A Virtual Convention on the Web

Just browsing through the NSA'98 Convention web site should be enough to excite nearly any collector, shooter or digital creator of stereo. Its wealth of information about all aspects of the convention from Trade Fair schedules to Stereo Theater projection details, hotel information, banquet food, convention facilities, and historic tours can make it seem like the event is about to begin at any moment and make you as "hyper" as our convention preview aerial shot seen here.

The same effect can result from seeing the many photos and stereos included, which provide a sneak preview of several historic sites to be seen on the various walking tours and the Monday bus tour. There are even interior photos of the ornate Byrd Theatre in Richmond where Dial M for Murder will be shown in original 3-D. Nearly any question you may have about the convention is likely to be answered somewhere within the constantly growing site where all registration forms are also available. If you don't have internet access, visit a friend who does and lean over their shoulder while they check out:

http://members.tripod.com/-g_cowardin/nsa/index.htm

NSA Convention '98 Schedule

1st Day—Thursday, 8/6/98
9:00am - 12 noon . . . . Volunteers needed to help set up projection room
1pm - 5pm . . . . . . . . . . . . Registration
1:30pm - ? . . . . . . . . . . . . Testing shows, equipment, lenses, etc.
3:30pm - 4:30pm . . . . . View-Master Meeting (Salon D)
4:30pm - 5:30pm . . . . . Internet Meeting (Salon D)
7pm - ? . . . . . . . . . . . . NSA Officers/ Director's Meeting (Salon D)

2nd Day—Friday, 8/7/98

9:00am . . . . . . . . . . . . Convention Opening
9:30am . . . . . . . . . . . . The Workshops and Electronic/Video Theater
10:00am . . . . . . . . . . . . Convention Opening Remarks/General meeting
9:00am - 12 noon . . . . . 3 hours of 3-D projections in the Stereo Theater
12 noon - 1:00pm . . . . . Panoramic Photo Taken (Approximate time)
2:00pm - 5:00pm . . . . . 3 hours of 3-D projections in the Stereo Theater
3pm - 5pm . . . . . . . . . . . . 3D movie at the Byrd Theatre "Dial M for Murder"
7:00pm . . . . . . . . . . . . Stereoscopic Society of America Dinner
7:30pm . . . . . . . . . . . . Auction
7:00-10:00pm . . . . . . Trade Fair drop-off only - NO DEALING!
12:00 midnight . . . . . . 3D movie at the Byrd Theatre "Dial M for Murder"

3rd Day—Saturday, 8/8/98

7:00-9:00am . . . . . . . . . . . . Dealer set up for Trade Fair
8:00am . . . . . . . . . . . . Early Bird admission to Trade Fair
9:00am . . . . . . . . . . . . Trade Fair Opens to the Public
9:00am - 12 noon . . . . . 3 hours of 3-D projections in the Stereo Theater
2:00pm - 5:00pm . . . . . 3 hours of 3-D projections in the Stereo Theater
5:00pm . . . . . . . . . . . . Trade Fair Closes for the Day
5:00-5:30pm . . . . . . . . . . . . Trade Fair Table Holder Cover-up
7:00pm . . . . . . . . . . . . Banquet
12 midnight . . . . . . . . . . . . 3D movie at the Byrd Theatre "Dial M for Murder"

4th Day—Sunday, 8/9/98

8:00am . . . . . . . . . . . . President's Breakfast
9:00am - 1:00pm . . . . . Theater dark for Trade Fair and Lunch
10:00am . . . . . . . . . . . . Stereoscopic Society of America Annual Meeting
9:45am . . . . . . . . . . . . Trade Fair Opens to Table Holders
10:00am . . . . . . . . . . . . Trade Fair Opens to the Public
11:00am . . . . . . . . . . . . Workshops, etc. Re-open
1:00pm - 5:00pm . . . . . 4 hours of 3-D projections in the Stereo Theater
4:00pm . . . . . . . . . . . . Trade Fair Closes
5:00-Finished? . . . . . . Volunteers needed to take down Stereo Theater

5th Day - Monday, 8/10/98

9:30am - 4:30pm . . . . . . Historic Richmond Bus Tour, All-day tour of historic Richmond and surrounding scenic sites, guided by a costumed living history interpreter. (Tour includes a lunch stop but price of tour does not include lunch.)

This 1995 aerial hyper of downtown Richmond, Va., includes the Richmond Marriott (on the right) and its sky bridge connection to the Richmond Centre, the long structure extending from the middle of the picture to the left edge. NSA '98 events are scheduled in both the hotel and the Richmond Centre, but not (so far) in the round Richmond Coliseum on the left!}

Stereo by NSA member J. Holloman, Scratchy Poodle 3-D Views.
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STEREO WORLD
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Editor's View

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Spring is a time of Renewal!

Would *Stereo World* resort to cheap sensationalism just to boost renewals and expand membership? Well, sort of... Not many stereographers have been abducted by space aliens, as far as we know, but our item on page 15 was impossible to resist when we saw one of Bryan White's Hale-Bopp stereos. Several of his comet stereos incorporating local foregrounds (liberated from those same "top secret NSA files") appear in this issue's "A Hale-Bopp Stereo Odyssey" on the following pages.

From aliens and comets to the stars of London's early 1900s music halls, a new and promising camcorder adapter for 3-D videos, and a look at pinhole stereography, the range of material in this issue provides just a hint of what's coming up for those who renew their NSA membership.

**More "Shooter" Material From More Contributors?**

As we begin our 25th year of publication, an encouraging number of new volunteers have offered their skills to help improve coverage of current 3-D products and techniques important to active stereographers. At least part of this new enthusiasm results from a recent flurry of discussions among the internet's Photo-3d group concerning the contents of *Stereo World* and the need for stereo "shooters" in addition to those of collectors.

Opinions varied from those feeling that "shooters" need their own magazine (something like a U.S. version of Germany's commercially published 3-D Magazin) to those simply favoring more *SW* coverage of current stereo photographic trends, practices, discussions, ideas, and equipment. These postings prompted other people to respond in defense of *Stereo World* with challenges to dissatisfied readers to contribute more articles, news items or letters of their own.

The eventual result, given enough prompting of skilled and knowledgeable people, can be a magazine that more completely lives up to its potential of serving the needs of the entire stereoscopic "community" as its primary printed publication. The more new products, ideas or techniques that are seen in a magazine, the more material people or companies will send in and the more sources an editor will have for follow-up questions or articles. Some unknown critical mass must probably be reached to trigger this snowballing effect, and new contributors can us help build toward that point.

As has been emphasized before in discussions of modern vs. historic coverage, the addition of more current news items and articles on the use of existing materials and equipment does not necessarily reduce the space available for historic images and text. Since current material requires less space than historic features with their many full size views, accommodating more of it by going from a 40 to a 44 or 48 page issue boosts expenses relatively little. An eventual resulting increase in membership could more than cover the difference and of course interest new people in the historic material as well.

But before any of it can happen, we need your renewal (think of it as an appropriate celebration of spring) and if possible, an added contribution to support expanded NSA research services and other *Stereo World* improvements.

Beyond that we need your support in the form of ideas, suggestions, news items, articles, or tips on other sources for any of the above. If you didn't get your renewal letter or the dog ate it, contact Larry Hess, 1600 W LaJolla Dr #1275, Tempe, AZ 85282, (602) 638-1486.

**More Coming Attractions**

A complete list of upcoming features wouldn't fit in last issue's "Editor's View", so more are included here. With the exception of the first (a repeat reminder item), these are historically oriented, since material of this type can and does accumulate in the files more than shorter, current articles of immediate interest.

- **We'll kick off issue No. 1 of Vol. 25 with "Driving Sojourner on Mars", an exclusive interview with Brian Cooper of the Jet Propulsion Lab in Pasadena CA. He was the primary "Rover Driver" for last year's Pathfinder Mars Mission and the author of the Rover Control Workstation (RCW) software that was used to control the rover with the help of stereo images from both the rover and the lander. This inside story of truly remote stereoscopic imaging is illustrated with several dramatic, wide-angle stereos from Sojourner's ground-level stereo camera rig.**

- **"The Fiery Charger" is a short and amusing bit of cross-Atlantic culture shock. When Texas Stereographer John Medders (Vol. 24 No. 4) asked French stereo expert E.P Frank to explain to an innocent American of 1952 just what a "bidet" was, Frank responded with a detailed history of French bathroom fixtures and two stereos of the device on display in a shop window in Nice.**

(Continued on next page)
Lotta's Fountain

If I hadn't read Norman Patterson's mid-1997 Stereo World story on Lotta Crabtree, I might have passed a news story with little thought. While in California last month, I read in the Contra Costa Times a story about Lotta's Fountain in San Francisco stating that a group of volunteers began with a cursory cleaning of the fountain which was presented to the city in 1875, one of the survivors of the 1906 earthquake. The restoration is now under the direction of the San Francisco Art Commission. In 1906 Lotta's Fountain was where people went to find lost loved ones and is where the great quake has been commemorated ever since.

Richard Orr
Omaha, NE

Sorry about the apples. The problems that any double issues cause librarians were among the reasons we hesitated so long in using that option to help restore our publication schedule. Once the decision was made, however, we concentrated on coming up with an imaginative approach that would preserve as much as possible the separate identities of the two issues bound as one. Clearly for some people our solution only exacerbated the problem. Be assured that for the remaining process of catching up with the calendar, we will publish regular, separate issues.

- Ed.

Great

Stereo World is great. I wish I had known of it years ago. I can't believe how many people are into it.

Leo Comallie
Alamogordo, NM

Editor's View (Continued from previous page)

- "Churches in the Parlor" provides an illustrated history of Philadelphia's McAllister Brothers, who published a series of at least 30 views of various church interiors in the city from 1860 to 1864. Each of these rare examples of careful architectural documentation includes physical and historical details on the back. These and other views were sold by the brothers at their store on Chestnut Street, noted for its impressive variety of stereoscopes and illustrated in Paul Wing's book Stereoscopes: the First One Hundred Years.

- "Single-Sheet Stereo Tintypes" will be among the images examined in our continuing coverage of this most rare variety of stereos. After contributing proof that cut and transposed image pairs on tin (beyond the coincidental pairs from multi-lens portrait cameras) were indeed commercially marketed, our readers have sent in examples of the more mysterious, vintage, full size, properly transposed stereographs on uncut ferrotype sheets.

- Many 19th century train wrecks became the subjects of disaster views, but a series of views of one in the Santa Cruz Mountains of California (which resulted in 17 deaths) actually documents the on-site investigation by a coroner's jury. Thanks to the author of a forthcoming book on California's early narrow-gage railroads, that documentation will appear as a Stereo World article.

- "Charles Bierstadt's Stereos of Tripoli, Egypt and Palestine" follows in scholarly detail the travels and work of this prolific photographer, illustrated with several of his outstanding views.

- "6 X 13 Wonders" (a feature continually evolving and growing with every delay in its eventual publication) celebrates a stereo format—one employed for both transparencies and prints, and the one most easily freeviewed as well as magnified through the most basic viewers. From the cameras and stereoscopes of the 19th and early 20th centuries to the latest folding paper viewers, this format has been employed by both amateurs and specialized commercial publishers to produce a surprisingly diverse and valuable stereographic record.

- "The Realist World of Mrs. Winifred Lownes" is a selection of the best stereos by this world-traveling amateur of the 1950s and '60s. She became skilled with a Realist on her own, having no association with any photo or stereo clubs and never having seen a stereo projection program.
It was the largest and the most eagerly anticipated new attraction in the 27-year history of Sea World of Ohio in Aurora. Pirates, the new dual-camera 3-D 70mm multi-sensory film starring Leslie Nielsen, opened in May, 1997, in a huge 900-seat auditorium housing a giant 60 by 28 foot silver screen. Although the film itself cost $5 million (modest by Disney and Universal theme parks standards), the theater, plus the “fourth dimension” in-house effects, drove the final cost of the attraction up to $15 million.

Sea World of Ohio, an Anheuser-Busch Theme Park, now becomes the newest kid on the block to feature a major 3-D attraction. A sister theme park, Busch Gardens in Williamsburg, Virginia, had been running another dual-camera 3-D 70mm film, Haunts of the Olde Country, since 1993.

“There's a possibility that more 3-D theaters will open in other Anheuser-Busch parks, especially in Sea World San Diego and Busch Gardens Tampa,” says Keith Melton, who directed both Pirates and Haunts. In May of this year, Pirates returned to Sea World of Ohio and opened in Busch Gardens in Virginia. Haunts of the Olde Country, which is distributed by Iwerks Entertainment, one of the film's producers, recently played in Janfusun Fancy World in Taiwan, Hansa Park in Germany and Lotte World in Korea.

“Because Haunts was such a huge success, Anheuser-Busch decided 3-D would be a great addition to Sea World of Ohio,” claims Melton. “The company wanted another 4-D film (the fourth dimension refers to the multi-sensory effects that audiences "feel" in synchronization with the film) and the film had to relate to the sea. A pirate film was a natural. Much to my happiness, because I'm a great Monty Python fan, we were able to get Eric Idle to work on the script. It also seemed fitting that Idle portray Pierre, the loyal first-mate of Nielsen's Captain Lucky.”

