At Last!

A New Stereo World Index

2,500 entries covering all 138 issues from 1974 to 1997
52 pages including a brief history of the magazine and listings by subject and/or photographer or title

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1998 NSA 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.

Includes:
- all U.S. and International members by name
- geographic listings by state or country
- e-mail addresses where available
- key NSA contacts

Updates will appear on the web at www.nsa-3d.org

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- On disc (specify format wanted), it is $5 postpaid from the NSA Book Service, 4201 Nagle Road, Bryan, TX 77801.
Volume 24, Number 3 • July/August 1997

IN THIS ISSUE

Warren Callahan: 1930-1997 ........................................... 3
by John Dennis

Thank You to 1997 NSA Donors ...................................... 4
by Larry Hess

A View of Bellevue: NSA '97 .......................................... 6
by John Dennis

Verdun Then & Now: What Price Glory ........................... 16
by Robert James Leonard, APSA, AFIAP and Ronald Jay Leonard, APSA

Historic Images to Flip Over ......................................... 23
by Sheldon Aronowitz

The IMAX Nutcracker .............................................. 24
by Sheldon Aronowitz, with additional material from Susan Pinsky & David Starkman

Fungus Fusion .......................................................... 27
Review by John Dennis

The Definitive Stereo Source Lives On ......................... 32
Review by John Dennis

From Mars with Depth ............................................... 34
Review by John Dennis

Secrets of an Underground Photographer .................. 35
Review by T. K. Treadwell

Civil War's Other Dimension Revealed ......................... 38
Review by Jim Van Eldik

REGULAR FEATURES

Editor's View Comments and Observations ........................... 2
by John Dennis

European Gems Stereoviews from Old Europe and the Stories Behind Them ........................ 28
by Dennis Pellerin & Pierre Tavlitzki

The Society News from the Stereoscopic Society of America ........................ 36
by Norman B. Patterson

The Unknowns Can You Identify the Subjects of These Views? .............................................. 40
by Neal Bailington

NewViews Current Information on Stereo Today .......................... 42
by David Starkman & John Dennis

Calendar A Listing of Coming Events ......................... 45

Classified Buy, Sell, or Trade It Here ......................... 46

ON THE COVER

A sample from the show earning the Paul Wing Stereo Theater Award at the NSA convention in Bellevue, WA this past July. These White's Tree Frogs are from Bob Bloomberg's Frogs and Friends, a show with several images this intimately close to equally interesting subjects. This and other stereos from the convention appear in "A View of Bellevue—NSA '97" in this issue, which (at last!) brings coverage of that event to those who were unable to attend.

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Member, International Stereoscopic Union
Holmes Library Homeless?

Curators Ray and Marjorie Holstein have been informed by Eastern College that the NSA's Oliver Wendell Holmes Stereoscopic Research Library will have to leave the St. Davids, PA campus in the "July to October" time range of 1998. Housed in the Special Collection room of the Eastern College Library since 1982, the Holmes Library has grown into a unique resource for study of the history, development and continued application of stereoscopy. If a book or article on any aspect of stereo imaging from any date in the 19th or 20th centuries is available anywhere, there's a good chance it can be found at the OWHL. Its maintenance is one of the stated purposes of the NSA itself, and key to that is arranging for space to properly house the collection and for people to oversee its organization and research use.

For those not familiar with the operation, there are four components. First, the collection of views; second, the collection of books and other documents; third, the collection of hardware; and fourth, the expertise of the curators in digging out answers to questions. (This last is very important since it's the mode in which the library is most often used.) Now, after 16 years in the protected, academic environment of the Eastern College library building, the time has again come to find a new home and curator/librarian volunteers for the Holmes Library. (Prior to Eastern College, the Library was located at the Canton Art Institute in Canton, Ohio.)

You Can Help!

We are appealing to any and all NSA members who may have ideas about possible locations for the Holmes Library. If you even think of someone else who could have an idea, please write to Holmes Home, c/o T.K. Treadwell, 4201 Nagle Rd., Bryan, TX 77801. E-mail: TexTreadwell@compuserve.com.

Many institutions would of course be willing to absorb the collection into their own photographic holdings, but the goal is to find a library, museum, college, business or individual willing to house the Holmes Library as an independent entity operated and owned by the NSA. Even after finding such a location, volunteers to staff the operation at least a couple of days a week will need to be located within a reasonable distance of the site. But feel free to suggest either locations, people or both.

Space Required

The actual space needed to house the Library is hardly huge. Rough size estimates of the Library collections are: 150 linear feet of book-shelf space, two 4-drawer file cabinets, one 11-drawer IBM-card cabinet for stereoviews, one 5-drawer cabinet for 35mm slides, 11 cardboard banker-boxes of stored views and loose papers, two computers & desks, approximately 7' x 4' x 5' storage for miscellaneous viewers etc., and a glass display case 8' x 6' x 20" which may not be practical to move. Of course the ideal room for the Library would include some open floor area for access to the material and for possible public display of images and artifacts. The Library is currently in a secure, climate-controlled room, and locating another such facility for the many rare books and images in the collection is our goal.

Thanks to an advantageous arrangement with Eastern College for so many years, and to grants that made it self-sustaining with student help and even a purchase fund, the Holmes Library has been generally regarded as a stable show-piece among NSA operations. Now it needs our help in order to preserve its unique collection and its very specialized research services.

New NSA Web Site Welcomes Ideas & Images

A new site has been added to the NSA's presence on the Internet. We will be supporting www.nsa-3d.org with member stereos, current articles, the NSA Directory, the Stereo World Back Issue List, the complete NSA Book Service list, and information on coming NSA conventions.

The new site is being assembled by Sapphire Star Creations and coordinated by Larry and Brian Hess. With the (eventually) full resources of the NSA behind it, the site can become one of the most visually interesting and informative on the web for anyone interested in any aspect of stereo imaging. Now just getting started, the gallery of stereographs will be able to draw on the resources of major stereo photographers and collectors from all over the world.

Sample articles from current issues of Stereo World will help promote membership in the NSA, while a wealth of informative articles from past issues (some out of print) offers the potential of providing both historic and current stereoscopic material with more "depth" than any other site existing. As in the case of the Hong Kong article from Vol. 24 No. 1, black & white articles included on the site can easily be illustrated in their original color stereo form, and in some cases more images may be included than space allowed in the printed version.
Until now, the NSA has been represented on the internet through the generosity and expertise of Bob Mannle on his pioneering "3d-web" at www.3d-web.com which remains one of the most complete sites of its type. Thanks to Bob, thousands of people around the world have been exposed to professional looking graphics and text explaining all aspects of the NSA and highlighting Stereo World. Now, with the growth of so many stereoscopic imaging web sites (including some on-line stereo "magazines"), it's clearly time that the NSA make use of its membership's vast reserves of both images and knowledge in order to carry its own weight on the web. While nsa-3d.org isn't yet as polished as the 3d-web, it provides the organization with a place to grow and experiment in electronic communication without overwhelming the time and energy of a very generous member who showed us just how well it could be done.

"Where's My Carrot" by Larry Moor is one of the initial stereos in the Gallery section of the new NSA web site: www.nsa-3d.org.

Warren Callahan: 1930-1997

Warren Callahan, active in the NSA, the Puget Sound Stereo Camera Club, and the PSA Stereo Division died October 21, 1997 of a brain tumor in Tacoma, Washington. While his illness slowed his usual energetic stereo activity and involvement in preparations for the 1997 NSA convention in Bellevue, his efforts nevertheless helped make the event a success. Despite the scars of surgery and the effects of both disease and treatment, he participated in the convention hosted by the group he helped organize in 1981, the Puget Sound Stereo Camera Club.

Warren was a printer who retired in 1990 after 23 years at the Tacoma News Tribune with earlier printing work in Seattle, Spokane, Sacramento, Salt Lake City, Denver, Great Falls, and Boston. Involved in stereography since the early 1960s, retirement allowed him to devote even more time and energy to stereo photography, 3-D projection and the general promotion of stereo imaging. None of these were casual pursuits for the man called "the Johnny Appleseed of 3-D photography" by NSA member and professional photographer Phyllis Maslin who told the Seattle Times, "Literally all over the country, he introduced people to 3-D. Even out backpacking he carried a viewer and pulled it out to show you."

His efforts and enthusiasm went far beyond shooting stereos, entering exhibits around the world, and sharing images through a hand viewer. Warren presented stereo projection programs for any group interested—from photographic to outdoor organizations and from schools to parks. He stereographed projects at the Center for Wooden Boats on Seattle's Lake Union, then donated the whole program of slides along with a viewer to the Center. The images he included in these shows reflected his love of the northwest and its environment. Among some of his most exciting stereos are those of people immersed in white-water rapids in kayaks—a sport he enjoyed himself along with hiking and skiing. One of his kayaking action shots appears on Reel B (scene 4) of the NSA Portland 89 View-Master Packet, still available through the SW back-issue service. Besides his other contributions to that convention, he served as Projection Director.

While he worked with a number of environmental organizations, Warren's stereography wasn't all nature oriented. He produced a series of light-painting slides in the 1980s (made with elaborate turntable and swinging bar arrangements) that many would today assume to be computer generated, thanks to their complex and precise flowing lines. He was ready to go nearly anywhere for a good stereo, once talking his way into the access stairs to the top of the Tacoma Narrows suspension bridge (the replacement for the famous one that blew down) to get sweeping views down along the cables.

(Continued on page 39)
As the President of NSA, it is always a pleasure to recognize those individuals who have provided extra financial support to our organization. These contributions help ensure that the NSA continues to provide the services that are expected by the membership and that Stereo World magazine continues to be one of the leading periodicals in the world dealing with stereographic history and imaging. I would like to take this opportunity to personally thank each of the individuals listed on these pages for making an additional financial commitment to YOUR National Stereoscopic Association.

As I review the list of those who have provided generous monetary support, I find many names of individuals who have also made a significant contribution to our organization by providing articles for Stereo World magazine or by serving in a leadership capacity for the NSA as an officer, Regional Director or convention organizer. Those of you who provide extraordinary financial and service support to the NSA are the backbone of the NSA and should be proud to see the tangible results of your contributions.

Many of you were kind enough to contribute an additional $10 to $25 (or more) per year to NSA to help expand our quality publication or fund expanded services provided by the NSA. Some have even contributed several hundred dollars! NSA continues to operate with little cushion in its operations. Each of the last several conventions have essentially broken even and have not provided substantial profits with which to fund expanded operations. Your generosity helps NSA to provide the little extras that our membership has come to expect. We must be very careful to insure that every dollar is well spent. In the past, your contributions have helped fund projects such as research grants and color issues of Stereo World.

This year, we are working to expand the presence of the NSA on the world wide web. Look for some Stereo World articles to be repeated in color on our web site. Also, look for the members gallery and the page dedicated to images with historical importance.

I would like each of you to know that the Board of Directors and the Officers of NSA are working hard to see that you receive the highest possible level of service. As you are aware, the Board and Officers of NSA serve without compensation. If you have any ideas for improvement or are willing to volunteer to take on a project, please write to let us know.

Larry S. Moor, President, NSA
3169 Bolero Way
Atlanta, GA 30341

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Ask any ten of the 600 to 1,000 people (depending on how you count) who attended the 1997 NSA Convention in Bellevue, Washington about the event and you’re likely to get ten far more diverse answers than with previous conventions. At any particular moment during the July third to seventh event, various members could be enjoying the Stereo Theater, the Trade Fair, room-hopping, the Electronic Stereo Theater, or one of 13 workshops covering everything from the most basic techniques of stereography to the more esoteric realms of theory and experiment in both photographic and digital stereo imaging. There was simply more going on than any one member could possibly take in, and some advance planning and choosing with the help of the program booklet was a must.

That so much attention was paid to computer and video technology was of course only natural in this upscale hotbed of software design and cyberbusiness ventures. Random words overheard in passing conversations were as likely to be RAM, web site or pixels as lenses, views or mounts. If previous NSA conventions only included token elements of stereo's electronic imaging potential, this one made a real effort to expose far more of this diverse group to the “depths” of 21st century technology. Best of all, the workshops and electronic presentations were consistently
well attended (if not overflowing their rooms) and a lot of people actually learned more about various aspects of stereo imaging while meeting others with similar interests and expanding their own.

The Stereo Theater

In the midst of all this, the Stereo Theater projection program remained a focal point of the convention and the room was filled to near capacity over much of its three day run. NSA Projection Consultant William Duggan again oversaw the conversion of an ordinary hotel meeting room area into a very functional theater for stereo projection on the organization's 21 foot wide screen. Thanks to his precise positioning of screen, seating and projection platform, and to the many late hours spent aligning and preparing projection and sound systems, the presentations went as smoothly as is probably possible at a three-day event involving multiple presenters and

![Image of William Duggan and Simon Bell]

Just some of the projectors and equipment on the platform at NSA '97. Projection Consultant William Duggan (center) speaks with presenter Simon Bell while Bob Brackett (right) adjusts a Brackett Dissolver Projector.

