tool” and almost seemed for the first few minutes to be on the level. Proceeding in the slow, formal style of a British scientific lecturer, he explained the case of a very unusual patient whose reality-distorting hallucinations are so intense that they can even be seen by other people near him! Hypothesizing that his problem is a lack of synchronization of signals from the two sides of his brain, stereography is proposed as an analogous
From the informative show "Vietnam" by Congressman Henk Reijnders comes this scene in a Vietnamese kitchen showing a device that grinds boiled rice into a thin paste. The following two slides showed this spread on a cloth which is steamed over a pan of boiling water. Dried in the sun, the resulting product is a paper-thin wrapping for various foods which is eaten along with the food.

means of studying the problem. The institute eventually constructs a camera to capture the patient's hallucinations—stereo distortions of bodies, objects and entire rooms which illustrated the rest of the "lecture's" long, involved fantasy to the delight of the Congress audience.

**WASPS IN 3D** by Verena and Günther Peschke was the latest production in the couple's 16mm stereo movie system involving horizontal film travel for both camera and projector. One of the better techniques for achieving single-strip 3-D films, two earlier films in the "Stereo 16-3" system were shown at the 1993 ISU Congress in Eastbourne (see SW Vol. 20 No. 4, page 6).

**3-D MUSEUM** by Bernard Makinson was a tribute to the skills of Makoto Sugiyama, projecting examples from his book of the same name in which page after page is filled with 3-D conversions of classic paintings from da Vinci to Bosch to Vermeer to Monet. As seen in the sample reproduced here, the conversions are nearly flawless thanks to the intense work of Makoto and several computer graphics specialists in Japan. The latest stochastic printing techniques were used to preserve the extremely high resolution of the computer files, and the hard cover book includes a built-in viewer. Unfortunately, we've yet to find any mail-order company successful in arranging to import the book into the U.S.

**ORTHOPEDIC SURGERY** by Dr. Eric Koeweiden detailed hip, knee joint and other operations in extreme close-up stereo that made it possible to actually understand what you were seeing, unlike many flat still or video documentaries.

**HIDDEN STEREO TREASURES** by Bob Bloomberg proved as entertaining to an ISU audience as it was at the 1996 NSA convention in Rochester. (See SW Vol. 23 No.4, cover and page 22.)

**KAILAS TEMPLE—ELLORE** by Anil Agashe explored a 1200 year old temple carved from solid rock in a remote area of India. Not just etched into the side of a cliff, but standing in 360° relief, the intricate detail of this little-known treasure was documented from above, below and inside.
in revealing stereos by Mr. Agashe combined with an informative historical narration.

IMPRESSIONS OF SYDNEY by Stephen O’neill included scenes far from the famous harbor on ordinary streets and in the Chinese Garden, yet nearly every one conveyed a sweeping sense of place that maintained one’s orientation surprisingly well.

SOUTHWEST USA by Peter Schnehagen was one of two fine treatments of natural wonders in the same area. His stereos in the famous Antelope Canyon and his skills with the area’s natural light challenges made this a memorable show.

THE LIFE OF A BABY MALLARD by Judy Fentress was the ISU treasurer’s first show presented to a congress audience, and was very well received. With no pretensions of recording some exotic, threatened creature in a remote habitat, the story simple followed a baby Mallard from hatching through growing up and eventual release. Stereographed in Judy’s home in New Zealand with a camera designed by Paul Milligan, the duck started as an egg gathered in the wild and grew up in and around the house—its every new trick, adventure and growth stage documented in loving stereo close-ups.

NATURAL EVOLUTION by Charles Couland would have been just another of several very impressive macro stereography shows seen at ISU ’97 except that he added the element of animation through careful subject positioning and quick use of the projectors’ dissolve units for simple back-and-fourth movement. The effect added even more life to his insect and opening-flower images than already provided by his skilled stereography.

THE JOURNEY TO PAR by Ernst Piirschel took the audience to the planet “Par” in a far galaxy via stereo computer graphics. The depth and detail in his imaginative and whimsical images created a much more convincing and fun world than generally expected from computer graphics.

VIETNAM by Henk Reijnders, like his other show Tibet, was an in-depth look at a country and society not frequently visited by stereographers. In his travels from Ho Chi Minh City to Hanoi he visited and recorded historic sites as well as families, urban shopping centers and busy streets.

A Busy Trade Fair

It may have had only about a dozen tables, but the commercial Trade Fair was open for business for four days and the room was generally packed with people both browsing and buying. (The first day, it was literally difficult to move from table to table. Some tables changed hands during the Congress, making more products and services available to members.

This was the first chance for many people to get their hands on a 3DDiscover viewer, and 3-D Book Productions was there with a large supply of viewers and cassettes along with the company’s own View-Master illustrated books and albums. From Germany, RTB cameras and projectors were well represented, as was 3D-Magazin. Two different European folding postcard format viewers were available, as were several designs of stereo mounting devices based on projecting the images while making fine adjustments for accurate mounting.

From France came Sylvain Arnoux with his stereo drawing machine and book-size, one-mirror, reflecting-folding viewers as well as Charles Couland with his six-sided display unit for easy exhibition of stereo slides using a minimum of floor or table space. Sylvain was offering anaglyphic portraits made in minutes by following the contours of the sitter’s face with a probe on his all-wood machine. It was worth the price of a portrait just to watch the device work. For product information, contact Sylvain Arnoux, Place de l’église, 26 190 Saint Nazaire en Royans, France. An article on his current work will appear in an upcoming issue.
Charles Couland's Stereoscopic Display Unit uses a long life fluorescent tube at the center for even illumination of all slides. The hexagonal head containing the viewers and slides can be allowed to spin for quick viewing of all six scenes, or it can be locked in place for several people to use it at one time, as in display situations in which the same image is loaded in each viewer. For details, contact Charles Couland, Résidence d'Orsay 2D, 76 rue A Briand F 91400 Orsay, France.

**Rolduc Abbey**

Guest rooms at Rolduc proved to be a sort of cross between those of a small college dormitory and a somewhat miniaturized but very tidy budget motel—except for the lack of any double beds. The modern but basic (radio, but no TV) accommodations were certainly nothing resembling any movie-inspired expectations of a monk's cell at the end of a damp stone corridor. But with the first glance out the window across the Inner Court, the 20th century nevertheless suddenly vanished.

It was more than just the sight of the 788 year old Abbey Church and tower or the cloisters linking it to the adjacent buildings in the large Rolduc complex. It was also the near perfect silence of the place, broken only by doves and pigeons gathered around the fountain at the center of the court. Only blocks from two small but busy towns, the atmosphere at Rolduc is not that of some historic tourist site but more of a time-warp jump into a functioning community out of middle ages.

With few exceptions, the view from any angle can easily be imagined as a background for the opening movie credits of a historical drama or an episode of Masterpiece Theater.

Cows, goats, ducks and geese roam the fields and enclosures on one side of the Abbey while a busy nursery and florist business dominate a large area on the other side. To one side of the main entrance a string of small lakes has been created along a stream, paralleled by a path through the woods leading down the hill to a quiet residential side street. Only by noticing an unmarked cement post at the corner of the first backyard you pass do you realize you've crossed from The Netherlands into Germany. Near the center of Kerkrade, one busy street is in The Netherlands on one side and in Germany on the other, with no more notice paid to the border than a line between counties would get in the U.S. At least for non-Europeans, the proximity of Germany and Belgium added to the already international atmosphere of the Congress.

This was the first ISU Congress facility at which a guided tour was necessary to see and understand the entire building and learn even a basic outline of its history. Just such a tour took many ISU members through several parts of the complex unrelated to the Congress. The Abbey church with its ornate interior was an ideal starting point, with the choir end and traverse area getting close attention from both the guide and dozens of stereo cameras. Directly
Following the Stereo portrait Workshop (one of three workshops presented), a local group dressed in 18th century costume moved into the Inner Court to give all Congress participants a chance to aim their stereo cameras at them. After a half hour or so of seating the group in various dignified poses near sculptures or the central fountain, someone handed them 3-D glasses. What had been a slowly winding down event was suddenly revived with an orgy of shooting the group and shooting the stereographers shooting the group.

Under the choir (down some impressively narrow, tilted and footworn stone steps) is the crypt with its ornate, no-two-alike pillars and vaulted ceiling. This is the oldest part of the church and certainly one of the oldest completely intact, still functioning structures anywhere. The room suddenly packed with stereographers straining to hear the words of the soft-spoken guide had been there when the "Middle Ages" weren't yet middle-aged.

With the help of some local landowners and nobles, a priest named Ailbertus completed the main part of the crypt in 1108, with the choir, transepts and the rest of the church being added around and over the crypt between then and 1209. In the center of the crypt lies a stone sarcophagus in which the claimed bones of Ailbertus were placed for viewing through a row of windows in 1895. What made this far more interesting than some bones of a priest (who left the place just three years after founding it) was the explanation from the guide that recent DNA tests had revealed the bones to actually be from three different individuals who had lived long after the time of Ailbertus. (They'll be allowed to remain in their unique resting place.)