According to Melton, Nielsen was everybody's first choice to play the blundering Captain Lucky. “The part of a Teflon pirate was perfect for Leslie's deadpan style. Nothing happens to him, but everything goes wrong around him,” Melton, the producers, and Sea World of Ohio wanted Nielsen so much that filming was postponed from August to November in 1996 to accommodate the actor's busy schedule. (Nielsen was touring parts of Canada in the fall of that year with his one-man theatrical presentation Clarence Darrow.)

Getting Pirates off the ground and into production was no easy task for Melton, who spent the summer of '96 developing the script with Idle, locking down talent and scouting for locations. “The film may only be 15 minutes long, but the amount of work involved in making it happen is just as much as a feature film,” points out Melton. “The details and logistics were incredible. I have to pat the back of producer Brian Rogers, who really did a great job in handling some very difficult situations and coming through on budget.”

Some of those difficult situations were the weather. According to Melton, Pirates wasn't an easy shoot. “Someone figured that of 15 days of location work, we...
had three good days without weather problems." Asked how he shoots under these conditions, he laughs, "with patience, tenacity and a lot of wishful thinking.

Melton affirms that with traditional 35mm films the production unit tries to get 15 to 20 set-ups a day. "We were happy to get six, and that's more than usual."

Rain and high waves weren't his only problems when filming beach or boat-to-boat scenes. "The days were short so we had limited daylight conditions. Almost all of our locations in the bug-infested jungle had a canopy of trees blocking out the sunlight. I would say that for every day we shot an exterior scene, we would shoot a night for day shot (the process of simulating day scenes while shooting in the dark). We would save our tight shots for the last shots of the day. These shots would have to be lit simply because we ran out of light."

Some of the most spectacular footage in Pirates is of Captain Lucky's pirate ship, which was built in the 1970s following original 18th century blueprints. Named 'The Rose,' this breath-taking ship operates out of Maine and travels the world as a sailing school.

"To make Pirates, we conducted a major search to find three things together," relates Melton. "We needed beautiful tropical locations, production support and a pirate ship. Finding these three ingredients was extremely difficult. Ultimately, we ended up in Puerto Rico where they have great beaches and jungles. Unfortunately, there was no ship. The one we wanted was down in St. Lucia in the southern tip of the West Indies. It would have cost too much money and taken too much time to sail the ship up to Puerto Rico, so we worked out a schedule with the ship's owners, and we met the ship half-way in the U.S. Virgin Islands. All of the deck sequences were shot there, as well as some beach scenes with the ship in the background." Melton was, however, disappointed in the film's opening scenes which were shot in bad weather. Later, these vital scenes were re-shot in St. Lucia when the ship was there.

Melton has high praise for sound man Dan Gleich, someone he had worked with before. "All cameras make some noise to one degree or another and must use casings for sound-proofing. In our situation, because of the size of the two cameras and the HinesLab Stereocam® mount, using a sound-proofing case was out of the question because it would have only made the entire filming unit heavier and more cumbersome. Gleich did a phenomenal job isolating the voices from the camera and location noises like wind, waves and rustling leaves. He enabled us to use 75% of the original sync. That's an incredible accomplishment."

Melton, a veteran director of three stereo films now (his first was Sensorium in 1986), jokes that the reason they call it 3-D is that it's three times as hard as a conventional 35mm film. Helping ease the difficulties of dual-camera filming was acclaimed cinematographer Peter Anderson, who shot both Pirates and Haunts and several other 70mm 3-D projects now featured at other theme parks, including Terminator 2-3D and Muppetsvision. "Working with a pro like Peter Anderson makes my life as a
Director of Photography Peter Anderson and Director Keith Melton with the HinesLab StereoCam® mount and cameras on location. Anchored behind them is the film’s “pirate ship” The Rose.

director infinitely easier.” insists Melton. "We have a very good working relationship together, which definitely helped during production. In addition, Peter doubled as our post-production visual effects supervisor. His knowledge and patience with the process was instrumental in making Pirates both a technically and visually beautiful film.”

The HinesLab StereoCam® mount alleviated other stereo filming headaches. “It’s the best system out there,” declares Melton. “You want to use the best equipment available which will not only simplify your life, but allow you to do things creatively and technically to make a better movie.”

Melton, owner for the past 12 years of Infinity Filmworks in Los Angeles, has a broad background in film and video production that includes directing, writing, producing, working with advanced technology and coordinating complex special effects. Most of his work can—or has—been seen in theme parks around the world or at past world expositions.

For Universal Studios, Melton directed the pre-show for Terminator 2-3D which features live action and special effects. He also directed the live-action segments of the computer graphics simulation film, Ride the Network, which is screened permanently in the AT&T Pavilion at EPCOT, Disney World in Florida.

He wore three hats as director, co-producer and writer for the fantasy ballet film To Dream of Roses, a high-definition 35mm film blown up to 70mm which was presented in a surround-sound theater at Japan’s 1990 Osaka World Exposition.

Melton’s earlier foray into 3-D was Sensorium, as director, producer, co-writer and editor. The film, a turn of the century trip through American pastimes, was presented at a Six Flags indoor theme park in Baltimore during the ’80s. Sensorium was filmed in a 35mm over/under stereo format (Arriflex from Arriflex) and was presented in surround-sound. The film featured interactive scents (shades of the late ’50s Scent-a-Vision) where a series of “smells” are released into the theater in sync with the picture.

And, oh yes, I had to ask Melton about Leslie Nielsen’s famous (infamous?) whoopee cushion pranks. “He loves that gag,” chuckles Melton. “The first two or three times with his cushion were pretty funny...but after a while...”

Pirates, Haunts Share Traits

Pirates and Haunts of the Olde Country have more in common than you think. Despite totally diverse story lines (Pirates is a swashbuckling adventure while Haunts is a spooky ghost story), both dual-camera 70mm 3-D films are packed with action, family fun and a “fourth dimension” of in-house sensory effects, shocks and surprises. In addition, both imaginative films were directed by Keith Melton and lensed by director of photography Peter Anderson (we hope to do on an article on him in a future issue).

In the spring, Pirates replaced Haunts at Busch Gardens in Virginia, and re-opened at Sea World of Ohio. The large theaters at both Anheuser-Busch Theme Parks seat 900 people and have huge 60-foot-wide by 28-foot-high silver screens.

Both films share another common trait: their relatively low budgets. Director Melton and producer Brian Rogers seem to know how to get more bang for their bucks. Pirates cost $5 million and Haunts cost only $2 million (in 1993), but both films look a lot pricier, an amazing feat in this era of megabudgeted films—short or full length.

Nielson A Perfect Captain Lucky

It’s a part perfectly made for Leslie Nielsen, who is without question the reigning king of comedic chaos. As Captain Lucky in Pirates, he plays the wacky, greedy leader of a swarthy band of swashbucklers in the same deadpan style that won him raves and millions of fans for his portrayal of Lt. Frank Drebin in Police Squad on TV and in The Naked Gun film series. Monty Python comedy troupe alumnus, Eric Idle, who wrote the script, shines too, as Pierre, Lucky’s daunted, dented and blundering first mate. (Look for a surprise cameo appearance by Rodney Dangerfield.)

Like any great pirate story, this 15-minute film is about buried treasure. Lucky, who earlier abandoned his crew to keep the booty for himself, returns to a remote Caribbean island to find and claim the hidden cache. Unbeknownst to Lucky, a young cabin boy (nicely played by Adam Wylie of TV’s Picket Fences), who survived the pirates’ first trip to the island, waits to seek his revenge. And what revenge! As Lucky and his ragtag crew make their way to the treasure, they face an assortment of booby traps and snares set by the young boy. The
NSA members attending the convention in Richmond, VA, this August may want to visit nearby Williamsburg and the Busch Gardens theme park where *Pirates* will be running. For information, call (757) 253-3350 or see www.buschgardens.com

Sea World of Ohio is near Cleveland. For hours, prices, and other information call (330) 995-2121 or (800)-63-SHAMU, or see www.seaworld.com

3-D thrills, which include a journey through a dark, mysterious cave, a bat attack and an assault of angry hornets are enhanced with fourth dimension sensations like water sprays and smoky cannon blasts. A 24-speaker discreet surround-sound system lets the audience "feel" the sound, especially the sound of thousands of menacing hornets. The bat attack is probably the scene that gets the biggest audience response, especially when the theater and the screen are thrust into darkness and hundreds of red eyes fly off the screen toward the audience. Melton, Anderson and computer graphics house L2 (L-Squared) Entertainment have used every trick in the book to make scenes like this unforgettable. At a time when special effects are becoming commonplace, *Pirates* still manages to surprise by linking those effects to exceptional ideas—a 3-D winner.

A Spooky 3-D Tour of Real Castles

*Haunts of the Olde Country* is a rarity. It's a ghost story and an adventure that the whole family can enjoy. No horror, no slice 'n' dice, just a lot of fun. The plot of *Haunts* sounds like a gruesomely goofy and giddy campfire story. It chronicles the adventures of an 11-year-old boy called Anthony (actor Benjamin Bawden) who is bored and distracted while on a tour of an ancient English castle with his family. Aware of a ghostly presence in the castle, he tells his mother of seeing mysterious floating objects (great 3-D tricks), but she doesn't buy his "tall tales" and sends him back to the tour bus. A slight detour in the castle brings him face to face with legendary witch Morgana le Fey (Kate Versey) who casts a spell on him. An affable and bumbling ghost called Sir Nigel Hawksmoor (Roger Hammond) comes to the boy's rescue. Armed only with a riddle containing the clues necessary to break the witch's ever-quickening spell of turning the boy slowly into a dog, Anthony and Sir Nigel begin a frenzied race against time from castle to famous castle. As we speed headlong through time and space with our heroes, we come face to face—literally—with a motley array of spooks. Many are computer-generated characters that seem to fly off the screen and morph into other amazing shapes.

Director Keith Melton successfully manages to mix the right blend of humor and thrills during the film's energetic 17-minute length. Peter Anderson's imaginative stereo cinematography is first rate as usual. Paris-based Ex Machina created the ingenious computer-generated effects that are breathtaking to watch in 3-D.

The film has a lavish look to it—and no wonder. The majestic and regal castle exteriors were shot on location at the Tower of London, at Bodiam Castle in Sussex, England, Glamis Castle in Angus, Scotland and Alnwick Castle in Northumberland, England. *Haunts*, apparently, was the first film to ever shoot inside the opulent rooms of the ninth-century Alnwick Castle, although the grounds have been the site for numerous movies. These ancient—and often eerie—locations add authenticity to a hilarious ghost story that will never be dated.

Acknowledgements

Thanks to: Edward Newquist, Jacqueline Flesher and Dave Barnett at Iwerks Entertainment; Gina Roitman at Busch Entertainment Corporation, Montreal; Bernadette Castillo at L-Squared Entertainment.
How many optical tricks can you create using red and blue filters? You'll probably have trouble coming up with anything near the 27 different illusions found in *The Red & Blue Illusion Book* by Mark Hiner. Many of the best of his images are of course anaglyphic 3-D drawings, but also included are pictures with hidden words and images, X-ray effects, motion, and the "dazzle effect".

The introduction includes a section on color and stereo vision, an explanation of the difference between convergence and accommodation, and an assurance that color blindness does not limit the impact of various red/blue illusions. Filters and instructions for assembling a "4-way viewer" allow the reader to create a paper device from printed patterns in the book with two sliding sections that allow viewing through two blue filters, two red filters, or two combinations of red and blue over opposite eyes. By sliding the filters quickly, overprinted red/blue hidden images or simple animations can be seen.

Each chapter includes explanations of how the various effects work and tips for drawing your own illusions. This is equally true in the sections on anaglyphic 3-D drawings and illusions, which include simple shapes, floating words, more complex pictures, contour maps, and perspective drawing techniques to make objects seem to stand on the page when viewed from an angle. Hiner's art is simple and uncluttered, making the technique being demonstrated perfectly clear for even the youngest reader able to grasp the very precise explanatory text. Symbols in the corner of each page indicate which filters are needed in the 4-way viewer for that particular drawing.

The first thing experienced 3-D enthusiasts will notice about the book is its use of very dark, unscreened blue ink for all the illusions including the anaglyphs. Any attempt to use the usual density anaglyphic red/blue glasses from other sources will result in such extreme ghosting that many of the effects don't even begin to work. The filters included with the book (especially the blue) are maximum density stage-lighting filters which match the strong ink colors and reduce the ghosting to a level acceptable in most of the illustrations, while annoying in some others.

Line drawings are always a challenge in anaglyphic printing, but the simplicity of these images on bright white paper makes the light lost in the dark filters less of a problem in viewing—which is especially good in natural lighting conditions. In fact, these filters could be used to correct some of the ghosting found in other red/blue anaglyphic publications by those willing to set up very bright lighting for viewing.