This scene from John Rolls Images of Peru Stereo Theater presentation proves that from some angles, Machu Picchu can almost look like a living community.
FASCINATING FRAMES by Lois Koehler opened the Friday morning projection shows with a wide-screen treat of 79 anamorphic stereo images. Subjects were much more varied and unusual than the scenics generally expected in wide-screen shows, and included everything from elephant seals in California to a dog sculpture in La Crosse, Wisconsin, "Jaws" at Universal Studios, milk carton boat races, and two shots of husband and fellow stereographer Manley at scenic sites. Iscorama anamorphic lenses (with six inch separation) on Ricoh cameras mounted on a bar provide a final panoramic picture with a ratio of 2.15/1. At previous Stereo Theater Awards by both Koehlers, an information sheet identifying each slide (plus exposure data) was distributed to the audience.


Welcome to the Great Northwest presented by Phylis Maslin was a collection of Northwest stereos old and new depicting the beauty of this special section of the country. The images were by members of the convention's host club, The Puget Sound Stereo Camera Club.

Young at Heart by Phylis Maslin celebrated the joys of childhood, sequenced to specially created music by Craig Jensen. An animated feeling of exuberance bounced from the screen into the room with the work of this professional master of both flat and stereo images.

Frogs and Friends by Robert Bloomberg moved in very close to a variety of wild creatures including reptiles, amphibians, and mammals, bringing them literally face to face with the audience and earning the presentation the 1997 Paul Wing Stereo Theater Award for the best stereo projection show. These images combined skilled photographic technique with flawless stereo composition and mounting for another memorable Bloomberg show. Exotic animals seem to enjoy posing for him, almost as if they appreciate the humor he incorporates in his work.

The Eye-To-Eye 3D Nature Books by Simon Bell was another 12-projector extravaganza from this professional stereographer who takes full advantage of the wide NSA screen for multi-image stereo. Images from his Eye-To-Eye 3-D children's books Insects and Spiders, Snakes and Lizards, and Birds of Prey as well as samples from other recent commercial 3-D assignments. (See review, SW Vol. 24 No. 2, page 29.)

Joy Story by Shilo Teshima brought video game characters to life in 3-D via digital composite pictures. The title was inspired by the digitally imaged movie Toy Story. A link to Shilo's web site featuring more of his stereo work can be found on the new NSA web site www.nsa-3d.org.

Stereo X-Rays of Sea Shells by Peter Abrahams revealed the delicate spirals and details of spaces within sea shells in a way that no flat X-ray or exterior stereograph ever could.

Lechuuguilla Caves in 3-D by Dick LaForge took the audience into the otherworldly passages and huge rooms of these caves in Carlsbad Cavern National Park. (See the March, 1991 National Geographic) Only discovered in the last 15 years, they are not open to the public but NSA member LaForge earned the privilege of making several trips underground to document this treasure in stunning 3-D.
BLACK AND WHITE—THEN AND NOW
by Jon golden combined several classic stereoview images with his own black & white stereo slides made with Agfa Scala film. The rich tonal quality available using this material rivals the best vintage glass transparencies, and Jon's strong sense of dramatic stereo composition and subject juxtaposition made this only all-black show of the convention a treat for the eyes.

TIBET: A POETIC JOURNEY THROUGH A WOUNDED LAND by Gary Greenspoon used verse in its narration to convey some of the magic and mystery of Tibet. The land, its people, its religion, and the aftermath of the Chinese occupation were portrayed with the help of a hauntingly moving soundtrack. Despite being new to stereography, Greenspoon captured some moving and memorable images as part of the campaign for the return of an independent Tibetan government and culture. As well as making its own point, the show demonstrated how surprisingly effective stereo projection can be as political propaganda when stunning images are skillfully combined with dramatic words and music.

STEREO ABSTRACT '97 by John Baird presented the best of his now widely known light-painting abstract stereographs with their multiple, interlocking planes of curving and swooping colors defining their own space with lines and ribbons of light. As always, his images are created by actual moving light sources on film with no computer graphics involved.

ELECTRICK LADY and COLOR GIRL by John Baird brought to the NSA screen his latest abstract stereo light painting work involving the use of models and dancers. Electrick Lady images were created by multiple lights covering a special suit worn by a model who spins and dances past the open shutters of a stereo camera in a dark studio. The patterns created are even more complex than those of his earlier work, but some retain fascinating traces of the human form moving through a space created by that very movement. Color Girl used colored lights pointed at dancers, who were frozen in a variety of positions and planes by multiple exposures in what amounts to something like light sculpture.

A REEL 3D PRESENTATION by David Starkman and Susan Pinsky consisted of nine mini-sequences set to varied music and representing techniques ranging from macros to infrareds, fisheyes, and black & white stereography. The fast-paced show illustrated the beauty to be found in the world, with a touch of humor and a lot of cats.

THE WORLD OF 3-D by David Starkman and Susan Pinsky was an overview of the utilization of 3-D imaging in science, technology and entertainment. Set to 11 pieces of music, the show emphasized that commercial stereography began with photography itself, and that 3-D has been used in education, military training, product promotion, aerial analysis, photogrammetry, scientific studies, propaganda, and entertainment. Computer generated images, macro, micro and scanning electron microscopy were included along with x-ray and infrared photography.

STEREOGRAPHY—A FRESHER PORTRAYAL by David Starkman and Susan Pinsky brought back the now classic collection of stereo slides by over 60 Stereo Club of Southern California members, past and present. These impressive images represent a wide range of techniques, like close-ups, hyperstereo, portraits, tricks, sandwiches, composites, macro and mini sequences.
Manipulation of stereo images on a computer screen was viewed in this workshop using circular polarizers and a field-sequential polarizing screen over the computer screen rather than LCD shuttering glasses.

Not everyone found the Electronic Stereo Theater presentations irresistible. Alexis Reynolds was easily distracted by other audience members, and easily won her own share of attention.

3-D STUFF by Lincoln Kamm was a collection very odd images from macro stereo to hyperstereo, computer generated images, light paintings, and 2-D to 3-D conversions by a master of this growing but difficult computer imaging technique.

THE NATURE OF THINGS by Paul Milligan combined his own work with that of PSA Stereo Nature Circuit members Nick Dobish and David Thayer, presenting their best flora and fauna images.

3D IN THE SEA by John Roll featured underwater stereos taken over the past year in the Caribbean and the Great Barrier Reef of Australia.

IMAGES OF PERU by John Roll included scenes from the Amazon, Lake Titicaca, Inca ruins and Machu Pichu. As could be expected, the stereos were especially dramatic in Machu Pichu with many “around the corner” from the usual photo angles used there, revealing what could be seen on an unguided tour of this most famous uninhabited city in the world.

THE DREAM OF LOVE by Ronald Leonard and Robert Leonard captured Olympic and World Champion figure skaters in impressive 3-D slides, the best of which made it seem that the skaters were performing just for the stereo camera.

ALL ABOARD by Ronald Leonard and Robert Leonard was a treat for rail enthusiasts, with its close stereo look at steam trains and rail cars.

WELCOME TO NSA '98 RICHMOND by William Duggan was an enticing tour of natural and historic attractions near the site of the 1998 NSA convention in Richmond, VA.

Electronic Stereo Theater

Polarized stereo video projection was used to make possible a whole program of shows and full length movies at this convention, rather than just for one or two special presentations. Some of the sessions in the Electronic Theater were workshops, with demonstrations of computer and video techniques followed by questions from the audience, while others presented videos of 3-D films or computer programs much as slides are shown in the main Stereo Theater. Also like the Stereo Theater, the Electronic Theater ran its program all three days to allow as many people as possible to plan their schedules and to avoid overcrowding in its relatively small room.

COMPUTER-GENERATED STEREO-SCOPIC 3D ANIMATION by John Williamson covered the basic principles of computer generated stereo animation with an emphasis toward creating field sequential videos. Examples of various types of software and hardware were included, and his stereoscopic video Out the Window was shown. For more on his commercial stereo work or available stereoscopic videos, contact John Williamson, Legba Studios, 9811 Ravenna Ave. NE, Seattle, WA 98115.

MOVIES BY AL RAZUTIS included Virtual Imaging (prize winner in the 1997 Stereo Club of Southern California 3-D Movie/Video Competition), the newly released mime performance Discovery of Loss, and Virtual Flesh, another SCSC winner.

MOVIES BY RICHARD HAINES included the first feature length 3-D film produced in 15 years, Run for Cover, about Russian gangsters in New York, converted to video by Michael Starks of 3D-TV. Also shown was the famous Chrysler Corp. 3-D film from the 1939 World’s Fair, Motor Rhythm, as well as 3-D restorations of the 1953 nuclear test film Doom Town and the 3-D movie demonstration short Milton Gunsberg Presents Natural Vision featuring Lloyd Nolan. For information, contact Richard Haines, New Wave Film Distribution, 181 South Riverside Ave. Suite 121, Croton-on-Hudson, NY 10520.

SELECTED SHORTS included a bit of everything (not all shorts) from a video of the convention by Greg and Rabih to 3-D video shorts by John Williamson, animations and roller coaster sequences by Miles Vetter, and the 3-D movies House of Wax and Spacemn.
Like an apparnation floating through the room, the “Electrick Lady” creates a human light painting for a darkened room full of stereographers with their shutters open. Captured on the same fame just before the lights were turned out, “Light Painting” workshop host John Baird shows volunteer Arina Konovorovskaya how to move and turn while wearing the light-studded suit without getting twisted up in the extension cord.

Workshops
The 13 workshops at NSA ‘97 did not repeat, making it necessary for those interested in a particular subject to be aware of the schedule and the time, and in some cases to stand at the back of a very full medium-size meeting room. Never before have workshops at an NSA convention drawn so many enthusiastic and knowledgeable participants. (For more information, most of these workshop presenters are listed in the NSA Directory.)

MAKING YOUR OWN VIEW-MASTER REELS—Elliott Swanson and Wolfgang Sell demonstrated the basics of cutting and mounting VM Personal reels.

MOUNTING STEREO CARDS—David Lee showed those more used to 3-D slides or computer screens how to create modern gems in a classic, easy-access format.

TWINNING THE NIKON LITE-TOUCH—Ed Comer revealed his technique for modifying these very compact 35mm cameras into a clean stereo rig.

SLIDE MOUNTING—Jon Golden demonstrated a variety of slide mounts and techniques for their use, including but not limited to RBT plastic mounts.

GREAT 3-D WITH THE SINGLE CAMERA—Bob Brackett showed his latest contribution to 3-D photography equipment.

3D IMAGES ON PHOTO CD—Dean Walch shared techniques used to create and store computer images.

THE GEOMETRY OF PERSPECTIVE—John Bercovitz used projected examples to explore perspective in both flat and stereo photography from a mathematical point of view.

CAMERA RECYCLING IN DEPTH—Sam Smith shared his fearless techniques for cutting and splicing various flat cameras into functioning, unitized stereo cameras. Some of the cameras were displayed and slides shown to illustrate the surprising variety of sources for his “3-D Chop Shop.”

DREMEL WORSHIP: TOOLS FOR BASIC CAMERA AND VIEWER REPAIR—Elliott Swanson demonstrated the use of various tools that can make home repairs of some stereo equipment practical for those willing to keep track of small screws and springs.

WORKING WITH STEREO ON A COMPUTER—Larry Berlin shared tips for alignment, image fixing and formatting on screen.

STEREOSCOPIC ANIMATION—John Williamson demonstrated the techniques he used to create 3-D animations for the N8A, Fuji and others.

PHOTOGRAPHY FOR STEREO PHOTOGRAPHERS—David Lee covered topics including film selection, metering, depth of field, tripods, etc.

LIGHT PAINTING—John Baird shared his techniques for creating his Stereo Theater shows, including lights.
mounted on flexible boards to be swept through a darkened room with shutters open and the light-studded suit worn by a model. Participants were able to try a few light paintings of their own after the room was darkened and the signal given to open shutters.

Awards

To the cheers of the 220 people attending the Awards Banquet, NSA President Larry Moor handed out the 1997 awards in recognition of those whose efforts meant so much to the NSA during the past year.

THE WILLIAM C. DARRAH FELLOW AWARD for distinguished scholarship and extraordinary knowledge of stereoscopy went to Paula R. Fleming.

THE ROBERT M. WALDSMITH AWARD for meritorious service and extraordinary contribution of time and effort went to Andrew Griscom.


THE PAUL WING STEREO THEATER AWARD for the best stereo projection show at the current convention went to Bob Bloomberg for "Frogs and Friends."

A special award expressing the gratitude of the entire organization went to NSA '97 Chairperson Phyllis Maslin at the Banquet. The busy professional photographer was "drafted" into the job when no clear local organizing guidance had emerged over a year after the selection of a less than ideal date and site. Her business, organizational, and delegating abilities (combined with impressive energy and dedication) turned a chaotic situation into a successful convention in under 11 months.

A Note of Thanks

As Chairperson for NSA '97 I want to thank all of you who attended NSA '97, because you are the reason it was such a great success, along with those whose names follow who either presented a program, workshop, or show or worked hard to make everything work. A special thanks to those who through their generosity, time and supreme effort made NSA '97 happen: Ron and Jeanne Kriesel who did a spectacular job with Registration/Treasurer from forms to money management, and to Dalia and Andrew Miller for transforming a parking garage into a successful trade show room—a monumental task!
Competitive Exhibits

The 1997 Competitive Exhibits were on display at the front of the Trade Fair, near the entrance and the large sliding glass doors of the Doubletree garage where lighting was good and where it was nearly impossible to miss seeing them. Some exceptionally good stereo print work by NSA members moved the whole competition up a notch or two, as did some rare gems among the vintage views. The judges' selections from among the 38 entries were indicated by ribbons on the display boards and were announced at the Awards Banquet.