As could be expected of any institution so old, Rolduc has a complex structural, religious, political and economic history. At various times the abbey owned much of the surrounding land, including lucrative coal mines in the 18th century. Early on, the abbey library was one of the most significant of its time. The collection was confiscated by the French in the church suppression of 1796, but a largely restored library was part of the ISU tour. This green-walled 18th century rococo room on the top floor of one wing is lined with rare books and features a card catalog in the center still using actual cards.

Flourishing in the 12th and 13th centuries, the abbey's fortunes declined through the 14th to 16th centuries, sustaining serious damage.

3-D for A Living

While Congress Manager Henk Reijnders announces the grand opening, Hugo de Wijs unlocks the doors to his exhibition 3-D for A Living, which quickly became a primary point of interest (and meeting place) for the Congress.

Running for four days of the Congress was one of the most impressive exhibits of stereo viewers ever assembled. But the exhibition 3-D for A Living wasn't just a collection of stereoscopes. It was also a biography and workshop documentary of noted Dutch stereographer, entrepreneur and equipment maker Hugo de Wijs.

An active stereographer since 1956, Hugo made his first large-format stereo camera in 1962 for improved brightness in his stereo projection shows and lectures which, by 1985, totaled 1500. In 1963 he constructed the first of his coin operated stereo slide viewers for placement at tourist attractions. A single coin provided 19 stereos of local sights and curiosities in machines.
age during the Eighty years War (1568-1648). Apparently escaping unnoticed during the two world wars, the abbey contained a series of schools until 1971 when major restoration of all buildings led to

Energetic stereographer Peter Schnehagen, vice president of the German Stereo Society, "directs" from a low camera angle as Congress participants snap away at the "Portrait" Workshop costume group in their somewhat-later-than-18th-century 3-D glasses. Other workshops covered stereo "Macro and Micro Photography" and "Action photography", which brought the Swentibold trampoline jumpers out for all congress participants to stereograph in mid bounce.

which eventually numbered 300. Through these viewers, his lectures, Lestrade cards, View-Master reels and various anaglyphs it is estimated that over 20 million people have seen some of the stereographic work of Hugo de Wijs.

Projectors and hand viewers were his next projects, as well as elegant table-top versions of his multiple slide viewers in which a simple lever replaced the coin slot and polished wood replaced much of the metal housing. He provided stereo projection at the founding meeting of the Dutch Society for Stereoscopy in 1970 and at the first ISU Congress in 1975.

Along with doing commercial and industrial stereography over the years, Hugo became an expert on stereo macro photography for industrial and medical applications. Some fine examples of his macro stereo work can be found in the 3-reel View-Master album The Amazing Insect World: Honeybee and Wasp

Coin operated viewers from the first to the latest (some open to reveal the mechanism) were on display along with many more hand viewers, prototypes, and viewers from Hugo's collection filling display cases. His projectors and special purpose viewers occupied some tables and large commercial anaglyphs filled part of the room divider.
upholstery, wood paneling and brass fixtures the train would have been a perfect way to tour all of Europe, given the money to bribe the crew and the time to do it!

The carefully preserved station at the end of the line attracted most of the tour with a model railroad museum and a well-stocked gift shop, but some stereo cameras were more busy just across the tracks where a yet-to-be-restored passenger car and some other equipment awaited the attention of the private group operating the steam line. With its peeling wood and rotting seats stacked in front of leaking windows, the car demonstrated graphically the amount of work involved in such restoration projects but nevertheless had a photographic and emotional appeal more intense in some ways than the even older train we’d been riding. It was as if restored paneling and new paint hadn’t yet covered and muted the car’s countless miles and stories—its rusted metal and weathered wood exposing more to imaginations only further inspired by its padlocked inaccessibility.

The second excursion was by bus to the “Three Countries Meeting Point” where The Netherlands, Germany and Belgium meet at the southeast corner of The Netherlands.

Excursions

Three stereography excursions through the South Limburg area of The Netherlands and parts of Germany and Belgium helped make the Congress even more memorable and certainly more expensive in terms of film and processing! The first one (and probably the most popular from all reports) was a ride on a historic steam train from Kerkrade through the Dutch countryside to Schin op Geul and back. Two photo-op stops allowed eager ISU members to get out and stereograph the 1930s era engine and cars as they ran back and forth several times, making as much smoke and steam as possible for the almost nonstop chorus of multiple shutters. Less easy to shoot but easily as interesting were the interiors of the cars—many with compartments guaranteed to inspire fantasies of the Orient Express and/or any number of classic spy movies. With its elegant upholstery, wood paneling and brass fixtures the train would have been a perfect way to tour all of Europe, given the money to bribe the crew and the time to do it!

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The second excursion was by bus to the “Three Countries Meeting Point” where The Netherlands, Germany and Belgium meet at the southeast corner of The Nether-
lands. A playground, a maze, a high observation tower and multiple sources of food, drink and souvenirs surround the actual intersection of the national boundaries. There, a ceremonial plaza (technically belonging to none of the countries) features three ornate pylons between and around which an uncounted number of stereos were taken. Back on the busses, the multilensed tourists were taken through sections of German and Belgian countryside as well as some of the most intriguing small towns and villages of South Limburg. The tight schedule didn’t allow stops in any of these places, despite the anguished moans from stereographers vowing to someday return and find just that particular castle/farm/inn/street/bridge etc.

Then, as the four busses were descending the “mountains” of South Limburg (the highest being about 900 feet) a hydraulic line in the power steering of the third bus gave out as it slowly negotiated the last of the hairpin turns on the only steep hillside in the country. While the first two busses continued on schedule, the third waited for instructions over a passenger’s cell phone and the fourth stayed trapped behind the third on the narrow road. Nowhere near as dismayed as the excursion coordinators or the drivers, two loads of Congress participants gleefully abandoned the stranded busses and walked down the last few feet of hillside into open Dutch farmland. It was just the sort of stop many had been wanting to make, and the theme from The Great Escape ran through at least a few happy minds as cameras were focused on sheep, cows, fields, houses and tractors that had never before been the subjects of such international attention.

With permission to continue under manual steering, bus number 3 (with number 4 close behind) met the first 2 busses at the day’s final stop—a lunch inside a former mine turned restaurant and museum displaying rare fossils discovered there. The novelty would have better held people’s attention except for their longing to see more of the next-door town of Valkenburg. This stereographically tempting gem of a place was on the route to and from the lunch stop, but no amount of documenting the process of constructing or maintaining viewers on such a large commercial scale.

While waiting for a chance at the next viewer, people could read descriptions and histories of each alongside the many photos covering the walls behind the exhibits. Some of the most interesting of these followed the growth of the viewer business, the workshop and Hugo’s family through the years. Assembling the whole exposition involved about six months of concentrated effort from Hugo, his wife Greet, and son Jeroen.

Along with examples of the earliest de Wijs viewers were the currently available models including tabletop automatic viewers for 21 or 17 slides, the latest handheld viewer for either Realist or 2x2 pairs, and the new all-metal custom View-Master viewer. For details on any of these, contact Hugo de Wijs, Populierstraat 44, NL-4131 AR, Vianen (ZH), The Netherlands, Phone/fax (31)-(0)347-372242.

One of the latest model de Wijs viewers includes sound via a compact disk keyed to the scene being viewed—shown without its case near the entrance to the exhibit.
The train carrying the first “3-D Photo-Safari” of the Congress makes yet another run past busy stereo cameras at Eys. At an earlier stop stereographers were stretched for hundreds of feet along the track, climbing nettle covered hillsides for good angles while the 1930s era Swedish train backed around a bend for a high speed photo run.

RBT stereo cameras were a common sight at the Congress and on the excursion to the Three Countries Meeting Point where (left to right) Alexander Klein, David Stuckey and Peter Schnehagen zeroed in on each other’s cameras after getting enough shots of stone markers.

wishing, chanting or sorcery could inspire another mechanical failure as we passed through.

The final excursion visited a site straight off a travel poster—Hoensbroek Castle near Heerlen. With a moat that winds both around and through it, the castle/fortress with its buildings from several ages offered more than enough drawbridges and towers for the visiting cameras. The round turret tower with its ten foot thick brick walls was a central attraction, tempting most of the group to climb at least part of the spiral stairway embedded in one wall.

The next stop of the day (May 26) was at the American War Cemetery in South Limburg, just hours after the Memorial Day ceremonies honoring American troops who died in World War Two. The monumental architecture, battle maps and nearly endless rows of grave markers provided a very different sort of stereographic subject matter and a very different atmosphere from the usual tourist site. Amid the flowers and wreaths left from the day’s ceremonies, conversation among some chance groupings of members from various countries and generations inevitably touched on the WWII stories of themselves or their parents.

