March/April 1998
Volume 25, Number 1

Driving on Mars • Churches in the Parlor • APEC
ASSIGNMENT 3-D

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

More “ Favorites ” Needed

Entries have begun to trickle in for the current “One of Your Favorites” Assignment. We hope the two views reproduced here will inspire more readers to send in examples of their slide or print work that, for whatever aesthetic, technical, emotional or whimsical reasons, are among their favorites.

No Deadline

We’re asking you to send in “One of your favorites” from among all the stereo images you’ve ever photographed, drawn or otherwise generated. That’s the extent of the category. Entries simply need to be images you find special somehow—something you’d like to share with other members even if you can’t easily explain why. If you wish, feel free to send up to six stereos for us to do the selection from a few of your favorites. As yet, no deadline has been set for this very open Assignment, in the hope of eventually sharing a wide variety of interesting views from more readers.

“Mythical & Mysterious Creatures” by Dale Walsh of St. Laurent, Quebec, was taken in 1986. Notes on the back explain, “This is the Nyatapala Pagoda in the Nepal city of Bhaktapur. The outside of this pagoda displays ten mythical beasts each one stronger than the previous one (in this view we do not see all of them). Life in the Himalayas is a fragile state and the people of these mountains know it. Earthquakes, avalanches, freezing cold winds and steep thin trails threaten constantly. Spirits, demons & demigods haunt those who live there.” © D. Walsh 1986

The Rules:

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

Any image in any print or slide format is eligible, (Keep in mind that images will be)

(Continued on page 35)

Books IN Stereo
Books ABOUT Stereo
Books RELATED to Stereo

If a book even MENTIONS stereography or stereographers, there’s a good chance that you can order it from the NSA Book Service!

For a complete catalog and ordering information, contact the NSA Book Service, 4201 Nagle Road, Bryan, TX 77801 or visit the NSA web site:
www.nsa-3d.org
IN THIS ISSUE

Driving Sojourner on Mars ............................................ 4
by John Dennis

Churches in the Parlor:
John McAllister & Brother of Philadelphia ................. 12
by Dr. William Allen Zulker

The Amateur Photographic Exchange Club:
Deja Vu All Over Again ........................................... 20
by Greg Kane

3-D Lab Report ....................................................... 25
by Bill Davis

Sterographer's Studio to be
Wisconsin Historic Site ........................................... 29

Labs Offering Stereo Processing/Mounting ............. 34
by Bill Davis

REGULAR FEATURES

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

The Unknowns Can You Identify the Subjects of These Views? 3
by Neal Ballington

The Society News from the Stereoscopic Society of America 11
by Norman B. Patterson

European Gems Stereoviews from Old Europe and the Stories Behind Them ... 26
by Dennis Pellerin & Pierre Tavititski

NewViews Current Information on Stereo Today .......... 30
by David Starkman & John Dennis

View-Master Information on the Reel World ............. 32
by Wolfgang & Mary Ann Sell

Classified Buy, Sell, or Trade It Here ....................... 36

Calendar A Listing of Coming Events ....................... 38

ON THE COVER

"Pinky" by Ernie Riardin of Cedar Rapids, IA, is one of the views recently distributed to members of the Amateur Photographic Exchange Club, the 1861 stereo organization reconstituted (for the second time) in early 1997. On a regular basis, the group's members exchange (and keep) print stereographs, creating several large collections of exceptional modern stereography. For more images and details, see "The Amateur Photographic Exchange Club: Deja Vu All Over Again" by Greg Kane.
Roving Mars With A Stereo Camera

NSA members attending the national convention don't usually spend much (if any) time watching TV in their hotel rooms, but last year's July 4th landing of the Mars Pathfinder mission was an irresistible distraction that kept a lot of sets turned on for at least a few minutes during the July 4-6 NSA convention in Bellevue. Many newscasts made surprisingly frequent mention of the fact that stereoscopic images were being sent back, and the timing of the event couldn't have been better if the Convention Committee had arranged the whole thing.

Even among people paying the most attention, it's doubtful that many could have guessed just how widely and enthusiastically the mission's stereo images would be disseminated via the internet, printed publications, slides and CD-ROMs. Generally in anaglyphic format, Mars Pathfinder stereo became as well known as the color panoramas from the lander and are probably among the most widely distributed and studied non-entertainment stereographs ever made. One story largely missing from the many published images and preliminary scientific conclusions has been that of why and how stereoscopic imaging was crucial to the mission and exactly how it was used to help guide the movements of the Sojourner rover.

To get that story, we went directly to Sojourner rover driver Brian Cooper who created the computer program for the Rover Control Workstation at the Jet Propulsion Laboratory, helped in the design and testing phases of the mission, guided the rover down the lander ramp and throughout the mission, and, in his own words, has "...been a big fan of all things stereo for a long time." Included are several of the images from the stereo-paired front cameras on the rover itself. Not easily viewed stereos even after digital improvements, these very wide angle, wide based, low elevation, black & white images have received far less attention than the panoramic color views from the lander's stereo camera. But since they reveal in 3-D sights otherwise inaccessible to human eyes, they seemed an appropriate way for Stereo World to observe the first anniversary of the historic landing.

Our thanks to Jurre van der Woude at JPL and NSA member Peter Steinkamp for their help with this article.

Naming Sojourner

The Sojourner rover is certainly the farthest traveling stereographer ever to send back views of an exotic place, and while most people are aware that it was named after 19th century African-American abolitionist and feminist Sojourner Truth, fewer know how the name was chosen.

In 1994, the Planetary Society and JPL distributed an essay contest to schools around the country and the world through the teaching magazine Science and Children. Students were asked to select a heroine and write about her historical accomplishments, explaining how a rover named for her would translate those accomplishments to the Martian environment. Out of 3,500 essays from students in the U.S., Canada, India, Israel, Japan, Mexico, Poland and Russia, the Sojourner entry by 12-year-old Valerie Ambroise of Bridgeport, CT, was the winner.

Galapagos Crash Kills IMAX Stereographer

IMAX stereographer/cameraman Noel Archambault and pilot Bill Raisner were killed June 25th when their ultralight plane crashed high on the northeast slope of Volcan Cerro Azul, a major volcano on Isla Fernandina in the Galapagos. They were working on the newest 3-D IMAX project, Galapagos Rediscovered, produced by Mandalay Media Arts for Imax and the Smithsonian Institution.

According to Steve King, an assistant to the film's producer, the ultralight took off the morning of the 25th heavily laden with equipment and four hours worth of fuel. When it failed to return, aerial search teams were sent out, who experienced heavy turbulence over the sides of the volcano, some in clear air, which most likely presented a catastrophic hazard to the lightly built craft. A search plane spotted the wreckage June 30, and a helicopter was able to reach the rugged crash site the next day.

The tragic news above was relayed to SW by Robert Bloomberg just as this issue was about to go to press. We'll have more background and details in an upcoming issue.
**THE UNKNOWNNS**

Can You Identify the Subjects of These Views?

Neal Bullington

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**W**e are hoping to present this column in every other issue. At this time we are low on material, so if you have unknowns that need identification, send them along. Having received no information about our last offerings, we will proceed to our new unknowns, submitted by Ralph Kieffer.

The first is an orange card view of a partially destroyed church. This might be a "disaster" view, or perhaps a historic ruin in Europe.

The other is a tan card, obviously a large resort hotel, probably somewhere in the east. Places like the White Mountains, Saratoga Springs, and Hot Springs come to mind. Does it look familiar to anyone? ☞

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Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.

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Driving Sojourner on Mars

by John Dennis

As our way of observing the first anniversary of the successful Mars Pathfinder Mission of July, 1997, Stereo World is delighted to present the following interview with the Jet Propulsion Laboratory's Brian Cooper, who "drove" the mission's unique Sojourner Rover across the rocky surface of Mars with the help of remote stereoscopic imaging systems on both the lander and the rover itself.

The significance of the fact that the first mobile exploration on the surface of another planet was guided by stereo images (many of which were quickly shared worldwide via the internet) is hard to either fully appreciate or overstate. With millions of dollars and years of research at stake, stereo imaging in remote photography situations, like a probe floating through the Titanic beneath the sea or a rover on Mars, has become an essential element to both navigation and documentation in such missions. When the image is important enough, flat just doesn't cut it. There's nothing to match seeing something with both eyes, and as human vision is extended out into the solar system and beyond, that evolutionary advantage is no less important than it was to the earliest hunter-gatherers in the forest.

Combined with laser ranging systems, stereo imaging also makes computer simulations of a scene from nearly any angle possible. When Brian Cooper was driving Sojourner, he wasn't just watching 3-D videos from the rover's cameras and holding a joystick, imagining himself on board the little six-wheeled vehicle as it approached the next interesting rock. His answers here help reveal just how much more sophisticated the whole operation was.

SW: It's always delightful to learn that someone in a position like yours really enjoys "all things

This stereo was taken by the rover front cameras on Sol 26 (July 30, 1997). The rover was facing towards the south-southeast and was located 5 meters from the Pathfindi er lander. It shows a rock-strewn surface between the rover and Mermaid "dune." Mermaid, the dark, horizontal area seen between rocks near the horizon, is the target for the next APXS (alpha proton x-ray spectrometer) measurement. Some of the rocks in the very near field show features attributed to wind erosion. The small rock on the left shows "flutes" (streamlined depressions) and the slightly larger rock on the right shows features that appear to point up-wind (wind coming from the left rear of the rover).

All images NASA/JPL/Cal Tech©
Brain Cooper of the Jet Propulsion Laboratory with his StereoGraphics Crystal Eyes® glasses and the RCW (Rover Control Workstation) screen used for the CARD (Computer Aided Remote Driving) stereo imaging system that made the successful mission possible.

This Sojourner stereo of the rock "Chimp" was taken on Sol 72 (September 15). Fine-scale texture on Chimp and other rocks is clearly visible. Wind tails, oriented from lower right to upper left, are seen next to small pebbles in the foreground. These were most likely produced by wind action.

The rock "Chimp" was again stereographed by Sojourner on Sol 74 (September 17). A large crack, oriented from lower left to upper right, is visible in the rock. A dark crust appears to cover Chimp in some areas whereas other parts of the rock have a lighter shading. A boundary between the two regions is clearly seen in the upper left part of Chimp.
This “northview” pair, taken on Sol 72 (September 15) from the rover’s front cameras, shows areas of the Pathfinder landing site not seen before then. The large rock on the right is “Chimp.”

The now famous “Twin Peaks” (~ 1 km away) are seen on the right horizon, as is “Big Crater” (2.2 km away) at left in this Sol 76 view. This viewing perspective shows dunes and rocks not visible from the Pathfinder lander, and the pair reveals the full image width of Sojourner’s wide-angle cameras.