Modern Division

Documentary Section
First: Stan White for “Beyond the Third Dimension”
Second: Susan Wageman for “Views of Classic Cars”
Third: Phyllis Maslin for “Costa Rican Traditions”

People Section
First: Phyllis Maslin for “Nudes”
Second: Bill Walton for “Faces in the Crowd”
Third: Dudley Henderson for “Reflections on the Forms”

Modern Historical Section
First: Jonne Goeller for “Great Western Cemeteries”
Second: Bill Lee for “Mission San Miguel”
Third: Jonne Goeller for “Desert Schooners”

Tourist Information ................. Aaron Miller
Printed Programs .................. Dwight Cummings
Web site .................... Greg Perez
Worker Coordinators ............ Caryl Chaplin & Warren Callahan
Registration Badges .......... Rabih Aboujaoude & Barry Shaw
NSA Table .................. Lois Waldsmith
PSSCC & Cascade Clubs Table ... Mike Comstock
Registration Packet Images ... Warren Callahan, Caryl Chaplin,
Dan Allen, Rabih Aboujaoude,
Dwight Cummings, Greg Perez,
Elliott Swanson, Phyllis Maslin

Workers without whom we could not have done this:
Rabih Aboujaoude, Barry Shaw, Greg Perez, Roger Jackson, Al Showalter, John Valentine, Tim Gunter, Grant Campos, Dan Allen, Rod Dicks, Ira Franklin, Jonne Goeller, Shab Levy, Jo Shafer, Elliott Swanson, Steve Smith, Tom Vigal, Martin Vincent, and many others.

Many Thanks to:
The kind donations of Jon Golden (3D Concepts), Dwight Cummings (Wy'east Color), Ray Zone (3D Zone), Robert Bloomberg & Marilyn Freund (All Night Media), and Dalia & Andrew Miller.
To Susan Pinsky & David Starkman.
To Barry Shaw and Steve Smith who magically appeared at my side when I needed something without my having to ask, to help and take care of a lot of details for me.
To all Stereo Theater, Workshop/Demo and Exhibit presenters for your efforts and hard work in showing and educating us in the world of 3-D.
To Karl Cruber Jr. for the View-Master souvenir reel, David Hitchcock for the Keynote speech, Rolf Eipper, Greg Perez, Ron Kriessel, Tom Wake and Mike Maslin for publicity.
To John Dennis and Stereo World, Larry Moor and Mary Ann Sell for their continuous support of NSA '97.

-Phyllis Maslin
3-D Spex LCD glasses for field sequential stereoscopic TV and computer applications were demonstrated in the Trade Fair by NuVision Technologies, Inc. as were other video and computer stereo viewing systems. (See NewViews in this issue and in Vol. 24 No. 2.)

Mark Blum at his Trade Fair table where his book/viewer Beneath the Sea In 3-D was available and where the underwater stereo rig used in capturing the book’s impressive images was displayed. (See review, Vol 24 No. 1, page 32.)

Slope? What slope? Stereoview Dealer (and NSA Spotlight Auction auctioneer) Robert Duncan poses at his Trade Fair table in the finest tradition of some famous views of the Mt. Washington Cog Railway, in which the severity of the mountain’s slope was exaggerated by tilting the camera. The slight incline of the floor of the parking garage proved to be a non-problem, although everyone agreed it wouldn’t be a place to hold a marble collector’s convention.

Open Section
First: George Freeman for “Recent Work”
Second: Tom Cromley for “Space”
Third: Bill Lee for “Abstractions”

Vintage Division
The West
First: Len Walle for “Richard Maynard, Bootmaker/Photographer”
Second: Jim Crain for “Modoc Wars”
Third: Bill Lee for “The First Americans”

Views by An Individual Photographer
First: Russell Norton for “Early French Nudes”
Second: Quentin Burke for “Walter Burke, First FRPS in Australasia”
Third: Jim Crain for “Yankton Flood of 1881”

President’s Choice
Jim Crain for “Photographers of the West”

Best of Show—Modern Division
George Freeman for “Recent Work”

Best of Show—Vintage Division
Len Walle for “Richard Maynard, Bootmaker/Photographer”

Banquet Speaker
Keynote speaker at the NSA ’97 Banquet was David G. Hitchcock, a long-time View-Master employee and expert on View-Master, TDC and several other stereo cameras, projectors and viewers. He was part of the guest speaker panel at NSA Portland ’89, and this second northwest area convention was an ideal opportunity to hear in more detail about the scores of View-Master products he was involved with, and about the glory years of View-Master.

During his years at View-Master (1951-1989) Mr. Hitchcock, working at View-Master’s Stereocraft Engineering, supervised the day-to-day creation of several thousand stereo cameras as well as numerous other products produced there. The famous View-Master reel-making machines were developed and fine-tuned by Stereocraft, along with the focusing “Model D” viewer, the Stereomatic “500” projector, the S-1 mono projector, and all the accessories for the View-Master Personal Camera. He became involved with all of these products.
headed up the model shop, and was in charge of quality control and the Engineering Test Lab for both current and new View-Master products. His duties included the development of many new prototype stereo cameras, several of which he spoke about in fascinating detail.

The Trade Fair

The 1997 Trade Fair was held on the ground floor of the Doubletree Hotel's parking garage, just a few steps from the ground floor Stereo Theater and workshop rooms. The 61 vendors at 108 tables offered their wares to about 1,000 visitors, including many local people who attended only the Trade Fair. Good lighting, wide aisles, and a well stocked snack bar with tables helped make the facility seem more like an exhibit hall despite the cement walls and numerous columns. Carpeting laid in all the aisles and in the dealer areas behind the tables covered any slick oil spots and softened the otherwise hard surface, but at considerable expense to the convention budget.

Among the organizers' early concerns about the facility was the evident slope of the garage floor toward the front, but the usual manic intensity of searching for (or selling or talking about) stereo-views, cameras, viewers, etc. seemed to quickly overcome most awareness of the room's slight list.

NSA '98

The 1998 NSA Convention is August 6-10 in Richmond, VA at the Richmond Marriott Hotel, which is directly connected to the convention center in the heart of the historic city. More details will appear in the next issue, or you can contact Judy Proffitt, 4118 Roundtree Rd., Richmond, VA 23294, Email: momanon@webtv.net.

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February 21, 1916, dawned to a numbing cold in the area around Verdun, France. Verdun was just 25 miles from the border with Germany and the original Schlieffen Plan did not anticipate any significant military activity in this area. However, following the battle of the Marne and with the stalemate of trench warfare, the German High Command decided on an attack on Verdun in order to take the French right wing and sow panic and confusion.

The plan was to attack a target so vital for military and symbolic reasons that the French would throw every man into its defense. The French troops would be slaughtered and "bled white." This would cause the French people to lose their will to fight. The importance of Verdun was described by the Keystone View Company on the back of stereo card 18678 as, "For Verdun, with its circle of great forts on the hills around, was the most vital point on the French battle front, and if the Crown Prince of Germany had been able to capture it when he fell upon it with 7 army corps and 3,000 guns in February, 1916, he would have broken through the center of the Allied...

Keystone No. 18655, "French Troops on their Return from the Firing Line in the Region of Verdun." Back: "The French troops you see are returning from the Verdun firing line. They have with them their bedding, tools, and camp dishes. The men are tired, dirty and many of them are bearded, but they are fine soldiers and their morale is splendid."
armies and anything might have happened."

At 7:15 in the morning, a devastating bombardment preceded the German's frontal assault on the French lines that cold February morning. The attack was described on stereo card 5046 by W. E. Troutman, Inc. as, "Never had there been so pulverizing an artillery fire as that which inaugurated this attack. The Germans had made enormous preparations, had enormous armies and supplies. It seemed humanly impossible to prevent them from blasting their way through. But the impossible was done. The French disputed every inch of ground, with incredible coolness and inexhaustible bravery." The attack was contained for a while by the bravery of Colonel Draint and his men, but within four days the mighty underground Fort de Douaumont had fallen. The Troutman card continues, "Nevertheless they lost position after position, and in four days of frenzied fighting were driven back four miles."

A series of battles raged throughout March and April on the hills around Verdun with names such as Le Mort-Homme (Dead Man's Hill). There then followed a battle of attrition, intended to bleed the French white, where hills were taken and retaken by both sides.
with incredible casualties. On June 10, a battalion of the French 137th Infantry Regiment, men from Brittany and Vendee, were buried alive by an artillery bombardment. The men were in the trenches with fixed bayonets waiting for the ferocious bombardment to end. But, on July 11, the German offensive ground to a halt just three miles from Verdun. The town, once it was evacuated, was almost totally destroyed by artillery bombardments. To the North and East of Verdun, most of the brutal combat took place with massive artillery, flame throwers and poison gas attacks. Nine villages were completely wiped off the map.
Tranchée des Boisnettes, the trench memorial to the 137th Infantry Regiment, who were buried alive by an artillery bombardment. Full frame stereo slides were taken by the authors on a 1992 trip to Verdun.

A memorial inside Fort de Douaumont to the over 300,000 German soldiers who died at Verdun.

The artillery-battered outside walls of Fort de Douaumont as they are today.

Again from the Troutman card, “It is impossible to summarize this battle, for it raged for six months, from Feb. to Oct., and was characterized by a multitude of incidents. The fighting back and forth for critical positions continued week after week and month after month. Douaumont and Vaux are the names of two subsidiary forts which stand forth most conspicuously in the murderous welter of repeated attack and counter-attack, of thrust and counter-thrust. The Germans were resolved to take Verdun, cost what might. They were ready to pay the price, but victory they would have. They paid the price in irreparable losses, but victory they did not win. The French stiffened, under Petain and later under Nielle, and with the electrifying cry ‘It’s ne passeront pas!’ (They shall not pass).”

The French counter offensive began in October of 1916, under the direction of General Philippe Petain. Fort de Douaumont was recaptured by the French in an assault led by colonial regiments from Morocco, Somaliland and Senegal, who suffered heavy casualties. It took the French almost a year just to push the Germans back to the positions they held prior to the attack on February 1916.

This 18 month battle has been called the worst battle in history as each side fought with suicidal fury. Winston Churchill referred to Verdun as “the anvil upon which
French manhood was... hammered to death." The Keystone View Company wrote about the French soldiers on card 18655 as, "The French soldiers of the present war will go down in history as men to whom great honor and respect are due. A few years ago these men were considered as rather gay, happy-go-lucky, fickle sort of fellows, but this war shows us how much they have been misjudged and how true and brave they really are. Recently a member of the French General Staff, General Capart, was sent to this country with a message to our soldiers from General Petain. His purpose was to apprise Americans of the valor and courage of the 'poilu', so that we might have a better understanding of the battles of Verdun, Champagne and the Marne. General Capart, who was in the thickest of the fight for three years, tells us that 'the French soldier is at all times calm, humorous and brave even under bombardment.' The Germans admit that they respect the Frenchman who, they say, 'is fearless and terrible in attack and absolutely disregards his own personal safety.'"

By August 20, 1917, l'enfer de Verdun, the Hell of Verdun, which cost the lives of over 700,000 men, was over. It seemed only fitting that in 1920, the French Unknown Soldier was taken from the thousands upon thousands of unidentified bodies collected from the battlefield at Verdun and reinterred under the Arc de Triomphe in Paris.
The uninhabitable Verdun battlefields today are marked by memorials and monuments to the men who gave their lives during the horrendous events that took place in and around the town. The Ossuaire de Douaumont, with its 46 meter high projectile shaped bell tower, stands on top of a ridge overlooking re-forested land six miles from Verdun. Inside are the remains of 130,000 unidentified French and German soldiers. Outside are the 15,000 white crosses marking the graves of Frenchmen buried in the Cimetiere National (National Cemetery).

About half a mile to the northeast, the remains of the subterranean Fort de Douaumont are open to the public. Douaumont,...
the strongest of the 38 forts built around Verdun, had only a skeleton crew of 57 men when it was taken by the Germans. It was re-taken only at the cost of thousands of lives. The fort still shows the scars inflicted by both French and German artillery shells.

The trench memorial to the 137th Infantry Regiment, Tranchee des Baionnettes, is a line of plain small wooden crosses on top of a long mound of dirt, protected by a heavy cement roof. Other memorials mark Le Mort-Homme, and the Musee Memorial de Fleury near the former village of Fleury which was annihilated and changed hands 16 times during the savage fighting.

Each year thousands of rusted, unexploded artillery shells containing both explosives and poison gases are still found in fields and forests to the North and East of Verdun. Because of this danger left over from the Hell of Verdun, the area is uninhabitable and poses a grave danger to visitors who would walk in these beautiful forests and fields. 

