ASSIGNMENT 3-D An Invitation to Share Your Best Stereo Images with the World!

More “Favorites” Still Needed

Entries continue 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.

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 reproduced in black and white.) Include all

(Continued on page 32)

“First Snow” by Tina Roppo of Winona, MN was taken on Brady’s Bluff Trail in Perrot State Park, Trempealeau, WI, December 1997. A single Nikon N70 and T-Max 700 were used to capture this slightly hyper, moody look through the mist at the bluff with its light dusting of snow. Despite some rotation evident at the bottom, it’s easy to see why this image could be a favorite even among more colorful scenic views.

“Apollo/Saturn V” by Jim McManus of Orlando, FL was taken in the Rocket Garden of the Kennedy Space Center. Clouds in this sequential pair shot with a Pentax SLR moved enough between exposures to create a 3-D sky show as dramatic as the grounded spacecraft beneath them. Random cloud movements too often fuse into planes in front of foreground features, but these Florida clouds cooperated nicely to help create a favorite view.
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ON THE COVER

E.W. Kelley, “Ahead of the News.” is one of the rare “humorous” vintage stereoviews with at least (to today’s audience) an honest try at being funny. Unfortunately, the simple illusion vanishes when the view is seen in 3-D. More examples are found in “Victorian ‘Humor’ in Stereoviews—an Oxymoron?” by Brandt Rowles.
Don't Just Sit on Your Stereo—HELP!

Nobody's ever heard of the National Stereoscopic Association!

If the above statement isn't quite true, it's probably close enough that if you uttered it under oath, Ken Starr wouldn't bother coming after you for perjury.

Of course, most people-on-the-street probably couldn't identify any NSA—from the Stereoscopic Association to the Security Agency, the Student Association, or any of the other entities sharing those three letters. Unfortunately, that includes uncounted numbers of people actively or passively involved in stereo imaging or fascinated by some aspect of it. When they accidentally learn of our existence, they as often as not become delighted new members.

But that just hasn't been happening as often lately. Total NSA membership generally rebounds by the end of the year after the expected attrition at renewal time, but there has been no actual growth for the past couple of years. While internet auctions, websites and newsgroups fill the specialized needs of some people, a few thousand potential new NSA members remain out there—in limbo—maybe even wishing that an organization and a magazine like the NSA and Stereo World existed!

Finding those people (or helping them find us) has always been one of the most frustrating challenges we've faced, given our lack of any serious advertising or promotional budget. And a bit of good PR can go a long way—a major surge in new members (the last big one) came in the months following a short item about Stereo World in the September, 1994, Popular Photography.

Who

Most of the NSA's steady growth over the years has come through the efforts of individual members and their personal contacts with potentially interested people—generally involving some show & tell with a stereo camera, a viewer with some stereos, or a copy of SW. It's exactly that sort of person-to-person promotional energy that can get the NSA growing toward its full potential again, and you don't need to stand on a soapbox in a park or insistently offer flower views to people in airports.

How

The targets instead are any places where people go in connection with photographic images. We need as many members as possible to visit camera stores, photo labs, photography classes, camera clubs, galleries, and photographica shows with a "sample kit" of NSA materials. Through a conversational, personal approach (emphasizing the non-profit, historical/educational nature of the NSA), many managers of such establishments will be willing to make the material available to their clientele—some quite enthusiastically.

What

These "kits" will include sample back issues of Stereo World, NSA membership brochures and a couple of lorgnette viewers. It probably wouldn't hurt to take along a stereo camera and/or a viewer and some assorted stereographs from your own collection to show people more precisely what the organization is all about. As the program grows, we hope to gather feedback and suggestions from members, and to make improvements to the kits and their cover letters.

Where

Kits will be mailed at no charge to any member willing to visit stores, etc. with them, but the NSA will be delighted to receive donations covering the material and shipping costs (about $6 per kit). If you live near other members, an active NSA region, or a stereo photography club, you may want to identify and divide establishments to be visited, as well as order several kits at a time to help cut shipping expenses. At least initially, the kits will be available from NSA KIT, 5610 SE 71st, Portland, OR 97206.

The NSA has received even more support than usual from members (in the form of donations and contributed work and article research) in the past year or so. But to make all that generosity and effort more worthwhile, we have to keep the membership itself growing. And only members themselves can provide the kind of knowledgeable enthusiasm that can make that happen. Only members actively helping the NSA grow can make our opening statement a demonstrably blatant and obvious falsehood.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
Coxey's Army & Levin C. Handy

While looking through a box of $1.00 stereoviews at a flea market last summer I found two orange mount views of Coxey's Army. Gen. Coxey led a march on Washington D.C. in 1894 for, I believe, some sort of veterans rights. He was from Massillon, Ohio, just a few miles from me, so the name caught my eye.