The Sagan Memorial Station as stereographed by Sojourner. In a moving tribute to the famed astronomer, author, and Planetary Society founder, NASA announced July 5, 1997, that the Mars Pathfinder lander had been named the Carl Sagan Memorial Station. According to Planetary Society Executive Director Louis Friedman, “Mars Pathfinder has put us back where we belong. We are once again explorers on a distant world. But in the midst of our joy, we also feel Carl’s absence. This is the first arrival of a United States spacecraft at Mars that Carl ever missed, so it is a wonderful tribute that he still will be included by NASA’s naming the Mars Pathfinder lander in his memory.”

Stereo” rather than just tolerating the extra complications and effort involved with true stereoscopic imaging. What sort of training program was involved in learning to steer the rover via a 3-D workstation, and was the Earth-Mars-Earth time delay simulated to make training sessions more realistic?

BC: In a sense I have been training for this mission since I joined JPL in 1985. I have been working in the robotic vehicles group developing the user interfaces (early versions of what we called the RCW or Rover Control Workstation on Pathfinder) for each robotic vehicle or “rover” that JPL has made. I have also acted as the main driver for each rover during our testing on Earth. We learned a lot from each rover we developed (over 8 rovers) and these lessons learned made their way into the final design of Sojourner. I evolved the design of the RCW from what we learned during this time too. Stereo vision has played a major part in the design of each rover and RCW. We developed a concept called CARD or Computer Aided Remote Driving back in 1986 that was used on Pathfinder. Basically it uses calibrated stereo video cameras on the rover, images are sent back to the control station and the driver views these images and tells the rover where to go on the surface. In the old days we had an old VAX 11/750 for a computer (it was so big it took up a whole room) and for display of the images we created a contraption consisting of two video monitors mounted at right angles to each other (one facing forward the other facing up. We used a half silvered mirror to combine the images and used polarizing plastic sheets and passive polarizing glasses to present the correct image to each eye. This actually worked quite well and provided the driver with a rover’s eye view of the world in stereo. We told the rover where to go with a 3 axis joystick we made in the lab. I wrote the software to present the images on the screen and to create a 3D cursor that floated over the images in stereo. This cursor was used to designate waypoints or goals for the rover to try to achieve. As cool as this was back then it had some problems. The fact that we used two different video monitors, with their inherent drift and image warping caused inaccuracies in waypoint designation. At some point in its evolution the RCW began using single workstation monitors and active
This stereo of the rock "Yogi" is an enlarged portion of an image taken by the Sojourner rover on Sol 70. Much of "Yogi" visible in this image cannot be seen from the perspective of the Pathfinder lander.

A Sojourner image taken on Sol 75 shows foreground rocks and, on the horizon, "North Peak" (0.86 km away). Sojourner had obviously not read the usual stereo camera instruction book caution to "never tilt your camera" but the image (seen as an anaglyph on a Pathfinder web site) was well worth this horizon correction by JPL.

matrix liquid crystal goggles to view stereo. This improved our ranging accuracy tremendously. Today we are using high powered Silicon Graphics computers to create more of a virtual Martian environment than just a pair of stereo images. We still use the CARD concept as a baseline and can view all images from the lander and rover in stereo. This time our 3D cursor is more that just a simple line-drawn graphic, it is a highly accurate 3d model of the rover itself. To drive the rover I view the Martian landscape as if I'm standing on the surface and simulate the rover traverse and operations for the whole day. I can now view the surface from a virtual "flying camera view" also by displaying in stereo a terrain model of the ground generated in real time from the panorama of stereo images. This helped me decide where on the ground the rover could safely drive and how it was safe to approach rock for sampling and close up image taking.

To get back to your original question, we used the RCW and our backup rover named Marie Curie to test numerous driving scenarios before we actually landed on Mars. We created an indoor giant sandbox testing area that we could move rocks and sand around to simulate many different anticipated situations we could find ourselves in. We had one engineer, nicknamed the Gremlin, who would make it really tough on us. He would arrange the rock and boulders in such a way that it was like a maze to get from one position the next. Or he would place the rover on our simulated lander and jack up one side to simulate being on a steep hill. We called these test ORT's or Operational Readiness Tests. We performed these with high fidelity (including simulating the 11 minute one way time delay) for many months before landing.

SW: Was there a problem with the foreground in stereo viewing due to the low elevation of the Sojourner cameras compared to those on the lander, and was any effort made to mask out distracting foreground elements or to make any corrections to the stereo window on-screen?

BC: The RCW primarily used the images from the lander for navigation because of their high vantage point above the ground. Using the images from the rover did make it...
feel like you were trapped in a maze at times. The cameras on the rover were very wide field of view and had a bit of fish eye effect to them. We used image warping to "linearize" all images before using them for either human stereo ala CARD or for computer stereo processing to generate terrain models. This linearization guaranteed "epipolar alignment", made it easier to "fuse" the images, and made computer processing to search for correlations in image texture run a lot faster. We did not try to mask out distracting foreground elements. I trained myself to just ignore them.

SW: Besides generating stereo images, was the parallax difference between the two Sojourner lenses used for actual range-finder type distance measurements?

BC: Yes. As I mentioned before, we calibrated each camera and created camera models. This process involved imaging a precisely machined calibration target from different ranges and then processing these images to come up with a model or description of how the camera/lens system works. We then use these models to allow very accurate automatic ranging in the images. When I place my 3D rover cursor overlay onto the scene using RCW it gives me continuous readings of the location and heading of the rover model in the scene.

SW: Most people have noticed the anomalies created by left vs. right differences in the gaps between sections of transmitted images. Did the slot-like canyons and drop-offs seen when some of the lander pairs are fused cause problems in images being used for navigation?

BC: ...We did have problems in that we did not originally allow enough overlap between successive stereo pairs taken from the lander IMP (Imager for Mars Pathfinder) cameras. This caused gaps in our generated terrain models of the scene. In particular the panorama set that we used the most during the mission was called the Monster Pan and if you look at some of the data sets you will notice gaps
After backing down the lander's rear ramp, Sojourner waits for instructions from rover driver Brian Cooper on the mission's second Mars day. The rock "Barnacle Bill" is just to the left of the rover and the rock "Yogi" is at the upper right. The majority of Mars Pathfinder images (flat or stereo) disseminated and published have been, like this one, from the cameras on the lander itself. Some of the image-plane anomalies mentioned in the interview can be seen at the upper left and between the rover and the air bag at lower right when this pair is fused.

between some images in stereo not in mono. It turns out that the pointing accuracy of the IMP camera was not very good and we had to correct our pointing knowledge on the ground by painstakingly mosaicing the images using tie points to features in each image.

**SW:** Were stereos or other images from the lander compared with stereos from Sojourner in some tricky navigation decisions?

**BC:** Yes. There were times that we used both lander and rover images to get different vantage points to allow driving in difficult situations. In particular from the lander's point of view there was only one safe point on the rock named Yogi that was accessible to the rover's spectrometer sensor (APXS). I used images from the lander and the generated terrain models to be able to view the profile of Yogi and determine that it would be unsafe to approach from the front. We also used the view from the forward stereo cameras on the rover to fine tune our positioning.

**SW:** Was each move of Sojourner a committee decision, or were you on your own at some points?

**BC:** I received daily inputs from the project chief scientist as to what the highest priority science target was for the day. On my own I would decide if it was possible to get to the desired target, if so how, and created motion commands and "go to waypoint" commands for the rover. This was integrated with the numerous other low level commands for the rover (like turning on heaters etc.) created by the other member of the rover uplink team. This integrated command sequence was then sent up to the rover.

**SW:** Can you describe briefly Sojourner’s on-board Imaging and navigation systems?

**BC:** The rover cameras were built in-house from commercial, off-the-shelf components and some custom machining of aluminum stock. We had two black and white cameras on the front of the rover and one color mono camera on the rear. We made these from...
Kodak CCD chips that we mounted with lenses we specified in a compact, machined aluminum housing. The CCD was read directly by the rover cpu instead of using a frame buffer ram arrangement. We took great pains to assure that it would work well in the low temperature environment of Mars. In the photo you will see five laser stripe projectors. We used these to paint lines on the ground and to focus our ranging to just 25 points in front of the rover. The rover was able to use knowledge of these 25 coordinates on the terrain ahead and, if needed, override instructions from Earth and autonomously avoid hazards.

**SW:** Will the next Mars missions employ stereo imaging systems on landers & rovers, and what about missions to places like Titan, Europa, asteroids, etc.?

**BC:** I am currently working on the next Mars rover mission called Mars Surveyor 2001 Rover. This will have over 10 cameras, many of them in stereo pairs and some on deployable masts for high vantage points. They are likely to be cutting edge technology CMOS Active Pixel Sensor cameras instead of CCD based. I can’t speak for the designs of missions to other locations, as I’m not working on them, but the use of stereo imaging seems smart to me.

**SW:** Our readers would be fascinated by a purely subjective account of your own thoughts and feelings through the mission, especially during the initial Sojourner image transmissions and movements.

**BC:** After finding out that we had successfully landed on the surface of Mars, the highlight for me was actually driving the rover off the lander, the rear ramp, and touching six wheels to soil. We had a very short time to make a lot of decisions that would affect the future of the mission. We had to re-retract the air bags on the lander petal that the rover was resting on before we could safely deploy the ramps. Then we had to quickly determine which ramp to use (we could drive forward off the front ramp or backward off the rear) and if the rover could safely negotiate the steep angle from lander to ground. We also had a few communications problems to iron out between the rover and lander in these first few days of the mission.

When we finally got the rover safely onto the ground on our second sol (a Mars day), much of the tension was released and I felt that we could proceed to do what we had trained so hard for. I have to admit that during this time I probably had the best job in the world. Coming to work every day not knowing what we would find on the surface and getting to tell the rover where to go was a blast. On the flip side I also felt the pressure of not screwing up and commanding the rover to do something dangerous. Although we normally ran the rover in a “safe mode” where it could override our commands in case it felt that it was in danger (like possibly tipping over while driving over large rocks) there were times that we disabled the hazard avoidance behavior in order to get over difficult terrain in a short amount of time. Making these decisions was difficult and quite nerve wrecking.

The highest volume of imagery came from the lander IMP cameras. We would typically have enough downlink telemetry bandwidth to send one full rover stereo pair down per sol, so we had to pick and choose our targets carefully.

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**For more images and information....**

- The Mars Pathfinder home page on the web contains an overwhelming wealth of material on every aspect of the mission, from its history to technical details, scientific findings, hardware design, etc. There’s even a children’s story told by one of the rocks visited, as well as almost endless links to other NASA and JPL projects and past, present and future Mars missions like Mars Global Surveyor, Mars Climate Orbiter, Mars Polar Lander, Mars Microprobe Project, and Mars Surveyor 2001. Check it out at: http://mpfwww.jpl.nasa.gov/default.html
- **Astronomy** magazine, March, 1998: some good quality anaglyphs from the Pathfinder mission.
- **Science** magazine, 5 December, 1997 (vol. 278): two fold-out, full panoramas from the Pathfinder lander—one color and one anaglyphic stereo, as well as several other images, charts and diagrams in seven detailed scientific reports covering everything from soil and rock composition to meteorology and atmospheric structure.
- **Stereo World** Vol. 24 No. 3, page 34: review of CD-ROM Pathfinder and the Best of Mars containing 20 anaglyphic Pathfinder images.
Several columns back I expressed concern about the future of Kodachrome transparency film, particularly in its 35mm format. This is of interest to Society members who work in that format, whether full frame or Realist versions. I do feel that Kodachrome is the proven "king of the hill" so to speak. Fifty year-old Kodachrome transparencies showing no apparent deterioration is of interest-my own files included. We do not wish to give up on such a marvelous medium, but difficulties in getting the film processed have arisen. Some film services no longer accept it and others are forced to a ten-day to two-week turnaround.