Keystone No. 18749, "German Steel Cupola for Machine Guns, Demolished by Allies." Back: "...a machine gun crew was safe from anything but artillery. Rifle bullets and grenades had no effect upon its heavy walls."
About three years ago I wrote a short piece for the NewViews section about a Vermont-based flipbook company called Optical Toys. Although not 3-D, I felt flipbooks were a cousin of 3-D in that a number of flat pictures, when properly viewed, give an optical illusion—in this case motion instead of depth. Optical Toys' flipbooks also have the distinction of dealing with historical subjects of interest to 3-D collectors. These include Eadweard Muybridge, Charles and Ray Eames, Thomas Edison, Dr. Harold "Doc" Edgerton and Etienne-Jules Marey among others. Not the typical frivolous, child-oriented flipbooks found in toy and novelty shops, these are historical, photographic, art and science related flipbooks sold in museum gift shops, art stores and specialty book stores.

Since my initial article I have visited Andy Voda, owner of Optical Toys, at the Museum Source wing of the Jacob Javitz International Gift Show twice a year. Many new, interesting, innovative and clever items have been added to the Optical Toys catalog. Mr. Voda always tells me how pleased he is with the large response from Stereo World readers, not only after the article, but continuing to this day. He says the response from Stereo World was better than from any other written source. Therefore, I felt it was time to update Stereo World readers on the many new additions to Optical Toy's wide array of flipbooks and other optical novelties of the 19th century.

One that I found most enjoyable and instructive was the Empire State Building flipbook. Mr. Voda created this from weekly photos that were taken from the same vantage point throughout the entire construction period. Of the 412 photos held at the Avery Architectural Fine Arts Library at Columbia University, 43 were computer re-adjusted and manipulated to obtain proper registration and tones, resulting in this unique and elegant 4x6 inch flipbook. Barrelhouse is a 60 page, three second history of jazz from ragtime to swing. Reizend-Temptation is a 53 page artistic graphic design interpretation of Adam and Eve.

Powers of 10 is a flipbook adaptation of the classic short film of the same name, taking you on a journey from the edge of the universe to an atom in a man's hand. The 4x6 inch, 78 page book goes from a view 10 million miles across to a frame completely filled with a single proton!

For fans of Charles and Ray Eames, there are four Eames flipbooks including the Eames House construction and the Eames House Tour. For something a little different, how about Kinetoscopic Record of A Sneeze? This 45 page flipbook features one of the earliest films from the first public kinetoscopic parlors of 1894.

For something a little more familiar, try one of the six Muybridge athletic study flipbooks or one of the twelve individual motion sequence flipbooks. For those who enjoyed Franklin Flocks' high speed, stop motion 3-D slide show, try "Doc" Edgerton's Balloonpop or Milkdrop, 40 and 90 pages respectively.

For fans of Etienne-Jules Marey, Longjump and Je Vous aime will be most enjoyable. There is a series of three greeting card flipbooks—Birth Announcement, Christmas and Love. Most unusual of these is Birth Announcement, which shrinks a 9 month pregnancy (including baby) to a few seconds while leaving space for a personal message.

As well as other flipbooks there are several other turn-of-the-century optical toy reproductions such as thaumatropes, phenakistoscope, zoetropes and a shadow theater set.

Optical Toys is a fairly new company, established in 1988. The Smithsonian quickly realized the quality and potential of their products, becoming one of their first customers. Shown here are pages from the company's retailer-oriented catalog. If you're not already familiar with Optical Toys, you can contact them at PO Box 23, Putney, VT 05346, phone/fax (802) 254-6115. www.together.net/~avoda/optical.htm
The IMAX Nutcracker

by Sheldon Aronowitz, with additional material from Susan Pinsky & David Starkman

The IMAX Nutcracker opened for its New York engagement in 3-D November 30, 1997 at Sony IMAX Theaters Lincoln Square. It also premiered on that date in both IMAX and IMAX 3-D at over 150 theaters worldwide. The film is Imax Corporation's most elaborate production to date, costing over 8 million dollars and boasting a cast of 150 on nine complex sets.

This is IMAX's first venture into classic stories, according to Andrew Gellis, Imax senior VP for film and executive producer of IMAX Nutcracker. "This is the first step toward opening a new dimension in storytelling. I would like to think we have produced an evergreen family film, and tradition if you like, which children, their parents, and even their grandparents will look out for year after year."

The Nutcracker ballet, as we know it today, was inspired by The Nutcracker and the Mouse King, a short story by Ernst Theodore Wilhelm (Amadeus) Hoffman. Hoffman was born in Konigsburg in 1776. Although a serious composer and critic, he had a love of the absurd and many of his works (including The Nutcracker and the Mouse King) were dismissed in his time as being undisciplined, wild, and fantastic. The Nutcracker ballet, an interpretation of the short story, was first performed in St. Petersburg's Maryinska Theater in 1892. Since then, it has been regularly performed, usually at Christmas, by every major ballet company in the world.

Director, writer, costume/production designer of IMAX Nutcracker is Christine Edzard. The film was produced by Sands Films, of which Edzard is co-founder. Her first picture was Biddy, which followed the life of a 19th century English Nanny. She has been celebrated for the award winning films of such classics as Tales of Beatrix Potter and Dickens' Little Dorrit.

Sands Films built a reputation for the creation of 19th century costumes, dressing such productions as Sense and Sensibility, Emma, Jane Eyre, Pride and Prejudice, Spielberg's Amistad, and Disney's Beloved. Sands Films' wardrobe department contains over 3,000 19th century costumes, and the company is also recognized for its construction of sets and miniatures.

IMAX Nutcracker required nine elaborate sets and 150 costumes, requiring Sands to add 50 extra seamstresses, costume designers, painters, model makers, and carpenters to its already large staff. The film was Sands' most complex and challenging production to date. As central character Clara moves from reality to her land of dreams, Drosselmeir's toys and dolls are transformed into living beings through performers recruited from the world of circus, mime, and street theater. Each is dressed like the original artifact, exact to the last button and bow. Acrobat, aerialists, dancers, stilts walkers, clowns, and performers of all kinds came to audition from all over England—particularly from the circus schools in Bristol and London. One actor, Tim Hamilton, a dancer who broke his leg in an unrelated accident, learned to spin on his
head like a top, thereby keeping a role in the film.

Andrew Gellis, executive producer of IMAX Nutcracker, joined Imax Corporation as Senior V.P., film, in 1996. Gellis is best known to Stereo World readers for writing and producing the standard setting Across the Sea of Time (Vol. 22 no. 4).

Noel Archambault, stereographer for IMAX Nutcracker, has worked on many IMAX 3-D films including Transitions, The Last Buffalo, Echoes of the Sun, Wings of Courage, L5 First City in Space, and Across the Sea of Time. He is also involved in 3-D research with Imax Corporation and helped design a new IMAX 3-D camera. More on his work is available at http://home.iSTAR.ca/-indepth

Talented professional stereographer David Burder, who needs no introduction to SW readers, was brought in during filming to shoot 3-D stills.

The cast includes Miriam Margolyes as Sugar Plum. Her work includes roles in The Age of Innocence and Yentl, and she was the voice of the dog in Chris Noonan's hit film Babe. Drosselmeier was played by actor/author (and prize-winning playwright) Heathcote Williams, who recently contributed to the screenplay of Al Pacino's film The Devil's Advocate and played the vagrant in Looking for Richard.

Clara, the eight year old star of IMAX Nutcracker, is played by Lotte Johnson, daughter of British film and television director Sandy Johnson. This is her first major role and Lotte is not certain if she wants to be an actress: "At the moment, I want to be a veterinarian. That's why my favorites in Nutcracker are the mice—even though they are the enemy!"

The film, aside from one dance scene by Tamara Rojo of the English National Ballet as the Sugar Fairy, is clearly a drama and not a ballet. This format allows viewers to be drawn into Clara's fantasy in a manner not possible with the ballet interpretation. Aside from the main characters, the cast of 150 are primarily experts from theater and other performing arts rather than conventional cinema, again serving to heighten the dramatic realism of Clara's fantasy.

From a technical standpoint, the 3-D is of superb quality. Aside from the story itself, there are many other enjoyable aspects to this film. Children and adults alike will marvel at the vast array of mechanical, antique, and rare toys, dolls, etc. Anyone fascinated by costumes will want to see the IMAX Nutcracker many times just for the attention to detail in this area. Tchaikovsky's score for the Nutcracker was performed for the film by the 86 piece Bournemouth Symphony Orchestra, regarded as one of the finest in England.

In addition to the 200 or so critics and other invited guests at the screening I attended, 450 tickets were given to children from a local school and I was able to see their reaction first hand. During the showing, their faces told the story much better than their words could have. They were fascinated, happy and engrossed in the film. They would eagerly reach out anytime there was a "through the window" effect, although this happened very sparingly. I would not
have given the relative lack of this effect much thought if not for the gentleman next to me who was an executive at cable television's Showtime. He was very upset that the IMAX Nutcracker was not more gimmicky—as in the current 3-D films playing at Disneyworld.

The public still wants to see "gimmicks" when they see a 3-D film, having been "brainwashed" by the Disney 3-D films and not generally understanding that 3-D should be just another realistic, enjoyable enhancement to a film that could stand on its own in a flat version. Many of the 1950s 3-D films remain classics in their flat format, and many of the IMAX 3-D films are also shown "flat" and draw well. Not to negate 3-D gimmicks, which certainly have an important role in Disney, Warner Bros., and other theme parks, the public needs to be educated to appreciate natural 3-D in high quality dramatic and scenic films. I believe IMAX will accomplish this with films like Across the Sea of Time and the IMAX Nutcracker, and I commend them for maintaining the highest standards in their productions.

The IMAX Nutcracker will be a yearly event at IMAX theaters around the world, playing from Thanksgiving through New Year's. I am sure that children of all ages will eagerly look forward to the IMAX Nutcracker season after season. If you missed the film in 1997, don't worry. It will be around next year and for many more to come.

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Fungus Fusion

(Continued from page 27)

One interesting point found in the introduction to this translation is that... a number of North American experts advise against eating some of the mushrooms that are described as edible in Pilze in 3-D." Variations in soils, climates, substrata, associated plants, etc. in different parts of the world than Europe are mentioned as possible reasons for this. Mushroom gatherers are urged to consult multiple sources (texts and mycologists) as a back-up to caution and good judgment when there is any doubt about the edibility of any mushroom.

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Not since the 1950 publication of William Gruber's View-Master book *Mushrooms in Their Natural Habitats* has a major collection of mushroom stereos appeared. Now from Germany comes *Pilze in 3-D* (*Mushrooms in 3-D*), a 140-page book by Sissi Stanek and Joachim Stanek, illustrated with 64 large, color stereo pairs.

All of the book’s stereos are printed on right-hand pages, with descriptive texts on the facing left pages. While the main text is in German, English names, growth seasons, North American ranges, and edibility are listed at the bottom of each text page. The plastic lorgnette included with the book is the 9+-inch focal length, round lens model from American Optical which can cut off corners for people wearing glasses. (The larger lens *Stereo World*/Added Dimension lorgnette is recommended.) The mushrooms in these views fill the frames almost completely, providing dramatic stereos with every spot and gill razor sharp in unobstructed, well illuminated 3-D.

Those tempted to compare this book with the earlier 33-reel View-Master set will quickly notice that these mushrooms have been carefully arranged for full visibility of both top and bottom surfaces, and were in many cases stereographed in a studio with leaves and moss providing the “natural habitat”. In fact, the two publications have different goals behind their varying treatments of mushroom stereography. William Gruber approached the subject from a pure, “in-the-wild” natural history point of view, while *Pilze in 3-D* is intended, at least in part, as a guide book to mushroom identification and edibility. The careful arrangement and lighting sometimes requiring studio work can be seen as potentially necessary to save the lives of enthusiastic mushroom gatherers who might rely on such a publication for precise information on just what mushrooms are safe to eat.

Thanks to such precise stereography, we who limit our mushroom hunting to supermarket shelves are nevertheless treated to more revealing images than available even first-hand in the wild. In many of these extreme close-up stereos, you can easily imaging yourself the size of an insect, standing under the caps of these monumental structures for shelter from the rain or exploring their innermost openings.

*Pilze in 3-D* is published by Rita Wittig Fachbuchverlag, who also published *Under Water—A 3-D Wonderland* and *The 3-D Cloud Book*. Like these earlier very impressive publications, *Pilze in 3-D* is distributed in the U.S. by Cygnus Graphic, who include an English supplemental text in a pocket inside the back cover.

(Continued on previous page)
The Imperial Family of France

Nephew of Napoleon I, Louis Charles Napoleon Bonaparte (1808-1873), ruled over France for 22 years under two very different regimes. He was for three years the first ever President of the French Republic and for another 19 years a plebiscited emperor under the name of Napoleon III. Although he is not known to have personally commissioned any photographic work, there is ample evidence to show that he encouraged photography, cunningly used it for his own propaganda, and was an admirer of the stereoscope whose golden age in France exactly coincides with his reign and the seemingly carefree period known as the Second Empire (1852-1870).

When the craze for the stereoscope started after the London Great Exhibition, the French President Louis Napoleon Bonaparte (whose desire to secure another four-year mandate was thwarted by the prevailing constitution and opposing chambers) was busy preparing the successful December coup that was to turn him overnight into a ruler for life. (It was his third try at seizing power—the first two having resulted in his arrest and imprisonment.)