The photographer, Levin C. Handy of Wash. D.C., could not be found in either Darrah’s or Waldsmith’s books but the address in Washington looked familiar. I read about it a few days earlier in a book about Mathew Brady. Levin was Brady’s nephew and took over his studio after Brady’s eyesight failed.

Does anyone know how many Coxey’s Army views were made or if Handy made any other stereoviews? Your help is appreciated.

Kent Bedford,
1025 49th St. NW
Canton, OH 44709

Stereographers of the World Vol. II - United States by Treadwell & Darrah lists “Chester & Handy” as publishers in Cape May, NJ, with a branch at 426 7th St. NW, Washington, D.C. “but no DC views reported.” The same reference book lists a Samuel C. Chester as one of Handy’s employees, but makes no mention of Handy.

- Ed.

Sojourner & Pinky

I just received the March/April 1998 issue of Stereo World, and I really enjoy the Mars Sojourner story, since I’ve worked at NASA also (tracking satellites with high-powered lasers). I also like the stereo and cover view of Pinky the raccoon.

Ron Paul Smith,
Honolulu, HI

Nu-View and Realeyes

I have always enjoyed early 3-D viewing & am now a new current member of NSA. I am also a dealer for Nu-View and the Chequemate 3D called Realeyes. My own

Realeyes and collection of true 3-D videos I am happy with, and would recommend their product to any of your readers. There is a shortage of good true 3-D videos, but I’m sure more will become available.

The [Realeyes] 2D to 3D is impressive, but what will sell this product is the true 3D video feature. This product along with the Nu-View [SW Vol. 24 No. 6 page 31] should open a new market.

Travelers can add 3-D to the scenery and mountain views. I prefer to watch mine in a dim lit room. Bright lights can cause some flickering. Readers interested in my experiences can contact:

Dale Matousek
407 Howard Ave.
St Paul, NE 68873

Wilson’s Scenes in the Orient

I would like to clarify a few inaccuracies pertaining to the number of stereoviews that Edward L. Wilson published in his series entitled “Scenes in the Orient.” In his article, “Edward L. Wilson’s ‘Scenes in the Orient: The Arabia Series’ published in Stereo World, September/October 1997, Dr. Zuckerman states that according to “…contemporary 19th century sources” a total of more than 1000 views were published by Wilson.

The “exact” number of views that Wilson offered for sale was 958. This information is gleaned from a 19 page catalogue of all thee views, published by Wilson. The “Catalogue of Stereoscopic Views of Palestine, Arabia Petraea, and Egypt, taken by Edward L. Wilson of Philadelphia, during the winter and spring of 1882” lists and describes in detail the following stereoviews: Palestine and Syria, 300 views; Arabia Petraea, 195 views; and Egypt, 463 views.

I qualify the word “exact” because in the catalogue certain numbers were omitted. From the Palestine and Syria series 12 numbers are missing in the catalogue listing; from the stereos for Arabia Petraea 24 are deleted; and for the series for Egypt 75 are omitted.

However, some of these 111 unlisted views were obviously available. Stereoview number 440 (Egyptian Pottery - Boulak Museum), while omitted from the catalogue, is in this writer’s collection. How many of these deleted numbers were ever offered in subsequent catalogues remains to be discovered. Taking into account the existence of card 440 and the fact that there was a card #94½ for Arabia Petraea and a view #0 (Map of the Nile) for Egypt, there may have been as few as 850 views from the series “Scenes in the Orient.”

Another discrepancy that needs to be addressed is who was with Wilson on his trip to Arabia Petraea? Dr. Zuckerman states that according to Wilson’s “…record of the trip…he was accompanied by three Americans.” We are told that two of these were William Rau, a photographer, and George E. Post, with degrees in medicine and dentistry. The other American is never identified. Dr. Zuckerman writes, “If there was a fourth American, his identity remains a mystery.”