Ghosting could probably have been reduced somewhat by the use of red/green inks and glasses, but *The Orange-Red & Luminescent Green Illusion Book* would be a clumsy title and people attempting their own drawings would have an even more frustrating time finding the right color pencils and pens. U.S. distributor Cygnus Graphic thoughtfully included two special versions of their regular anaglyphic glasses (with doubled filters for density and split-level combinations of red & blue for trick image effects) so that readers wouldn't need to cut up their copies of the book to make the required viewers.

Somewhat ironically, the only historical note in the book mentions the 19th century animation work of American Eadweard Muybridge, from which a couple of trick drawings were adapted. No mention is made of Mark Hiner's fellow Englishman Theodore Brown, who published several hidden-image and animation red/green illusion books early in the 20th century as well as (also like Hiner) a series of pop-up books. (See SW Vol. 24 No. 5, page 16.)

While not a text on any advanced techniques or subtleties of 3-D drawing, the simplicity and clarity of the drawings and the precision of the text make *The Red & Blue Illusion Book* an ideal introduction to the basics of anaglyphic illustration and viewing and to the many optical tricks made possible with red & blue filters.
Stereo Featured in Mainstream Exhibit

Corvallis, Oregon, will be filled with photography during the month of June when the Corvallis Arts Center hosts a major invitational exhibit and members of the local PhotoArts Guild display their work in a series of satellite shows around town.

The headline event will be "The State of Oregon Photography: An Expanding Vision," which celebrates the range and quality of photography being done in Oregon. Within that range is included the work of NSA member Jonne Goeller, who will exhibit her stereo landscape work. As the event's press release puts it: "Nine of the most respected photographers in the state have been invited to exhibit a portfolio of their prints in the show. Their work represents a wide range of photographic styles—from classic black-and-white portraits and landscapes to infrared, color, alternative processes and even stereography."

According to PhotoArts Guild President Rich Bergeman, the Guild's goal was to recognize Oregon photographers whose commitment to their art comes from a personal devotion to the medium, rather than a drive for commercial success.

The exhibitors are:

C. Randall Tosh of Coos Bay
Gold-toned panoramic contact prints

Michael Bantam of Joseph
Gelatin silver portraits and landscapes

Gary Tepfer of Eugene
Color images of European architecture

Douglas Frank of Neskowin
Platinum/palladium pinhole landscapes

Phil Harris of Portland
Gelatin silver still lifes

Jonne Goeller of Klamath Falls
Stereo landscapes of Southern Oregon and the Great Basin

Nancy Hill of Portland
Infrared portraits

David Taylor of McMinnville
Mixed-media photo collages

Rodney Cartasegra of Portland
Toned gelatin silver prints of figure studies, still lifes and landscapes

Although the photographers in the show may not be household names among the general public, all have exhibited widely over the years and have a reputation among other photographers for the high quality of their work.

The jurying committee was chaired by Corvallis photographer Mark Reid, who said the show "demonstrates how photography in Oregon has matured and blossomed over the years. It's more than pictures of gorgeous sunsets and majestic mountains. These images show just how diverse and intense photography can be."

NSA and SSA member Jonne Goeller has showing her photographic work for over 25 years, and has been an active stereo photo-

(Continued on page 18)
THE STEREO PINHOLE: A "Hands On" Approach to 3-D Photography

By Paul Gentry

Pinhole and stereo photography have both been around for a long time—almost since the first photographs were made. Yet today they are often thought of as little more than novelties, mere footnotes in photo history. This of course, as anyone involved with these mediums can tell you, is hardly the case. They are very much alive and well and in the hands of more and more people are becoming vital art forms. As alternative ways to photograph things, each gives us a unique vision of the world. One that continues to instill in viewers a sense of the mysterious and magical.

My interest in pinhole photography began when I was still in art school. Discovering such a simple, non-mechanical way to make photographs came as something of a revelation. I loved the idea of making cameras out of whatever materials were at hand. Almost any type of design could be explored—wide angle, panoramic, you name it. But it was the beauty of the images pinholes could produce that was most compelling. It wasn't long before I had abandoned conventional cameras altogether. And so it has remained to this day.

Building pinhole cameras eventually led me to experiment with a stereo design. I knew very little about stereography and really didn't expect great results, assuming there must be something very tricky to making three-dimensional photographs. But my reservations were soon laid to rest. Once again the humble pinhole proved itself to be a remarkable performer. Through it a whole new creative realm was opened up to me—the world of 3-D photography!

Why go to the trouble of constructing a pinhole camera in order to make stereo photographs? For one thing, it's just plain fun! As with all pinhole photography there's something uniquely personal about it. You cannot help but feel a profound sense of accomplishment each time you obtain beautiful and poetic images from a device hardly more sophisticated than a shoe box (indeed it could even be a shoe box!) The process is so unbelievably simple. And you may find, as I did, that your photography actually improves as a result.

Building A Stereo Pinhole Camera

There are many ways to make a pinhole camera, including a stereo version. The design I describe here is not necessarily the simplest or easiest to build, but there are advantages to it that I'll describe as I go along. These are the materials you'll need:

1. cardboard or matte board to make a light-tight box or one already made.

2. two 1 inch square pieces of thin sheet metal. The best thing to use is .002 gauge brass shim stock (available from a hobby shop in the model building section). You can also use aluminum from a disposable pie plate or from a soft drink can.
3. a small sewing needle.
4. a roll of black duct tape or black electrician's tape.
5. glue (Elmer's and a little epoxy)
6. flat black spray paint
7. a piece of 600 grit emery paper

Two optional items you may want are a piece of plywood about the same size as your box with a 3/8-inch hole drilled in the middle of it and a 1/4-inch T-nut insert (Available from the nuts and bolts section of a hardware store.)

The most "complicated" part of a pinhole camera is the pinhole itself. This needs to be made slowly and carefully. Of course in the case of a stereo camera you need to make two pinholes instead of one and they must be identical in size. To do this take the sewing needle (the smallest you can find) and place a tiny drop of epoxy about 3/32 of an inch above the point on the tapering part of the shaft. When this hardens it will serve as a stop. Both holes will then be made so that the needle will slide in and out easily as far as the glue droplet. Allowing the hole to be enlarged past this point (to the full width of the needle's shaft) would make it too big. In order to get sharp-looking images in a camera this size, the pinholes must be extra small, or no more than half the width of a small sewing needle.

Cut a couple of 1 inch square pieces from your metal sheet. Lay these down on a flat work surface that's soft enough for the needle to press into once you've penetrated the metal (I use an old book.) To start the hole, push the needle into the metal just hard enough to raise a small bump on the other side. Turn the metal over and sand the bump down smooth using the emery paper. This should barely open a tiny hole. Carefully realign the needle and resume drilling. Keep repeating this process, alternating sides and smoothing the ridge down each time. In this way a perfectly clean and round hole should form. If you have a magnifying lens handy, use this to check the hole for leftover burrs. Eliminate them as best as you can using the sandpaper and the side of the needle point. As a final measure I take a small brush and work a little brass polish into the hole and then wash it out with soap and water. The trick is to get both holes as identical in size and as clean around the edges as possible.

When you are finished making the pinholes they should be carefully aligned and placed over openings cut into the front of the camera box, 21/2 - 3 inches apart. Locate these holes so they will be centered on the film once it's loaded into the camera. You can use black tape to hold the pinholes in place. The camera box can be any that has a light-tight lid. I generally construct my boxes using pieces of sturdy cardboard for the outside walls and 4-ply matte board for inside partitions. I make the boxes just large enough to accept a specific size of film. Care must be taken in constructing the lid so it fits well. I often attach foam weather stripping around the outside of the box so the lid will fit.
down snuggly against it. This assures that there will be no light leaks. Whether or not you make your box, cover all of its outside seams with a couple layers of black duct tape or else unwanted light could seep through. Spray the inside of the box a flat black to prevent internal light reflections (do this before attaching the pinholes.)

Your shutter can be something as simple as a piece of duct tape or cardboard flap that covers both holes. Or you could try a more elaborate set up like a sliding door system made from pieces of cardboard or matte board. It's worth the extra effort.

Depending on the size of the box the rear wall opposite the pinholes can serve as the film plane or you can glue in a partition that's closer to the pinholes (make sure it's squarely aligned!) The distance of the film plane from the pinholes will determine your camera's focal length (more on this later.) Glue some strips of cardboard into the corners to make slots that will hold the film in place and allow it to slide in and out. Next glue a dividing wall between the pinholes ...exactly centered, that extends nearly but not quite all the way to the film plane so you'll get two distinct and separate images when you make an exposure. A gap is left to allow a sheet of film to be slipped in behind the end of this wall. In building my own cameras I add an extra partition that forms two compartments behind the film plane where exposed and unexposed sheets of film can be stored. They are easily rotated by removing the lid of the camera box while it is inside a changing bag.

The film I use is black and white 4x5 panchromatic sheet film. One design accepts a single piece of film, on which two images are made...2½ x 2½ inches in size. The pinholes are 2½ inches apart. A larger, somewhat more elaborate design takes two sheets of 4x5 film and produces a pair of 3x3½ inch images, or the standard view card size. Both cameras have matte board masks in front of the film plane to determine the final dimensions of the images. The masks in the larger camera have a traditional flattened arch-top shape (you can leave out the masks if you like and simply trim the film images to the size and shape you want later on.)

The focal length of a pinhole camera is determined by the distance of the film plane from the pinhole. A normal focal length for any given camera equals the diagonal dimension of the film image the camera produces. Anything shorter than this is considered wide angle. Anything longer is telephoto. In building pinhole cameras it's very common for people to use extra-short focal lengths in order to produce dramatic wide-angle effects. This doesn't work so well in stereo photography because it interferes with the stereo effect, stretching it out unnaturally. My stereo cameras have close to normal focal lengths—about three inches for the smaller one and four inches for the larger.

Many pinhole photographers use enlarging paper in their cameras rather than film. Prints made from paper negatives have a textured, antique look which some people like, and a much narrower, but often more dramatic tonal range. This is because paper emulsions are not sensitive to the redder portions of the color spectrum. They are also far slower than panchromatic film emulsions. Personally I prefer the richer tonalities film offers and the shorter exposure times involved. It's no surprise that pinhole pictures require comparatively long exposures. The smaller the pinhole or longer the focal distance, the greater the exposure times required. With the
cameras I’ve described, exposures are relatively short if you use 400 speed film. They may run anywhere from one second in bright sunshine to over a minute under the darkest overcast depending on the actual size of the pinholes. Of course every camera is different and only through trial and error will you learn to properly gauge your exposures for various lighting conditions. So it’s important, in the beginning at least, to keep notes.

Using pinhole cameras normally goes hand-in-hand with doing one’s own developing and printing. It is not necessary to have a darkroom for this. I work in a laundry room on top of the washer and dryer. A blanket over the door

Cat Haven, Willamette Valley, 1996. Proof that sometimes even animals in the wild can be captured in a pinhole image.

Oregon Coast, 1997.
makes the room light tight. I develop my negatives in trays and contact print them using a small 7 watt light bulb. No enlarger is necessary. If you’ve never made contact prints, you’re in for a pleasant surprise. It’s far easier than enlarging and produces images of much better quality. This is one reason why a pinhole photograph that’s been contact printed can sometimes appear to be as sharp and detailed as an enlargement from a negative made with a lens camera.

Two more things you may want to make are a tripod mount and a “viewfinder.” Attaching your camera box to a wooden platform with a 1½ inch threaded T-nut insert will allow you to use it with any camera tripod. To make a viewfinder, just cut a window out of a piece of matte board the same size as your film image. As you look through it, hold the window roughly as far away from your eyes as the focal length of your camera. Put the camera in the same spot and at the same level you were viewing from before making the exposure and the image on the film should approximate what your eye saw.

There are many other possibilities to explore as far as stereo pinhole is concerned. A close-up camera or one that takes hyper-stereo images. Or you might try making color photographs with or without correction filters. One popular “film” to use is Ilfochrome Classic (formerly Cibrachrome) direct positive color printing paper which produces a positive in the camera. And then there’s always Polaroid.

Remember, the main thing is to have fun. Explore, discover, and enjoy the sweet simplicity of it all. That’s stereo pinhole!

The Hole Thing

To measure the diameter of of the holes you’ve made (regardless of size, they must match for stereo), first insert a clear plastic metric ruler in an enlarger and adjust it for 10 X magnification. (Or use a slide projector at about 20 X.) Then insert the material with the hole, measure the spot of light, and adjust the numbers for the magnification. This is also an easy way to check for roundness and burrs.

If you are wondering about actual measurements of the pinholes, one formula recommended by the Pinhole Resource provides the diameter of the pinhole in inches by multiplying .0073 times the square root of the distance (in inches) from pinhole to film. In general, smaller holes provide better resolution but diffraction also increases with smaller diameters.

One “average” size suggested has been .30mm to .35mm, at least easier to measure than fractions of inches. For applications involving special lighting and emulsions, ideal pinhole size is also influenced by the wave length of light being used and recorded.