"The French monarch repeatedly granted permission for his state residences to be photographed for the stereoscope..."

An unknown photographer created this slightly hyper view of a bust of the newly crowned Emperor. The coup ("Operation Rubicon") that put Napoleon III in power was his third attempt. Exiled to the U.S. after his 1836 coup in Strasbourg, he went to Switzerland and then Britain, where he was a guest in the most fashionable circles. After an 1840 coup in Boulogne he spent six years in prison before escaping disguised as a workman and returning to Britain two years before his election as president of the French Republic.

The bride of his choice was a young Spanish countess, 14 years his junior, who craftily refused all his advances until it was clear that he was so madly in love that he could not win her unless he proposed to her, which he did. The wedding took place on January 29, 1853, but the empress did not bear their first (and only) child until three years after. By that time the imperial couple were at the peak of their popularity. The
country was getting more and more prosperous every year and had formed an alliance with Britain, its former arch-enemy, in the Crimean War against Russia. Unlike his uncle, Napoleon III liked Britain and was a good friend of the young British monarch. It is through her that he probably had his first contact with stereophotography. When the 1855 Exhibition opened in Paris, the British sovereign was invited to the French capital. She took with her some of the photos Roger Fenton had just brought back from the front, along with two stereoscopic views which she presented to her host, as she herself recorded in her diary on August 25, 1855: "The Emperor was much pleased by two stereoscopic views of the visit to Sydenham, when he and the Empress were there, which I gave him." (Napoleon III and his wife were guests of Queen Victoria in April, 1855, and visited the newly rebuilt Crystal Palace at Sydenham. The views were by Philip Henry Delamotte, published by Negretti and Zambra.)

Some two years later, the emperor received a presidential set of 72 stereoscopic views of the imperial summer residence of Saint-Cloud. (Destroyed during the 1871 siege of Paris, this lost palace will be featured in a future installment of this column.) He was so pleased with the set that on January 17, 1858, he awarded a gold medal to the photographers, Charles Paul...
Furne and Henry Tournier. The two men advertised their good fortune in their periodical *La Photographie, journal des publications légalement autorisées* and had the imperial initial embossed on all views from this series. They went on to produce 18 stereos of the Palace of the Tuileries, 20 of Versailles, 24 of the Grand Trianon, and 20 of the Petit Trianon.

The French monarch repeatedly granted permission for his state residences to be photographed for the stereoscope and accepted to have his portrait taken by several Parisian photographers and printed in carte-de-visite or stereoscopic formats. Four different stereoscopic portraits of Emperor Napoleon III have been traced to this day. The earliest one dates back to 1858 and can be considered an official portrait. Two unofficial portraits were taken some eight years later. Being more casual and more moving, they give us a better insight into the man behind the sovereign. The fourth one, which I discovered only recently in the collections of the Niépce Museum in Chalon sur Saône, must have been made shortly before the end of Napoleon III’s reign as it shows an aged, stooping man.

On April 20, 1858 (the 50th birthday of their imperial sitter), Léopold Ernest Mayer (1817-1870) and Pierre Louis Pierson (1822-1913) who had been partners since 1855 and had photographer the...
Emperor on several occasions, made a stereoscopic portrait of the French ruler. This photograph was immediately commented upon in several newspapers. The photographic journal *La Lumière* gave it front page coverage in its June 5th issue. We learn from an article signed by Ernest Lacan that this portrait was taken in an ill-lit salon instead of the traditional photographic studio. The stereo photographers Alexis and Charles Gaudin immediately issued hundreds of copies of this picture. It was first advertised in their periodical on June 12th. A black & white print sold for 5 francs whereas hand-tinted prints ranged from 6 to 8 francs. Two years later, the prints were down to 18 francs a dozen. By this time the Emperor was no longer alone on the stereoscopic market. The fashionable photographer André Eugene Adolphe Disdéci, who introduced carte-de-visite photographs in France, had managed to take at least three portraits of empress Eugénie. On one of them, the Spanish born empress is sitting alone, dressed in an ample, light-colored, frilled crinoline dress, the perfect image of a sovereign. A second one shows her standing by a table, her head slightly bent, her eyes deliberately averting the eyes of the onlooker.

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The Emperor at Fontainebleau in 1866, by Gentil & Speisser.
and her hands holding an ornate wooden box. On the third one, she is seen bending over the white-robed four-year old prince imperial. Here the mother gets the better of the monarch, empress Eugénie showing more concern for the precarious balance of the heir to the throne than for the lens of the photographer. These prints were first published by Disdéri before appearing in Alexis Gaudin's 1860 stereo catalog. They appear to be the only stereoscopic pictures of the Empress, though she outlived both her husband and her son and died a very old woman in 1920.

In 1866 two photographers who were documenting for the stereoscope the interiors and staff of the palace of Fontainebleau chanced upon the Emperor who kindly accepted to pose before them, first alone with his thumb tucked up in his frockcoat, then with his teenage son, the very figure of a doting father. Though technically inferior to the 1858 portrait, these later representations of the monarch are, strangely enough, much more interesting. The aging emperor is no longer the popular sovereign he used to be. His regime is gradually going to pot and his enemies, both inside and outside the country, are gathering for the kill. For some years, he has been a sick man, suffering from the stone that is building up in his bladder and will eventually cause his death. All his hopes now rest on his son and on the more liberal regime he is trying to develop. A busy man, probably expected somewhere (note the top hat on the stool and the figures of the servant and of the Empress all dressed up and waiting), he benignly gives some minutes of his precious time to the probably grateful Adolphe Félix Gentil Descarrières and Pierre Auguste Speisser. The wet-plate process is slow and the sitter's time limited, so the two photographers must hurry through the whole session. Can it account for the technical imperfections of the pictures? I think it does, but on the other hand, these very faults make these prints look more natural and more endearing than the earlier formal portrait.

A last undated picture shows an even older Napoleon standing in front of seven soldiers of the Imperial Guard and leaning on a walking stick. The distance from which the picture was taken as well as the technical faults of the prints make it difficult to see his features, but the man looks tired and not in good health. It is not easy to determine where this photo was taken as there is no indication on the back of the view, but it could well be in the park of Compiègne where the emperor would spend part of the autumn, hunting and entertaining guests. If so, the picture could have been taken in 1868 or 1869, a few months before the war that was to bring the emperor's downfall.

Copies of the stereos of the imperial family are not very common in France. Though issued in large numbers, they must have been destroyed after the end of the Second Empire, when it was unwise and even dangerous to show any inclination for the fallen regime which was held responsible for the Franco-Prussian War. There may have been other stereoscopic pictures of the imperial family but if so, they do not seem to have survived in France. Can lucky owners of such pictures make themselves known?

In this column, Denis Pellerin and Pierre Tavitkzi 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.
The Definitive Stereo Source Lives On

Review by John Dennis

When the NSA Bookservice's dwindling supply of William C. Darrah's *The World of Stereographs* started to run low a few years ago, it triggered ongoing discussions among the NSA leadership and major stereoview collectors. Should an updated and corrected 2nd edition of this definitive work on the history of stereographs be produced? Should an entirely new history of stereography be written? Or should the original simply be reproduced as the classic that it is?

As it turned out, none of the above options proved easy. There was simply nobody available with the combination of expertise, time and energy for the first two options, not to mention the costs of publication. (There just aren't many William C. Darrahs in the world.) And complications with copyright questions following the authors' death in 1989 delayed even the possibility of the third option for some time. But thanks to Jay Richiuso of Land Yacht Press in Nashville, TN, a reprint edition reproducing the original classic now exists. An attractive new photo on the paperback cover replaces the original plain hardback binding and the color reproductions of tinted views in the original are printed in black & white, but otherwise the book is an exact match of the original. The only addition is a preface to the new edition by T.K. Treadwell, who summarizes in review: "Collectors of stereo should welcome the reappearance of Bill Darrah's *THE WORLD OF STEREOGRAPHS*, long out of print. With all its known faults, especially his neglect of later formats such as View-Master, it remains the best single source of information on vintage stereo views. Despite much scholarly research since it was written, the great bulk of his data and conclusions remain valid. In my opinion the loss of the color pages found in the original edition is not serious; the images are the important thing, not the coloring. Jay Richiuso of Land Yacht Press deserves our thanks for making this standard reference work available again."

For those not familiar with Darrah and his historical research, he was a botanist, a geologist, an author and a professor of biology at Gettysburg College who became interested in stereographs while researching a biography of John Wesley Powell in 1943. Years of research and writing eventually led to *The World of Stereographs*, published by the author himself in 1977. The book was intended as a survey of and guide to stereographs, and covers them from four points of view: historical, geographical, topical, and by the photographers who produced them. Two checklists are included: first, the names and locations of 3500 North American stereographers arranged by states, and second, a world register of 4200 cited photographers giving their countries and dates of activity, with references to the pages of the book on which they are cited. Three hundred illustrations of (mostly complete) stereographs supplement the text.

In the years since the publication of the original book, writers researching stereographic history have often made a point of noting any stereo photographer or publisher "not mentioned by Darrah" that they uncover—as if spurred to deeper digging by some imagined competition with the acknowledged master. (Even this reviewer has managed one such find.) To whatever extent the above effect is true, it can only help to have *The World of Stereographs* available to inspire and challenge another generation of stereo collectors and researchers. To again quote T.K. Treadwell, "...it remains the place where one starts when dealing with stereophotography."
For those who somehow missed or didn’t save any of the Pathfinder stereos of Mars available on several web sites this past summer and fall, 20 of the best are available on a CD-ROM from the Holiday Video Library. *Pathfinder and the Best of Mars* features 150 color and black & white Mars images from a variety of sources, with most from the recent Pathfinder/Sojourner mission. The first images from Pathfinder hit TV and the internet just as NSA members were gathering in Bellevue, WA for the July, 1997 convention, where this successful and well publicized application of stereoscopy seemed perfectly timed.

Presented only in anaglyphic format, the stereos are quite sharp with very little ghosting when viewed on screen. (Downloading them as color prints reveals the anaglyphic limitations of computer printer ink colors.) A click on the small (also anaglyphic) images...
Secrets of an Underground Photographer

Review by T. K. Treadwell

When Images Below - A Manual of Underground and Flash Photography by Chris Howes arrived my wife began leafing through it, ooh-ing and aah-ing over the photos of caves. Two hours later she handed it to me and shook her head. “I don’t know how he does it. Those photos are amazing.”

“How he does it” is the subject of this magnificent volume, and the crisply-written, beautifully-organized text coupled with copious examples (all taken by the author) should make it the final word on the subject. For those of us who enjoyed his earlier To Photograph Darkness, the history of underground and flash photography, this comes as no surprise. Howes knows his subject, and just as importantly, knows how to put it across in a form that’s not only readable but usable.

Two points should be emphasized: First, while this book uses cave photos as examples, it’s also an excellent general text on the use of flash. Second, though he does start with the absolute basics needed by an amateur, the book is so complete and thorough as to be useful to even the most advanced worker. Beginning with selection of equipment (cameras, lenses, flash and accessories) he then outlines the basics of working with flash of all types in every conceivable situation. This is followed by discussions of specialized techniques such as close-ups, underwater, video and stereo photography. Finally, he deals with artistic composition, the touch which can transform a dreary documentary photo into an esthetically memorable image, and nobody is better qualified than Chris Howes to write on this topic.

If you have aspirations of progressing beyond the point-and-shoot camera with built-in flash, buy this book. It’ll not only make you a better photographer, but also give you immense visual pleasure in the process.

From Mars with Depth

(Continued from previous page)

next to the informative captions fills the screen with fascinating close-up stereos of the lander and rover or vistas of the Martian surface stretching to the horizon. Generated from JPL first-generation originals, little if any attempt at stereo window correction has been made. Anomalies in scans or transmission have left the impression of small slot-like gaps or breaks in some rocks when viewed in 3-D. (Those who find these glitches too annoying will have to wait for someone with an RBT to make the trip in person and shoot a few rolls for Stereo World.)

The flat color images are of course impressive too. The CD includes pictures from Mariner, Viking, and the Hubble telescope and features an easily installed screen saver with a series of (all flat) Mars images. A pair of anaglyphic glasses is included with each CD.

Pathfinder and the Best of Mars is part of Holiday Video Library’s Space & Science series, most of which is on regular video tapes. Some other CD-ROM titles are Hubble Telescope, Our Solar System, History of Spaceflight, and Deep Space, but only the Mars CD includes stereoscopic images. Most of Holiday’s videos are scenic and/or historic, but six IMAX documentary (flat) films are available on tape through their catalog.
I f you have not viewed stereo color transparencies in the 2¼ inch square format, then you have something to look forward to—a real treat. When done properly, they are so to speak something else. Admittedly, this is a somewhat more expensive and demanding version of stereo imaging than are our more familiar formats but for some it is the way to go. The Stereoscopic Society does have a folio circuit devoted to meeting the needs of those so interested. They are particularly anxious to communicate with like-minded individuals who are probably working alone and who could benefit from joining the group. No commitment is necessary—just contact the Membership Secretary (address in box) and talk it over.

Ray Smullyan is the 2¼ secretary and openings are currently available (no waiting) in that circuit.