Good News?

According to a news release appearing in Kodakery (a publication for Kodak employees and retirees) late last year, there are some positive signs—at least for shooters in the San Francisco area—and some hope for the rest of us. I quote:

Northern California's Kodachrome film users recently got some extra attention, as Kodak opened its first overnight processing service for Kodachrome film near San Francisco. A new Kodak K-Lab Kodachrome film processor has been installed in the Kodak Processing Lab in San Leandro, CA, to provide rapid processing to participating San Francisco retailers.

In the past, processing for the transparency film took up to a week or longer as it was shipped to one of four U.S. Kodak labs offering the K-14 process. Kodachrome film is unique with complex chemistry. As a result, processing has become harder to find in recent years. However, the new Kodak K-Lab Processor provides faster and more consistent processing for Kodachrome films. The simple operation and small size of the new K-Lab processor enables it to be installed in more locations, so consumers will have greater access to the service.

The K-Lab Processor is designed to achieve a high level of consistency through a closed-loop, computer-controlled system. It eliminates the need for the on-site analytical chemists required for the current full-size Kodak equipment for the K-14 process.

This is the first ray of light in some time for the Kodachrome lovers among us. But there is no mention of the cost to install the unit nor of plans for installations at other locations. Damage has already been done and it is always hard to woo back lost customers. Even the film is only available from a very few retailers in my area now, and I can not imagine my minuscule patronage justifying installing the new unit.

And Kodak is in trouble, I would venture. At a news conference a few weeks ago, where they announced a downsizing eliminating 10,000 jobs worldwide—one of the TV news networks polled the photographers covering the event and reported that all were using Fuji film. To me, that spells trouble.

K-Lab Update

Bill Davis (see “Labs Offering Stereo Processing/Mounting” in this issue) has recently learned of more K-Lab installations for Kodachrome users. According to Kodak, there are now K-Labs at:

- Kodak Processing Labs, 14333 Wicks Boulevard, San Leandro, CA 94577, 510-614-3535
- Kodak Processing Labs, 1233 Andover Park East, Tukwilla, Washington 98188, 206-575-8207
- Kodak Processing Labs, 3710 S. Susan Street, Santa Ana, CA 92704, 714-708-8770
- A&L Color Labs, 933 N. Highland Avenue, Los Angeles, CA 90038, 213-856-5255
- BWC Chrome Labs, 233 11th Street, Miami, FL 33139, 305-534-4454
- Horiuchi Color Ltd., 1-6-7 Wada, Suginami-ku, Tokyo 166, Japan, 03-3383-3211
- Kodak Fotoservice Sued Gmbh, Breitwiesenstrasse 27, 70565 Stuttgart-Vaihingen, Germany, 711-783-0113

Two retailers known to send film to one of the K-Labs are KEEBLE & SHUCHAT, Palo Alto, CA and MENLO CAMERA, Menlo Park, CA.

Rosanne Simon, the sales manager at Qualex San Leandro, is quoted in a Kodak Press Release: “Only four months in [since Nov., 1997], we are already processing 2,000 rolls of Kodachrome film a week. With a capacity of 5,000 a week, 1998 is looking good.”

Bill Davis adds, “I don’t think any of these labs do stereo mounting. That would be too good to be true. A&L [in Los Angeles] used to, but a call to them last week confirmed that they no longer offer this.” More about the K-Lab Processor is available at: http://webs.kodak.com/global/en/consumer/products/klabs/index.shtml

NOTE: The Stereoscopic Society of America Dinner at the NSA ’98 Convention in Richmond has been moved from 7pm Friday (Aug. 7) to 7pm Sunday (Aug. 9) to avoid any conflict with the Spotlight Auction. The dinner will be at the Tobacco Company restaurant, 12th and East Cary St.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should write to the Membership Secretary, Shab Levy, 6320 SW 34th Ave., Portland, OR 97201.
Above the tower of City Hall, overlooking Philadelphia, PA, stands the gigantic thirty-seven foot high statue of William Penn whose dream was to create a community of “brotherly love” (Philos-Adelphos in Greek).

A devout Quaker, Billy Penn believed that everyone should be able to worship as one pleased. Born in England in 1644, he personally experienced the effect of opposing the state religion—The Church of England—as he was imprisoned three times, once in the Tower of London, for preaching and writing in favor of Quakerism. Philadelphia, the city he founded in 1682, was destined to become a center of religious freedom as churches of many different faiths were built. There was room for all in Penn’s town. When a certain Episcopalian priest criticized Penn for allowing a Roman Catholic Mass to be publicly celebrated, Penn strongly defended an impartial liberty of conscience to “Jesuits and papists” as well as to all others.

In the days before the advent of radio, television, sports arenas, and automobiles, the Church played a very significant role in the life of the city and its people. For many it was the focal point of community activity outside the confines of their homes. The Church was not

McAllister & Brother, October, 1860, “Saint Andrew’s Church, Philadelphia.” Still standing north of Spruce on 8th Street, the structure is now St. Georges Greek Orthodox Cathedral. This view, looking straight up the center aisle toward the altar, is typical of many of the McAllister church stereos. All views from the author’s collection.
only the proclaimer of the “Good News” and the instructor of “Right Living,” but it was also a magnet drawing together strange combinations of people in corporate worship. The rich and the poor, political leaders and commoners, all laid aside their distinctions as they sang hymns, read the Bible, and prayed together.

The Church also symbolized the highest and best in life, not only in morals and ethics, but also in the arts. Church music and architecture inspired the heart and mind to look beyond the tyranny of the present moment. Their beauty and excitement idealized the future.

It is not surprising then to note that the Church was the tallest, the largest, and the most magnificent building in the community. Seating accommodations in the Church were only secondary; its silent yet visible majestic presence primary. It was a well-designed reminder that life is not confined to an earthly existence and that overshadowing all of life is each person’s religious faith and commitment.

The importance of the church in the 19th Century was particularly noted by photographers and stereographers in the developmental years of the new art of “picture-taking.” In Philadelphia, John McAllister & Brother, May, 1867, “FIRST BAPTIST CHURCH, PHILADELPHIA” includes some people patient enough to remain frozen for the duration of the doubtlessly very long exposure required to capture an interior image on the wet plates of the day.
Moran and others photographed both the exterior and interior of many churches. Many of these photographs were sold by the famous McAllister firm. The Evening Bulletin, on Wednesday, December 19, 1860, carried an article titled, “The Church in the Parlor-A Capital Idea.” It read in part as follows:

McAllister and Brother, the well-known Opticians, North 725 Chestnut Street, have originated an idea in the line of their business that cannot fail to become very popular, and the first successful fruits of which they have just introduced to the public. They have had faithful photographic views taken, for the stereoscope, of the interior of a number of churches of the city . . . and the sacred interior is brought literally, so far as the optics are concerned, to the parlor of the possessor.

The McAllisters, though Presbyterian, did not limit their photographic attention to only Presbyterian Churches. They were astute businessmen who sensed the interest that parishioners of any church would have in purchasing three-dimensional pictures of their own places of worship. Thirty different churches pictured on stereographs produced by McAllister and Brother from 1860 to 1864 have been viewed by this writer. Some of these are at the Library Company in Philadelphia and others at the Library of Congress in Washington. These include: Protestant Episcopal 16, Baptist 3, Presbyterian 4,
McAllister & Brother, December, 1860, “SAINT MARK’S CHURCH, PHILADELPHIA.” The 1849 church still stands on Locust between 16th and 17th Streets. Its Gothic style architecture is well documented in this view which shares some similarity with the contemporary but photographically superior work of C.W. Wilson in England. (See SW Vol. 8 No. 2, and Vol. 21 No. 5.)

Roman Catholic 2, and 1 each of Reformed Presbyterian, Lutheran, Unitarian, United Presbyterian and United Presbyterian Churches. In addition, there is a noted stereo-picture of the officers and members of the General Assembly of the Presbyterian Church that was held in the Seventh Presbyterian Church from May 16 to June 1, 1861. The reverse side of the stereograph lists the names of the 153 ministers and the 111 ruling elders who were commissioners to the General Assembly.

The McAllister name is well-known to collectors of photographica. John Sr., born in Scotland in 1753, came to America in 1775 with his brother William and temporarily settled in New York. The British invasion of New York provided the impetus for the brothers to move quickly to New Jersey and then on to Philadelphia. John’s first business was the manufacture of whips and canes until a friend, Benjamin Franklin, persuaded him to expand his stock of goods to include spectacles and other optical devices. By 1796 his business at 48 Chestnut Street advertised “a large assortment of spectacles, reading glasses, concave glasses, goggles and . . . new glasses in old spectacle frames.” Shortly after the turn of the century, his

A typical back from McAllister’s Churches series. Some provide more historical background on a particular congregation’s church building or buildings, and many include long lists of past rectors or pastors.

Saint Mark’s Church,

(PROTESTANT EPISCOPAL)
Locust Street, between Sixteenth and Seventeenth Streets,
Philadelphia.

This beautiful Gothic structure is remarkable for the purity of the style, and for the simplicity and chasteness which characterize the whole building. It is constructed entirely of freestone, the inside walls being lined with the same; the wood work throughout is of solid oak.

On the south side, near the west end, is the tower through which is the principal entrance. The tower with the spire, is 170 feet in height, and of stone from the base to the apex.

The interior of the building is 138 feet in length. The chancel is 33 feet deep, by 22 feet 6 inches wide. The nave is 28 feet wide, by 100 feet long. The north and south sides are each 14 feet wide, by 100 feet long.

The windows are filled with stained glass, executed by the Messrs. Gibson, and are elegant specimens of taste and skill.

Mr. John Notman, Architect, furnished the plans for the building, and it was erected under his immediate superintendence.

The cornerstone of Saint Mark’s church, was laid by Rt. Rev. Bishop Potter, on Saint Mark’s day, April 25, 1848; and the church opened for service, October 21, 1849.

Vestor.

Rev. J. P. B. WILMER, from 1849 to the present time.

December, 1860.