In one group walking back toward the busses six different nationalities of various ages were represented. One woman recalled seeing the bodies of pilots wash ashore in southern France. One member, as a child in a German town just being occupied by American forces, remembered seeing his father’s friend shot by a soldier in a jeep (he never learned the reason) and later receiving a huge bar of chocolate from another GI. A Dutch member had a grandfather in the resistance who helped allied airmen escape after being shot down, and he remembered his father literally going “underground” to avoid forced labor. Others told of being relocated as children in targeted areas or of volunteer medical work, while those a bit younger repeated some of the stories told by their parents. The emotional impact of the cemetery stop was easily as intense as its visual impact, and it certainly led to more revealing conversations among ISU members than anyone probably expected.

The last stop of the trip was Maastricht, where lunch was served on a tour boat that cruised a few miles up and down the Maas river past live-aboard barges with laundry hanging on deck and various types of tugboats and pleasure boats. After a week of small towns and countryside, this was a good reentry into the busy working, commercial world that was to greet the stereographic travelers as they left the tour boat to spend the next
several hours in Maastricht. The place seemed to have been designed to make members from large cities feel at home—with token samples of heavy traffic, noise, litter, street people, etc. And yet around nearly any corner was another historic building or a row of irresistible shops, while just across the river was the site of the signing of the Maastricht Treaty that paved the sometimes bumpy road to current European Unity.

The Congress banquet was held that evening in Maastricht, making it possible for those not needing to return to Rolduc to stay and explore the city more completely. The event was clearly less formal than in some years, taking place in a sort of Dutch theme-park setting called the Festi-Village, as described here by SW correspondent Bob Bloomberg:

The Festi-Village was a large hall done up as a village square filled with tables and featuring shopfront booths (fish, bakery, butcher, vins, cheese, flowers, and pub) where we all sampled a variety of tasty dishes (the smoked salmon was particularly nice, as I recall), drinks (free and unlimited) and some delicious Italian ice cream for dessert. The evening began (after the welcoming cocktails) with a well-deserved thank you to all the congress organizers, who were called onstage amid thunderous applause. Then a large (and loud) costumed and face-painted marching band consisting of many young children playing more than the normal allotment of drums and horns came marching into the room. Despite the volume level a good time was had by all.

Throughout the Congress, the volunteers from the Dutch Society for Stereoscopy went out of their way to be helpful and generous with their time. Their efforts made this one of the most relaxed and comfortable international stereo meetings ever, and made the nightly gatherings in the Abbey's brick vaulted wine cellar-turned pub nearly as memorable as the rest of the Congress.

Next Time and the Time After

The final ISU Congress of the 20th century will be in the German city of Lindau on Lake Constance, next to the Swiss and Austrian Alps, September 22 to 27, 1999. Planning has already started by the DGS—German Stereoscopic Society—for an exciting week in the Congress Center of this unique island city, which was the subject of an impressive stereo show by the DGS in the Rolduc auditorium. For early details contact Deutsche Gesellschaft für Stereoskopie e. V., (DGS), D-63486 Bruchköbel, Kurt-Schumacher-Ring 50, Germany, fax +40 (6181) 740904.

The first ISU Congress of the 21st century will be in Sydney, Australia, probably in April of 2001, hosted by the Sydney Stereo Camera Club. While this will be a long and expensive trip for many members, an enthusiastic response is expected from stereo enthusiasts in Asia and from around the Pacific rim.
Roger Fenton, Stereographer

The name of Roger Fenton ranks high among nineteenth century British photographers and currently his works are eagerly sought by collectors from all over the world. Famous for the 360 pictures he brought back from the Crimea—which turned him overnight into one of the very first war photographers—he is less remembered for his connection with stereography, though he was a pioneer in this field as shall be shown here.

Roger Fenton was born at Crimble Hall, Heywood, Lancashire, in 1819. Little is known of his childhood and school years. In 1838 he attended London University before spending three years in Paris between 1841 and 1844. It was in the French capital that he had his first contact with photography.

He studied art under the then-famous-now-quite-forgotten painter Paul Delaroche, who was also responsible for teaching Gustave Le gray, Henri Le Secq and Charles Negre, to name but a few of the little-talented painters who were to become French master photographers. On his return to his native England, Fenton read for the bar and became a Justice of the Peace in 1847. In the same year, Fenton was one of the founding members of the Calotype Club, an association of amateur photographers who used the paper process invented by Henry Fox Talbot. The turning point in Fenton’s career took place in 1852 when he started publishing articles about photography in the periodical The Chemist, and made what must be his first stereo pairs.

The King’s College Archives, in London, house a collection of some 72 stereographs made at Sir Charles Wheatstone’s request to promote his reflecting stereoscope. Eight of these large pairs (salted prints 176mm x 220mm each) show a dead stag in three different positions. One of them is dated June 1852 and signed in the negative by Roger Fenton. Another five pairs were taken later in the same year when Fenton accompanied Charles Vignoles to Russia and recorded the building of a bridge over the Dnieper in Kiev. Two pairs from the same series are to be found at the National Museum of Photography and Television, the Bradford branch of the Science Museum. Some other large format stereo pairs were taken in the Crimea, as indicated in Fenton’s letters to Thomas Agnew, the Manchester publisher who commissioned his war reportage. (It is known, from Fenton’s own records, that he took five different...

Roger Fenton, “Pont Aberglaslyn”, published in The Stereoscopic Magazine, Vol. 1, Oct. 9, 1859. Located in North Wales, the bridge crosses the Glaslyn River less than two miles below the town of Beddgelert and unites the counties of Merionetshire and Caernarvonshire. The wildness of its surroundings has made it a popular place for tourists and nature lovers for over two centuries.
When the British Museum approached Wheatstone about the use of Photography in the museum, he highly recommended this "great artist" and introduced him as one who had "greater experience than anyone I know in taking stereoscopic pictures."

Roger Fenton, "Ivory Carving - The Marriage of Saint Catherine - British Museum", published in The Stereoscopic Magazine, Vol. 1, Sept. 8, 1859. Daughter to King Costis, the bejeweled and crown-wearing Catherine (right) is seen receiving a ring from Jesus, the husband she chose after rejecting all her suitors. Note the Saint's attributes of the palm branch and wreath held over her head. This ivory used to form part of the Maskell collection.

Cameras to the Crimea: a Daguerreian camera, two cameras by Bourquin, and two Horne cameras with collapsible sides along with some 700 plates in three different sizes.

If there is no doubt as to Fenton's interest in Wheatstone's invention, we also know for certain that Charles Wheatstone had a very high opinion of Fenton.

Roger Fenton, "The Temple Collection of Antiquities, No. 1", published in The Stereoscopic Magazine, Vol. 1, July 4, 1859. This collection derives its name from Sir William Temple, who was Queen Victoria's Minister at the Court of Naples and bequeathed some 600 objects to the British Museum when he died in 1856. They are still on display in rooms 69-71 and 73. On the table can be seen two rhytons and an alabaster vase with a mask of Medusa (front), a terra-cotta crater (middle) as well as two lion-headed rhytons and a Cinerary urn (back).
Though Fenton actually started working for the Museum in October, 1853, it is not certain he was asked to take any stereos at the time. All the stereoscopic pictures he made of major exhibits seem to have been taken during the period 1855-1860 and were not commissioned by the Museum but by private individuals. The most important of these was a conchologist named Lovell Augustus Reeve (1814-1865) who, after owning a shop from 1841 to 1848, started a new career as a publisher. In December, 1857, the Literary Gazette—whose editor-in-chief and proprietor was none other than Reeve—announced the release of a book by Charles Piazzi Smyth, Teneriffe, an Astronomer's Experiment, illustrated with twenty stereographs. (See SW May/June 1990)

The first of its kind, this book was soon followed by The Stereoscopic Magazine which, from 1858 to 1865, published over 200 stereoviews by some of the great names in photography. Fenton was one of the regular contributors to this magazine. (See SW Sept./Oct. 1984) Apart from his stereographs of the items in the collections of the Museum, he produced architectural views, stereoscopic landscapes, and still life studies. He also provided stereos for two other books published by Reeve: Stonyhurst College and its Environs (1859) and The Conway in the Stereoscope (1860).

By the second half of 1859, Fenton was no longer the Museum’s official photographer (due to an argument with the trustees over costs and prices) and his last photographic visit to the Russell Street premises in 1860 was on behalf of Lovell Reeve. A couple of years later, a disillusioned Fenton gave up photography and returned to the legal profession after selling most of his equipment and negatives to Francis Frith, another famous British pioneer of stereophotography. Fenton died in London in 1869 at the age of fifty.

There is still a lot more to be learned about Fenton’s stereoscopic work, and the book that would reproduce all the stereo pairs attributed to him is yet to be written. Will any reader of this column take up the challenge?

Acknowledgements

Many thanks to Philippa Wright, Curator of the National Museum of Photography Film and Television, in Bradford, Yorkshire, for locating the stereo pairs by Roger Fenton in their collection.