However, in an article, “A Photographer’s Visit to Petra,” published in The Century Magazine for November, 1885, Edward L. Wilson clearly identifies the members of his party on the trip to Petra. “My companions were Messrs. William H. Rau, Douglass P. Birnie, and William B. Odgen, all Americans.” No mention is made of a George E. Post, the man who Dr. Zuckerman tells us “…generally wore a broad-rimmed bush hat.” According to Dr. Zuckerman, “In one scene taken atop the great pyramid in Egypt, Post is shown with the (American) flag draped over his shoulder.” However, Nissan N. Perez in his book, Focus East, identifies this same view as, “E. Wilson Seated atop the Great Pyramid, with American Flag Jacket” (p.48).

Edward L. Wilson published an account of his visit to Petra on at

(Continued on page 17)
The following article is based on the author's exhibit at the 1996 NSA convention in Rochester, NY, where it received an Honorable Mention in the "Quality of Life" Category. His other exhibit at Rochester, Bad Stereoviews, won First Place in the "Open" Category and appeared in article form in Vol. 23 No. 5.

William H. Rau No. 343, "There's Only Half My Weight on It, Mum." Publishers apparently didn't consider members of the working class their most likely customers, as they (especially household servants) were generally presented as lazy or stupid in humorous views. Racial, ethnic and religious minorities were also the subjects of crude and insulting cards.
Defining humor is difficult at best and controversial at least. Victorian humor has high-water marks at the level of Dickens and Twain, but the average level is very low in terms of humor that has survived until today. Victorian humor as expressed through stereoviews is and was almost invariably banal, trite, and repetitious. View through modern eyes, the images are consistently and unrelenting unfunny.

An incredible number (if not variety) of the so-called comic sets

Standard Scenic Company No. 3209 “In the morning Ruben went to wash—” is number 4 in this typical series about a “rube” visiting the big city and experiencing indoor plumbing for the first time. Note the similar situation, shirt, and even placement of bathroom fixtures in this and the view below.

Keystone No. 12395, “Come quick, Samantha, I’ve dropped my teeth in this hell damned ole wash-bowl, an’ I can’t reach to the bottom nohow!” This is Number 3 in Keystone’s series about a farmer and his wife visiting the city.
E.W. Kelley, "Ahead of the News." Seen flat, the illusion and the title's somewhat lame play on words at least make sense together, but the illusion completely disappears when the view is seen in 3-D.

Underwood & Underwood, "Some are born great." This is Number 1 of a three-view mini-series.

...survive; therefore, they certainly were a common item in Victorian parlors. But it is hard to believe that the usual assortments of "French Maid" and other trite themes ever were funny, even at the first viewing. After countless mind-numbing viewings in front of the most recent guests, the humorous edge could no longer exist—even for the guests. The question is not whether the average Victorian had a sense of
humor; mankind in every age has relied upon this sixth sense to survive unpleasantness and want. Why then were so many of the repetitive, often racist, and insulting views purchased? Could it be that these images were nothing more than “socially acceptable” and fashionable parlor entertainment?

Finding genuinely funny Victorian stereoviews is all but impossible. Most images presented here come close to being funny, but I've
Underwood & Underwood (1897), "Darn the Cucumbers! Never mind the Doctor, send for the Minister."

This rare case of actual "found" humor in a stereoview turns out to be by an amateur, but F.F. Thompson was serious enough about stereo to have printed mounts made - which may mean than more than one copy was printed for circulation at least among the photographer's friends and neighbors. The sign reads: "Mrs THORNTON Does Not Live Here. BOARDERS Cannot Be Accommodated. Neither Can You Get Dinner At This House. No BOATS To Let Or Live Bait For Sale. There Is No Road To Richfield Through These Grounds. This PROPERTY Contains 250 Acres. It Is Not For Sale. I Do Not Know Where Mrs THORNTON Lives."

looked for over 20 years to come up with even these. The F.F. Thompson stereoview of the curmudgeonly sign is genuinely funny; it demonstrates that the person who made the sign had a fine sense of humor. One wonders if he thought that the comic sets were funny. I'll bet not. ☺️
Keystone No. 93, "Now Dolly, I wash 'oo, now I wipe 'oo." This 1893 view would normally be placed in the "Children" category, but the mild, inherent humor involved saves it from being purely sentimental or cute.