Entered according to Act of Congress in the year 1860, in the Clerk’s office of the District Court of the United States for the Eastern District of Pennsylvania, by McALLISTER & BROTHER,
728 Chestnut St., Philadelphia.
son John graduated with honors from the University of Pennsylvania, at the remarkable age of 17 years, and joined his father in business. He married the daughter of William Young, who was the Vice-President of the United States from 1823 to 1825. The reputation of McAllister and Son, Opticians, became widespread as they supplied bifocals for George Washington, President Thomas Jefferson, President Andrew Jackson and other dignitaries such as Chief Justice Tilghman, Count Joseph Bonaparte, and Henry Clay. The Wills Eye Hospital reports that McAllisters made the first eye-glasses to correct astigmatism.

The father, John McAllister, Sr., was a devout Christian who served as a ruling elder for 45 years in the Associate Presbyterian Church. A receipt for his payment of $9 for the annual pew rental of the church in 1829 is on file at the Presbyterian Historical Society in Philadelphia.

While still in business at the turn of the century, John McAllister, Sr. and a friend identified only as J. K. conducted a five-week preaching tour throughout parts of Pennsylvania and Maryland for the purpose of "setting forth the Gospel." His handwritten diary reported the details of the 462
miles they traveled, the 23 meetings they conducted, the names of families from whom they obtained accommodations, and other interesting anecdotes.

Upon the father's death in 1830, John Jr. managed the optical business until his own retirement in 1835. The business then passed to William Young McAllister, the grandson, until his brothers Thomas Hamilton and John Allister McAllister joined him in 1852. Others associated with the McAllisters were Walter R. Dick and John White Queen. Cohen's Philadelphia City Directory of 1860 listed John Jr. as a "gentleman" apparently indicating that though worthy of recognition, he was now retired from business. His retirement at age 49 gave him ample time to continue an active life with numerous interests. It is reported that he was the first paying sitter in the pioneer daguerreotype studio of Robert Cornelius. The political debates which occurred in the Congress of the United States were particularly stimulating to his inquiring mind. Because he was an avid collector of old pamphlets, newspapers, maps, and manuscripts, many sought him out for information he had collected and carefully filed. His many scrapbooks of newspaper clippings on file at the Historical Society of Pennsylvania have provided considerable information for this writer. His practicality led him to devise a system for the numbering of houses and streets which is still in use today in many cities and towns. The famous Wills Eye Hospital of Philadelphia honored him by electing him to the advisory capacity of Manager, prior to the formation of a Board of Directors. He also contributed generously to the University of Pennsylvania and was its oldest living alumnus when he died in 1877 at the age of 91. The Historical Society of Pennsylvania appropriately recognized the loss of one of its most respected members for fifty years in a memorial notice quoted in part as follows: "He did justly; he loved mercy; he walked humbly with his God."

The McAllister's business expanded to include a wide variety of optical items including stereoscopes and stereographs. McAllisters, familiar with many photographers who had their shops on Chestnut Street, collected their works and sold them from 728 Chestnut Street, where they boasted of the largest shop-window in Philadelphia. Their catalog of February, 1858, shows drawings of a Brewster type viewer of mahogany with brass tubes (eye pieces) for just $2. Glass views of Egypt, France, Germany, Austria, and other countries sold for $2 each or $21 per dozen.

The 1861 catalog issued by McAllister and Brother advertised a listing of 106 different glass stereographs that could be viewed by a stereoscope, or through a stereopticon projector. The slides sold for $12 per dozen. In addition, they listed 170 views on either glass or paper mounts, colored or plain, with prices ranging from $3 to $21 per dozen. It is interesting to note that though the catalogs were selling photographs they included only engraved drawings of photographs. Printers did not learn the process of transferring actual photographs to the printed page until several years later.

The series of stereographic pictures of Philadelphia Churches produced by McAllister and Brother was a natural result of the family's involvement in the life of the church. It seemed to be a means of highlighting the significance of the church in the development of the city of Philadelphia. This photographic history more than equals the value of any written record. It captures and reconstructs the Past as it was, without the encumbrance of words or interpretations. It is self-interpreting.

Along with the stereographs of churches, the McAllisters carefully
recorded additional data on the reverse side of each card including the dates when the churches were organized, the cornerstones laid and the buildings dedicated; the style of the architecture and the name of the architect; the size of the buildings; the seating capacity; the height of the towers; and, the names of ministers as well as others including the sexton.

One famous architect, Thomas U. Walter, Esq., was the architect of the U. S. Capitol Extension in Washington, the State Capitol Building in Nashville, Tennessee, as well as Girard College, the U. S. Bank (Custom House), the Church of the Epiphany, Trinity Church, and the Third Reformed Dutch Church, all in Philadelphia.

John Notman was the architect of the Church of the Holy Trinity, built in 1857. It is one of Philadelphia's landmarks today, still with an active ministry. Notman was also one of the founders of the Pennsylvania Institute of Architects.

Of the 30 churches photographed and published by McAllister, 14 still exist in the same location, more than 120 years later. They are:
- The Cathedral of St. Peter and St. Paul at Logan Square.
- Christ Church, 2nd Street above Market.
- First Reformed Presbyterian, Broad Street between Spruce and Pine. Original building demolished and rebuilt in 1897 as Chambers-Wylie Memorial Presbyterian Church.
Old Swedes Church (Gloria Dei at Delaware and Christian)
- St. Peters, Third and Pine.
- St. Stephens, 10th between Market and Chestnut.
- West Arch Street Presbyterian, 18th and Arch.
- West Spruce Street Presbyterian, 17th and Spruce (now the Tenth Presbyterian Church).
- Church of the Holy Trinity, Walnut and 19th Streets.
- St. Andrews, 8th Street North of Spruce (now St. Georges Greek Orthodox Cathedral).
- St. Lukes, 13th below Spruce.
- St. Malachi, 11th above Master.
- St. Mark's, Locust between 16th and 17th Streets.
- St. Pauls, 3rd between Walnut and Spruce.

Two of the oldest churches in Philadelphia are Old Swedes' Church and Christ Church. Both have impressive histories. Old Swedes (Protestant Episcopal), also known as Gloria Dei Church, was organized in 1677. The building was erected in 1700 at its present location (Wicaco) at Delaware Avenue and Christian Street. At first there was considerable disagreement among the Swedes, who were divided as to the best location for the church. Some wanted it at Wicaco and others at Passyunk. They settled the matter by choosing lots. Two pieces of paper were prepared with Wicaco written on one and Passyunk on the other. After being shaken in a hat and thrown on the ground, one was taken up and opened. The name Wicaco appeared. Dissension ceased at once and all joined in singing a hymn of cheerful praise.

Christ Church (Protestant Episcopal) at 2nd Street above Market included among its worshipers Betsy Ross, Benjamin Franklin, George Washington, and many other famous persons from colonial days to the present. The Church has been in continual usage as a place of worship for over 250 years. A present day comparison of the Church edifice with the stereographs of December 1860 shows very little change in either the exterior or interior with the exception of electrical lighting. The original church built in 1695 was replaced by the present structure erected on the same site in 1727. The steeple and chimes were added in 1754. In 1708, Queen Anne of England presented a silver flagon, cup, and paten to be used in the celebration of Holy Communion. McAllister stereographs pictured these vessels, still possessed with pride by the church today.

The Church of the Intercessor, another Protestant Episcopal Church, was built in 1859 at Spring Garden Street below Broad. The large sanctuary, 64 feet by 100 feet, was described as “being lighted at night by a gasallier, containing 104 burners, which gives a clear and steady light.”

Trinity Church, on Catherine Street between 2nd and 3rd, was dedicated in 1822. The Rt. Rev. Bishop White disapproved of the organization of this new parish because of its location, considering it impossible for the church to succeed in that area of the city. His predictions were proven wrong as the church became very successful and found it necessary to enlarge the sanctuary.

The First Reformed Presbyterian Church began in 1798 and held worship services in two locations before erecting the third edifice in 1854 at Broad Street between Spruce and Pine Streets where it continues its present ministry as the Chambers-Wylie Memorial Presbyterian Church.

Rev. Samuel Brown Wylie, D.D. and his son Rev. Theodorus W. J. Wylie were both ministers of the Church, with the father serving 50 years from 1802 to 1852 and the son from 1843 to 1860. The present edifice, built in 1901, was

(Continued on page 39)
The Amateur Photographic Exchange Club: Deja Vu All Over Again

by Greg Kane

George's stereograph struts the understated stuff of a classic: heavy stock, gracefully rounded corners, crisp black and white photography, front side captions somehow machine printed right on the card surface, and a graphic design butt-kicker of a back side label that all combine to convince you this thing came from a professional studio. It did.

Gerald's stereo view of the New Orleans IMAX doesn't have fancy machine lettering, but his photography is excellent, he mounted to the stereo window perfectly, and he took the time to label each of his twenty-six stereographs—by hand—with a paragraph that starts, "My first attempt at stereo photography."

The Amateur Photographic Exchange Club, that famous institution from stereography's Cretaceous era, is now 137 years old, plus 18 months. True to the ideals of the original, the reconstituted APEC we founded early in 1997 encourages learning, experimentation and innovation in print stereography. And collecting. And friendship. And fun.

History

The original organization came together in New York in 1861, in an age when stereography and photography were so indistinguishable that a stereograph trading club could be named the Ama-

@MarrhIApril1998. STEREO WORLD

"The Rowboat" by Carole Honigsfeld of Oxnard, CA was taken in Ventura Harbor, CA, with a Stereo Realist 2.8 on Kodacolor 200, Vneoth, V8, Jan., 1997. The almost glowing natural wood tone of the boat and the intense colors of the boat bumpers contrast dramatically with the nearly black water in the original color print view.
"The Church of St. Francis of Assisi" by Shab Levy of Portland, OR, includes his black line borders defining the print edges on a white mount. Information on the subject and the stereography appears on the back: "The church is located in Taos, New Mexico and is considered by many as the finest example of Franciscan architecture in the state. It is an adobe structure of massive thickness with single windows on the sides. The elegant simplicity of the back of the church is definitely the most eye-catching study in light, form, line and space, albeit not the best stereo subject. The church is not very old, its completion dating around 1815. Taos is a beautiful and picturesque tourist resort with many galleries and little shops located about two hours drive from Santa Fe. This stereograph was taken with an RBT camera on Kodak VPS-160 negative film."

"Pinky" by Ernie Rairdin of Cedar Rapids, IA. This 1997 RBT shot is one of the best of an ongoing series of raccoon views by the APEC and Stereoscopic Society member. The critter's pink belly, paws, and nose make the original color print view particularly appealing.

Along with an account of life at the Rairdin house from a raccoon's point of view, this snapshot of Pinky viewing "Pinky" appears on the back of that view. A steady supply of food keeps the critters around and posing. Ernie Rairdin photo.
Amateur Photographic Exchange Club. Serious amateurs traded self made stereographs six times a year. During its ascendancy the club boasted more than twenty active members, many illustrious in their century, none remembered in ours—until a certain Unpleasantness Between the States lead to a short supply of both photographic paraphernalia and club photographers. The group disbanded in 1863. [An extensive ten-part history of the original APEC, reprinted from 1888 issues of Anthony's Photographic Bulletin, appeared in SW Vol. 1 #s. 2-6. and Vol. 2 #s. 1-5.]