Further Reading


In this column, Denis Pellerin and Pierre Tavitzki provide fascinating stories behind both the subjects and the makers of some unique views by European stereographers. Past Stereo World articles have examined some famous European stereo subjects and producers, but you’ll get an idea of how much more there is to see and learn through this series written from a European point of view. Readers’ comments or questions concerning this column or European stereoviews are invited. Write to Denis Pellerin, 2, Porte-Vendômoise, 41170 Mondoubleau, France.
Eye-to-Eye With Nature

Review by Don Marren

You couldn’t ask for a better way to come face to face with some of nature’s most colorful and venomous creepy crawlies, short of discovering them first hand in the waterways, forests and deserts of the world. Thanks to two new, innovative Eye-to-Eye™ books, Toronto, specializing in audio-visual multimedia, computer graphics and digital video imaging. He and his company have garnered numerous national and international awards on behalf of clients such as Nabisco and The World Wildlife Fund.

The StereoFocus™ folding viewer on pages of punch-out views in an Eye-to-Eye™ book. The pairs of 1.5 inch-wide images are on cards 3.5 inches wide for the compact viewer, which is about 4 inches deep. Maps on the card backs pinpoint the range of each subject. A pocket on the inside of the back cover provides protection for the otherwise easily lost or damaged viewer and cards once they have been removed from the book.

The first two Eye-to-Eye books—in what is hoped will be a long and successful series—are called Insects and Spiders and Snakes and Lizards. With the custom designed 3-D viewers included in each book, you now have the opportunity to go eye-to-eye (literally) with everything from backyard bugs to tarantulas and from the smallest snakes to the world’s largest lizard.

This is a terrific way to encourage children to focus on nature, the environment and photography! The books were recently published in the U.S. by Ladybird Books, New York—a division of Penguin Books, and in Canada by Somerville House Publishing, Toronto.

The Eye-to-Eye series is targeted at children ages 8 to 12, but children and adults of all ages—stereo buffs included—will be fascinated by the uniqueness of an assortment of nature’s pests, terrors, scavengers and allies just inches from our faces in realistic 3-D. In real life, we would tend to ignore, squash or run away from some of these creatures, but when they are safely introduced to us in stereo photographs with an informative text we see them in a new light.

Not surprisingly, it often takes the magic of 3-D to reveal some of nature’s best kept secrets. For example, in one photograph of what looks like leaves and forest debris in disparate stages of decomposition in 2-D turns out to be a camouflaged Gaboon Viper when viewed in 3-D. Several other cards play tricks with our eyes when viewed flat and later with depth. Bell has done a brilliant job of capturing diverse (often minuscule) creatures as we’ve never seen them before—in stereo. Each spiral-bound 32-page book contains 24 removable, side-by-side stereo pairs (actually cards) on bound-in perforated sheets with pertinent information about each subject on the reverse sides. The perforation of the cards allows for easy removal from the book and assures that the cards are of the correct dimensions for perfect viewing every time. Also included is a bound-in, pop-up 3-D StereoFocus™ viewer and a handy storage pocket.

Dennis Bockus has written a clear, interesting and often witty text that’s always a pleasure to read. Key did-you-know type information about most of the subjects is highlighted in colorful sidebar paragraphs. Elaborate illustrations by Julian Mulock and additional dramatic 2-D pictures by Bell fuse to make the books an enlightening visual treat. People unfamiliar with stereo photography will applaud the inclusion of information explaining what 3-D is all about. Nothing was overlooked in making this project a success.

According to Bell, great care was taken so that right and left eye images were printed correctly. There are no reversed stereographs.

(Continued on page 43)
Discovering 3Discover

by Gabriel Jacob

I have had a keen interest in 3D from a young age, when I was introduced to the View-Master. As I got more involved in 3D, I learned about all the wonderful types of stereoscopic viewers that preceded it.

Still, I longed for some new technology, that would be a modern equivalent with full size stereoscopic imagery. Much to my surprise, while watching a local television program about a year ago, I learned that a company less than a mile from where I live would be coming out with a product exactly like that! I inquired about the viewer and eagerly awaited its inception. When I got a chance to write an article about it for SW, I jumped at the opportunity. I was given a wonderful tour of the plant and was shown how it was developed and the history of how it came about.

—G.B.

In the 18th century, the Holmes type stereoscope with card-mount stereo views was popular. After the decline of 3D prints came the Tru-Vue viewer in the 1930's which [with the Novelview] introduced 35mm filmstrip type stereo-views. Later, the View-Master viewer came out with reel type 3D views using 16mm transparencies. The '50s saw the peak of the Realist format stereo-slides.

Moving forward nearly 40 years to the present, 3D Vision Internationale has recently introduced the newest revolutionary product. The 3Discover viewer and cassette system are the result of several years of research and development. It was conceived by company founders Eddy Roy and his original partners, professional photographers Michel Hamel and Jacques Côté. Roy, a graduate of Laval University with a B.A. in Industrial Relations, had worked in various companies before embarking on this highly innovative project, the 3Discover viewer.

Photographers Michel Hamel and Jacques Côté have had a keen interest in 3-D for over 18 years and have done commercial 3-D work during that time. While Mr. Hamel was teaching a photography course in 1991, an ophthalmologist was in his class. Michel Hamel, Jacques Côté and the student got to talking about 3-D. Eddy Roy was introduced to the ophthalmologist, who first suggested to Eddy the concept of a viewer project. This brought Eddy, Michel and Jacques together, and the concept of the 3Discover was born.

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Exterior of the modern Wrebbit plant on Stinson Street in Montreal.

(All plant photos by the author.)
In the early stages of development the viewer prototypes looked rather homemade. The project required a huge influx of investment. Working on various other 3D projects for commercial companies wasn't enough to finance the viewer development, so Eddy Roy and his partners went knocking on Canadian government doors. Government agencies were the initial backers that helped the company become a reality, and 3D Vision Internationale Inc. was formed. This, however, still wasn't enough to sustain development in a new 3D product. Roy had worked for Videotron, a large cable company, as director of marketing and programming before starting 3D Vision. His knowledge of the entertainment industry prompted him to contact his friend Paul Gallant, who worked in the record industry before founding Wrebbit Inc. in 1991.

Gallant was impressed with the viewer. When he saw Eddy Roy's drive and faith in the prototype, he remembered his early days a few years ago and Wrebbit's humble beginnings in a garage. Wrebbit, which manufactures and distributes Puzz-3D® (a line of three-dimensional jigsaw puzzles), grew very quickly into a multi-million dollar company with distribution worldwide. In December, 1994, 3D Vision Internationale and Wrebbit joined forces with 3D Vision becoming a subsidiary of Wrebbit. With Wrebbit's marketing and distribution expertise and 3D Vision's technical know-how, the 3Discover viewer would complement the Puzz-3D line.

With financial backing now secured; work continued on ironing out the wrinkles in the viewer. The R&D process involved specialists from varied disciplines. Optical experts, mechanical engineers, programmers, and industrial designers were involved in the design process.

The Viewer

The viewer itself is compact and futuristic in design. Considering it has a microprocessor, motor, gears, assorted electro-optical components and batteries, it is remarkably light and reliable. The viewer itself is 7 inches long, 2.75 inches high, and about 2 inches deep. It weights a total of 250g with cassette and batteries. Twelve 3-D views are contained in the cassette that protects the film from dust and scratches, unlike the loose TruVue film strips.

The cassette housing is very similar to 110 film cassettes, but made for 35 mm film and with two apertures instead of one. The diffuser is incorporated in the cassette housing, which uses ambient light to illuminate the images viewed.

Each stereo full-frame pair is separated by 22mm and the total length of the film-strip is equivalent to a 36 exposure film roll. The images viewed are exceptionally clear since the lenses are aspherical. They are positioned 45mm from the film plane to the flat side of the lenses and are 18mm in diameter. The inter-ocular distance can be adjusted to 55, 60, or 65mm. Infinity spacing is 58mm. This makes it very easy for children to be able to enjoy 3-D, which is rare with most viewers, even with a View-Master that was originally designed for adults.

The advance and reverse buttons are conveniently located on top of the viewer. Holding the viewer with the left and right hands, the index fingers are intuitively placed on top of the control buttons. On the left stereo pair, a small notch indicates the number of the stereo pair being viewed. On the exterior left hand side of the cassette there is the title and a sample picture. The right side has an index of the 12 images. To change the cassette, you simply push it out from the slot between the windows at the inside top.
Hand-soldering the final electrical connections in 3Discover™ viewers.

One step in the hand-assembly process of 3Discover™ viewers.

Senior Photographer Jacques Côté with 3Discover™ camera rig.

viewer and snap another one back in. Once inserted, the viewer and cassette look as if they are one piece and complement each other perfectly.

Two AA batteries are nicely included for a change, and are inserted by unsnapping the hidden top cover compartment. Batteries normally last for a conservative rating of 6000 to 8000 advances or reverses. In tests they have lasted for over 15,000 viewings. When the end of the spool is reached in the first or last stereo pair, the mechanism inhibits the spool from continuing and the opposite button is pressed to advance or reverse accordingly.

The film advance and reverse is motor driven and controlled by a microprocessor. The indexing to the next frame is accomplished by using a light beam and electronic sensor that detects the index marks on the film. This signals the controller to stop at the appropriate frame.