For more information on pinhole photography, see the Pinhole Resource (publishers of Pinhole Journal) web site: www.yatcom.com/pinhole/PINHOLE.html or write to them at Star Route 15, Box 1355, San Lorenzo, NM 88041.

—Ed.
Shocking 3-D Proof:
Invisible Space Aliens Followed Comet to Earth!

Obtained from top secret NSA files, this photo of an alien materializing beneath a huge flying saucer was taken by Wendell Grespie in April, 1997, as super-comet Hale-Bopp lit up the sky above Barview, Oregon!

After seeing a huge spacecraft descend from the direction of the comet, Mr. Grespie, 37, rushed from his house in time to capture this picture of a nearly invisible alien standing beneath the ship and watching the town.

When his wife followed moments later, all she could find was Wendell’s trusty 1950s vintage 3-D camera, partially hidden under a bush. After local authorities developed the film, it had only this picture on it, which was quickly seized by NSA agents. No trace of Mr. Grespie has ever been found.

In a recent exclusive interview with Stereo World, Mrs. Grespie claimed: “I know those aliens usually take folks’ cameras or spoil the film or something, but that old Realist 3-D camera of Wendell’s, it didn’t have batteries or nothing electric for them to detect. They just grabbed poor Wendell and didn’t notice he’d got their picture. I’m awful glad somebody got it away from them NSA guys so the whole world can see it now! Being in 3-D and all, you just couldn’t ask for better proof there’s aliens out there. I just wish Wendell could’ve seen his picture, he’d be so proud. He usually forgot to cock the shutter on that thing when he got excited, but this time he remembered.”

(Turn the page for a full 3-D version of this astonishing picture!)
A Hale-Bopp Stereo Odyssey

by Bryan R. White

My interest in astronomy was originally sparked by a comet in 1957, when my father decided to purchase an 80 acre farm out in the countryside of Michigan. That first summer I walked outside one evening soon after sunset and saw an object in the sky just above the tree line. I ran inside and asked my dad to identify it. He was amazed to see the bright, naked-eye comet, Mrkos. This comet had been discovered just the night before when at perihelion (closest point to the sun), which is very unusual, and had not yet been disclosed to the public. Typically, comets are identified long before this, but Mrkos snuck around the back side of the sun and swung into view when it was at its brightest.

From then on I became very interested in astronomy. I took astronomy as an elective while attending the University of Michigan's Business School. After the
midterm exam the professor asked if I wanted to change my major to astronomy, but it was my last year and I was ready to graduate and start my life. Changing to Astronomy would have meant another two to three years of school.

I used Halley's Comet as an excuse to buy my first telescope, a Celestron C-8. This is basically a 2,000mm F10. To take pictures of Halley's, I learned the technique of "piggybacking". This is simply mounting a camera with anything from a wide angle to a telephoto lens on top of the C-8. The telescope's drive mechanism is used to counteract the rotation of the earth and can be used to guide on a star to maintain good polar alignment during long exposures using the telephoto lens. I was surprised and thrilled at some of the resulting pictures, but my favorites were when the comet was in the picture with the landscape, i.e. trees, buildings, etc. It gave the comet image a sense of scale and would take me back to the "moment" since I doubt I will be around the next time Halley's makes an appearance.

During the 1996 Winter Star Party held every year in the Florida Keys, and one of the largest gatherings of amateur astronomers, an announcement was made of the discovery of a major new comet, Hyakutake. This turned out to be another "Great Comet" with up to a 90 degree tail. The major topic up to this point was Hale-Bopp, which had been discovered the previous August. During the week, you have some quality thinking time and I started thinking of my grandfather's old stereoscope. I wondered first, how did they do it? I surmised they used two cameras and mounted the two pictures. Then I thought of trying this technique while taking pictures of Comet Hyakutake when I traveled to North Carolina. The pictures were great and literally took me back to the moment.

For the Hale-Bopp stereos illustrated here, I used two Olympus OM2's and pairs of 28mm or 50mm lenses. [Shots using 135mm lenses fill more of the frame with the comet, but include less foreground.] My film of choice is Kodak Royal Gold 1000. I can take an astro picture unguided on just a standard tripod for up to a thirty second exposure. This was typically a good exposure time when the moon was used to illuminate the surroundings. Otherwise, I used...
the piggyback method. My exposure time piggybacking usually doesn't exceed two minutes. Longer than this starts to blur the trees, etc. Two minutes, using 1000 speed film and fast lenses does a pretty good job on the star field. My current viewer of choice is the over/under View Magic from Dennis Brown at Dimension Press, Box 83, Harvard, MA 01451. It allows me to mount standard 4 x 6 prints in a convenient manner for excellent viewing.

Goeller is best known for her landscapes, and for her historical portraits of the West. "I try to capture more than just an image, by looking back in time for the emotion attached to a place. The composition for stereo work also has its own set of rules which go beyond recognizing what makes a good photograph. The lighting has to be dramatic as well, or much of the story is lost," commented Goeller about her work.

She uses both a Nimslo and a Stereo Realist, but prefers her "trusty" Nimslo on long hikes and strenuous climbs through the western landscape. "Using a fine grained color print film, a lightweight tripod, and high quality color processing from Leo's Camera Center in Klamath Falls has helped me compete against photographers with much better equipment without having to pack around all the weight," added Goeller.

"I've been able to work with some really inspirational nationally known photographers over the years...and that has made all the difference. Cap Davis, my uncle, gave me my start. In college, while at the University of Oregon, I was able to work with David Foster and Ted Orland."

Goeller has chosen to live in Klamath Falls, Oregon after growing up in Seattle, Washington, and spending a twenty year stint in Eugene, Oregon. "My competition in the Ovine stereo print circuit thinks my photographs should be assigned some sort of a handicap scoring system because of the beauty of the area in which I live," added Goeller, who currently teaches photography, art, and desktop publishing at Mazama High School. She also occasionally teaches photography for the new Klamath Community College.

The exhibit including Goeller's stereos runs from June 3 through July 3, 1998 with a reception and gallery talk on Wednesday June 10 from 5:30 to 8:30 p.m. The Corvallis art center gallery is located at 700 S.W. Madison Street in Corvallis, Oregon, and its regular hours are 12-5 Tuesday through Sunday.
With any luck, it will eventually be the exception for a state (or at least a region) to lack a published collection of historic stereoviews in one book format or another. The most recent state to join the list is Iowa, with the publication of IOWA STEREORGRAFS: Three-Dimensional Visions of the Past by Mary Bennett and Paul C. Juhl.

Joining the recent California in Depth and Double Exposure Two (covering the New Jersey coast) as well as the 1985 Old Key West in 3-D, IOWA STEREORGRAFS presents 227 full size views from every corner of the state and a directory of over 360 Iowa stereographers with the dates of their activities and locations of their studios. With its nine by six inch horizontal format, the book reproduces views one to a page, inviting more concentration on each image.

Items from local Iowa newspapers, letters from photographers, and other historic texts provide a rich background for the many stereos depicting farms, towns, municipal buildings, bridges, floods, blizzards and tornadoes. Far from exploiting any of these images as "old time" curiosities for their sentimental value, every view is identified and credited as completely as the extensive research for the book made possible.

IOWA STEREORGRAFS: Three-Dimensional Visions of the Past
by Mary Bennett and Paul C. Juhl,
University of Iowa Press, Iowa City, 392 pages, 227 stereographs, 18 drawings, 9 x 6 inches, hardbound. Plastic forgette viewer included in back cover pocket. Available for $34.95 at bookstores or by order from (800) 235-2665.

Among the surprises to be found are the large number and variety of interior views which include photographers’ studios, prisons, schools, the famous Corn Palace in Sioux City, and several 1881 views in the newly built state capitol building in Des Moines. But by far the most fascinating interiors, one hundred plus years later, are those of ordinary, small town Iowa homes. While many of these are group portraits, such as one view of the inhabitants of a boarding house seated at a long dinner table extending through two rooms, others contain few or no people at all among the modest furnishings and decorations.

These in particular lead one’s imagination to wander through stereoscopic space and time, filling the rooms with your own people and stories, sometimes based on inscriptions from the backs of the views. One of these, by a stereographer named Elving of Albert City in the early 1900s, is labeled, "Oscar and Ellen wedding corner where they were married." The view looks through a wide doorway into a room where a twisted-paper arch frames a draped bench in a corner. The floor is also covered with some sort of fabric and what appear to be flower petals. Folding paper bells hang from above the camera position in the hall, where a wall telephone (with a photo of a couple placed on its flat top) can be seen on the wall just to the right of the doorway.

Wedge behind the phone is what looks like a phone number list—perhaps the numbers for everyone in Albert City and miles around.

The view leaves more questions than answers. Why were Oscar and Ellen married in this small room? Were the decorations just for them, or was this the Albert City version of a Las Vegas wedding parlor? Did the couple find the surroundings sparse, or was it all part of one of the most wonderful days of their lives? All we'll ever know is what can be seen in this very personal view, probably the only one printed from these negatives. The same sort of attention and time could easily be invested in about a third of the views in the book.

While the research appears to have been meticulous in matters of both Iowa and photographic history, one perplexing assertion appears in Chapter one on Stereoscopic Vision: "...generally one side of the stereograph was intended to be dominant, so it was printed darker. Another technique involved having the background of the picture in focus on one side of the stereograph while the other side of the stereograph had a different focus." A few stereographers in the 19th century may have been aware of studies of human vision that would eventually lead to some uses for these subtle techniques, but most working photographers of the day had their hands full just getting images exposed, developed, printed and mounted for acceptable viewing in a stereoscope. Beat-tered wooden cameras, less than perfectly matched lenses, oven-hot photographic wagons and dark-tents, and printing frames in the hands of uninspired assistants could all have contributed far more variations in left/right density and sharpness than any intentional manipulation. Fortunately, our eyes and brains compensate for most of the inconsistencies in vintage views and allow us to enjoy such superb collections of stereo gems as found in Iowa Stereographs.
Aerial stereo photographs and remote sensing imagery are featured in a new atlas edition by W. Kenneth Hamblin. Published by Crystal Productions, the loose-leaf Atlas of Stereoscopic Aerial Photographs and Remote Sensing Imagery of North America is designed for students of physical geology, structural geology, geography, geomorphology, photogrammetry, and aerial photo interpretation.

The atlas includes over 90 sets of black & white and color aerial stereo pairs from various government agencies in the U.S. and Canada. Many are standard aerial photos (with a scale of 1 inch = 1 mile) while others are special low or high altitude views taken for specific geologic and geographic missions. The 8 x 8 inch square images are printed as 300 line per inch half-tones for near photographic quality, and like all standard aerial mapping photos the actual stereo overlap area forms a tall vertical section within the left and right image plates.

The images themselves reveal details of a wide variety of geologic formations all over North America. Intended as a relatively inexpensive source of sample aerial stereos for students to use in laboratory work for geology and related courses, each image comes with a series of questions about the geology of the area shown along with a brief caption identifying the general region covered. (An Instructor’s Supplement provides precise map references and details of the geologic features.)

For those stereo enthusiasts who enjoy studying the amazing detail revealed by aerial hypers, this atlas can probably provide several weeks of enjoyment. As instructional tools, the images have been chosen for their dramatic features revealing dynamic geologic processes. The exaggerated depth effect makes even the most flat terrain look fascinating, while mountains, plateaus, canyons, and coasts become vertical playgrounds fit only for Wiley Coyote and the Roadrunner. The few roads, towns and other artificial constructions included make the rugged natural features all the more impressive.

Rural Wayne County, New York becomes a maze of blocky, terraced mountains hinting at an Inca victory over the Spaniards and subse-
quent seizure of the entire continent. Mount Hood becomes a super Matterhorn, while glaciers in Canada become writhing muscles of frost crushing mountains in slow motion.

The loose-leaf pages can easily be removed and transposed for cross-eyed freeviewing or for normal viewing under a mapping or large mirror stereoscope. Along with a variety of other Earth Sciences related books and videos, Crystal Productions sells stereoscopes through their catalog, from pocket folding viewers starting at $5.95 to large mirror stereoscopes totaling up to $515.00 with optional magnifying eyepieces.

Your Stereo Date in 98!

NSA Convention, Aug. 6-10
Richmond Marriott, Richmond, VA
(See forms inserted with this issue)

Need a registration form or other convention material?
Contact Judy Proffitt, 4118 Roundtree Rd., Richmond VA 23294
Email: momanon@webtv.net

Convention web site: http://members.tripod.com/~g_cowardin/nsa/index.htm
London Music Hall Stars Through the Rotoscope

by John Bradley

Stars of stage and screen have always been happy to exploit the publicity value of some attractive photographs. In the early part of the century the Rotary Photographic Company took advantage of this and published a series of stereoscopic photo postcards and a series of miniature stereos of popular music hall artists, actors and actresses.

The postcard was at the peak of its production between 1905-1910, when it is estimated that 10 million were posted world-wide every day! This figure dropped to 5 million between 1910 and 1914, but picked up again with the outbreak of WWI. I have previously written about the stereo postcards of the French photographer and publisher “L.L.” (Stereo World Vol. 18 No. 5). My continuing collecting confirms that of the many millions of postcards published, only a tiny proportion were stereo.