Mister Stereo Photography

If we were playing JEOPARDY and the answer was “Bill C. Walton” we should have no trouble coming up with the missing question. Certainly my version would be, “Who is deserving of the title Mister Stereo Photography?” I do not believe there is anyone who has been and is now promoting 3-D imaging with more determination and fervor than he. Just summarizing his recent projects and activities is a task.

Bill Walton first signed into this world in Clarksville, Arkansas, in the depression year of 1931. Herbert Hoover still occupied the White House and Keystone View Company’s sales of stereoviews was not what it used to be. Nobody knew the troubles that lay ahead but all-in-all being a kid in the 1930s was not an unpleasant experience for most of us (so long as one’s need of material possessions was minimal).

In 1948 Bill joined the United States Army for what was to become a thirty year career. He became an Army aviator flying helicopters, and served as Maintenance Officer and as a Public Affairs Officer. Two tours of duty in Vietnam were included. His main regret regarding those times is that he did not acquire a stereo camera until about 1973 (although his interest in stereo views had been piqued in childhood).

Two Decades of Stereo

Bill Walton joined the Stereoscopic Society in 1978. Although he is at home in any format, his main love is black and white viewcards. He has issued well over two thousand pictures in that form. One can understand that most such views are unique, as making multiple prints is the exception among amateur printmakers. Making a single print of the best quality one can attain is the rule.

For ten years, including most of the 1980s, Bill served as print secretary for the Society. This was an exciting period of vigorous growth and re-discovery of the stereo viewcard by a new generation of stereographers. He also inaugurated the so-called “speedy” folios which have grown in number and are still under his direction.

Just Say No to Oysters

A bout of food poisoning from oysters almost caused Bill to sign out on us for good. It was a slow and difficult recovery with all of his projects put on hold. (During that time the print circuit was reorganized into smaller groups due to its burgeoning size.) The Walton family adopted the motto, “Just Say No to Oysters”.

He had, since retiring from the military, worked for the Columbus (GA) Times as reporter, photographer, and printer and for several years as U.S. Army Public Affairs Specialist at Fort Benning, GA, with duties calling on him to be variously a reporter, photographer, media escort, editor, and writer. One benefit was that he was able to stereograph a number of famous visitors (from generals to movie stars to news media stars, etc.). On recovering from the oyster malady Bill retired from this second career and turned to enjoying his hobbies, with an emphasis on 3-D and a liberal amount of golf.

3-D Ambassador at Large

More recently, many have enjoyed Bill Walton’s Back to Basics, a richly illustrated stereo study of infantry basic training at Fort Benning. This is a private publication of Muscogee 3-D, operated by Bill himself.

He is and has been an active participant in the Stereoscopic Society, the Photographic Society of America (Stereo Division), and the National Stereoscopic Association. He currently holds the position of Chairman of the Board of Directors of the NSA. He has never been one to sit back and “let George do it”. Wherever he goes he promotes the cause of 3-D imaging and particularly the resurgence of the print format (where it all started). He is our ambassador without portfolio.

What’s He Done Lately?

Bill Walton and Klaus Kemper, a German stereographer, have initiated a North America-Germany Stereo Card Circuit following several years of discussions. It was launched last February and now is in its second rotation of a shake-down cruise—so far its chances of success appear promising. A com...
application is that the comments must be translated. Overseas print circuits in recent years have not succeeded but we are optimistic.

In the January 1997 issue of the *PSA Journal* Bill's article "Celebrity Stereo Cards" appeared with six full-size illustrations. PSA awarded him his 2nd Bronze star for journalism in accordance with their award system.

In February 1997 he received his second PSA Exhibitors Star. Stars are earned by acceptances in international exhibitions and the second star requires 36 acceptances.

The Photographic Society of America Stereo Division started in 1952 and until very recently was oblivious to the print format, recognizing only transparencies. Now there is a PSA Stereo Card Circuit directed by (who else?) Bill C. Walton. It operates like the Stereoscopic Society's folio circuits. For the first time since its inception, there is a stereo card section in the *PSA International Exhibition*. Recently Bill made the PSA "Who's Who" list in stereo cards with nine acceptances in four exhibitions.

**Personalities and Places**

The cover story of the July/Aug. '96 issue of *Stereo World* featured one of Bill's major projects—capturing in stereo the 1990s essence of his home town of Columbus, GA, in archival black and white stereoviews. An exhibition of the first 120 stereographs of this "Personalsities and Places" collection opened in November, 1996 in the Columbus State University Library where it was on display until June, 1997. Over 200 people visited it the first day.

**Sister City Delegate**

The success of the exhibition and attendant publicity had some unexpected results. Additional financial support to continue the project was forthcoming from the University and Bill was invited to serve on the Mayor's Commission on Diversity. The biggest honor (and bonus) was Bill Walton's nomination and selection to join a Columbus delegation to visit Kiyu, Japan (Columbus' sister city) for two weeks in late July.

While in Japan, Bill exhibited 60 stereo cards in the Kiyu Performing Arts Center. The mayor of Kiyu had visited Columbus last year in combination with attending the Olympic Games. At a big reception at City Hall on the day following their arrival in Kiyu, Bill presented His Honor with a set of stereographs and viewer recalling some of the highlights of the mayor's trip to Georgia.

**TV Appearances**

Promoting stereo photography on TV has not been overlooked by "Mister Stereo Photography". In March, 1997, Bill was featured on a program called *Georgia Authors* which was taped (for PBS showing) at Fort Valley State University. He discussed his book Back to Basics and stereography in general. The host, an initiate to 3-D prints, was visibly enthusiastic.

Another appearance on a local talk show occurred in April, 1997. Although briefer, all of the discussion was on 3-D. I've watched these appearances several times, and they both came off quite well.

**Local Odds and Ends**

A presentation of stereo photography to the Columbus Artists Guild led to a request to do the same for the LaGrange Artists Guild in September, 1997. Not to leave out the next generation, Bill put on a stereo demonstration at the Girard Middle School at Phenix City, AL.

I have probably left out a lot, but it's hard to keep up with Bill C. Walton. It has been a pleasure and a privilege to have shared two decades of Stereoscopic Society membership with him and to have, I hope, learned something about the art of making stereoviews. Long after all of the color (Continued on page 39)
Civil War's Other Dimension Revealed

Review by Jim Van Eldik

Over the years most students of Civil War history have been tantalized at one time or another by the occasionally encountered 3-D view, sometimes illustrated in a book or magazine, or more frequently found in its original view card format at a Civil War collectors show or a 3-D trade fair.

Up to now, attempts to fill the void of available Civil War images have been limited. View-Master produced an excellent three-reel set in the 1950's which is a highly sought after collector's item today. I produced a nine view set complete with fold out viewer in 1995, and last year View-Master produced a three-reel collector's set containing one reel of original Atlanta views released to coincide with the Olympics. The most common complaint was always that our images were whetting the appetite for more, and what was really needed was a detailed book on the subject with a large number of accompanying images. That need has now been filled.

Bob Zeller's new book The Civil War in Depth is a gorgeous collection of some of the best 3-D views taken during the war. This 10 x 10 inch hard cover book of 120 pages comes with a beautiful robin's egg cover highlighted with a reproduction of an original full sized 3-D card of the Dunker Church at Antietam.

The book's 131 stereos are reproduced in reduced size [ranging from 86% to 92% of original to maintain a fairly consistent 70mm image width] and are viewed with a 5.25 inch focal length viewer. Most reproductions include the complete stereo card, some with very attractive borders and captions. They include many of the more popular views of the war plus a dozen or so views (some of which are historically significant) never before seen by modern viewers.

The images are accompanied by an excellent text that provides a brief history of early photography and background information on the Civil War's premier photographers including Brady, Gardner, O'Sullivan, Barnard, and Gibson. One of my favorite photographers, T.C. Roche, finally gets his due and is the subject of a first hand battlefield account. The inside covers provide some very interesting illustrations of the backs of a number of stereo cards, some of which include their modern day prices penciled in the upper right hand corner (that 75 you see means dollars, not cents).

Included is a plastic folding viewer [the Taylor-Merchant "Stereopticon 707"] with a fold-up support panel which presets the correct focal distance and helps center the viewer when positioned against the page. It tends to be a distraction however, and I suspect that most people will use it in its flat condition, much like holding up a pair of opera glasses, once they become accustomed to viewing 3-D. It's stored in a pocket inside the back cover.

The book is organized around a number of the war's major campaigns with sections on Fort Sumpter, Antietam, Gettysburg, Atlanta, Grant's Wilderness Campaign, and Petersburg, Virginia. There is a section on Abraham Lincoln as well as miscellaneous views organized into early and late war periods, action and panoramic images, and an artistic group. Zeller relies heavily on the research of William Frassanito, author of several Civil War photography studies, to insure the accuracy of his descriptions.

From a technical standpoint, the Lincoln views are the most interesting. Zeller uses the technique of combining left-right pairs of carte de visites (CDVs) originally taken by cameras with three or more lenses. While most of the views are familiar, the 3-D effect is brand new.
Most significant from a historical viewpoint, and making what I believe is a major contribution to the study of Civil War photography, is Zeller's presentation of the stereo views of one George S. Cook of Charleston. Not only does he provide some very rare Confederate views of Fort Sumpter, but he proves conclusively that action views were taken during the Civil War. While a 2-D view of a Federal shell exploding within the fort has been published before and has been met with some skepticism, Cook's 3-D view of the Federal gunboat New Ironsides and two others showing Fort Moultrie in 1863, with clouds of smoke billowing from the sides of each vessel, is final proof that live action photographs were taken.

Other subjects of note:

- two extremely rare views of our early slave culture provided by Mike Griffith of Atlanta, one showing field hands at work with their living quarters in the background, followed by a close-up view of the same quarters with family members lounging nearby, both taken near Beaufort, South Carolina.

- the well known view of a young George Armstrong Custer sitting alongside his Confederate captive and former West Point friend J.B. Washington. The 3-D image truly captures the essence of this enigmatic American. The man shown is not the fun loving prankster featured in most biographies; it is the Custer who shoots fleeing Rebel cavalrymen in the back.

- a very dramatic view of a large group of Federal wounded being treated at a field hospital at Savage Station during the Seven Days Battles. The 3-D is excellent and it is the type of view one can sit and gaze at for hours.

- a group of very tough looking sailors on the deck of the Monitor that would definitely tip the scales in favor of the Midshipmen were they available for the next Army-Navy game.

- all three of Grant's Council of War views presented with the expected dramatic effect. These are among the best "people" images taken during the war.

- a fascinating T.C. Roche view of captured Confederates being escorted to the rear with a young Union Cavalryman in the foreground picking his nose. While this view is significant, I have a view in my collection taken by Roche a few minutes later that is of much greater historical significance. As the column proceeded, it paused to allow a singular Confederate to fall out of ranks and answer the call of nature. As Roche exposed the image, the squatting Rebel exposed his bare behind. Thus, the world's first 3-D mooning was recorded for posterity.

- a most interesting view looking back at another 3-D photographer about to take a well known image of Union soldiers about to bury Confederate dead at Spotsylvania, the latter view shown below on the same page. There is considerable variation in spacing throughout the book, and the [infinity point] spacing of this particular [top of page 88] view (3.25 inches) was outside the maximum (2.5 inch) width the viewing device provided can accommodate.

One other view, "Four Ohio Drummer Boys", offered no detectable 3-D and may be one of the numerous 2-D images reproduced and placed side by side to be sold as stereos after the war.

An additional comment along the lines of personal preference, I would have much preferred the stereo pairs be reproduced in their original sepia color tones rather than the black & white that was used. The natural browns used in the 1860 and 70s gave the views a soft, more lifelike quality, and add to the artistic value of the images. The possibilities are not hard to imagine since the book includes 22 background images produced in sepia tones juxtaposed behind and along side the black & white 3-D views.

That said, it is a wonderful book at a most economical price, and is a must for the bookshelf of every Civil War and 3-D fan.

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**Warren Callahan**

(Continued from page 3)

A call from Warren was always a treat. Besides being a friend who was always pleasant to talk with, he generally had news of another 3-D project, another series of projection shows (he always seemed truly delighted by the very positive response he got from his audiences), or another amazing "find" in his ongoing research into stereographers and stereo equipment makers of the 1950s in the Pacific Northwest. As dynamic as he was in creating and sharing stereographs, he was very reluctant to get involved in anything that he thought people might see as self-promotion. He was never willing to write an account of his years of successful stereo projection presentations (he was one of the few people in the world to own two Brackett Dissolvers), and he had the same problem with doing an article about his amazing discoveries of northwest-made stereo equipment. The rare viewers and assorted prototypes and images he acquired in the process almost seemed an embarrassment, despite the fact that he treasured the chance to preserve and document them.

Far ahead of any stereo related recognition or acquisitions, Warren Callahan's goal was to get more people involved in creating (or at least appreciating) stereo images. The best way to honor his dedication and skill will be to continue that effort, but we hope to use and enjoy more of his stereos and historical research in the process.