Viewer Development

During my tour of the plant I had an opportunity to see how the 3Discover viewer was developed. Different prototypes made at the beginning were crude in appearance, but the final design of the casing was done by internationally renowned designer Michel Dallaire, who designed the Olympic torch for the 1976 Montreal Olympics. He was recently awarded a design patent (D369,374) on the viewer. David Weeks, who worked with Mr. Dallaire on the viewer design is now permanently working for 3D Vision. Weeks has adapted an attaché case designed by Mr. Dallaire, with internal compartments to accommodate 15 cassettes and a viewer. The contents take minimal space, as the cassettes overlap each other in a unique way and make it convenient to transport.

Engineering revisions were being made up to the time the viewer entered the market in July 1996 to optimally fine-tune the working of the viewer since it encompassed optics, electronics and electromechanical components, not to mention programming! The 3Discover has undergone several software revisions but of course this is not readily observable.

Cassettes and Images

What is observable is the clarity and sharpness of the images in the 3Discover cassette titles, now numbering over 65 with many more to come. Quality control is of prime importance at the company, as I was made acutely aware. Some titles were delayed in being released due to not meeting strict
quality control. An example is San Francisco 2, which came out before San Francisco 1.

Original negative film is scanned in to digital format, and this is used to make the final positive film in the cassette. This makes cropping and adjusting the color balance, density and other factors such as the numbering, much easier. There is one less generation loss in duping, which makes for much sharper and clearer 3D imagery.

Most of the stereography is done by in-house photographers. They use a pair of fixed focal length Nikon SLR’s mounted on a custom made slide bar with micrometers for adjusting all three axes. The one illustrated here doesn’t show the micrometers, since all their working camera gear was out on the field that day.

They recently have completed shooting of Costa Rican Birds, Birds of Prey, and Asian tourist titles such as The Great Wall of China. Talking with their photographers, I got some background information on the imagery of the present titles. For example, in Great America, I learned that the Chicago aerial shot was taken from a single engine Cessna. One can notice that the view is from roughly the same altitude as the Sears Tower. This was to avoid the incoming flight path of the large jets landing at O'Hare airport! Due to the rather restricted view out of the plane, it was shot with a long focal length lens. In contrast, the Grand Canyon image was taken from a helicopter and with the better view of the surroundings, a wide-angle lens was used.

Most photo shoots use up about 100 rolls of film. After developing the negative film, they are duped to positive film and mounted into left and right 2x2 inch mounts for each of the stereo pairs. Incidentally, I saw a lot of Franka Twin 35mm viewers for checking the 2x2 slides. The views are edited and selected by a committee of people down to the 12 shots that will make it into the chosen cassette title.

The process involved in assembling the filmstrips is done in a separate room from where the viewers are assembled. This is to insure no dust particles get in the cassette housing during manufacturing. The rolls of film are cut into 12 view length strips and inserted in the cassette shell. The diffuser is then ultrasonically welded to it. The cassettes are then transferred to the regular production area where the left and right labels are affixed to identify the cassette subject.

Cassettes and Marketing

New cassettes are continually being introduced. Now with digital scanning of the images and use of computers, they are merging this with 3D computer software to create-
ate a new series of educational and entertainment subjects. Planets, Dinosaurs, Volcanoes, and a slew of other new and exciting titles will be offered. They plan to cover special interest subjects such as aerial photography, Landsat, old stereoviews combined with new 3D imagery, transport, Zoo animals, etc. in addition to the popular tourist titles.

As was mentioned, they use their own staff of photographers but are receptive to any offers from 3D photographers that they might find interesting!

Another project they are looking into is a 24 image cassette, which will be slightly smaller compared to the full frame. These will appeal to the youth (7 to 14 years) and educational market since there will be more variety. The educational series will be accompanied by instructional material to complement the cassette’s 3-D images and will be in quiz and/or game format.

A Camera?!

The big question on most people’s mind is the possibility of being able to put one’s own 3-D pictures on cassette. All I can say at the moment is, they are conducting feasibility studies and hope to come out with a single-use camera next summer. The camera will be sent back to 3D Vision for development and insertion into a 3Discover cassette. The cost for the camera is estimated to be comparable to single-use lenticular cameras and processing about the same cost as regular 2x2 slide film. This should introduce a whole new market to the pleasures of 3D!

And More

It looks like 3Discover has a very promising future including exciting new titles, more pictures, educational series, and hopefully a camera as well. A lot of avid stereographica collectors will want to start a 3Discover collection, and the 3Discover storage case will come in handy. 3Discover is manufactured in Montreal, Quebec, Canada by 3D Vision Internationale Inc. Wrebbit Inc. is the distributor and parent company. It is presently available in North America and distributors for other markets are being negotiated on a regional basis. Some 3-D dealers presently sell the viewer by mail worldwide. For those with web access there will soon be a web site at http://www.3discover.net with the latest information on 3Discover. Any one with questions, comments, or feedback on 3Discover products, can communicate with Suzanne Kosturik, at the e-mail address, vision3d@total.net. She is the product manager at 3D Vision Internationale, 400 rue Stinson, Saint-Laurent, Quebec H4N 2E9, Canada. I would like to thank her, Jacques Côté (senior photographer), and David Weeks (industrial designer) for going out of their way to help me with much more information than could possibly have been included in this article.

Editor’s View

(Continued from page 2)

and both cost much more than the flat formats. Clearly, the people behind the 3Discover system hope that their sharp, full-frame images will overcome the above considerations while View-Master is again counting on sound to sell a costlier, bulkier viewer to kids expecting more high-tech bells and whistles in anything they get.

There is already talk of 3Discover marketing a simpler viewer using manual advance to bring the item into a wider, lower price market. This could make the viewer more of a modern, wide-frame version of the original Tru-vue. The big remaining difference being that about ten of the less convenient Tru-Vue films will fit into the space occupied by one 3Discover cassette. While they offer potentially impressive image quality and convenience in use, stereo filmstrip cassettes, whether talking or silent, power or manual advance, may never overcome market resistance to their price and bulk.

Assignment 3-D

(Continued from inside front cover)

The Rules:

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

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

Any stereographer, amateur or professional, is eligible. Stereographs 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.
Aften the collection of annual dues from the membership the number of active participants in the Stereoscopic Society of America stands, it would seem, in the 140’s. Treasurer Bob Kruse, in making his final report, reflects on the slow but steady growth in numbers and folio circuits he has observed during his tenure. Although there is predictable turnover each year, new members keep coming in to enjoy the pleasure of making stereo views and sharing them with other stereographers in their appropriate circuits.

A new directory of Society members has been issued by Membership Secretary Jack Swarthout and should be in the hands of members well before this is in print. Where available, E-mail addresses have been added to encourage more one-on-one communication among the participants.

The Mighty Kruses

This is a time to reflect on the many contributions made by Bob and Audrey Kruse in keeping the Society vibrant and healthy over the years. Bob as treasurer and Audrey as supply secretary have been mainstays in keeping things running smoothly and have always gone beyond the call of duty in doing so. They enjoy traveling and we continue to look forward to seeing the stereo gems that they bring back. They have more than done their part and can now just sit back and enjoy the folios.

New Officers

Ernie Rairden of Cedar Rapids, Iowa, has taken over the responsibilities of supply secretary. Ernie makes superb viewcards and is very active in the print folios. Contact him by mail or phone to renew your supply offolio envelopes (see instructions in the folio boxes).

John L. Baker of Morrow, Ohio, has agreed to take over the duties of Treasurer. We are very fortunate that someone of John’s caliber and experience has stepped up to assume these important duties and we’ll even look forward (?) to receiving his first dues notices early next year. John is also primarily a printmaker, and we always get two-for-one as a pair of related views are mounted front-and-back on each mount.

Join A Circuit

I know that there are a lot of stereo photographers out there working in one or more of the several popular formats who would benefit from belonging to one of the Society’s circuits. One learns and progresses faster with the interaction and discussion among other stereographers of like interests. New ideas come more easily along with the correction of past errors. Photography is and always has been an unending process of correcting errors and overcoming new obstacles—there is always another hill to climb. It is more fun with company.

We are currently able to accept workers in all formats (Realist, 2x2 matched pair, 6x6, standard format prints, and digital). Some areas, however, have been affected more than others by normal attrition and retirements of veteran members. These include some of the “Speedy” print circuits and the 2x2 matched-pair group. This is an opportune time to come aboard, especially for those who have been toying with the idea of doing so.

(2x2)x2

Due to requests from people doing stereo with standard 35mm (2x2) transparency mounts, this circuit was inaugurated late in 1988. It has done well and will celebrate its TENcennial in 1998. It is especially suited to those who have a single camera and use a slide-bar, astronaut-shuffle, or whatever to produce matched pairs mounted in 2x2 slide mounts. It’s at its best when the full 35mm transparencies are used to give the widescreen effect, but any shape within the 2x2 mount is fine. Matched, synchronized 35mm cameras have become more and more common anywhere in spite of the doubled cost. It is apparent that the format has become the preferred one among a growing subgroup of stereo viewmakers, and we encourage them to join our circuit (see box for instructions).