APEC started up again in 1975, members exchanging views twenty-four times over the next six years. After the club broke up in 1981, Larry Wolfe donated his collection of about 300 APEC, 20th Century Version views to the NSA's Holmes library, where they remain, along with a few views from the earlier club.

The current incarnation got going in early 1997, among print stereograph buffs brought together by the internet's photo-3D email group [see the "Stereography On The Net" sidebar]. We had our first exchange in February 1997. By the time you read this, we'll be working on exchange seven. A full set of each of our exchange's views is donated to the Oliver Wendell Holmes library.

**Logistics**

Four times a year we each exchange one self made print stereograph with every other club member. In contrast to other stereo circuits, APEC members keep and own the stereo views they receive with each exchange. Membership is free. We just cover our own production and mailing costs.

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**Stereo Photography On The Net**

The latest Amateur Photographic Exchange Club would never have happened if its members—most Americans, but some hailing from as far as Mexico and Europe—hadn't met on the internet's photo-3D mailing list. We still communicate mainly over the net, and we continue to pick up new members from the photo-3D list and from visitors to the APEC web site. Here's help finding your way to the best stereo photography stuff on the internet.

**Mail lists:**

**Photo-3D:** For advice on how to buy a Realist, for field reports on the latest 3D video gewgaw, or to find a ride to the NSA convention, this is the place to come. More than 1,000 stereo buffs from around the world discuss all matters stereographic. Politely!

**Sell-3D:** Got a trunk full of vintage Rhineland stereographs you're itching to unload? Need a case for your View-Master Camera? Sell-3D's for-sale and want ads put you in contact with about 450 stereo collectors and vendors. A modest subscriber base gives this list a small town people-know-each-other atmosphere that helps avoid the here today gone tomorrow hucksterism found elsewhere on the internet.

**To Subscribe**

You can subscribe to photo-3D, sell-3D or the related tech-3D mailing lists—all free—by sending a special email message to the computer they live on. Send the message to: listserv@calcite.rocky.edu

Subject line is ignored. Leave it blank or put anything
The coastal schooner Lettie C. Howard, restored from the keel up by the craftspeople of the South Street Seaport Museum, New York City. by James R. Norman of Teaneck, NJ. ©James R. Norman 1997

We exchange print stereographs mounted in formats that can be viewed with a Holmes stereoscope, the PV4000 View Magic viewer or a $4.00 lorgnette. In practice, 80% of the submissions are Holmes format (7 by 3.5 inches).

Other members prefer the modern View-Magic format (stereo-halves 4 inches high by any width—usually 6 inches; mounted over/under) and lately some people have been making views in cabinet format (7 inches wide and about 5 inches tall). We learn the most from each other when folks work with the format they do best. Innovation is good. Pin hole shots, black and white, macros, panoramas and other unusual work is welcomed—encouraged, celebrated! But we do not exchange unmounted prints, Lore-ros (unless they’re mounted in Holmes format), photocopies, antique views, or slides. We use centralized mailing, which saves a bundle on postage. Club members send multiple copies of their stereo view to the View Redistributor—me. I sort the views, repackage them and mail them back.

Stereo photographic experience isn’t on the must-have list for new members—we’ll teach them to make great stereographs. We just ask for their best effort. We work to keep the club friendly and informal. No presidents or club officers, no prizes, no rankings, no competitions. Friendly. Informal. Fun. And oodles of stereographs.

The Web:

The world needs adventurers, but it doesn’t need you to be one. The smart route to the best 3D sites on the world wide web begins at the 3D Web Table of Contents. Bold web pioneers have explored and cataloged links to the cyber world’s premiere 3D web offerings. The NSA, on-line catalogs from big name 3D vendors, photos of the latest RBT wunderkamera, books, clubs, magazines, cameras, slide mounts, movies and more are all a click away at: www.3d-web.com/3dweb_TOC.htm

You can view all the stereographs from each of the current APEC’s exchanges at the APEC web site: www.dddesign.com/3dbydan/apec

For detailed help making and mounting your own print stereographs, visit the site maintained by APEC’s own RJ Thorpe: www.skep.com/3D/

Don’t miss the 3D Web Ring’s tour of stereo related web sites: www.bolomedia.com/catalyst/ringhome.html

Go to the Photo 3D archives to do computerized searches of back issues of the photo-3D mailing list messages. Stereo know-how by the megabyte: calcite.rocky.edu/photo-3D

If you like the idea of buying delicate antique photo equipment from an out of state stranger who hasn’t bothered putting a roll of film in the “9+, near mint” Realist he’s schlocking, then surf on over to the famous eBay internet auction. Caveat emptor. And oodles of vintage stereographs: www.ebay.com
Learning, collecting, friendship, fun

A few APEC members are new to the hobby, but others are skilled professional photographers or award winning stereographers. I've often wondered why the tip top people stay in a club where they trade their work for mine. So when I asked APEC members recently what they got out of belonging to the club, some of the answers that came back were a surprise. As I expected, relative newcomers mentioned techniques they'd learned:

Carole Honigsfeld, "I had no idea there was more to this art than just popping monolith stereo prints into fold-over Q Vu mounts. I learned about single camera sequential exposures, the use of a Jaspar slide bar for macros, trimming, aligning and dry mounting individual 3x5 prints."

Juan Voutssas, in Mexico City, "There's no one here to share my hobby. APEC becomes for me a laboratory where I can learn interactively...I shared a lot of email with Paul Talbot about the stereo window. I got formulas and a lot of information that would be very hard to get from a book."

What I didn't expect were the expressions of bubbly enthusiasm for things learned coming from the very people I thought were coasting. I guess you get good by paying attention and staying interested:

Ernie Riardin: The club "stimulates my thinking and gives me fresh ideas."

"I appreciated seeing the way Shab Levy frames his prints. He gets the advantage of a black background for the window, but keeps the card looking fresh with the white mount."

"George Freeman's story form notes on the reverse inspired me to add interest to mine."

"Jim Norman's attached cover (greeting card appearance) in his Rockefeller Center view provided additional mounting ideas and possibilities."

"All of this challenges me to produce high quality images."

George Freeman: "I learned that a method for making one stereo card, perfectly, is not necessarily the best or most efficient for making many perfect stereo cards.... I had to change my methods, be more skillful, more efficient, and I think my cards are the better for it."

APEC members also enjoy the club because they get to keep the stereographs they receive. By the end of the upcoming seventh exchange, full time members will have collected more than 150 new stereographs.

Michael McEachern: "I was a member of one of the print circuits, but that only allowed me to enjoy the other members' work for a few days. As an avid collector of stereo views I was immediately excited about a new APEC. While I have a nice representative collection of antique views, my collection of contemporary views was

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"New York Stereo News & Views—STEREOSUARUS ESCAPES!" by James R. Norman of Teaneck, NJ, was taken with a pair of Canon EOS Rebel X cameras twinned base-to-base and electronically synchronized to a single flash, f/11 at 1/250th on Fujicolor 400. (The full story on the back of this view is a classic example of how an imaginative text can enhance an image.) ©1997 James R. Norman
quite small before I joined APEC.

Ernie again: "Although the cost of participation in APEC is relatively high, getting to keep a print from David Lee is worth the price."

Because my job as View Redistributor keeps me in close contact with all the APEC crew, I've made a number of friends. I'm not the only one. We encourage new members to include a stereo self portrait and a biography with their second exchange. Using email, APEC members often help each other with technical and artistic stereograph problems. We rely on a special members-only section of the APEC web page to share comments and suggestions about our stereographs, and we meet in an internet chat room to go over club scheduling and plans.

Ernie: "The best part is the kinship you develop for the group."

Dan Shelley: "I especially enjoy the new friend I have made."

Mike MeEachern, talking about the APEC get-together scheduled for this year's NSA convention: "In the past I have looked forward to going to the NSA convention to see stereo views, now I am looking forward to seeing friends."

Looking ahead

A year and a half on we've gathered 25 solid, count-on-me members, and we don't see an end to the club anytime soon. We've talked about limiting the membership to 50, but will probably never have to make that decision—club membership is free, but the time and money cost of producing more than 30 good stereographs works as a natural brake on membership. Still, we're always looking for new members, and we encourage anyone interested to email or write me. We don't care if the stereographs people share have the polish of a pro studio or a label saying, "My first attempt at stereo photography." We just ask folks to send us the best stereographs they know how to make. And to have fun.

Contacting APEC

SASE to: Greg Kane, APEC View Redistributor, 10785 East Crestline Place, Englewood, Colorado 80111, e-mail: PgWhacker@aol.com

Web site:
www.dddesign.com/3dbydan/apec

This is the first of what we hope to make a series of reports on the stereo processing and mounting services of various labs selected at random.

I recently sent four rolls of processed slide film to Colorado Camera Co. for mounting. I received the slides a while back and had a chance to review them all pretty thoroughly both in a halogenized Kodaslide II and during an evening of projection with my TDC 116.

I had sent three rolls of 24-exposure Kodachrome, plus one roll of Lumiere 36 exp. that my brother Dan had shot. At $3.90 per 24 and $5.90 for 36, total mounting cost was $17.60, including return postage. The slides were mounted in cardboard heat-seal mounts. Each roll's slides came back packed in one of the small bags used for submitting negative strips for reprints. All four bags were packed securely (with environmentally-correct packing) inside a sturdy cardboard box, sent by mail. Package and contents arrived undamaged. Total turnaround time was just over three weeks, but part of this was due to the fact that I had sent several of the rolls reverse-rolled. They had to re-roll to remove that curl before mounting. You should send film rolled with the emulsion "in" to prevent this delay.

The mounting was pretty good, actually. There were no mismatched pairs, no upside-down chips, no pseudo nor any outrageous eyeball-twisters in the bunch (80-plus slides). At that price I wouldn't expect competition-quality mounting, but quite a few were right on. It was obvious that attention had been paid to the window and to vertical and rotational considerations of mounting. Even in extensive projection, the worst of the bunch were easily tolerable.

All shots were taken using the world-renowned (and oft-maligned) Kodak Stereo cameras and Kodak film. Included were shots from Disney World, Downtown Rochester, Atlanta-area golf courses and views from Stone Mountain. Pretty cool to stand in my attic in Upstate New York and look down a fairway or off a mountain in Georgia! TDC 116 Spatial Transporter, working as planned...

I think this would be an acceptable way to go for initial mounting for the time-challenged, providing one had access to precision mounting supplies to remount the "keepers" if projection, circuits or salons were intended. If hand viewing under less critical conditions is the main intent, based on my experience, I see no reason not to use Colorado Camera.