--John Dennis

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**The Society**

(Continued from page 37)

prints and slides have faded to a muddy hue, Bill Walton's black and white stereo cards will be showing what things were really like in these good old days.
I can't resist passing along a quote that I recently discovered in Donald Culross Peattie's book *A Natural History of Trees*, first published in 1948: “Stereoscopes used to use immense amounts of Sycamore wood in the days when Americans used immense amounts of stereoscopes!"

David Smith has confirmed the Glen Hagas identification of the unknown shown on the bottom of page 17 in the May/June '96 issue. The Rev. Leander Coan, who produced the view, also wrote a little book called *Better in the Mornin', Ballads of Pathos, Humor, and Satire*, published in 1880. In it he mentions “Gulf Glen” (named by the local lumbermen) and “Hagus” (named by the Indians). How
Hagus eventually became Hagas is unknown.

George Enos, Charles Kluepfel, Dennis Koppel, and Jeff Richman have identified the stone building under construction (top of page 9, Sept./Oct. '96) as the New York City Post Office. It was located at the southern end of City Hall Park, where Broadway and Park Row meet. The photo was probably taken in 1871 when the first story was completed. The building was opened for business in 1875 and torn down in 1939.

Our first unknown is an orange card view of a mansard style building in Rockford, Illinois, by G.H. Bierer. The Rock River is in the background. The chimney suggests an industrial or city utility purpose. Does anyone recognize it?

The other unknown is an 1870s style view on a yellow card, probably produced by an amateur photographer. Owner Douglas Hendrickson is wondering if anyone knows whether the buggy shown is a special purpose vehicle or just a common type from that era.
View-Master Talks Again

View-Master's first new stereo imaging format since the TruVue cards of the 1950s was introduced this summer with the appearance of the new Talking View-Master 3-D Viewer. The viewer utilizes the latest in modern technology, incorporating a micro chip directly into the new design. This high-tech viewer provides improved sound technology and moves View-Master into a 3-D format vastly removed from its original round reel design.

Rather than mounted pairs of chips, images for the new viewer are on 17.5mm wide filmstrips spliced to form a continuous horizontal loop of 16 stereo pictures. The images are about 12mm square with right and left images separated by four frames, each advance moving the film two frames inside its enclosed cartridge which snaps into a well in the viewer. Light is guided through the film to the lenses by a pair of reflectors built into the cartridge at 45° to use any illumination source directly above the viewer.

Inserting a cartridge links the viewer's advance lever to a sprocket wheel which moves the film in an endless sequence of images. Insertion also connects three electrical contacts on the bottom of the cartridge with the viewer's batteries and small speaker. Each advance of the film moves a contact inside the cartridge to activate a different message or sound effect stored in the memory chip. (Each of these is just a few seconds long, but improved chips may allow more "talking" for each scene.) Pressing a button on top of the viewer repeats the sound as often as you want for the scene in front of the lenses.

The "real digital Sound" promoted on the box is better than the analog records used with the reels of earlier talkers, but the tonal quality and length of message remain limited.
Inside the talking cartridge, the film loop snakes around several very smooth-turning rollers and past the viewing windows at the top. Geared to the advance sprocket wheel at the left is a wheel with a pair of electrical contacts that move to a different position on the circuit board (shown upside down here) with every push of the lever. Each of the 16 scenes has its own message stored in the memory chip (black button on the circuit board). Proper assembly and the sprocket holes keep scenes and sound in synch. The film itself is independent of the sound and will advance without batteries in the viewer.

In a sample purchased at random, the film advanced smoothly and the sound activated clearly with every push of the lever, which is positioned for an easy forward movement of the thumb. Images from The Lost World cartridge were not as well duplicated as those on most recent View-Master reels, but even the best quality transparencies would suffer from the rather coarse texture of the diffusing reflectors that aim light through the film. Especially near the bottom of the frame where the angled reflectors are closer to the lenses, the texture is distastefully visible in any bright areas of the picture as a bright granular background that wobbles with any movement of the viewer relative to the eyes.

Pieces of white paper and a good light source can solve the reflector problem but the light, in any case, must be directly above the viewer or the shadow of the side of the light wells holding the reflectors will cross the picture diagonally. Being a loop without captions or scene numbers, the beginning or end of the picture sequence can only be indicated by some hint in the recorded sound—something hard to discern among the movie sound effects and dialog bytes in the Lost World cartridge. A possibly literal “weak link” in the film loop idea is the splice, which is accomplished using a piece of transparent tape that must repeatedly bend around the sprocket and guide wheels with the film. The splice point is easily found by spotting the frames with the edge of the tape crossing the picture vertically.

The above limitations being noted, the new viewer is the most compact and user-friendly yet of the talking View-Master models, thanks at least in part to abandoning the reel format and returning to the 64 year old Tru-Vue concept of stereo filmstrips. In addition, it’s well designed and assembled to be about as sturdy and kid-proof as any device of its kind can be. What remains to be seen is whether or not View-Master’s third venture into adding sound to 3-D will be successful in a world of animated interactive game devices widely promoted on TV and in print.

By opting for small format images and cartridges (compared to the full frame 35mm pairs on 3Discover filmstrips or even the Realist size pictures of Tru-Vue strips), VM has clearly designed the new talker strictly for the toy market. Unlike the 3Discover viewer however, the new Talking View-Master will advance the film even with dead or missing batteries, which power only the sound circuit.

View-Master has released a variety of talking cartridges in connection with the new viewer. Along with The Lost World, new titles such as Disney’s Hercules and the Wubbulous World of Dr. Seuss are scheduled in this new format, although distribution isn’t as wide as for regular View-Master reels and viewers. The retail price for The Lost World and other talking gift sets (viewer plus cartridge) is approximately $20.

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**Upcoming PSA-Recognized Exhibitions**

- Mar. 2, 1998: WICHITA, Mary Ann Rhoda, FFSA, 2511 E. Funstan, Wichi-
ta, KS 67211-4629 USA. Slides or cards, N. America - $5, others - $6.
- Mar. 30, 1998: SOUTHERN CROSS, Claude V. Bennie, 60 Burnell St., Five Dock, N.S.W. 2046, Australia. Slides, N. America -$6, others- 12 IRCs.
- June 16, 1998: View-Master Sequence, Mitchell Walker, PO Box 8834, Uni-
versal City, CA 91608 USA. View-Mas-
ter Reels, N. America - $6, others $8.
Wray Scopes and Views

Without attempting to produce an exact copy of any original Holmes stereoscope, Jim Wray of Tulsa, Oklahoma is making what he describes as, "...a good, durable, plain stereoscope with a wider aluminum hood for modern glasses and easily replaceable plastic lenses, put together with brass screws and parts."

The handle is non-folding but can be removed for storage. The stereoscope comes with instructions and two new scenic views from Wray's travels. These color stereo cards (made from medium format original images) will be later available in sets such as the Egyptian Series.

The stereoscope is $95.00 postpaid in the U.S. with $15.00 shipping added to foreign orders. Payment is by check or money order, no cod's or credit cards. To order a stereoscope or to inquire about the color stereoview sets, contact Jim Wray, 8921 E. 49th Pl., Tulsa, OK 74145-7320.

3-D SCOPE Invites Public Into Stereography

If you're going to be anywhere near Portland, Oregon on February 28th or March 1st 1998, be sure to visit the Oregon Museum of Science and Industry where a special celebration of stereoscopic imagery will be presented by the Cascade Stereoscopic Club. "3-D SCOPE" will include slide presentations, displays, stereo prints, stereo photographic equipment and much more, all aimed at exposing the general public to the full range of stereoscopic imaging techniques and the work of local club members.

The Oregon Museum of Science and Industry (OMSI) provides monthly meeting space for the CSC in exchange for the group's annual presentation of a public educational event at the Museum. 3-D SCOPE is the first of these shows, and a good response from NSA members can only help make it a bigger success. The event is free with regular admission to the impressive new OMSI facility on the Willamette River in downtown Portland.

OMSI is located at 1945 SE Water Ave., Portland, OR. For details, contact Shab Levy, (503) 227-2515, e-mail: shab@easystreet.com

NuVision LCD Glasses Go Wireless

Expanding their product line from the 3-D computer games LCD glasses market into the professional and scientific market, NuVision Technologies has introduced NuVision 60GX Stereoscopic Wireless Glasses. Unlike their 3-D Spex glasses (SW Vol. 23 No. 5, page 19), the new product comes with an infrared emitter to synchronize the LCD lenses with sequential images on a computer screen.

Anticipated users are professionals in scientific modeling and visualization, mechanical/architectural CAD, automotive and aircraft simulation, robotics, remote operation vehicles, and geographical information systems. The firm's patented high-speed pi-cell technology is claimed to offer clear and flickerless images over the entire display. The glasses are compatible with all current stereo-ready workstations, PCs and software, as well as the IR emitters from competitor StereoGraphics. The 60GX Glasses are $249 (including the IR emitter) from NuVision Technologies, Inc., 1815 NW 169th Place Bldg. 3060, Beaverton, OR 97006, (800) 920-9327, info@nuvision3d.com

Stereodippity

NSA member Roy Walls informs us that a good example of an accidental stereo pair can be found on page 98 of TV Guide for the week of January 3-9, where some type clearly floats above a paired picture when fused. Look through your recycling bin or ask one of those friends who never throws out ANYTHING.
Note:
Due to limitations of time and space, and following the suggestions of several interested people, the Calendar will now concentrate on events of clear stereoscopic content or association. This will enable us to give more attention to photographica shows oriented toward images and to exhibits, meetings or other events specifically including stereoscopy in whole or in part. The added space will also allow many events to be announced longer in advance (perhaps in two or three issues), avoiding situations in which events dated just beyond the coverage of one Calendar are then missed because the following Calendar is published too late for adequate notice, especially for members receiving their magazines at the third class rate. (This happened again in the case of the LA Image and the Photographica Las Vegas shows in late January, which under our new policy will be listed a half year or more in advance as will any event providing early information.)

Upcoming National NSA Conventions 1998
Richmond, VA Aug 6-10

February 14-15
Miami Camera & Photographic Show, North Miami Armory, 13250 NE 8th Ave., North Miami, FL. Sat. 11 AM - 5 PM, Sun. 10 AM - 4 PM. "Books, Photographs, Stereo views, Daguerreotypes" Call (954) 791-7775 days, (954) 581-5160 evens.

February 28-March 1 (OR)
3-D SCOPE, Oregon Museum of Science & Industry, 1945 SE Water Ave., Portland, OR. A special celebration of stereoscopic imagery presented by the Cascade Stereoscopic Club. "3-D SCOPE" will include slide presentations, displays, stereo prints, computer demonstrations, stereo photographic equipment and much more, all aimed at exposing the general public to the full range of stereoscopic imaging techniques and the work of local club members. (See item in NewViews.) For details, contact Shab Levy, (503) 227-2515, e-mail: shab@easystreet.com

March 22
D.C. Antique Photo Show, Rosslyn Westpark Holiday Inn, 1900 N. Ft. Myer Dr., Arlington, VA. Open at 10 AM, 90 tables of stereoviews, etc. Contact Russell Norton, PO Box 1070, New Haven, CT 06504, (203) 562-7800.

April 5
Boston Antique Photo Show, Westford Regency Hotel Ballroom, Westford, MA. Open at 10 AM, 50 tables of stereoviews, etc. Contact Russell Norton, PO Box 1070, New Haven, CT 06504, (203) 562-7800.

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- Teco 3-Viewer...................... $87

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STERO WORLD July/August 1997
For Sale

3-D VIDEOS WITHOUT TV attachments! Filmed in the scenic Meccas of the U.S. and Europe in stereovision. Fascinating and educational. Free viewing glasses with each cassette. Call Virtual Videos toll-free for info. 1-800-VIDEO-3D.

50 ISSUES OF STEREO WORLD Vol. 15 #4, Sept. ’88 to Vol. 23 # 6 Dec. ’97, $125 plus shipping. Del Phillips, 1209 Hughes Road, Aubum, KY 42206 or (502) 542-6092.

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


ARTHUR GIRLING’S “Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing”, 100 pages hardbound 8½ x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereoscopist. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.00 USA, Canada. Overseas add $2.00 surface, $4.00 air.

AUCTIONS ONLINE monthly. Stereoviews, CDVs, cabinet cards, tintypes, etc. Mail order literature. AntiquePhoto.Com at http://www.antiquephoto.com

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

For Sale

FIELD SEQUENTIAL 3-D videos: “Outlaw Terriro” 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 glasses system for an TV and VCR or computer, $100. Chris Perry, 7470 Church St. AIA, Yuca Valley, CA 92284, (760) 365-0475, fax 365-0495.


I DEVELOPED A VIEW-MASTER alignment/cutting gauge (.001mm accuracy), that can be used with various cameras. Due to production costs, I want to see how much interest there is in this item. Send SASE to: Tim Gunter, 5227 - 114th Pl. NE, Marysville, WA 98271.

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/LA $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 Illustrated History and Price Guide” available signed first edition. Due to production costs, I want to see how much interest there is in this item. Send SASE to: John Waldsmith, 302 Granger Rd., Medina, OH 44256.

KODAK 35 STEREO (excellent) w/minite case & instr. $150.00 + postage. Kodaslide viewer, model 1 (mint) w/original box & instr. $75.00 + postage. Arthur T. Skopec, 15424 - 24th Rd., Whitestone, NY 11357-3731.