Rotary Photographic was a postcard publisher with offices at 12 New Union St. London E.C. (East Central postal district), which specialized in “real photo” cards. They also produced, at their West Drayton factory (near the modern-day London Heathrow Airport), two folding tin stereo viewers.

One of these, the “Pocket Rotoscope”, has previously been illustrated and described by Ron Blum as “one of the most amazing little stereoscopic viewers you are ever likely to see” (SW Vol. 17 No. 4). It was used to view miniature stereos and stereo cigarette cards, and sold for just one shilling and sixpence. The miniature stereo cards were sold in sets of twelve, each with a particular theme.

Its bigger cousin the Rotoscope sold for half a crown (two shillings and sixpence). This was designed to view stereo postcards, which were usually purchased singly.

Of the stars depicted on these cards only one or two would be recognized or remembered today. Most famous is Miss Vesta Tilley, who began her career as a child star in the music hall in 1868. She went on to become one of the most successful performers of her day, and was courted by a host of eligible young men. She married the prominent manager and impresario Walter de Freece, who subsequently became a Member of Parliament and was awarded a knighthood for his distinguished service in the war. So in the best theatrical tradition little Tilly Ball, daughter of a humble comic singer, became “Miss Vesta Tilley - The London Idol”, and then Lady de Freece, who ended her days in fashionable Monte Carlo.

Many of the other once well-known characters depicted are now little more than brief footnotes in theatrical history. Oscar Asche was a respected Shakespearean actor; Phyllis Dare performed in “straight” theater as well as singing in many successful Ivor Novello musicals; Marie Studholme appeared in musical comedy and reviews. Kennerley Rumford was a bass in light opera, married to the equally talented singer Clare Butt.

Fred Terry was, in his earlier days, a popular romantic lead in many plays, but is perhaps better known through his family connections—he was the younger brother of the classical actress Dame Ellen Terry, and uncle to one of the greatest actors of the twentieth century—Sir John Gielgud.

The setting for these photographs remains a mystery. It seems likely that these personalities were visited at their homes and photographed “in situ”. The Wallers (of whom more later) are depicted

The two sizes of Rotoscope open for use. While it may seem appropriate to think of the Pocket version as “Realist format size”, it is in fact only three inches wide, and the larger one about six inches wide. The rear-facing flanges on the stage of the Pocket Rotoscope hold the tiny views behind one-inch square windows in the metal frame.
on a river, possibly on the upper reaches of the Thames. Houses on the Thames at Maidenhead and Henley were (indeed still are) popular with successful members of the theatrical profession. Vesta Tilley and Walter de Freece certainly owned such a riverside home at Maidenhead.

Of the other personalities, Mr. Lewis Waller is now best remembered for his sobriquet as "the most handsome star of the matinee". Certainly he was a popular man with the ladies. His most notorious affair was with Lady Maud Tree, wife of the formidable old actor Sir Herbert Draper Beerbohm Tree. It was reported that at Waller's funeral two eminent ladies—Lady Tree and a Mrs. Madge Titheridge—upset his wife by also attending in widow's garb.

Small size of the Pocket Rotoscope is evident when seen folded up next to the full size Rotoscope, itself hardly bigger than the postcards used in it.

Both the Pocket and full size Rotoscopes feature expandable septums and lenses on sliding mounts for adjustable separation. Those features are easily visible on this Rotoscope, with its center clip for holding the stereo postcards.
Pocket Rotoscope view No. 51421A, "MISS VESTA TILLEY & MR. WALTER DE FREECE."

Rotoscope postcard view No. 41343A, "MISS PHYLLIS DARE." The standard postcard form, divided for message and address space, is printed on the back of each Rotoscope (double-weight photographic paper) postcard view. On the left edge is printed, "For obtaining Stereoscopic Effect, use our Rotoscope Apparatus, Price 2/6 Each."

Pocket Rotoscope view No. 51450A, "MR. OSCAR ASCHE."
Rotoscope postcard view No. 414080, "MISS MARIE STUDHOLME." The musical comedy star seems to have enjoyed posing with animals. Another Rotoscope view shows her with a cockatoo perched on her shoulder.

Pocket Rotoscope view No. 51458A, "MR. FRED TERRY."

Rotoscope postcard view No. 41327A, "MR. & MRS. KENNERLEY RUMFORD & CHILDREN."
Figure Fantasies

The 2x2 circuit (matched 33mm pairs) has had some interesting and very well-done figure studies in recent folios, submitted by John Baird of Kansas City, MO, and Boris Starosta of Charlottesville, VA. These are always an occasion for perked up eyelids and extended viewing times. John Baird is well known among NSA members for his projection programs and workshops at the annual conventions. John’s 3-D light sculptures in particular have created enthusiastic response. He continues to progress to more elaborate and exciting creations.

But, among those brave souls motivated to pursue figure photography there are potential hazards, often unexpected and sometimes humorous, that add to the inherent photographic challenges. (These problems are beyond that of the unsympathetic spouse who ends all discussion of the matter).

In the folio notebook, Joe Smith of Boynton Beach, FL, placed an open letter to John Baird which I insert here with his permission:

A while back I spent two years working nude photography. One day one of my male neighbors asked about the “young women” coming to my home every Monday and Wednesday.

I explained that they were my models and that I was doing creative nude photography. The word went like wild fire through the neighborhood. I was flooded with phone calls from the men asking if they could assist with my shoots. One man even said that he could re-arrange his shift in order to be a photo assistant to me. I explained that I worked alone and preferred it so.

After that the women (wives) were looking at me sideways. The word was out!!!

I was supposed to have been photographing “dirty pictures” in my home studio. (They figured that I was too old to be having that much sex twice a week, therefore I was up to no good!)

I started to have some fun with my neighbors. I changed my telephone answering machine message to “Studio Four Productions” and asked the models to bring their husbands or boyfriends with them. I was doing my own darkroom work at the time so I had a constant flow of good looking visitors (looking for proofs). The male and female couples drew more attention from my neighbors. They were really convinced that I was into pornography.

I spotted a couple of my “do-gooder” neighbors outside peaking in the window. The shade was down and they were peaking through a space at the bottom of the window. I positioned the umbrella and flash toward the window, snapped the window shade up, and took their picture. It came out so good that I made several 8 x 10 glossies and put one up on the clubhouse bulletin board. Of course it came down and I would put up another one (when no one was around).

This is by no means the end of the story, and I had a lot more fun tantalizing my neighbors during my “nude” period. I enjoyed the photographic experience of it and I hope you [John Baird] are doing the same as well. Your work has come a long way and I can appreciate what you are doing. “It ain’t easy.”

Keep up the good work, John.

Joe Smith

P. S. Can I be your assistant?

Look for the Pattern

I recall an earlier story told by a photo club member whose club hired a nude model to pose for a shoot. During a too-lengthy business meeting prior to the shoot the bored model was led to a chair. Unfortunately, the seat was a wicker chair that left a fine imprint on the model’s tender and flawless skin, which kind of ruined the evening.

More on 2x2

Secretary Ed Halcomb has reported on the 1997 voting results for the circuit. Jim Riley and Neil Stellar tied for first place with 140 points each. Third place went to John Baird with 94 points, followed by Neil Sananikone in fourth with 79 points and Joe Smith in fifth with 66 points. Favorite pictures for 1997 included Edwin Clements’ “Arrival of the Summer Olympic Torch” with 21 total points earned; and, tied for second place with 20 points each were Dick Udings’ “Carnival” and Joe O’Toole’s “Yosemite Falls”.

Other 2x2 shooters are invited to join the fun and the circuit—we know you are out there as this is a very popular format and a lot of transparency shows use pairs. The circuit could use several more enthusiasts, and it is a lot more fun than working alone.

Gamma Transparency Circuit

Secretary Jeff Wentworth reports on the 1997 voting results for the Gamma Transparency Circuit which works in Realist format. The top ten slides for 1997 are as follows:

1. “Flowers” by Allan Roe
2. “Bryce Canyon” by Richard Fairlamb
3. “Tucson” by Allan Roe
4. “Burners, Lines” by Chris Helms
5. “Pass the Ball Please” by George Themelis
6. “Burmese Marionette” by Dale Walsh
7. “On Her Work” by Joseph A. Smith
8. “Waterfall” by Jeff Wentworth
9. “Logs Pointing” by Allan Roe
10. “Butterfly” by Allan Roe

More Voting Results

Secretary Nancy Lee Sobotka has reported on the 6th cycle of the Feline Circuit Print Folios. Power Printer Ernie Rairden has again garnered the Oscar (no kidding).
folks, this is an actual 10 inch high, solid-black statue of Oscar the Cat whose heritage traces back to ancient Egypt with 117 points. Runner-up was David Lee with 90 points (reversing the order of the 5th round). Harry Richards with 68 points garnered third place. In the race for the most first-place votes David Lee led with 7, John Dennis and Willard Payne followed with 5, and Ernie Rairden had 4. Congratulations to all of the winners and high-scorers. More results from other circuits will appear in the next column.

Jack Swarthout
I can not say enough nice things about the work of Jack Swarthout who is retiring as Membership Secretary. Jack has guided many of our numbers through the process of joining the Society and entering one or more of our folios, as well as guiding the creation of several of our newer circuits. He has done much, much more than his share in assuring the health and well-being of the Society while occupying its most important office. He will be catching up on his backlog of 3-D views for use in the folios and we look forward to his continued participation as a regular member. He also gave me great help in joining the world of computer users (well, we all have to capitulate sooner or later...a sign of the times). Jack certainly deserves some R&R time, and as this is being written he and Barbara are sailing the Caribbean on a cruise—way to go!

Shab Levy of Portland, OR, has taken over the duties of Membership Secretary and is now accepting applications from new prospective members. We are very fortunate to have someone of Shab’s caliber step in to this important post. We are indebted to him for volunteering. Prospective members or others having business with Shab Levy can reach him at the address listed in the box.

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

THE SOCIETY
Many of us grew up with the original John Tenniel illustrations for *Alice in Wonderland* becoming ingrained in our memories and even dreams. Attempts to improve on the drawings over the years have been mixed in both quality and effect. In fact, nothing can compare with reading (or being read) the book for bringing these images to life in the mind of any child or adult. The addition of color and movement in the Disney film didn’t improve the story or make the images better, it just made a great movie.

*Alice in 3-D Wonderland*

by Horst Hoyer, 1997, 87 pages, 43 anaglyphic conversions by Horst Hoyer from original art by Sir John Tenniel. Paperback, 8.5 x 11 inches. Available from Cygillus Graphic, Box 32461, Phoenix, AZ 85064 (602) 279-7658

Now a new way of looking at *Alice* comes with *Alice in 3-D Wonderland* by NSA member Horst Hoyer. Unlike the 3-D versions found on Tru-Vue filmstrips or View-Master reels, this 87-page book presents the *original* Tenniel drawings in 3-D as full-page anaglyphs. On each facing page are lengthy quotations from the original text or summaries describing the part of the story illustrated.

Seeing these familiar images spring into depth rekindles a bit of the wonder inspired by one’s first few times through the book without losing any of their near magical impact on the imagination. The addition of depth could even help lure a child of the 90s into this very inviting literary rabbit hole, despite overwhelming competition from TV animation or video and computer games.

Some of the drawings of course work better in 3-D than others, and some contain depth-plane glitches like background objects appearing in front of foreground characters or (more common) feet that float just above or below the floor or ground in the drawing. The problems can rather easily be overlooked when concentrating on a scene’s center of interest. Low contrast, screened-down inks comprise the book’s anaglyphs, which are printed on light tan stock. (The latter technique seems to have far less anti-ghosting effect in print than as a screen surface for projected anaglyphs.) Unfortunately, the glasses included with the book have blue filters that look as light as those for use with color anaglyphs, allowing ghosting in many drawings. By simply doubling the blue filter or using glasses with denser filters (and good lighting) the ghosting largely disappears.
News from the Oliver Wendell Holmes Library

Talbot Crane

It was the end of another chapter in the NSA's existence, as furniture, computers, and uncounted (so many!) boxes and packages headed for the van and a new home with the Sells in Cincinnati (more on that later).

BON VOYAGE and grateful thanks to Eastern College.

**Latest Acquisitions**

Freeman Hepburn: the book *3D Hollywood*

Brandt Rowles: 35mm slides

John Stuart: stereo prints copied from the Margaret Bauer Collection

Robert & Mrs. Joseph Blum: 35mm slides from the collection of Joseph Blum

Bill Walton: set of stereo prints

Personalities & Places

Harry Richards: 35mm stereo slides

Ron Paul Smith: master hologram *"The Kiss II"

Robert Shotsberger: the book *Next Reel, Please*

Bob Zeller: the book *Civil War in Depth*

Martin Schub: *Stereo World Index*

Peter Sinclair: two lenticular prints from old stereo views

Stan White: convention stereo prints

Eaton Lothrop: Stereoscopic Society of Gr. Britain Bulletin

**Drawings of a Muchness**

(Continued from previous page)

The 3-D Alice conversions were done using nearly the most minimal system possible—Photoshop 3.0.4 on a Macintosh IIxi with 17 MB of memory. One can only imagine what would be possible using one of the systems currently in use or being developed for 3-D IMAX animation or other 3-D film conversions.