Colorado Camera Co., 2480 Kipling Street, Lakewood, Colorado 80215, phone: (303) 233-4788 Fax: (303) 237-5207. Processing and stereo mounting for 24 exp. rolls is $10.00 total. 36 exp. rolls: $12.00 total. They will also mount your already-processed film for $3.90 for 24 exp. rolls, $5.90 for 36 exp. rolls. Website: http://www.indra.com/cocamco/Location.htm

Conclusions, opinions or endorsements expressed here are those of the author and do not represent those of the NSA or Stereo World

Send information or questions about labs to Bill Davis, 942 Gaywood Ln., Webster, NY 14580, e-mail: bdj3@ix.netcom.com
Though Charles Wheatstone developed his first reflecting stereoscope as early as 1832 and David Brewster had built his lenticular stereoscope two years before the Great Exhibition in London, some time passed before the interested public had easy access to an ever-expanding stock of binocular pictures mounted on cardboard.

When Queen Victoria's eye caught the instrument exhibited by the French optician Jules Duboscq (1817-1886) the only views on hand were stereo daguerreotypes which, though never surpassed in precision of the...
to pay for a stereoscopic daguerreotype. Yet, if we are to believe the papers of the time as well as the Abbe Moigno's and Brewster's comments', Duboscq received hundreds of orders in the few weeks following the Queen's visit to his section of the Exhibition. It is hardly possible that he managed to produce several hundred daguerreotypes at such short notice, which leaves us with the only possible explanation of his booming sales: the first stereoscopes were not sold with photographs but with stereoscopic drawings, or to be more precise, stereoscopic lithographs.

The French chemist and physicist Marc-Antoine Gaudin, in the second article on the stereoscope he published on November 30, 1851, in the photographic journal La Lumiere, writes that "Mr. Duboscq is having a large collection of white-lined solids on a black back background printed which give the illusion of rounded or polygonal geometrical figures representing full of truncated cones, jutting out or looking like hollow cylinders; this is a most curious sight. One is taken aback, to give but a striking example, by the vision of a shadeless rhombic dodecahedron which stands out in full relief and looks as if it was made of white threads criss-crossing through space one does not know how."

This series, which contains over 40 different drawings (fig. 1), is not unique. A second set of geometrical figures (fig. 2) was published at about the same time by the printer and lithographer Alexandre Marie Quinet (1810-?) who was later to develop one of the first binocular cameras, the Quinetoscope, patent-
ed in 1853. Another rare set, also published by Duboscq, shows statues, flowers, and monuments, engraved from daguerreotypes (fig. 3). The names of the photographer and of the engraver are unfortunately unknown. The latter could be the same Friedrueh Schenck (1828-1901) who is known to have lithographed some of Brewster's stereo photographs for the Transactions of the Royal Society of Arts.

On January 24, 1852, a British weekly paper, The Illustrated London News, published a lengthy article on the stereoscope and its origin. It was illustrated with some sixteen engravings whose "...designs are intended to be looked at by crossing the eyes or squinting." One of them shows a bust and is a facsimile of a daguerreotype by Antoine Claudet (fig. 4). The remaining 15 are perspective drawings by a Mr. Holmes (fig. 5). Common as the name was and still is, there is no doubt that the author of the article was referring to none other than Oliver Wendell Holmes (1809-1894), "the popular lecturer on science &c." who "...is preparing a cheap portable stereoscope which will bring the application of this beautiful discovery within the range of all classes." It therefore appears from this article that O.W. Holmes was trying to develop what was to be known as the Holmes stereoscope as early as 1852, though he didn't actually produce it until 1859. I have no idea whether Holmes' engravings were later published and sold, but it is clear that the stereoscope was first held as a scientific or even "philosophical toy" in the first years of its existence.

The French poet Charles Baudelaire, who later harshly condemned the stereoscope and the genre scenes produced for it, first saw it as a toy ranking on the same level as the kalidoscope in a now forgotten article he published in 1853: "The main drawback of these [scientific] toys is their price. But they keep children amused for a long time and develop in their minds some wonderful and astonishing impressions. One of them is the stereoscope, which turns a flat picture into a solid one. It has been on the market for some years now."

A few weeks after the 1852 article published in The Illustrated London News, the photographic journal La Lumière printed in its March 27th issue the first of a long series of advertisements for the stereoscope which ran thus: "STEREOSCOPES—Price of the instrument, sold with lithographs, crystals, objects, etc.——Cardboard stereoscopes: 9F; Mahogany stereoscopes: 15F; Brazilian rosewood: 20F——Houlliez-Goguin, luxury stationer, 5, boulevard des Capucines, Paris." (A workman's daily wages averaged about 3 francs at the time.)

Notes
1. In the first book published on the stereoscope (Stereoscope ses effets merveilleux, Pseudoesces ses effets merveilleux, 1852), the Abbé Moigno writes that "in the year 1851 over one thousand stereoscopes were sold in France, Britain and Germany." David Brewster, in his 1856 book on the Stereoscope says that "Mr. Duboscq received several orders from England."
2. Marc-Antoine Gaudin (1804-1880) was a pioneer of photography. He made thousands of portraits with the optician Lerebours, wrote several photographic books and was for many years the self-appointed Champion of the Stereoscope.
3. Published from February 1851 to March 1867, La Lumière was the first lasting photographic periodical. Founded by Benito de Monfort, it was taken over after less than one year of existence by Alexis Gaudin who devoted lots of its articles to the description and promotion of stereoscopic collections.
4. One of these lithographs was reproduced in an article by Arthur T. Gill, first published in the Photographic Journal before appearing in a monograph entitled "Stereophotography", edited by the Royal Photographic Society in 1978.
5. See his review of the 1859 Painting Salon.

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In this column, Denis Pellerin and Pierre Tovitski provide fascinating stories behind both the subjects and the makers of some unique views by European stereographers. Past Stereo World articles have examined some famous European stereo subjects and producers, but you'll get an idea of how much more there is to see and learn through this series written from a European point of view.

Readers' comments or questions concerning this column or European stereoviews are invited. Write to Denis Pellerin, 2, Porte-Vendômoise, 41170 Mondoubleau, France.

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March/April 1998 STEREO WORLD
Stereographer's Studio to be Wisconsin Historic Site

The State Historical Society of Wisconsin, in cooperation with the H.H. Bennett Studio Foundation, Inc., Wisconsin Dells, will celebrate Wisconsin’s 150th anniversary with a project to preserve and restore one of the last intact sites of America’s great frontier photographers, the H. H. Bennett Studio, Wisconsin Dells. The $2,500,000 project tells the story of Henry Hamilton Bennett, whose stunning photographic images and business acumen contributed to the Dells communities’ early role in defining the American tourism industry. (See SW Vol. 18 No. 5 and vol. 21 No. 3.) The project converts Bennett’s photography collection and original studio to a historic site in downtown Wisconsin Dells and is scheduled to open at the turn of the century.

The $2,500,000 project includes a $1,000,000 gift offer by Oliver and Jean Dyer Reese (Bennett’s great-granddaughter) of the nationally significant Bennett photograph negatives, prints and photographic equipment collection worth $500,000, two prime downtown Dells land parcels (including the original studio) with an assessed value of $275,000, a $225,000 endowment and an ongoing publications program. (Some of the Bennett equipment related to stereoview photography and production comprised the Invited Exhibit at the 1994 NSA Convention in Milwaukee, WI.) An additional $1,500,000 in private support is needed for building restoration and renovation including purchase of a third adjoining property (for $200,000) and installation of museum exhibits. Successful conclusion of the fund raising effort permits the State Historical Society to accept the Reese’s gift. The historic site will be owned, operated and maintained by the State Historical Society. Over 5,000 original H.H. Bennett photographic images, and thousands of additional Bennett family images of the Dells along with a century of the studio’s business records, will be available for visitors and researchers at the Society’s public archives on the University of Wisconsin-Madison campus. Visitors to the Bennett historic site can access the same images through a digital library.

The original street front and courtyard will greet visitors to an authentically restored photography studio, operating darkroom, 45-seat theater and exhibit galleries. Visitors can experience a theater program using videodisc technology to capture Bennett’s powerful 19th-century landscape images and trace the Dells’ evolution over 100 years. Costumed interpreters will re-create Bennett’s portrait photography using natural light through a restored skylight and his remarkable darkroom and printing techniques. Using interactive, “virtual reality” experiences, visitors to the exhibit galleries can trace a century of innovative promotional trends from Bennett to modern-day theme parks, back and forth in time, through historical pageantry and the natural beauty of the Dells.

The H.H. Bennett Studio Foundation is at 215 Broadway, Wisconsin Dells, WI 53965.
3-D Showcased at Large Format Cinema Conference

The Recent LFCA Conference and Film Festival, held in Los Angeles May 13-15, featured numerous opportunities to examine the state-of-the-art for 3-D in the large film format within this unique “location-based” entertainment. Numerous companies in the stereoscopic arena such as Imax and Iwerks had representatives in attendance. Screenings of several large format 3-D films took place. These included Transitions, produced twelve years ago for Vancouver Expo 86 and released recently for general distribution. (See SW Vol. 22 No. 5, page 10.) Clips were also shown from the 3-D films Encounter in the Third Dimension and Mark Twain's America that are to be released in 1998.

In addition, new digital tools were demonstrated for converting “flat” 2-D footage to stereoscopic 3-D. Two companies, Imagica USA and Xenotech, have developed this technology and a clip of a 3-D conversion of the current large format blockbuster Everest from MacGillivray Freeman films was screened to showcase it. LFCA president Christopher Reyna, who is also Executive VP of Imagica USA, was enthusiastic after the festival. "As a result of this conference,” he stated, “more and more people are seeing the possibilities of an industry poised on the verge of explosive growth.”

On the morning of May 14 a special panel discussion of large format 3-D was presented. Participants included Ben Stassen, director of the forthcoming Encounter in the Third Dimension from Iwerks Entertainment, Mark Katz of Sony Pictures Classics, Brett Leonard, director of the soon to be released 3-D film T-Rex: Back to the Cretaceous, director Stephen Low (Across the Sea of Time and Mark Twain’s America) and Mary Jane Dodge, a distributor with Sony in New York, who has been called the “Queen of 3-D Theaters.” As a prelude to the panel discussion, Peter Anderson, director of 3-D cinematography on Pirates and T2 3-D illustrated the optical principles of stereoscopic exhibition using a small wood model of the theatrical screen and visual field.

“3-D has been phenomenal for the success of our theater,” declared Mary Jane Dodge. She was referring to the Sony 3-D Theater in New York where the Imax films Wings of Courage and Across the Sea of Time were launched. (SW Vol. 22 No. 3, page 18 and Vol. 22 No. 4.) These 3-D films have become a tourist attraction in New York City. Mark Katz, who also helped promote these films for Sony, said that “the economic model must change” for 3-D films if they are to survive in the large format and that it will be increasingly “software driven” as the need for films with story values becomes evident.