NORWAY - COMPLETE 100 card box set by U&U Skelly, 6009 Beachwood Dr., West Bloomfield, MI 48324, (248) 489-8020, fax 489-0387.


STEREOSCOPIC CARDS - 20 year collection. Thousands of views. Three dollars per card for all Keystone and Underwood & Underwood views. Early flat mounts individually priced. Send want list to Arthur Farrell, 3720 Country Lane, Charlottesville, VA 22903-7637, (804) 977-3081, e-mail: bewulf@aal.com

STEREOSCOPIC CARDS - 20 year collection. Thousands of views. Three dollars per card for all Keystone and Underwood & Underwood views. Early flat mounts individually priced. Send want list to Arthur Farrell, 3720 Country Lane, Charlottesville, VA 22903-7637, (804) 977-3081, e-mail: bewulf@aal.com

For Sale

REALIST SLIDES - 50’s foreign & domestic travel. SASE for list. Harry Richards, 11500 N. Laguna Dr., Mequon, WI 53092.

STEREO CAMERAS AND ACCESSORIES, Realist, View-Master cameras, cutters, cva/attachments, model A, B, D viewers, Lestrade & slides, books, V-M reels, 3-D viewers, Tran-Vue strips & viewers in box. Toshiba LCD headsets, projectors: Realist model 81, Hawk, Triad, 116. Call (732) 303-1833 with inquiries - other items too numerous to list. Reasonable prices.


STEREO VIEW PRICE GUIDE. Only $5.00!! Great for people buying from auctions, collectors who want to know the latest realized auction values, or for insurance companies insuring large collections. Only numbered views over $50 are listed. Doc Boheme, 5560 Brandwood Ct., WBT, MN 55110-2275.

STEREO WORLD Volumes 2 through 21 excellent condition most inserts included. Three issues missing but extra copies included, $400.00. “THE BLOOD VESSELS of the Brain in 3-D” by Harry A. Kaplan MD. A synopsis of Cerebrovascular Anatomy and Clinical Syndromes complete with 6 View-Master reels. Rare, $150.00. STEREOSCOPIC ATLAS of Human Anatomy by David Bassett MD. 14 volumes with View-Master reels Sections 1 through 6. VG condition, $900.00. George Skelley, 1850 Avenida Estudante. Rancho Palos Verdes, CA 90275, (310) 514-0805.

STEREOSCOPIC CARDS - 20 year collection. Thousands of views. Three dollars per card for all Keystone and Underwood & Underwood views. Early flat mounts individually priced. Send want list to Arthur Farrell, 3720 Country Lane, Charlottesville, VA 22903-7637, (804) 977-3081, e-mail: bewulf@aal.com

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For Sale

Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $6, includes mounted view. Black or gray $38/100 ppd. Also, King Inn 2¼ x 2¼ viewers & mounts. Q-VU, 817 East 8th, Holtville, CA 92250.
For Sale

TAXIPHOT. RICHARD 45x107 table model with slide storage below, no slides, very good condition, $750.00. STEREO PROJECTOR TDC 716/116 750 watts. This is a 116 which has been upgraded to a 716. It has ceramic sockets and a wired direct cable. (If 750 watt bulbs are used in 716, the plastic sockets burn out as well as the changer and the standard 116 changer which will take your 2x2 full frame stereo slides. Also comes with 4 inch lenses. 90 day guarantee, $425.00. UNDERWATER HOUSING for Bolex stereo. Custom Made, tested to 90 feet, very good, $400.00. STEREO PROJECTOR TOC slide storage below, no slides, very good condition. (If 750 watt bulbs are used in 716, the plastic sockets burn out as well as the changer and the standard 116 changer which will take your 2x2 full frame stereo slides. Also comes with 4 inch lenses. 90 day guarantee, $425.00.) CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, CDVs, cabinet cards, postcards, etc.) 1950-1940. Herbert Mitchell, 601 W. 113th St. Apt. 8-H, New York, NY 10025-9712. (212) 932-6567.

CALIFORNIA SOUTHERN RAILROAD views, usually by Parker of San Diego. Send photocopy and price. Mauz, 228 Commercial St. #522, Nevada City, CA 95959.

CARDS or postcards showing marbles or children playing marbles. Top prices paid. Bertram Cohen, 169 Marlborough St., Boston, MA 02116. (617) 247-4754, fax 247-9993, email marleibert@aol.com

WANTED: BALKARD STEREO photos or slides and Realist photos or slides. Identify them. Specialties: Locomotives, mining, towns, stages, and railroad transportation. (If you have a chain viewer for Bruguière film strips, please reply in English or French. Hans H. Ganssle, 8658 Galdiator Way, Sandy, UT 84094.)

WANTED: FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine, Hendricksen, PO Box 21153, Kennedy Space Center, FL 32915.

GERMANY STERE VIEW CARDS (3.5 x 7 inch), towns, villages, buildings, scenery, markets, people (1860-1910), flat views preferred. Klaus Kemper, Kommerscheiderstr. 146, D-52385 Nideggen, Germany.

WANTED: HARDHAT DIVER photographs wanted, stereoview, cabinet cards, CDVs, albumen prints, RP postcards, daguerreotypes, ambrotypes, tints, types, etc. Gary Pilecki, 617 Guaymas Court, San Ramon, CA 94583, (510) 866-9440, glmpm@pacbell.net.

HELP! WORLD'S FAIR Realist photos or slides from '82 Knoxville, Expo '74. Quality unimportant. Will pay duplication costs. Also, View-Master reel #1, Expo '74. Paper collectibles also. Jackie Conley, 3152 Vineyard St., Springfield, OH 45503-1737.

HOUSE INTERIORS, amateur or professional flat mount stereo views, cabinets, CDVs, identified or not, USA and Canada, no comic views. Send photocopies to: Ken Heiman, 1 Foxbar Rd. #2, Toronto, Ont., M4V 2G5, Canada.


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

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

INFORMATION WANTED on early history of BRUGUIÈRE, France. Buying large quantities. Looking for chain viewer for Bruguière film strips. Please reply in English or French. Hans Middendorp, G.P.O. Box 2056, Dhaka, Bangladesh.

JOHN FOCH - Highest prices paid for any photo by John Fouch. Also Custer Battlefield or Miles City/Fort Keogh, Montana images. J.S. Brust, 1907 Rapallo Place, San Pedro, CA 90732, (310) 832-7943.

KEYSTONE TOUR OF THE WORLD guide books and source for missing views. Also, wanted Arizona stereoviews and postcards. Brent Gabrielsen, fax (602) 834-9511, e-mail: sound@sccu.asa.

KNOXVILLE TN VIEWS and CDVs with Knoxville B&O. Also collect east TN views, Harper's Ferry WV, and views by Illingsworth. Tom Wise, 7515 W. Pierce Dr., Talbott, TN 37777.

Trade

BROOKLYN VIEWS: Central Congregational Church, Mercantile Library, U.S. Court House, Greenwood Gateway, Greenwood Angels, Marlborough St., Boston, MA 02116. Also collect Central Park views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

3-D CAMERAS and equipment - collect, trade, buy and sell. Boxed stereo views. Phone/fax (732) 303-1883.

ALASKA & KONDIKE stereo needed, especially Umiagive, Maynard; Brodeck; Haynes; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, e-mail: akare@alaska.net.

ANY AUSTRALIAN VIEWS unusual or historical for cash or can trade u.s. views. No Keystone, U&U. Kilburns please. All letters answered. W. Smythe, 258 Cumberland Rd., Auburn, NSW 2149 Australia.
WANTED

KOREA VIEWS: Keystone #s 14074, 14077, 14080, 14085, 14086, 14087, 14090, 14093, 14095 and above. Graves #s 2, 3, 5, 6, 7, 9, 24 and above. Kilburn all views. John Sharrer, PO Box 8542, Cohobog, OR 97408.

KOREAN IMAGES WANTED. Stereoviews, old photographs and old postcards of Korea. Also early Korean travel brochures, books, engravings, and early ephemera of Korea. Norman Thorpe, 6920 So South Meadows Rd, Spokane, WA 99223, (509) 448-4311, thorpe@arias.net

MAGIC LANTERN SLIDES: 3 1/4 x 4", photographic, advertising, coming attractions. Related ephemera. Tom Hall, 1101 N Kentucky St., Arlington, VA 22205, (703) 534-7612, fax (703) 534-0285. marketfl@comcast.net

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Weitfleld, Cliffside Park, NJ 07010, (201) 568-0285 or FAX photocopy, with price and condition noted. Robert Weitfleld, 11074 Hickory Hill Drive, Port Richey, FL 34691.

NY STEREOCRAFT, 307 Union St., NORTHPORT, NY 11768, (631) 325-8320.

NEW YORK CANAL and related views. Erie, New York barge, Genesee, Champion, 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 CarlorCollette@worldnet.att.net

NORD STEREO PROJECTION slide changer needed. Please help if you have an extra. Also will purchase smaller and brass antique stereo cameras. Fred Friedman, 200 Winstont Dr. Apt. 1414, Clifton Park, NJ 07010, (201) 886-9226, fax 886-3404.

NUDE AND SEMI nude stereoviews. Send xerox copies with prices to Stereoviews, 131 Hilton Ave., Rockford, IL 61107.


PURVIANCE STEREOVIEWS of Pittsburgh, PA from his Pennsylvania Central Railroad series. Send xerox and price to John A. Stuart, 115 Laurel St., Pittsburgh, PA 15202.

SCRANTON, PA or Carbndale, PA street views showing streetscapes. Also, any other format of same. Charles Wrobelki, 206 Green St., Clarks Green, PA 18411.

SEARCHING FOR views by Wilson of Hendersonville, NC. Also would like to purchase views by Thurlow and Wetfte of Colorado. Keith Longworth, 10321 Hickory Hill Drive, Port Richey, FL 34668. (813) 869-0727

SHAKER photos wanted. Please send xerox copy with price. Richard Brooker, 23 Old Kings Highway, Wlliton, CT 06897.

WANTED

SINGLE VIEWS, or complete sets of "Longfellows Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.


STEREO DAGUERREOTYPES: all kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 876-5232.

STEREO DAGUERREOTYPES and glass slides wanted, especially French nudes and American outdoor views. Tim Merritte, 115 W. California Blvd. 432, Pasadena, CA 91105, (626) 568-5914.

STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer, Realist 6-glider stereo slide cabinet in Exc. or better condition (must contain Realist logo); Baja B-glider stereo slide cabinet with plastic drawers marked "Versatile". Mark Wilke, 200 SW 69th Ave., Portland, OR 97225, (503) 797-3458 days.

STEREO VIEW CARDS & postcards from Pennsylvania of the following towns: Lanseboro, Montrose, Susquehanna, and of the Erie Railroad, D.H. Lehigh Valley R.R. I have 2 large boxes to trade or sell. C. Roy Hall, 1 Wilson Ave., Susquehanna, PA 18847.

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, especially 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 Sunneman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03564.

STEREOVIEW, PHOTO CARDS, older photographs I need of U.S. Treasury and BEP paper money engraving operations 1860s-1920s. Especially 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 Sunneman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03564.

STEREOVIEW, PHOTO CARDS, older photographs of the following Pennsylvania towns: Lanseboro, Montrose, Nicholson, Susquehanna: the railroad bridges Starrucca Viaduct Erie RR at Lanseboro, the Nicholson Tunkhannock Creek bridge D L & W railroad, Nicholson, PA. C. Roy Hall, 1 Wilson Ave., Susquehanna, PA 18847.

Stereoviews, older photographs of the Rhine and its vicinity (3.5 x 7 inch) from all photographers always wanted! Hartmut Wettmann, Markstr. 85, D-53424 Remagen (Rhein), Germany, hawernh@aol.com http://users.aol.com/hawernh/stereoviews.htm

STEREOVIEWS OF YORKTOWN VA. Will pay $10.00 plus costs for good quality color xerox. Send inexpensive black & white copy first to check for duplicates. Dr. T.A. Wheat, 597 York River Dr., Gloucester Pt., VA 23062, (804) 642-5822.

TURKEY - stereoviews or glass slides. Sara Baker, 6009 Beachwood, West Bloomfield, MI 48324, (248) 489-8020, fax 489-0387.

UTAH & NEVADA! Albumen photos, stereos to mammoth plates, esp. Savage, O'Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtet, 476 E. South Temple #236, Salt Lake City, UT 84111, (801) 532-6885.

VIEWS BY NEW YORK photographer J.J. Johnson. Especially interested in views from his series of "American Stereoscopic Views". Researching this photographer for possible article and publication. Any information appreciated and acknowledged. Send xeroxes to Thomas Moore, The Mariners' Museum, Newport News, VA 23606.

VIEWS OR REPRODUCTIONS related to the novel Ragtime including Henry Ford/the model T, period musicians, J.P. Morgan, Evelyn Nesbit, old Penn Station, Harry Houdini, New Rochelle, etc. Jim Hap, 17 Richwood Place, Denville, NJ 07834.

VISTA VIEWER. I have some interesting items for partial trade. D. Smeak, 1765 Rosebery Ave., West Vancouver, B.C. V7V 225, Canada. Fax (604) 922-2855.

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