When the Jefferson Airplane song *White Rabbit* made the inevitable connection between Alice's surrealistic adventures and the hallucinogenic mind-set of the 1960s, its ultimate advice was to "remember what the Dormouse said." In the present context, his most profound words may have been the question, "...did you ever see such a thing as a drawing of a muchness?" Now, thanks to Horst Hoyer, drawings including the Dormouse himself could be said to have acquired a certain "muchness" that may be the only successful graphic enhancement ever tried on the original *Alice in Wonderland* images. Best of all, an original and yet more surrealistic sequel is available for similar conversion—*Through the Looking Glass* seems even to have been titled in anticipation of 3-D imaging!

**Your Stereo Date in 98!**

NSA Convention, Aug. 6-10

Richmond Marriott, Richmond, VA

(See forms inserted with this issue)

Need a registration form or other convention material?

Contact Judy Proffitt, 4118 Roundtree Rd., Richmond VA 23294

Email: momaran@webtv.net

Convention web site:
http://members.tripod.com/~g_cowardin/nsa/index.htm
Current Information on Stereo Today
David Starkman & John Dennis

Full Scope of 3-D Shown to Community

Thanks to its recent “3-D Scope” event at the Oregon Museum of Science and Industry, the four-year old Cascade Stereoscopic Club of Portland, Oregon, is probably better known in its community than most local stereo clubs of similar, 60 member size. And the level of understanding of stereoscopic imaging in its various aspects may now be just a bit higher in the Portland area than in most parts of the country.

Held the weekend of February 28 and March 1, the first annual 3-D Scope presented stereoscopic exhibits, slide shows, demonstrations, and hands-on experiences with a variety of stereoscopes and computer imaging systems. Three large display cases and information tables covered with viewers lined one of the main halls of the popular science museum, exposing visitors to the history of stereography, the past and present of View-Master, and the range of currently available 3-D cameras as well as books in or about 3-D. (Sample issues of Stereo World were strategically placed in each of the cases and on the tables.)

About 200 people watched one or more of the stereo slide shows, which repeated throughout the two-day event and included the spectacular work of the late Warren Callahan as well as choice shows by Neil Steller, Suzie Rydquist, and Phyllis Maslin. A steady stream of museum visitors (the event was free with regular OMsi admission) also experienced several digital 3-D systems and 3-D web sites being demonstrated by club volunteers in the museum’s well-equipped computer area.

Anaglyphic glasses on the inside of the glass turned this display case into a giant viewer for some of the 3-D books included in the first annual “3-D Scope” event at the Oregon Museum of Science and Industry. Books incorporating lenses for viewing were placed next to the glass for actual 3-D inspection, and glass cleaner was kept ready for the next wave of visitors. This part of the event was along a main hall leading to the cafeteria and got lots of attention.

Sixty guests filled out survey questionnaires, qualifying them for the two 3-Discover viewer door prizes and providing the club with useful information for planning next year’s 3-D Scope. About 20 people signed up for the club mailing list and several new members have joined as a result.

The Cascade Stereoscopic Club receives free monthly meeting space at OMSI in exchange for agreeing to present this annual educational show—an ideal arrangement for an energetic club that probably would have jumped at the opportunity to present such a show in any case! Stereo clubs in other cities with science museums could certainly look into similar presentations, even without the totally free meeting space exchange. (CSC President Shab Levy had served for 20 years as director of exhibits at OMSI, a fact which certainly made the present arrangement somewhat easier to achieve.)

Two local corporations, Tektronix and NuVision Technologies, contributed support through display graphics and computer hardware and programs. With the experience gained in this first try, the club expects to be able to present an even more successful event (and to inspire similar efforts by other stereo clubs) with 3-D Scope ’99 next year. For more information, contact Cascade Stereoscopic Club, 2244 NW Quimby St., Portland, OR 97210 or see: www.teleport.com/~jweigel/3D.html.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
Nu-View Makes 3-D Video Affordable, Practical

The thought of finding a high quality stereoscopic video camera for less than $400 would have been pure fantasy just a short time ago. Those eager to shoot their own 3-D videos had the options of finding and paying for one of the increasingly rare Toshiba 3-D Camcorders, obtaining a loan for a high-end professional model, pairing and synchronizing two cameras, or using a beam-splitter attachment for side-by-side or over/under pairs. Now 3-D Video, Inc. of Santa Barbara, CA, has introduced the Nu-View® stereoscopic adapter for shooting 3-D video with nearly any standard 2-D camcorder.

What at first glance looks like another beam-splitter mirror arrangement for side-by-side image pairs is actually much more sophisticated. The Nu-View adapter is electronically synchronized with the camcorder to record full frame, field sequential left and right images using a combination of liquid crystal shutters and mirrors positioned at near normal eye separation. Under the name Stereo-Optix®, the process, in effect, adds a second lens to a regular camcorder while preserving all the camera’s zoom, focus, color balancing, and viewing functions at the full level of imaging quality provided by the camera.

Like many of the beam-splitter attachments for side-by-side 3-D video, the Nu-View adapter includes a convergence control knob to position subjects relative to the stereo window, especially in close-up shots. But unlike split-screen devices, the Nu-View presents both the left and right images full size in the camcorder viewfinder. Adjusting the convergence to fuse the dual images of any object in the scene places that object at the plane of the screen. In a brief test by Stereo World, this feature worked easily at any setting of the camera’s zoom lens—so easily in fact that the convergence control will probably be over-used by many eager purchasers.

The Nu-View is compatible with most camcorders and nearly all VCRs and TVs in all standards presently available worldwide. The device is “transparent” to camcorder functions such as autofocus, white balance and zoom. While designed to fit lenses with up to 58mm filter threads, some vignetting will appear at wide angle zoom settings with lenses larger than 37mm.

The resulting tapes can be viewed on any stereoscopic head mounted display system or with any LCD shutter glasses and a television or VGA monitor (3-D Video markets their own glasses under the name Nu-Shades”). Even in the close shots, no size discrepancies from the mirror-added 2.5 inches of lens-to-subject distance in the left image were evident. High resolution prints from left and right frames may of course show a difference, but moving images on video monitors are somehow more forgiving than still slides projected on six-foot screens. Thanks to its ease of use and affordability, the Nu-View adapter could take stereoscopic video out of the specialty category and point it toward the consumer market.

For ordering, price, and retailer information, contact 3-D Video, Box 40960, Santa Barbara, CA, (805) 963-1449, fax 963-9770 or see: www.3-dvideo.com.

Reels on Hold

While the management of View-Master gets settled into the Fisher-Price corporate structure in New York, there will be delays in production of new scenic and custom reels, as well as some custom reels and sets that had already been shot and edited for production. According to Chuck Skothron, Vice President of Marketing, "the scenic division was put on hold for a very short time and we are in the process of getting that back up and running now that we have all the people in place and a better understanding of the business.”

"Long term, we will try to expand that business. It is very much an untapped market as much as we've been out there in the marketplace. We're really looking to make sure we support Charley Van Pelt much more substantially and then probably come back and start back up the custom business, I'd say 30 days later, once we get everybody into their positions and up and running. We do know the custom business is very substantial.”
When A Shrinking 3-D Audience Means Success

Honey, I Shrunk the Audience, the 3-D film that generated so much buzz when it opened at EPCOT in Orlando in 1994, finally arrived with a tremendous fanfare at Disneyland’s newly-renovated Tomorrowland in California in May. (See our exclusive coverage of the film in SW Vol. 22 No. 1.) The film stars Rick Moranis, Eric Idle and Marcia Strassman. (Idle can also be seen in the 3-D film Pirates—see separate article in this issue.) Disney Imagineers pushed all the right buttons in making this film. SW reported that “audiences love the entire entertainment mix of on-screen and in-theater effects” in the film. “People laugh hysterically, scream, applaud and jump out of their seats (with good cause, too).” Some pretty weird “sneaky tricks” help make this adventure a wild ride for everyone in the audience. In fact, the floor actually moves in coordination with the film for an added sensory surprise.

The new Tomorrowland should not be missed. The land draws on images from great futuristic dreamers such as H.G. Wells, Jules Verne, Leonardo da Vinci, George Lucas and, of course, Walt Disney. The new look draws on the textural forms, rich colors and dreamlike images of the Renaissance period and combines them with technological innovations of today.

Deeply Bugged

It’s Tough to be a Bug!, a new dual-projector 70mm 3-D film, opened at the spectacular Disney’s Animal Kingdom in Orlando last April. The film is part of The Walt Disney Company’s ongoing commitment to showcase 3-D films as major attractions in its theme parks around the world. The new creepy-crawly 3-D adventure was an instant hit with North American critics.

The film is based on A Bug’s Life, an upcoming animated film from Disney and Pixar (the creators of Toy Story), and features state-of-the-art computer animation, Audio-Antimatronics figures and an amazing array of in-theater effects to jolt and surprise the audience. (Look for a preview of the film in the next issue of Stereo World.)

3-D Magician’s Shallow Hat

When John Waldsmith sent in a newspaper ad he’d come across for something called the 3-D TV Magician (promising to turn 2-D video into 3-D), and asking if we knew what it was all about, a search of the internet soon revealed the web site of Ideatech Group Ltd.of Hong Kong. Their product, the IT-328 3DTV Magician, “is designed to convert the 2-D video signal into 3-D format, to be shown on an ordinary TV, so that user can watch 3-D video at home.”

Nothing on the web site actually explains how this is accomplished, but with the help of Stereo World research consultant Mike Province we contacted the firm and were sent a review copy of the device. It includes a controller box and cables plus two LCD shuttering glasses and a stereoscopic demonstration tape to be played through any VCR connected to a TV via the controller box. In that respect, the 3-D TV Magician behaves like any other LCD sequential 3-D video system.

But a “2-D to 3-D” switch on the controller is supposed to generate some 3-D effect when regular flat tapes or broadcast signals are played through the system. Our guess was that one lens of the LCD glasses would be fed an image with, perhaps, a one-frame delay to create an electronic version of the Pulfrich effect. Alas, not even that seemed to happen when the switch was tried. Except for looking a bit darker, flat images remained as flat as ever—even when scenes with lots of movement (as recommended) were on the screen. A button for control of “depth levels” likewise had no effect.

According to Ideatech Group Design & Marketing Manager Ignatius Lam, what the system’s digital image conversion does is “...add the depth of field and solidity to the object inside the screen. The effect is like looking through a window.” Among the requirements for this effect to be seen, according to Lam, are: “More 3 D visual cues in the scene. For example, the plain old day cartoon which does not have shadow, does not change in color, does not have good perspective, will not have a good visual effect after conversion. For those that have more visual cues in the video, the 3D effect is better.” and
VR Surfer, even offers wireless LCD 3-D for under $100. Ideatech Group is at P.O. Box 79335 Mongkok, H.K., (852) 2741 5440, e-mail: marketing@hkideatech.com or see: www.hkideatech.com/328.htm

A product making similar claims of sophisticated digital 2-D to 3-D video conversion is C-3D, a product of Chequemate Third Dimension, Inc. Like the 3-D TV Magician, this unit also makes it possible to view actual 3-D tapes using LCD glasses but for a price at least five times standard LCD systems. See: www.c-3d.com/www-html/c3d/index.html

Speaking of Pulfrich
The easiest and cheapest 2-D to 3-D gimmick is the Pulfrich effect, requiring only a neutral density filter over one eye and some horizontal movement within the image. Except through computer animation, the effect is seldom well controlled but it remains a technique that fascinates many stereo enthusiasts and gets "reinvented" every few years for various commercial purposes. Cheap paper glasses are often part of the promotion effort, but one company makes the ultimate in Pulfrich glasses with stylish plastic frames and a masked filter in the left lens.

RealView glasses are described as "a precision optical device designed to re-create the information your eyes use to interpret depth. This, in effect, turns your TV screen into a 'window' that you are looking through." If the amount you pay for a 3-D device helps determine its effectiveness, then the $35.00 RealView (plus $5 shipping) ought to be exceptional. They can be ordered at (800) 332-5924. Or see: www.realview3d.com/index.htm
3-D WITH YOUR CAMCORDER - The Nu-View® adapter is an electro-optical device that when attached to most camcorders, produces stereoscopic three-dimensional video recordings. Camcorder Magazine (Feb. 1998) stated, "This is real, bona-fide stereo-lens, look around the pole 3-D!, our first reaction -- WOW!" Video Magazine highly recommended the Nu-View® 3-D system as an excellent value and Penthouse Magazine (both June 1998) called the Nu-View® a product "you just have to buy." Nu-View® fits camcorder lenses up to 58mm and sells for $399. A complete starter system including two pair of Nu-Shades® LCD glasses are available for $499. Call (888) 883-3843 today.