Printmakers

For those making stereo prints (mounted on standard 3.5 x 7” cards) and who like relatively rapid (about 3 months) feedback (praise or suggestions) on their entries, a Speedy Circuit may be made to order. Membership is limited to 12 participants in each circuit. Several openings have developed in recent months and this would be a good time to apply.

Kodachrome Adios?

Reports are increasing from Society members who are having trouble getting Kodachrome processed. I can attest that it is still being handled by Kodalux and that it takes ten days to two weeks to get it back. Local handlers tell me that “for the time being...” processing is still available. Apparently in some parts of the country dealers do not want to bother with it anymore and make up excuses accordingly. One California member threw out his remaining supply.

This is a shame as Kodachrome is the only color transparency film that seems unaffected by the passage of half a century since it was processed (according to my own experience and holdings—prints not nearly that old have long since become mud). Locally, Ektachrome and Fujichrome can be in and back in less than a day, Fuji is very beautiful and I am told the present version will have a life comparable to Kodachrome. Time will tell for those still around to check on it. Some say it does not make any difference as they are concerned only with present enjoyment and the hobby or current-application aspects. But, to me, photographs rapidly become family records and...
A Tin Update

by John Dennis

In a recent letter to Stereo World, Peter Fowler indicated that our article on page 18 of last issue convinced even the greatest skeptic of the existence of intentionally produced true vintage stereo tints. In fact, I was a bit surprised—not because of any inconsistency in the text or with the

A better reproduction of the view “John E. W. ——, Washington Spring Saratoga” (in pencil on the back) by A.E and A.J. Alden which was published in SW Vol. 24 No. 1 on page 19. An ideal example of an intentionally produced and mounted commercial tintype stereo—even if marketed to only one customer, the tourist subject.

(Don Gibbs collection.)

Alden Saratoga view contributed by Don Gibbs—but because of the ghastly quality of our reproduction of the view at the top of page 19.

As far as I can tell, there was an attempt made to increase the contrast of the image too much in the scanning process, and while the proof looked fine, the darker areas simply blocked up in actual printing. The reproduction here should

A group shot tintype identified as having been taken at Washington Spring, Saratoga Springs, NY. The mount is identical to those used by the Alden brothers at that location. (Harry Porter collection.)
look much closer to the actual tintype view, which is the best example we’ve seen yet of this rare form of stereograph and one deserving better printing when shared with Stereo World readers.

In response to our ongoing invitation for people to send in more examples of stereo tintypes, we received the other two views shown here. One is quite possibly another view by the Alden brothers, as the slip-in mount matches our earlier example and a (Tex Treadwell) note on the back identifies it as Washington Spring, Saratoga Springs, New York. The other is in a clearly home-made mount and consists of separate tintypes, almost certainly from a multiple lens portrait camera, which the owner at some point decided to view in a stereoscope. The crude mount is glued all around and hand painted in gold around the windows. While it wasn’t an “intentional” stereo view by the photographer, perhaps one of the subjects intended it to be so—and went to some effort to create one.

Waiting for some careful copy and scanning work are at least two examples of single-plate stereo tintypes—which are both properly transposed for viewing and authentic looking as period tintypes—more mystery?

A home-made stereo tintype consisting of a probable "pair" from a multiple lens portrait camera and a crude mount. (T.K. Treadwell collection.)

The Society (Continued from page 35)

historical documents whose importance increases with passing time.

Photography is Changing

A brave new world lies ahead. New electronic cameras with exotic features are on the market—expensive but wonderful. The Photographic Society of America, I am told, has instituted a digital group—we already have a digital stereo circuit in the test-run stage and doing quite well.

All of this can be quite bewildering to those like myself who were first inaugurated into photography in the 1930s, hand-dipping films in pyro developer which was smelly and turned one’s fingers yellow. (Well, on reflection, if one can get past pyro developer and still like photography, a digital image should be manageable.) I have no E-mail address (yet) but be warned, don’t try to take my word processor away!

Ray Ingels

Ray Ingels, member of SSA Beta Transparencies, Cyber digital, Feline and Speedy print circuits, died in March. Ray was a founding member of the Cyber Alpha folio where his skill in using ray-trace computer graphics programs was demonstrated.

In the words of fellow folio member Craig Daniels, “We want Ray’s family to know that our sympathy is based on this also being a felt loss from our own folio circuit families—as we’d grown so use to his presence, excellent work, and positive commentary...It is the official policy of the Feline and Cyber secretariats that death is neither accepted nor understood. Ray has been granted an indefinite leave of absence. We’ll miss him much.”

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The Quimby—
Easy on Images and Eyes

Its description as an “elegant, high quality stereoscope” in Stereo World ads and at the Trade Fair in Bellevue turns out to be, if anything, an understatement. Now officially named the Quimby, this large table-top viewer from L-Design will accept any side-by-side stereo pairs from standard stereoviews up to pairs 8.5 inches wide overall, with no limit on the width of the mount. Height of the images can easily be up to 9 inches.

The secret of this instrument’s range lies with its very large diameter, long focal, length custom-designed glass lenses, which are 35mm wide by 50mm high with a lens-to-stage distance of 11.5 inches. At that focal length, no focusing adjustments are needed and the Quimby is able to stand like a graceful piece of sculpture with no moving parts, no fussy card holder and no hood. Not even a septum was needed for the easy, instant stereo viewing reported by those trying the sample tested by Stereo World, thanks again to the carefully designed long lenses and the generous eye relief provided by their large size.

The images, whether separate prints or a pair mounted on a card, rest on a ledge on the heavy black plastic stage at a comfortable angle for viewing by those seated at a table or leaning over an exhibit shelf. The lens board is attached to a clear acrylic “swoop” which also forms the third leg of this very stable but simple design. This is truly a universal print viewer for any images in the normal to large range for use in situations where only a simple but elegant instrument will do.

At $275, it’s nearly in the class of a “presentation” gift on the corporate level, but museums or libraries concerned about protecting stereoview collections should also look closely at the Quimby. Unlike nearly any other viewer, its stage has no wires, slots or guides to further erode the edges of vintage mounts. Views simply lay back in ease on the polished plastic surface and can even be left in their protective sleeves with no interference from any holding device other than gravity. Even in institutions which limit access to their stereoview collections, this could prevent damage over the years. In cases where use of a viewer has been deemed destructive, stereos could again be viewed as intended with no risk.

Its price and its low magnification probably keep the Quimby from being described as an “ultimate” stereoscope, but in the high-end of the display market it comes close. Designer and NSA member Shab Levy made this sturdy viewer of solid, half-inch thick acrylic—reflecting his many years as a professional designer and builder of exhibit devices for science museums where survivability considerations often seem to meet or surpass military specifications. This stereoscope could outlast the tables it’s placed on or the buildings it’s used in. (In recognition of the precedent set by the legendary Red Wing stereoscope of the 1980s designed in Red Wing, MN, the Quimby was likewise named for its place of origin.)

Contact L-Design, 2244 NW Quimby St., Portland, OR 97210, (503) 227-2515.

New ’98 NSA Membership Directory Available

Due to increased production and mailing costs, the latest edition of the NSA Membership Directory is being made available as a mail-order item rather than via the automatic shipments of previous directories.

On paper, the new Directory is $5 postpaid from NSA, PO Box 398, Sycamore, OH 44882.

On disc (specify format wanted), it is $5 postpaid from the NSA Book Service, 4201 Nagle Road, Bryan, TX 77801.
The Screen-Vu

Side-by-side stereo pairs have generally seemed to offer the most practical way of presenting stereo images on a computer screen, after the limitations of anaglyphic conversions or field-sequential shuttering systems have been considered. But for those unable to free view the pairs, optical viewing devices have offered only partial help due to the variations in size and separation of the images from monitor to monitor and from source to source.

Various lorgnettes or adjustable mirror viewers provide either too much magnification or none at all, while the best over/under viewer (the View-Magic) requires an exact center-to-center measurement best suited for hard copy print pairs. What has been needed is a viewer that combines adjustable mirror fusion for various sizes and separations with very slight optical magnification. Now PS Manufacturing has introduced the Screen-Vu™ stereoscope, which does just that.

Developed for ophthalmic photography researchers, lab technicians and physicians involved in studying and treating disorders of the retina, the Screen-Vu allows close scrutiny of these images to help determine whether a patient will benefit from laser or other types of treatment. The lever visible on the side smoothly but quickly changes the mirror angle to allow fusion of various size images, while the lenses allow continuous use at close distances without eye strain.

As demonstrated at the NSA Trade Show in Bellevue, vintage stereoviews can be scanned in and presented to other collectors via the Web or as E-mail attachments for viewing with this device. Rare views that even the owner doesn't want to handle very often (or remove from some safe-deposit box) can be viewed without damage, and cataloged or sequenced with any other images of interest without rummaging through boxed sets, drawers or files.

The Screen-Vu is made of ABS plastic with front surface mirrors, glass lenses and a center mounted handle. The unit is light-weight but very sturdy, and mirror adjustment is quick and easy. Until some compatible, user-friendly and inexpensive system for showing stereo images on-screen is agreed upon, this viewer offers a sharp and dependable solution. For price and ordering information, contact Eye Supply USA, 10770 N. 46th St. Suite C-700, Tampa, FL 33617, (800) 531-5257.