Ben Stassen of Iwerks Entertainment agrees. His new film, Encounter in the Third Dimension explains the 3-D process to the audience within the context of a humorous story. Stassen also directed Thrill Ride for Iwerks, which has been playing for the last year in Imax Theaters. Thrill Ride is undoubtedly the best 3-D film in 2-D that has ever been made. Though flat, it pulls the viewer right into the screen as it presents a comprehensive history of the "ride film" in cinema over the last century. “What the audience wants is a 3-D film that plays with the 3-D space,” noted Stassen. He pointed out that Iwerks Entertainment believes a special venue film should be “either good 2-D or 3-D but not both.” In creating Encounter in the Third Dimension Iwerks has elected to maximize the market for the film with a 3 or 4-pronged attack. The film will be a 37 to 40 minute story film in large format 3-D. At the center of the film, however, will be a 10 minute 3-D attraction that can be sold separate to the 80-100 3-D attractions that exist worldwide. There will also be a short “Ride Film” embedded within the feature that will sell separately. And, finally, a black-and-white anaglyphic version of the film will be made to sell to conventional theaters without the need for the high end technology. A simple pair of red/blue 3-D glasses will be the only device required to view the film in stereo.

Brett Leonard, who has previously directed the 35mm feature films Lawnmower Man and Virtuosity, has been spoiled by his experience making large format 3-D film. “Once I saw my rushes in Imax 3-D,” he emphasized, “I can’t go back to 35 millimeter.” With his current 3-D effort T-Rex: Back to the Cretaceous, Leonard has tried to create what he calls “environmental narrative.” He explains that “traditional narrative is not appropriate to this medium.” Stephen Low, whose Imax 3-D film Mark Twain's America will be released late in 1998, finds that “3-D is a lot better story telling convention than 2-D. It’s a marvelous new medium.”

With his extensive experience in the field, Stephen Low should know. “There is nothing you can’t do better in 3-D albeit differently,” he concludes. “There is nothing I wouldn’t want to do in 3-D Imax.”

For more info visit the LFCA website at: http://lfca.org/
Visit Ray Zone's 3-D Website at: http://www.ray3dzone.com
Country Club Promoted in 3-D

Proof that a simple folding paper viewer can be employed to promote the most upscale products can be seen in a recent 3-D brochure by The Added Dimension. The firm’s folding viewers have been used by golf courses before, but this time the client was the spectacular Mountain Air Country Club in North Carolina. Located on top of a 4700 foot mountain, the club’s tennis courts, swimming pool and private air strip have views stretching 100 miles, and some of the golf course holes have drops of up to 300 feet.

When folded, the viewer (printed with large photos of the country club) and 19 perforated views fit easily in a 6x9 inch envelope. This is the same seven inch focal length viewer offered in various designs by The Added Dimension, with the same very flat but sharp lenses. Reproduced here actual size, the view of the runway (“highest east of the Mississippi”) is typical of the hyperstereos in the set, all taken with dual cameras mounted on a bar except for one image computer-converted from a flat photo to 3-D by NSA member Craig Daniels.

The 3-D brochure is offered in Mountain Air’s magazine ads for their exclusive (“Come live on top!”) resort and condominiums. For more information on the lorgnette and folding viewer options available, contact The Added Dimension, PO Box 15325, Clearwater, FL 34629, (813) 781-6220.

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.

Upcoming Stereo Exhibitions

Compiled by Barbara & Jack Covey

The following exhibitions are open to any stereographers interested in PSA recognized international competitions. The closing dates are listed first, followed by the name of the exhibition, a contact person for entry forms, the basic format (slides, cards, or both), and the entry fees.

- Aug. 8, 1998: THIRD DIMENSION, Neville Jackson, APAGB, 32 Orkney Close, Hinckley, Leicestershire LE10 0TA, England or Ron Fredrickson, 12140 44th Ave., Kenosha, WI 53142. Color transparencies, color prints, or lenticular prints, $7 U.S.

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Some of the best tabletop artwork and photography ever achieved by View-Master was contained in their wonderful 1950's vintage packets of *The Christmas Story* and *The Easter Story*. Now these two packets, along with the 1970's packet *Jesus Christ* are once again available to collectors young and old in the modern blister pack style. The Crystal Cathedral in California has had these three unique packets reprinted and offers them for sale exclusively through their gift shop. The “Easter Story” has some of the very best “special technique” photography ever accomplished by View-Master. The fine artists that produced View-Master's tabletop sets had unique creative aptitude. They were able to develop miniature sets that were so realistic that you would think that you could actually sit on a chair, dine at a table, and drink from a cup.

Photographer Roland Simard worked very closely with another VM photographer, Tom Dixon, and together they photographed *The Christmas Story* and *The Easter Story*. Tom and Roland describe the steps required to shoot one particularly difficult *Easter Story* scene:

This scene depicts the ascension of Jesus Christ to Heaven. In it the figure of Jesus Christ had to be shown rising in a beam of light above the heads of his disciples. To begin with, it was impossible to get a stereo photograph of the ascending Christ actually suspended in the sky above the other figures. The Christ figure had to be taken separately against a black background with the figure projected forward towards the camera. Suspension of the figurine from a black string would have been possible in a two-dimensional photograph. In stereo photography, even a black string becomes visible, regardless of the darkness of the background.

Tom improvised a rod—one end attached to a solid black background, the other fastened to the back of the Christ figurine. By fixing his camera at a certain position in front of his subject, he was able to photograph the Christ figure without showing any part of the rod. The resulting effect was a stereo picture showing Christ suspended in air with all the depth of three dimensions.

A halo about Christ's head was effected through the use of a circular piece of clear Lucite plastic, fastened to the head of the figure. A miniature light bulb back of the plastic illuminated the round edge of the plastic, thereby creating a circular halo of light around the head of Christ. The next job was to transpose, through double exposures, the three dimensional figure of Christ to the Ascension scene in just the right position and depth. A beam of light, too, had to be superimposed upon the suspended figure. To accomplish this, Tom first set up the scene of the disciples gazing skyward with a beam of light glowing down upon them. The light beam was projected against the background by a slide projector placed approximately six feet to the front of the scene. Then, in order to give three-dimensional depth to the beam, it was moved laterally between exposures and made to appear floating in the air. Finally, by an ingenious use of double exposures, shooting first the entire disciples scene and then the Christ figure. Finally the figure of Christ was transferred to its desired position above the heads of the disciples.

Along with the re-release of these three vintage packets is a brand new reel of the Crystal Cathedral created by our very own Charley Van Pelt. This single reel

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**Visit the Crystal Cathedral**

The new souvenir reel of California's Crystal Cathedral by NSA member Charley Van Pelt.
A proof test shot given to William Gruber for his final approval in the process of creating the original 1958 View-Master Easter Story reels, EA-1, EA-2 and EA-3. The images are on 35 x 80mm Kodachrome 64 sheet film and include the entire width of the scenes created by Staff Artist Florence Thomas.

Also a test shot for the 1958 Easter Story reels, the Jesus figure in this scene lacks the plastic halo seen in the other test. Using the halo or not was still being considered at this time as the creative staff was deciding which would look best on film. Most of the edges of these scenes would be cropped out in transferring the images to the View-Master reel format.

The multi-use seated figure as seen from the back also appeared in Reel 7, Scene 7 and Reel 2, Scene 5 of Jesus Christ, His Life, Times, & Disciples. This figure by artist Mary Lewis was used as Jesus in Scene 3, Reel 1 of the original View-Master packet Jesus Christ, His Life, Times, & Disciples. For that shot, he was shown in a frontal view in a pinkish red outfit, holding up his right index finger. For later scenes, the same figure (with index finger broken off so it wouldn't show up) was used as a person in a crowd wearing a striped garment on his back.

This package contains the only stereo images ever taken of this glass engineering marvel well known throughout Southern California. All these items are available for a limited time only through the Crystal Cathedral at (714) 971-4148. Other exciting new View-Master products will be debuting soon, so continue to check here for updates.
Stereo Slides:

As of June, 1998, the following labs offered stereo processing and mounting for Realist format slides, and several offered "mount only" service for already processed rolls. Except as noted, all of these labs mount by hand in cardboard heat-seal mounts. Nothing in this list is to be taken as an endorsement of any particular lab.

WACE PHOTO IMAGING
222 E. 44th St., New York, NY 10017, phone (212)-661-5600. I spoke with Pat. They charge $9.95 to process plus $1.00/pair to mount E-6 (36 or 24 exp.). (They no longer offer Kodachrome service.) "Mounting Only" is $1.00 per pair. Shipping and handling extra.

PINKEY'S PHOTO SERVICE
P.O. Box 1087, Little Rock, AR 72203, phone (501) 375-6409. I spoke with Lynn. They charge $13.50 for 24 exp. and $17.50 for 36 exp., either E-6 or Kodachrome (K-Chrome is sent out for processing, then back for mounting). This includes processing and mounting. "Mounting Only" is $5.00 per pair. Return postage is $1.50 more per order.

ROCKY MOUNTAIN FILM
560 Geneva Street, Aurora, CO 80010, phone (303) 364-6444. I spoke with Steve. They process and mount stereo E-6 or Kodachrome for $19.50/roll, whether 24 or 36. $4.00 more per order for S&H, regardless of how many rolls in the order. Mark "Attn.: K-14 Dept." for Kodachrome.

COLORADO CAMERA CO.
2480 Kipling Street, Lakewood, CO 80215, phone (303) 233-4788 Fax (303) 237-5207. I spoke with Keith Shrum. Processing (E-6 only), stereo mounting and postage for 24 exp. rolls is $10.00. 36 exp. rolls $12.00. They also offer "Mounting Only" for $3.90 for 24 exp. rolls, $5.90 for 36 exp. rolls. They have a website address: http://www.indra.com/cocamco/Location.htm

QUALEX
1630 Route 208, Fair Lawn NJ 07410. Phone (800)-345-6973 They charge $10.18 for 24 and $12.08 for 36 exposure rolls, or $4.20 in addition to a prepaid mailer (PK-36) per roll. (Mailing from B&H or other NYC mail order places run about $3 each including S&H.)

RITZ CAMERA
1201 West Broadway, Minneapolis MN 55411, phone (612) 521-2224. (Formerly Black's Photography, also formerly Lerner Processing Labs) I spoke with Halya. They offer processing and stereo mounting of Kodachrome and E-6 films. (There's a Qualex right next door.) They charge "$17 something" for 36 exp. and "$12 something" for 24 exp. Halya said it had been a month or so since she had seen any stereo, so wasn't sure on price. They offer "Mounting Only" for $5.50 per pair. Shipping around $1.50 per order.

SUNSET COLOR LAB
Box 46145 Los Angeles, CA 90046 (no phone # listed), says they process and mount a 36 roll of stereo E6 film for $9, and that they uppe stereo slides for 75 cents a pair, mounted. I sent a S.A.S.E. to Sunset for information in October '97 and to date (June '98) never got a reply. Between this and the lack of a phone number, I would not feel comfortable sending my film to them. If anyone has used Sunset recently, please let me know. (This is NOT the Sunset Color Lab in La Habra, CA.)