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

ARTHUR GIRLING'S "Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing". 100 pages hardbound 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 superlab anaglyphs, this book is a must for the serious stereoscopic. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $15.00 USA, Canada. Overseas add $2.00 surface, $4.00 air. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5046, Australia.

BROOKLYN'S GREEN-WOOD CEMETERY: NEW YORK'S BURIED TREASURE. Just published! Written by long-time NSA member Jeff Richman, this beautifully-printed book is the story of one of the world's great cemeteries and its famous and infamous permanent residents, including Leonard Bernstein, Boss Tweed, Horace Greeley, Lola Montez, Laura Keene, General Henry Halleck, Napoleon Sarony, Albert Anastasia, Joey Gallo, and Johnny Torrio. Laviishly illustrated, with 90 color and 379 black and white images, including many half-stereos from my collection, with recent photographs of monuments and historic prints and paintings, it is 256 pages of wonderful stories, great history, much Civil War, baseball, Coney Island, Brooklyn Bridge, and more. Hardcover only, $50; add $3 for shipping and handling; NY State residents add sales tax of $4.25. Jeff Richman, 52 Harriet Lane, Huntington, NY 11743.

DELUX CIVIL WAR 3-D set now available. Total of 17 premium images plus pop-up viewer with storage pocket, $10; pop. Jim Van Eldick, 205 Jeferson Woods Dr., Peachtree City, GA 30269, (770) 487-5709.


CENTINGER LENSES and supplies for stereo printing. Lenses from 31 to 110 lines per inch. Many sizes. From former Vari-Vue factory. SASE: Didik, Box 7285, New York, NY 11161, (718) 797-4311, fax 596-4852, www.ddgn.com/carmannv_sup.htm

NEW FUN BOOK, 'Us Dogs and You People tells how stereo, and other family activities affect your dog. $25 signed, airmail. Neil Dubrey, 8 Marchant Way, Taybank, Port Elizabeth, 6025, South Africa.

OMINSCOPE - stereoscopic viewer for small and large prints. $20. D. Smekal, 1765 Rosebery Ave., West Vancouver, B.C. V7V 275 Canada. Fax (604) 922-2855.

POLARIZED 3-D GLASSES Best prices! Made by Polaroid, these glasses feature oversize (linear) lenses, 50 @ 40°, 100 @ 35°, 250 @ 32°, 500 @ 30°, 1000 @ 28°. Higher quantities available. Ron Labbe, Studio 3-D, (978) 897-4221, www.studio3d.com

Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $6, includes mounted view. Black or gray $381.00 ppd. Also, King Inn Studio 3-D, (978) 286-1234, e-mail: joy@sno.com.


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 Boehme, 5650 Brandwood Ct., WBT, MN 55110-2275.

STEREO VIEWER LENSES - Two wedged-shaped lenses, each molded and embodied in 1.5 square frame. Precision optical quality: build, experiment. $7.95 postpaid (USA). Taylor-Merchant Corporation, 212 West 38th St., New York, NY 10001, (800) 223-6894, fax (212) 752-7970.

STEREOGRAPHSCOPE - Attractive, complete ID on ivory disk, front "F.J. Cox, 26 Ludgate Hill, London." (413) 256-0517, e-mail: zucker.main@pilkpath.umass.edu

STEREOVIEWS, CDVS, CABINETS, tints, etc. Direct sale: send me your wants. Auctions: send $5.00 for next 2 catalogs. Tim McIntyre, 137 Nile, Stratford, Ontario N3A 4E1, Canada, (519) 273-7310, e-mail: timimon@orc.ca web site: www.orc.ca/~timoni

TELEBINOCULAR BOOK SET Vol's I, II, III, & IV, Keystone View Co. Some views missing. Total of 185 views, or stereo cards. In three book fashion. Best offer. Contact: James E. Stein, HCR 65-28C, Killington, VT 05751, (802) 775-6433, e-mail: jesmsg@aol.com

WOLLENSAK STEREO CAMERA, case. Stereo Graphic camera, case. Best offer. Also, plate with lens, shutter off Revere, Art Faner, 63 Cascade Dr. NW, Salem, OR 97304.

AWARD WINNING BOOK (Kodak) Schneider family 1847-1921. Text in German, unopened! Fantastic reproductions, 150 photos including over 60 colored stereo Daguerreotypes; exciting discovery of Schneider's first camera. Swap for early European street scenes and people views. John Norman, Belfort Str. 19, 79098 Freiburg, Germany.

MY RBT STEREOMOUNTS and 3-D items, for your old reel-to-reel tape recorders, transistor radios, and microphones. Will pay cash too, Jon Golden, Box 205, Waban, MA 02168, (617) 332-5460, e-mail: 3dman@zplink.net

ABSOLUTE BEST prices paid for Stereo Daguerreotypes. Any subject, any type, any condition. (800) 567-5303.

January/February 1998 STEREO WORLD
ALASKA & KلونDIKE stereos needed, especially Maybridge; Maynard; Brodeek; Haynes; Winter & Brown; Continental Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, e-mail: jkrare@alaska.net

ALWAYS BUYING STEREO VIEWS AND REAL PHOTOGRAPHS OF U.S. Mint, U.S. Treasury, and Bureau of Engraving & Printing. High prices paid for stereo views and real photos I need of U.S. Mint coining operations, Treasury and BEP paper money engraving & printing operations 1860s-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City, Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Atto Dave Sanford, c/o Littleton Coin Co. 646 Union St., Littleton, NH 03561, FAX 603-444-3512. (est. 1945).

AUNT ETHEL & UNCLE HARRY sitting in the living room or the back yard in stereo slides. Seek domestic scenes from the '50s, '60s and '70s. Slides, 233 Park Ave., Chambersburg, PA 17201, (717) 263-8612.

BACK ISSUES OF STEREO WORLD, any years. Recently retired, new NSA member. Fell in love with stereo. Leo Comallie, PO Box 1729, Alamogordo, NM 88310, e-mail: comway@wazoo.com

BASE FOR KEYSTONE 45b Visual Survey Telebinocular. Sy Goldberg, (516) 599-5323, e-mail: syhara@aol.com

BEAM SPINNER: STITZ or other that preferably: works with various focal length lenses (ex. 50-300mm), can be adapted to different cameras, is good quality. Kenny Lam, 3053 Fillmore St, #124, San Francisco, CA 94118, (415) 673-0240, kennykimal@compuserve.com

CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, Cdv's, cabinet cards, postcards, etc.), 1850-1940. Herbert Mitchell, 801 W. 113th St., Apt. 8-H, New York, NY 10025-9712, (212) 932-8667.

CHARLES WEITFLE - I desire any stereo views, or other photographs taken by my great-grandfather. Portraits or scenes, any condition, any locale. State prices. Paul L. Weitfle Jr., 10309 Gentlewind Dr., Cincinnati, OH 45242-5814.

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


COLLECTOR WANTS WORLD stereoviews by U&S. Also CDV's, tint, tins, Dag's, Ambros in good or better condition. Quality not quantity is a must with me. Thomas J. McMamara, 75 Newell Ave., Southbridge, MA 01550-2215.

COLORADO VIEWS WANTED, Thurlow, Weitfle, Gurnsey, Jackson or others. Have 2500 views to trade or will purchase. Keith Longworth, 10321 Hickory Hill Dr, Port Richey, FL 34688, (813) 869-7027.

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

EDWARD L. WILSON's "Scenes in the Orient" series. Will purchase or trade your wants in stereo views. Arthur Farrell, 3720 Country Lane, Charlotteville, VA 22903-7657, (804) 977-3081, e-mail: bwefull1@aol.com

FLORIDA: PALATKA, Ocklawaha River, St. Johns River, Crescent City, Wekela, Steamboats. Stereocards, postcards, pictures, tokens, bottles, etc. Mike Ratliff, R. 5 Box 2159A, Palatka, FL 32177, e-mail: mike_ratliff@iname.com [note corrected e-mail address]

FLORIDA SMALL TOWN views, especially business area street scenes, riverboats, railroad depots. Also views from U.S. showing covered bridges, ferris wheels, streetcars, horse drawn vehicles - will buy or trade. R. Keiffer, Box 1325, Macclenny, FL 32063.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville: Price and series. Will purchase or trade your wants in stereo views. Arthur Farrell, 3720 Country Lane, Charlotteville, VA 22903-7637, (804) 977-3081, e-mail: bwefull1@aol.com

GERMANY - Vintage stereoviews (3.5x7) of the Rhine and its vicinity always wanted! Hartmut Wettmann, Maristr. 85, D-53424 Remagen (Rhein), Germany, hawerm@ao1.com http://members.aol.com/hawerm/sterieoviews.htm

GHOST IMAGES. Will purchase or trade your wants in stereo views. Arthur Farrell, 3720 Country Lane, Charlotteville, VA 22903-7637, (804) 977-3081, e-mail: bwefull1@aol.com

HARDHAT DIVER photographs wanted, stereoviews, cabinet cards, Cdv's, albumen prints, RP postcards, daguerreotypes, ambrotypes, tintypes, etc. Gary Pilecki, 617 Guaymas Court, San Diego, CA 92117, e-mail: gtpilecki@pacbell.net

Hawley, PA. Send details to Dave Wood, PO Box 638, Milford, PA 18637, (717) 296-6176, e-mail: wood@pikeonline.net

HEARSES, HORSE DRAWN OR EARLY MOTORIZED, ambulances also and any funeral related, famous or not. Also want views of Victoria, B.C. and Lethbridge, Alberta. E-mail to: Jeremyllingworth@yahoo.com

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.

HUNKS IN 3-D. Alternate field view of male nudes. No hardcore action. Just tame 'n' tasteful nudes disrobing. AF video adapter required! $24.95 plus $3 postage. Campfire Video, PO Box 44487, Panorama City, CA 91412-0487.


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

IF YOU FIND ANY KALEIDOSCOPES (modern, toy, or antiques), if you have any chromatropes or other optical toys, if you have any duplicates for sale or trade, if you know of anyone that has these items!!! Please let me know. If I don't want it, I will pass the information down the collector's net. Fair pricing! Prompt payment! Daniel Robinson II, M.D., 16126 Latone Dr., Spring, TX 77379, (281) 376-9668, beeper (713) 698-1000, e-mail: daniel.robinson@m2com000.com

I'M LOOKING FOR the following 1950s Realist Permanent mount slides from "The Realist Library of Scenic Stereo Originals": 413, 504, 900, 910, 922, 3000, 3100, 3112, 3113, 4001, 4100, 4101, 4903. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225, (503) 448-4311, thorpe@arias.net

LLOTTA - Wanted stereos and photographs of the 19th century actress Lotta. Lake Hopatcong Historical Museum, PO Box 668, Landing, NJ 07850.

MAGIC LANTERN SLIDES: 3/4 x 4", photographic, advertising, coming attractions. Related ephemera. Tom Rall, 1101 N. Kentucky St., Arlington, VA 22205, (703) 534-7612, fax 534-0285 e-mail: marketflle@aol.com

MUBYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edin- borough Lane, Novi, MI 48374.

NEWBURYPORT, MASS. Stereoviews by Meinert, Moseley, Macintosh, Reed and others. Buy or trade. Scott Nason, 12 Marlboro St., Newburyport, MA 01950, (978) 462-2953, snason@shore.net

NORD STEREO PROJECTION slide changer needed. Please help if you have an extra. Also will purchase smaller wood and brass antique stereo cameras. Fred Friedman, 200 Winston Dr., Cliffside Park, NJ 07010, (201) 886-9228, fax 886-3404. (978) 462-2953, snason@shore.net

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

SHAKER photos wanted. Please send xerox copy with price. Richard Brooker, 23 Old Kings Ave., Rockford, IL 61107.

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

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

STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc.+ or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versatile". Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225, (503) 797-3458.


TENNIS STEREONEWS or any tennis images. Or any tennis anything. Lots of things to trade. Will buy, also. Yip. Tennis. Brandt Rowlies, 566 Blackhawk Trail, Loveland, OH 45140, (513) 583-1791, e-mail: brownies3d@hotmail.com

TISSUE 7 GLASS stereo views - all formats - Ernie Gehr, 3955 Cesar Chavez St., San Francisco, CA 94131, (415) 550-5360.

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

VISTA VIEWER. I have some interesting items for partial trade. D. Smekal, 1765 Rosebery Ave., West Vancouver, B.C. V7V 2Z5, Canada. Fax (604) 922-2855.

VOLUNTEERS NEEDED! Boston, Fort Knox, Los Angeles, Luxembourg, France, Belgium. Anywhere with General Patton memorials, etc. Will reciprocate. Mike Province, The Patton Society, 3116 Thorn Street, San Diego, CA 92104-4618, Email: IsbeoBears@aol.com

WORLD'S FAIR REALIST slides. '58, '62, 64, 74, 82, 86, 92. Jackie Conley, 3152 Vineyard, Springfield, OH 45503, (937) 390-3995.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of $20 per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

---

High Quality Stereoscope

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

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

Additional stereocards available!