Streamlined Dual Rig Announced

For several years now, new stereo cameras have been found at both ends of the price spectrum—from the 3-D Magic for under $20 to various models from RBT for $2000+. Now between these extremes comes the Stereo Synch-Z70. While not strictly speaking a new or modified camera, this paired rig of two Yashica Microtech zoom 70 cameras in a custom designed, wrap-around housing comes as a complete, ready-to-shoot unit from Neoclectic Design, Inc.

Synchronization (to within 1/1000th second) happens within the housing, which allows fine-tuning of the cameras' alignment, even including some toe-in, and includes its own tripod socket. Focal lengths of the zoom lenses are matched to within 1% at the 35mm and 70mm settings. The Yashica Z-70s feature auto focus, auto exposure and power advance among their point-and-shoot credentials.

As with most dual camera rigs in a horizontal, side-by-side orientation, lens separation is wider than the normal 65mm and the slight hyper effect will resemble that provided by vintage full size stereo cameras. The toe-in provision (adjustable from five feet to infinity) could be used to maintain the full-frame window at close distances, but only with some types of subject and only with limited space between the planes in the scene. Even then, toeing in will further exaggerate the depth already maximized by the wide lens separation.

The use of dual zoom lenses does offer the potential (although it would involve modifying one lens mechanism) of staggering one camera body just behind the other to reduce lens separation to something close to normal. The lens on the front camera would have to be adjusted to always stop at focal lengths just an inch or so shorter than the rear camera—a precision bit of tuning that may not be practical in point-and-shoot cameras.

The Stereo Synch-Z70 is $529 including batteries and the three year Yashica warranty on both cameras. For details on accessories and ordering, contact Neoclectic Design, 31071 South Coast Hwy., Laguna Beach, CA 92677, Fax (714) 499-6510.
For Sale

FOR SALE - FIELD SEQUENTIAL 3-D videos: 
"Outlaw Territory" 1953, Rare 3-D films Vol. 1 
(includes "The Adventures of Sam Space" 1954) 
"3-D Movie Trailers in 3-D Vol. 1." (includes 
"House of Wax", "It Came from Outer Space 
and more). All from dual 35mm. $50 each Home 
3-D Stereo Theater - Wireless LCD shutter glass-
slides system for any TV and VCR or computer, 
$100. Chris Perry, 747 Church St. #A, 
Yucca Valley, CA 92284, (760) 365-0475, fax 365-
0495.

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, 9530 AA Borger, 
Netherlands. Also on internet: 
http://www.stereoscopic.com/3d-books

HOT CENTERFOLD models in Realist slide sets. 
Newsletter and Sample set of 16 different models 
$34.55. You must be over 18. Foreign orders 
add $3. International Press, 100-E Highway 34, 
Aberdeen, NJ 07747. 
www.internationalpress.com/3d

IF YOU REALLY want to know your stereo camera, 
you need one of Jess Powell's 10 stereo repair 
videos. Complete and comprehensive information. 
$29.95 each including postage. Outside 
U.S. add $3.00 each. Expert Stereo Repairs: 
C/L/A $49.95 plus postage. Stereo Repair books, 
$15.00 each including postage. Jess Powell, 131 
Bartlett Ave. Woodland, CA 95695, (916) 666-
5334.

JOHN WALDSMITH's "Stereo Views, An Illustrat-
ed History and Price Guide" available signed 
by the author, $22.95 softbound, add $2.95 
postage and handling. Please note: the hard-
bound edition is sold out. MasterCard, VISA and 
Discover accepted. John Waldsmith, 302 
Granger Rd., Medina, OH 44256.

NEW BOOK! "STEREOVIEWS ILLUSTRATED 
1910: Fifty Early American". Full-size, full-stereo, 
killer quality duotones. See Stereo World Vol. 21 
#2, $20.00 postpaid book rate worldwide ($26 
air) cash or check with order. Russell Norton, PO 
Box 1070, New Haven, CT 06504.

"NEXT REEL, PLEASE", View-Master stereo views 
from over 1000 reels. Reels listed with views and 
views listed by subject. See Sept./Oct. '95 
Stereo World for review. $42.50 postpaid in US, 
other countries write first, from Bob Shotsberg-
er, 4917 Cockrell Ave, Ft. Worth, TX 76133.

OMNISCOPe - stereoscopic viewer for small and 
large prints. $20. D. Smekal, 1765 Rosebery 
Ave., West Vancouver, B.C. V7V 225 Canada. Fax 
(406) 922-2955.

REALIST 50th ANNIVERSARY clothing items. 
Caps, shirts, and other officially licensed items. 
Very limited production. Call or write Tom Mar-
tin for details, 2510 Douglas Dr. N, Golden Val-
ley, MN 55422, (612) 891-9453.

For Sale

STEREO VIEWER LENSES - two wedged-shaped 
lenses, each molded and embodied in a 1 1/2" 
square frame. Precision optical quality: build, 
experiment. $7.95 postpaid. Taylor-Merc-
chant Corporation, 212 West 35th St., New York, 
NY 10001, (212) 257-7703.

"STEREOSCOPES: The First One Hundred Years" - 
New stereoviewer book by Paul Wing. See 
review, Stereo World Vol. 23 #4. US postpaid 
$55 softbound or $65 hardbound, check with 
order. Russell Norton, PO Box 1070, New Haven, 
CT 06504.

For Sale

VIEW-MASTER ENVELOPES! Authentic repro-
ductions, ready to use, no assembly necessary. 
$50 for $15.00 plus S&H. $100 for $25.00 plus 
S&H. Send large SASE for flyer - 6 styles avail-
able! Sandy Reh, 736 N. Gary Ave. #108, Carol 
Stream, IL 60188.

VIEW-MASTER model C viewer, brown, Mint-+ 
$35; Maroon reel holder, holds 30 reels, Exc.+, 
$24; Realist 2061 red-button viewer, Mint-, 
$130; Realist 2062 green-button viewer, DC ca-
tridge missing, Mint-, $120; same, Exc.+, $110; 
Haned Tri-Vision stereo camera, Exc.+ in Exc. 
original box, with lens caps, instructions, war-
ranty, registration card, and packet of slide hold-
ers for use in viewer, $45. (Prices do not include 
shipping). Mark Wilke, 200 SW 88th Ave., Port-
land, OR 97225. (503) 797-3458 days.

Trade

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

LENTICULAR, MINT, 8 x 9 1/2" of Subaru 560. 
Will trade for old fountain pen or Leica camera, 
both need not be working. SASE photocopy 
(BW). G. Rose, 524 N. Quaker Lane, Alexandria, 
VA 22304-1827.

Wanted

ANY AUSTRALIAN VIEWS unusual or historical 
for cash or can trade u.s. views. No Keystones, 
U&U. All letters answered, W. Smythe, 258 Cumberland Rd., Auburn, NSW 
2144 Australia.