Precision Slide Mounting:

Although this was supposed to be a list of labs offering standard processing and mounting, it may be worth noting that precision mounting of preprocessed film is available from Ron Labbe's STUDIO 3D, 30 Glendale St., Maynard, MA 01754, website: http://www.studio3d.com

They offer precision mounting in a variety of materials, from cardboard foldovers at $5.50 each to glassed metal-masked in binders at $3.75 each. STUDIO 3D also offers slide duplication with available cropping, copying of stereo cards to slides and stereo slides to cards, with a variety of options therein. $10.00 minimum order. Postage $3.50 min. (2nd day PRIORITY U.S. Mail) Check the website for pricing and other details.

Stereo Prints:

PHOTOFAIR
PO Box 37, Hastings MN 55033, phone (612) 437-6290. I spoke with Jean. They DO NOT DO SLIDES, but they will do separate right and left PRINTS (3/2 x 3/2) from Realist-format negative film. The charge is $18.00 to develop and print a 24 exp. roll (18 pairs). Reprints are also $1.00/pair. They also will print the outer pair from multi-lens cameras like Nimslo, Nishika or Image Tech. Call for pricing details.

PHOTO WORKS
4 S. Midland Ave., Joliet IL 60436, phone (815) 744-6700 From their brochure: "Realist-size (C-41) negative film developed and printed to Holmes-size views—you cut only one print and lap join." 12 exp. rolls (9 views): $6.17; 24 exp. rolls (18 views): $10.49; 36 exp. rolls (27 views): $15.77 Add $2 postage per order. 1 day in lab turn-around. I spoke with Nancy. They also do reprints for $0.35 each ($0.70/pair).

GRAND PHOTO
1681 Grand Ave., St. Paul MN 55105, phone (612)451-5828. Pricing for developing plus printing is $16.99 for 24 exp. (18 pairs). 36 exp. (27 pairs) is $24.50. Reprints are $.95/pair. They currently are NOT offering monolithic (left and right images on one print) any more. They do offer many other print/reprint/duping options. Call Janet and ask for their information packet with all their services and prices listed.

Send information or questions about labs to Bill Davis, 942 Gaywood Ln., Webster, NY 14580, e-mail: bd3d@ix.netcom.com. 

by Bill Davis
Assignment 3-D (Continued from inside front cover)

reproduced in black and white.) Include all relevant caption material and technical data as well as your name and address. Each entrant may submit up to 6 images per assignment.

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

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

"The Armory Building" by Charles Patulak of Perth Amboy, NJ, captures a waterfront scene in his hometown. Only a couple of cars in the parking lot moved between shots taken with a single 2½ Bronica SQ相机 camera and a 200mm lens from a single-engine Cessna. © 1992 Charles Patulak

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

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. Lavishly illustrated, with 80 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 Willke, 205 Jagendorp over $500. (770) 487-6709.


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Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $6, includes mounted view. Black or gray $9.95. Add, King Inn 2½ x 2½ viewers & mounts. Q-VU, 817 East 8th, Hollivite, CA 92250.

STEREO PROJECTOR, Stereo Vivid, TDC Model 116, w/5.5 F3.5 lens. Accepts Realist, European, and Full Frame slides. Includes folding projection table, and Da-Lite, Silver Lite 50x50 projection screen. Best offer over $300. C. Simms, (760) 757-7116.

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., WDT, MN 55110-2275.

STEREO VIEWER, Realist, electric, with battery adapter. Model 2002 (Black w/green button). In original box w/instructions, Excellent++, Best offer over $140. C. Simms (760) 757-7116.

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STEREO VIEWS AND POSTCARDS sent mail order to you. Several thousand stereo views, and over 100,000 postcards. Send me your want list. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

ANY DELAWARE RELATED photographs especially CDVs, cabinets, stereos. M Balick, 5900 Kennett Pk, Wilmington, DE 19807.

BACK ISSUES OF STEREO WORLD, any years. Recently retired, new NSA member. Fell in love with stereo. Leo Commaille, PO Box 1729, Alamogordo, NM 88321, e-mail: commail@wazoconet.

BOULDER, COLORADO stereoviews wanted. Alan Ostlund, 479 Arapahoe Ave., Boulder, CO 80302, (303) 444-0645.

BUYING OLD WEST related stereo views and cabinets. West Exp. Tombstone, Dodge City, Buffalo Bill, Annie Oakley, famous people, Mark Twain, Powell, Custer, Geronimo, Sitting Bull, Steve, (769) 944-7972 eves/morns.

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

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ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeek; Haynes; Winter & Brown; Continente Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22155, Juneau, AK 99802, (907) 789-8450, e-mail: akraere@alaska.net

ALWAYS BUYING STEREO VIEWS AND REAL PHOTOS of U.S. Mint, U.S. Treasury, and Bureau of Engraving & Printing. High prices paid for stereo views and real photos I need of U.S. Mint coinage operations, Treasury and BEP paper money engraving & printing operations 1860-1920s. 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. Attn Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

CLASSIFIED
WANTED

CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, CDVs, cabinet cards, postcards, etc.) 1850-1940. Herbert Mitchell, 601 W. 113th St. Apt. 8-H, New York, NY 10025-9712, (212) 932-8667.

CHARLES WEITFLE - Stereoviews or portraits, any condition, any locale. State your prices. Call or write: Paul L. Weitfle Jr., 10309 Gentilewood Dr., Cincinnati, OH 45242, (513) 793-4815.

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


COLORADO RAILROAD & mining stereo views, cabinets, CDVs, tintypes, glass negatives, large photos, albums and books with real photos. David S. Diggerness, 4953 Perry St., Denver, CO 80212-2630 (303) 455-3946. Specialties: Locomotives, mining, Towns, Stages, freight wagons.

CORTE-SCOPE VIEWS or sets, any subject or any condition, any locale. State your prices. Thanks for offering material! Ken Stack, PO Box 12193, La Jolla, CA 92039.

I'M LOOKING FOR the following 1950s Realist Permanent slides from "The Realis Library of Scenic Stereo Originals": 410, 413, 504, 506, 901, 910, 922, 3000, 3100, 3112, 3113, 4001, 4100, 4101, 4903, Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

LABELING PROGRAM and help to use it for ViewMaster reels, for Macintosh. Michael Bueno, (907) 225-7023, e-mail: dragonfly@ptlalaska.net

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

MAGIC LANTERN SLIDES: 3 1/4 x 4", photographic, advertising, coming attractions. Related ephemera. Tom Rall, 1101 N. Kentucky St., Arlington, VA 22205, (703) 534-7612, fax 534-0285 e-mail: markettla@aol.com

MARINOSOL TWIN-LENS unit for Nikons. Kenny Iams, 3053 Fillmore St. #124, San Francisco, CA 94112, (415) 673-0240, e-mail: kennyiams@aol.com

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

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

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

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. G. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodbrook Ave., Portland, OR 97225. (503) 797-3458 days.

STEREO DAQUERREOTYPES; all kinds, all varieties. Please add postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

STEREO REALIST 1526 Accessory Lens Kit for Macro Stereo Camera. Realist 2006 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 "Versafile". Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

TISSUE & GLASS stereo views - all formats - Ernie Gehr, 3955 Cesar Chavez St., San Francisco, CA 94131, (415) 550-8360.

UTAH & NEVADA! Albumen photos, stereo to mammoth plates, esp. Seavey, O'Sullivan. Russell, Hillers, Jackson, etc. Bryan Furtet, 476 E. South Temple #236, Salt Lake City, UT 84111. (801) 532-6665.

VOLENTINEES 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 92104-4616, e-mail: lfbosBears@aol.com

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, PO. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. Please send SASE for rate sheet.

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57 lpi 9 x 11 x 0.8" (2mm). Price: Sold in lots of 10 to 100. Lenses $55.00

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67/68 lpi, approximately 6" x 8" $150 for 25 sheets.

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STEREO WORLD March/April 1998

53
Note:
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 photograpica 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: m~manon@webtv.net
All convention forms available at: members.tripod.com/~cowardin/nsa/index.htm

August 31-September 5  (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 stereo projection programs, workshops and competitions. For additional information, contact Mark Southard, Conventions VP, 340 Diversey #420, Chicago, IL 60657, Fax: (773) 528-4081, e-mail: kkoc62a@rodiav.com

September 27  (MA)
Stereo New England NSA/ISU/IPSA 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, 32 Colwell Ave., Brighton, MA 02135, (617) 254-4533.

Fall 2000  (France)
What may end up being one of the most elaborate exhibits of stereoscopic images ever presented will open sometime in the fall of 2000 at the Musée Carnavalet (The Museum of Parisian History) in Paris, France. “Paris in 3-D: From Stereoscopy to Virtual Reality 1850-2000” will cover the diversity of 3-D photographic production and research through the presentation of works related to Paris and Parisian life. Anyone with vintage or modern stereo of Paris is being invited to share the best of these at the exhibit. (Good, one-of-a-kind amateur views may be especially welcome.) An upcoming article will provide names, addresses and submission details, but it’s something to start thinking about.

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104 feet high. The dome rises 240 above the pavement. When Pope John Paul II visited the United States in 1979 a special platform was constructed in front of the Cathedral where Mass was celebrated before several thousand observers. Additional millions watched via world-wide television, a photographic phenomenon just a few scientific leaps beyond the optical skills of the McAllisters.

The church series of stereographs furthered the success of the McAllister family business which spread from Philadelphia to New York City. In 1865, one of John Jr.'s sons, T. H. McAllister, located his establishment at 49 Nassau Street and became a leading distributor of magic lanterns, lantern slide series, microscopes, and stereopticons. The zoetrope, anamorphoscope, parlor kaleidoscope, and polyprism were only a few of the exotic optical devices sold by McAllister through his 136 page catalog.

The contribution of the McAllisters to the field of optics, and particularly to a variety of photographic forms, is immeasurable. In addition, the stereographs of Philadelphia churches by McAllister are a reminder to the present day stereo photographer of the importance of capturing on film a rapidly disappearing present. Who knows, or can estimate, the value of the photographic heritage some photographer will leave for a future generation by the pictures one takes today.

Dr. Zulker is the former Assistant to the President at Eastern College, St. Davids, PA, where he served for several years as curator of the Oliver Wendell Holmes Stereoscopic Research Library and as NSA Regional Director for the Delaware Valley.

LAND YACHT PRESS PROUDLY ANNOUNCES THE PUBLICATION OF

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Bob Brackett, in a joint venture with 3-D Concepts, will introduce his newest projection system at NSA Richmond (August 5-10)

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March/April 1998 STEREO WORLD
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Contact me to get on my mailing list Please specify if your interest is Stereo Cards, View-Master, or both.
A mouth-watering array of stereoscopes greeted customers in the large store operated by John McAllister and brother in Philadelphia, where they not only sold but published stereoviews. Their unique set of Philadelphia church interiors, initiated in 1860, is the subject of our feature "Churches In the Parlor" by Dr. William Allen Zulker on page 12.