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

Price includes shipping in the USA. Add $15 for shipping outside USA. Allow 4-6 weeks for delivery. Money back guarantee.

Send a check or money order to:
L-Design 2244 NW Quimby St.
Portland, OR 97210
Telephone 503 227-2515

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NSA RICHMOND * AUGUST 6-10
Your stereo date in '98 !!!!

We are looking forward to welcoming our stereo friends to Richmond this Summer! Where else on the planet can you have so much fun in such a short time?!! If you have never attended an NSA convention...make this your first. If you have seen a few or all of 'em, you know they get bigger and better every year and this year's convention is no exception! Step back into time as you visit historic Richmond...see the views through our windows, stereoscopic and otherwise. We guarantee you a warm Southern welcome!

Judy Proffitt, Director, NSA '98
momanon@webtv.net
(804) 270-6616
Due to limitations of time and space, the Calendar will now concentrate on events of clear stereoscopic content or association. This will enable us to give more attention to photographs 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 events to be announced longer in advance and, when possible, in more than one issue.

Aug. 6-10 (VA)
NSA Convention, Marriott Hotel, Richmond, VA. See inserts with this issue, or contact Judy Proffitt, 4118 Roundtree Rd., Richmond, VA 23294, e-mail: mornanon@webtv.net
All convention forms available at: http://members.tripod.com/~g_cowardin/nsa/index.htm

September 27 (MA)
Stereo New England NSA/ISU/PSA meeting, Newman Auditorium, GTE Internetworking, 70 Fawcett St., Cambridge, MA, 1:45 PM. Mini-Trade-Fair, Meeting with Show & Tell, Featured Stereo Presentation: "Wonders in Stereo" by former ISU President Dr. Albert Sieg. For details, contact David Berenson, 3 Colwell Ave., Brighton, MA 02135, (617) 254-4533.

August 6-10 (FL)
PSA 60th International Conference of Photography, Orlando, Florida. Six full days of programs, tours, live models, and workshops on all phases of photography will include stereoscopic projection programs, workshops and competitions. For additional information, contact Mark Southard, Conventions VP, 340 Diversey #120, Chicago, IL 60657, Fax: (773) 528-4081, e-mail: kkoc62a@orodivia.com

Upcoming National NSA Conventions

<table>
<thead>
<tr>
<th>Year</th>
<th>Convention</th>
<th>City</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>Richmond, VA</td>
<td>Aug 6-10</td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>Green Bay, WI</td>
<td>July 8-12</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>Mesa, AZ</td>
<td>July 6-10</td>
<td></td>
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</tbody>
</table>

August 6-10

NSA Richmond '98

A rare chance to see the TITANIC video and "DIAL M FOR MURDER" in 3-D!

Come to the 24th Annual NSA Convention and enjoy among many other unique attractions:

THE AREA
The downtown Marriott Hotel, 500 East Broad Street, Richmond, VA 23219, at the corner of East Broad Street and North Fifth Street, is in a lively area of shops, cafes, pubs, restaurants, department stores and museums as well as historic and photographic sites. Registrants who felt isolated when previous conventions were held in suburban locations or in city centers which were dead at night should be very happy with this location.

THE STEREO THEATRE
The Grand Ballroom provides the largest space ever for the Stereo Theatre (the British spelling is a local tradition) with a ceiling high enough for us to elevate the bottom of our 7' X 21' screen more than 5' from the floor so that all viewers should be able to see the entire image over the heads of persons seated in front of them. Salons adjacent to the Grand Ballroom will be available from Thursday through Sunday Morning for meetings, workshops, 3-D Video (including the National Geographic 3-D Video of the Titanic, and a 1-hour 3-D Video of Paul Wing and Bob Brackett by Ron Labbe), 3-D Digital Imaging, computer manipulated imaging, etc.

DIAL M
Alfred Hitchcock's famous 3-D movie DIAL M FOR MURDER will be shown Thursday afternoon and at midnight on Friday, Saturday, and Sunday in the plush 1400-seat Byrd Theatre, about two miles from the hotel. As admission to the Byrd Theatre is included in your NSA Registration Fee, be sure to take your Registration Badge and glasses. For BYRD THEATRE historical details, photos, and a sample of its organ music click the Byrd Theatre link on the convention web site: http://members.tripod.com/~g_cowardin/nsa/index.htm
LENTICULAR LENSES
31/32 lines per inch 18" x 24" x 1/8"
PRICE: Sample $27.00; 2-10 $25.00 each; 11-30 $22.00 each;
57/58 lpi, 18"x10"x .04" (1mm) Sample $23.00; 2-10 $20.00 each; 11-30
$18.00 each;
57 lpi, 8 1/4"x8 1/4" x .04" (1mm). 10 Lenses $64.00.
57 lpi 9 x 11 x .08" (2mm). Price:
Sold in lots of 10 only. 10 Lenses $55.00
110 lpi, 27 1/4"x34 1/2" x .04" (1mm).
Sample: $31.00; 2-10 lenses, $27.00 each;
11-30 sheets, $24.50 each
67/68 lpi, approximately 6" x 8"
$150 for 25 sheets.
BILLBOARD sizes up to 6 feet x 18
feet available.
Send large SASE for full price list.
We also produce finished lenticular images of all varieties. Please add
shipping cost of $14 for orders under
$250.00. Please inquire for non US
shipments.

American Directory Corporation;
GPO Box-7426, New York, NY 10116
Tel: 718-797-1326; Fax: 718-596-4852
Email: fdlidk@ddgn.com
www.ddgn.com/carman/stereo.htm

3-D Concepts by Jon Golden
Brackett Engineering
Projection Products
Bob Brackett, in a joint venture with
3-D Concepts, will introduce his
newest projection system
at NSA Richmond (August 5-10).
Brackett Fader
A manual projector
with Ektographic optics.
For 41 x 101 stereo slide format,
to full-frame (other formats
available). Can be synchronized to a
second unit for stereo dissolve.
Auto Synch I & II
These systems synchronize two
Kodak projectors for 3D projection,
fade or dissolve.

Brackett Fader
Stereoscopic Concepts
X2 Version 2 SLR (New)
X3 SLR
X4 SLR
51 Autofocus
109 SLR
MACRO full-frame attachment
Plastic Stereo Mounts
precision calibrated • reusable
Available in five formats:
Nimslo or Realist close-up
Realist-normal • Euro • Wide
Full-frame
101 Autofocus Projector

Stereo Products
Hugo and Jeroen de Wijs’ viewers
offer fine craftsmanship
and high quality achromatic coated
lenses for enjoyable viewing
of 35mm and super slide formats.

Viewers
Easy-Viewer (STL)
Comby (STL or powered)
Multi-Slide Tableviewer
Coin-operated Outdoor Viewer
Folding-Box Viewer Kit

SLR Macro attachment
Attach to the bayonet of YOUR
standard mono SLR camera
to create macro 3D images

3dman@ziplink.net
http://www.stereoscopy.com/3d-concepts-rbt-usa

VISA MC AMEX
617-332-5460
P.O. Box 205 Waban, MA 02168

http://www.stereoscopy.com/3d-concepts-rbt-usa

January/February 1998 STEREO WORLD
WANT TO BUY
CERTAIN CPRR STEREOS BY
ALFRED A. HART

The prices indicated below are offered for stereos of Gottheim grade 3+ or better, that is: "images rich in tone, clean, with an attractive presence and no distracting problems." Only one example of each is needed. If you have the same card number published by Watkins from a Hart Negative, or a Hart of lower quality, we would also be interested in your offer at a price adjusted from those shown below.

<table>
<thead>
<tr>
<th>Hart No.</th>
<th>Hart's Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>105</td>
<td>New Hampshire Rocks on Yuba River</td>
<td>Pot Holes in rocks</td>
<td>$150</td>
</tr>
<tr>
<td>116</td>
<td>Camp near Summit Tunnel, Mt. King in distance</td>
<td>To NW from above tunnel</td>
<td>$850</td>
</tr>
<tr>
<td>143</td>
<td>Griffith's Granite Station</td>
<td>Loco Conness, Crocker to right</td>
<td>$950</td>
</tr>
<tr>
<td>183</td>
<td>Main Street, Upper Cisco</td>
<td>Freight Wagons in foreground</td>
<td>$900</td>
</tr>
<tr>
<td>193</td>
<td>Summit Station</td>
<td>Looking West from over west end of Summit Tunnel</td>
<td>$950</td>
</tr>
<tr>
<td>233</td>
<td>Cutting Granite at Rocklin</td>
<td>Workers look up at camera</td>
<td>$950</td>
</tr>
<tr>
<td>241</td>
<td>Engine House and Turntable at Rocklin</td>
<td>To North, huge pile of firewood</td>
<td>$1,000</td>
</tr>
<tr>
<td>245</td>
<td>Railroad around Cape Horn from Canyon</td>
<td>Small farm at left, RR high above</td>
<td>$150</td>
</tr>
<tr>
<td>253</td>
<td>Crested Peak from Railroad, Snow Gallery</td>
<td>Arthur Brown stands on roof</td>
<td>$1,000</td>
</tr>
<tr>
<td>254</td>
<td>Inside Snow Gallery at Summit</td>
<td>Man crouches at Right. Huge bolts into granite</td>
<td>$900</td>
</tr>
<tr>
<td>278</td>
<td>Bridge Below Verdi</td>
<td>Wooden arch bridge fills picture</td>
<td>$200</td>
</tr>
<tr>
<td>291</td>
<td>Scene near Camp 37</td>
<td>Straight track from lower left to upper right</td>
<td>$200</td>
</tr>
<tr>
<td>295</td>
<td>Bank of Truckee River</td>
<td>Wide river at right, curving to right</td>
<td>$225</td>
</tr>
<tr>
<td>298</td>
<td>Limestone Point, lower canyon of Truckee</td>
<td>track in distance enters at left</td>
<td>$250</td>
</tr>
<tr>
<td>307</td>
<td>[locomotive] GOLIAH at Wadsworth</td>
<td>Tank loco. with big stack approaches from right</td>
<td>$1800</td>
</tr>
<tr>
<td>308</td>
<td>Wadsworth, Big Bend of Truckee, Washoe Range in dist.</td>
<td>Track enters lower right</td>
<td>$450</td>
</tr>
<tr>
<td>313</td>
<td>Chinese camp, Brown's Station</td>
<td>Chinese workers and tents at left</td>
<td>$650</td>
</tr>
<tr>
<td>323</td>
<td>Shoshone Indians looking at Locomotive</td>
<td>Indians look at locomotive headed right</td>
<td>$1850</td>
</tr>
<tr>
<td>325</td>
<td>Construction superintendent's car, end-of-track.</td>
<td>Family on side porch of dorm car</td>
<td>$900</td>
</tr>
<tr>
<td>329</td>
<td>Second Crossing of Humboldt River</td>
<td>Line of dorm cars enters at lower left</td>
<td>$650</td>
</tr>
<tr>
<td>335</td>
<td>Building water tank, Trout Creek Mountains in dist.</td>
<td>Track, foreground, hoops at left</td>
<td>$950</td>
</tr>
<tr>
<td>343</td>
<td>Train at Argenta</td>
<td>4-4-0 locomotive and cars head to left</td>
<td>$1000</td>
</tr>
<tr>
<td>344</td>
<td>Machine Shops at Carlin</td>
<td>Loco. In distance at left, big shop building to R.</td>
<td>$900</td>
</tr>
<tr>
<td>348</td>
<td>Water Tank at Peko</td>
<td>Sagebrush in foreground, train enters from right</td>
<td>$800</td>
</tr>
<tr>
<td>354</td>
<td>First Greeting of Iron Horse, 5/9/1869</td>
<td>From top of tender, looking into back of cab</td>
<td>$1000</td>
</tr>
<tr>
<td>358</td>
<td>The Monarch from the West</td>
<td>Loco. JUPITER heads left, Army band stands</td>
<td>$1,800</td>
</tr>
<tr>
<td>359</td>
<td>The Monarch from the East</td>
<td>Loco 119 heads right, army band stands front</td>
<td>$1,500</td>
</tr>
<tr>
<td>362</td>
<td>Taylor's Mills, Wasatch Range, near Ogden</td>
<td>Stone building with mountains behind</td>
<td>$850</td>
</tr>
</tbody>
</table>

All of the above views are shown in appendix A of The Railroad Photographs of Alfred A. Hart, Artist pages 125-148. The above offers are, of course, subject to prior purchase. Only 1 of each needed.

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- On disc (specify format wanted), it is $5 postpaid from the NSA Book Service, 4201 Nagle Road, Bryan, TX 77801.
Rotoscope stereo postcard No. 41408D, “MISS MARIE STUDHOLME.” This view is from the Rotoscope series “Actors & Actresses” which was published in the early 1900s in both the 8 x 13 cm postcard format and the tiny 3 x 7 cm views for the Pocket Rotoscope, using photographic prints on heavy stock for images, titles and logos. See the feature “London Music Hall Stars Through the Rotoscope” by John Bradley on page 22.