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

CHINESE BOXER REBELLION/Chinese crime and 
punishment/Russo-Japanese War - Please 
enclose titles and condition - to Harry Jarosak, 
PO Box 92, Stormville, NY 12582.
WANTED
corte-scope views or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.
egypt: set 100
ellis island stereoviews wanted. Also any german
GIANT SEQUOIA GROVES, especially Calaveras
house interiors, amateur of professional flat
I'm looking for the following 1950s Realist
I collect views of san
I collect views of san diego. California in Realist or View-Master format! Contact Dave Weiner, PO Box 12139, La Jolla, CA 92030.
I'm looking for the following 1950s Realist Pemamont slides from "The Realist Library of Scenario Stereo Originals": 410, 413, 504, 900, 901, 910, 922, 3000, 3100, 3112, 4001, 4100, 4101, 4903. Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.
Indian women making or selling beadwork souvenirs at Niagara Falls and elsewhere, especially views by George Barker. Also views of Ottawa, Ontario. Karlis Karklins, 802-2850 Cedarwood Dr., Ottawa, Ontario K1V 8Y4, Canada. (613) 990-4814.
information wanted on early history of bruguier, France. Buying large quantities. Looking for chain viewer for Bruguier film strips. Please reply in English or French. Hans Middendorp, G.P.O. Box 2056, Dhaka, Bangladesh.
John Fouche - highest prices paid for any photo by John Fouche. Also Custer Battlefield or Miles City/Fort Keogh, Montana images. J.S. Brust, 1907 Rapallo Place, San Pedro, CA 90732, (310) 832-7943.
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) 796-7290.
magic lantern slides: 3 1/4 x 4", photographic, advertising, coming attractions. Related ephemera. Tom Rall, 1101 N Kentucky St., Arlington, VA 22205. (703) 534-7612, fax (702) 534-0285. marketfee@aol.com
Muybridge views - top prices paid. Also Michigan and mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborgh Lane, Novi, MI 48374.
new York canal and related views. Erie, New York barge, Genesee, Champlain, 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: CarIoCollette@worldnet.att.net
Pacific northwest logging and logging railroads. David Rygmyr, 31329 N. Brooks Creek Rd., Arlington, WA 98223, (360) 435-7034 after 8pm PST. Email: davidry@tgi.net
Searching for views by Wilson of Hendersonville, NC. Also would like to purchase views by Thurlow and Weitlie of Colorado. Keith Longworth, 10321 Hickory Hill Drive, Port Richey, FL 34668. (813) 689-7027
Single views, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist. Assabet, Mass. Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.
Stereo cards or postcards showing marbles or children playing marbles. Top prices paid. Bertram Cohen, 169 Marlborough St., Boston, MA 02116, (617) 247-4754, Fax (617) 247-9093. Email: marlieber@aol.com
Stereo daguerreotypes: all kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 876-5232.
Stereo realist 1525 accessory lens kit for macro stereo camera. Realist 2066 gold button viewer; Realist 6-drawer stereo slide cabinet in exc. or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "vesafile". Mark Wilke, 200 SW 89th Ave., Portland, OR 97225, (503) 797-3458 days.
Stereo views and real photos of U.S. Mint, U.S. Treasury, and Bureau of engraving & printing. High prices paid for stereo views and real photos I need of U.S. Mint coining operations, Treasury and BEP paper money engraving & printing operations 1860-1920. 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. assay offices. Please mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundin, c/o Littletown Coin Co. 646 Union St., Lit little, NH FAX 603-444-3512, (ext. 1945).
Stereoviews of Germany, the Rhine and its vicinity (3.5 x 7 inch) from all photographers always wanted! Hartmut Wettmann, Marktstr. 85, D-53424 Remagen (Rhein), Germany. havermann@aol.com http://users.aol.com/havermann/stereoviews.htm
Stereoview, photo cards, older photographs of the following penins/kiana towns: Lanesboro, Montrose, Nicholson, Susquehanna: the railroad bridges Sturacca Viaduct Erie RR at Lanesboro, the Nicholson Tunkhamock Creek bridge D L & W railroad, Nicholson, PA; C.Roy Hall, 1 Wilson Ave., Susquehanna, PA 18847
Tru-Vue or view-master reels on the circus, Stereo Realist custom camera. Harry Kingston, 2415 Harrison Ave., Beaumont, TX 77072-1709, (409) 832-0614
Utah & Nevada! Albumen prints, stereo to mammal plates, esp. Savage, O'Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtck, 476 E. South Temple #236, Salt Lake City, UT 84111, (801) 532-6865.
Views or Reproductions related to the novel "Radime" including henry Ford/the model T, period musicians, J.P. Morgan, Evelyn Nesbit, Old Penn Station, Harry Houdini, New Rochelle, etc. Jim Harp, 17 Richwood Place, Denville, NJ 07894.
Vista viewer. I have some interesting items for partial trade. D. Smekal, 1755 Rosebery Ave., West Vancouver, B.C. V7Y 2V5, Canada. Fax (604) 622-2855.
November 9
Pasadena Camera Show & Sale, Pasadena Elks Lodge, 400 W. Colorado Blvd. Contact Anton, Bargain Camera Shows, PO Box 5352, Santa Monica, CA 90409, (310) 578-7446.

November 9
16th Annual Kendall Camera Club Photo Flea Market, North Miami, Fl. Contact Kendall Camera Club, PO Box 56-0042, Miami, FL 33256-0042, (954) 724-9730.

November 9
Michigan Photographic Historical Society 26th Annual Trade Show, Novi Community Center, 45175 W Ten Mile Rd., Novi, MI. Contact MIPHS, PO Box 2278, Birmingham, MI 48012, (248) 549-6026.

November 9
Second Sunday Camera Show, Fireman's Hall Parish Dr., Wayne, NJ. Contact Second Sunday Camera Show, 25 Leary Ave., Bloomfield, NJ 07003, (201) 838-4301.

November 9

November 15-16
22nd Dallas Camera Show, Big Town Mall, Exhibition Hall, 2323 Big Town Blvd., Mesquite, TX. Contact Donald Puckett, 1112 Graham Ave., Dallas, TX 75223, (214) 824-1581.

November 16
STEREO NEW ENGLAND Meeting (NSA, ISU, PSA) with Mini-Trade-Fair, Show & Tell, Auction, and stereo projection program. New, 1765 Roughside Ave, Medford, MA. For details and directions, contact David Berenson, 32 Colwell Ave., Brighton, MA 02125, (617) 254-4533 ext. 33.

November 16
Buena Park Camera Expo, Sequoia Club, 7530 Orangethrop Ave., Buena Park, CA. Contact Bill Bagnell, PO Box 5165, Irvine, CA 92716, (714) 766-8183.

November 16
Meriden, CT Camera Show, Ramada Inn & Conf. Center, Meriden, CT. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

November 16

November 16
New York City Camera Show, The Inn at 57th Street, 440 West 57th St., Manhattan. Contact Thomas Trutt, (201) 479-1880.

November 22
Carolina Camera Show, Holiday Inn-Haywood, I-385 & Roper Mt. Road, Haywood, SC. Contact Carolina Camera Shows, PO Box 360033, Decatur, GA 30036, (770) 987-2773.

November 23
Atlantic 1997 Camera Show, Holiday Inn, Northwest, Contact Atlanta Camera Shows, PO Box 360033, Decatur, GA 30036, (770) 987-2773.

November 29-30
Ohio Camera Swap, Shadybrook Armory, Cleveland, OH. Contact Bill bond, 8910 Cherry St., Blue Ash, OH 45242, (513) 891-5266.

November 30
Meadowlands Camera Show, Meadowlands Hilton, 2 hamon Plaza, Secaucus, NJ. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236, (313) 884-1955.

November 30

OMNISCOPE
The only 3-D viewer for stereo prints from post card size to very large. $ 20.-
D.Smekal 1765 Rosebey Ave. West Vancouver, B. C.
V7V 2Z5 Canada
Fax: 604-922-2855
like the ones that torpedoed Harold Lloyd's 3-D Hollywood a few years ago. Bell also points out that time-consum ing research went into designing the viewer with special high-quality lenses for clear 3-D focus. Three cheers for the editors and publishers: they got these 3-D books right!

Young, first-time 3-D viewers will be won over with the stereo format of these nature books. The quality of the 3-D photographs in the Eye-to-Eye books will certainly encourage future interest in stereo among all ages.

For Snakes and Lizards, Bell traveled to the Nashville Zoo and the Louisville Zoo. For Insects and Spiders, he found his subjects at the Cincinnati Zoo and Botanical Gardens, The Metropolitan Toronto Zoo, and the Montreal Insectarium. For the shots, Bell used an Exacta with a Hyponar attachment (similar to the Kin-dar attachment), both on loan from fellow NSA member Stan White, who is credited in the book. The lenses have a separation of about 16mm and a fixed focus at about nine inches. For macro stereo shots, Bell used a Nikon single-lens camera and a sequential shift to capture the two images.

Two more Eye-to-Eye books are now being prepared for fall publication, and we are looking forward to both of them. Birds of Prey will feature more of Bell's work, while a book on underwater life will highlight photography by Mark Blum, another NSA member.

Simon Bell, "San Francisco Garter Snake" from the Eye-to-Eye book Snakes and Lizards. Shown here the same size as the views included in the book for use in its folding viewer.

Stereo Photography: uses over 150 images from the Keystone-Mast Collection to illustrate the history of stereography from 1850 to 1940. The story of stereography is told through the eyes of Philip Brigandi, one of the top stereographers for the Keystone View Company. The rich soundtrack incorporates Brigandi's reminiscences, quotations from contemporary sources and period music by Scott Joplin. Stereo Photography is a timelapse machine that will transport you to the heyday of stereography! Winner of Fine Arts Medal, International Film Festival of NY.

To order your VHS copy send $19.95 (includes s&h). CA res. add 8.25% sales tax.

Sandpail Productions
P.O. Box 1917, Studio City, CA 91614

Elegant, high quality stereoscope featuring custom-designed glass lenses and hand-finished half inch acrylic. A true "coffee table quality" instrument. View any stereoscopic pair of pictures, up to an area of 10"x10".

Free with this limited and numbered edition are 5 stereocards. (stereographs)

Additional stereocards available!

$275 for complete package. Boxed. 3 parts, ready to assemble in 5 minutes.

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*STEROE WORLD* May/June 1997 47
I’ve just been shocked to discover that a former trusted employee (now deceased) stole an undetermined number of stereoviews from my collection. Most were marked originally with my name and acquisition code in the lower right-hand corner of the back of the card, as shown in the example above. However, on those views which have been recovered these markings have been crudely but thoroughly erased, leaving that part obviously different in color and texture from the rest of the card. Any stereoviews sold by a M. W. Lynch (also known as Mike Lynch) of Texas in the 1988-94 time period were stolen from me. He also took a quantity of tintypes, ambrotypes and daguerreotypes both cased and loose, a stereo tintype, some viewers, a pistol, and many sterling silver souvenir spoons, but these weren’t marked. Please contact me if you know of any of this material which has entered the market.

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