Projection Lamp Tips

by William A. Duggan, APSA, NSA Projection Consultant

1. ENG (120 volt, 300 watt) AV/photo projection lamps are the brightest lamps for the Brackett Dissolver and older Kodak Carousel and Ektographic projectors. EXW (82 volt, 300 watt) lamps are the brightest for Ektographic III projectors. Both have an expected life of about 15 to 18 hours. However, newer, improved ENG-5 (125 volt, 300 watt) and EXW-5 (86 volt, 300 watt) lamps (from Sylvania, Wiko, and perhaps others) have a slightly higher voltage and heavier filament, and last much longer—perhaps over 100 hours. These "5" lamps are available from Audio Visual Express, Box 442, Addison, IL 60101, (800) 243-2749 for as low as about $14.00 per lamp in quantity plus shipping. Retail photo stores often charge $22.00 to $32.00 for ENG and EXW lamps, and don't know about or carry ENG-5 or EXW-5 lamps. Compared to the ELH or EXR "normal" or medium bright lamps that come with new projectors, ELH-5 and EXR-5 lamps also have a longer life.

2. Projection lamps fail:
   a) As the filament stretches and sags to the breaking point;
   b) When cold air is blown over the hot glass after the lamp is turned off;
   c) If the projector or lamp module is bumped while the lamp is still hot;
   d) If the lamp has been touched by bare fingers; or
   e) If a voltage spike higher than the lamp's rated voltage maximum hits the lamp (voltage varies as lamps come on and go off when projectors are connected to the same circuit for fade & dissolve and/or multimedia projection or as other appliances on that circuit come on and go off).

3. To extend the rated hours of any projection lamp:
   a) Keep a record of projection hours on masking tape on the back of the projector or lamp module, and as the half life approaches, periodically view the filament with a dental type mirror. When the filament starts to sag (curve downward), reverse the lamp (gently remove the lamp and reinstall it upside down);
   b) Do not leave the blower running after you turn off the lamp;
   c) Do not bump the projector while the lamp is hot;
   d) Use white cotton gloves or a clean handkerchief when touching, picking up, installing, or reversing a lamp; and
   e) Connect all projectors to a surge protected power strip.

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Following an earlier, smaller model of the 3-D drawing machine (described in the June, 1994 Stereoscopy) is the stereo drawing table capable of producing pairs of images up to 16 x 23 inches (2 X 60cm X 45cm). Picture resolution is improved when the format of the originals is enlarged. Mechanical improvements to this system and the development of the "oiled tracing paper" technique for stereo pastels took a long time, but the basic challenge is unchanged: how do you draw in 3-D as freely as in 2-D using only pens and sheets of paper?

Using this new machine, I had the opportunity to make stereo conversions for a children's book edition for a museum. Doing 3-D conversion is difficult work, and the obligation to match the original 2-D images as closely as possible made me really improve my technique. However, I think this close conformity to the original is no longer the most interesting application of 3-D drawing, because various new computer programs for 3-D conversion are obviously more efficient than my mechanical system.

The mechanical inertia of the system and the "oiled tracing paper" technique contribute peculiar constraints that can give the system a style of its own when well controlled. Instead of conforming to the original picture, it's more interesting to forget strict conformity and find a special stereographic interpretation. The 3-D drawing examples illustrated here were done on tracing paper which can be viewed from either side, so that both Pigeon's (single mirror) and Wheatstone's (double mirror) stereoscopes can be used.

Inspired by Pigeon's stereoscope, the Folioscope makes it possible to view 3-D drawings in books. From black and white sketches drawn with ink pen, it is possible to make low cost 3-D illustrated using an ordinary photocopier. I have always been interested in comics, but creating a comic book (even a small one) is big work. I hope to do one sometime in the next few years, however.

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A 3-D conversion by Sylvain Arnoux of "l'église d'Auvers" by Van Gogh.
Using just a single mirror (visible below the left eye hole), the cardboard Folioscope folds into a surprisingly stable and easy to use viewer for either separate pairs or stereos printed in a book as seen here. The left image must of course be printed flopped for correct viewing in the mirror, but the carefully combined angles and distances of mirror and pages make this one of the best book viewers available.

Along with my work on the stereo drawing table, I have been improving and using again my original stereo mechanical drawing device. Its design is particularly well suited producing stereo anaglyphic portraits.

For information on the availability of Sylvain Arnoux’s stereo drawings and Folioscope viewers, contact Sylvain Arnoux, Place de l'église, F. 26 190 Saint Nazaire en Royans, France. Phone/fax 04 75 48 48 75.

A Stereo drawing table interpretation of a well known flat photo by Edward Weston.

Photographing Ohio and Machine Age Streets

Two new books are now available from Carl Mautz Publishing—one of the leading publishers of photographic related books. Ohio Photographers 1839-1900 by Diane VanSkiver Gagel is a directory listing all major photographers in Ohio during the heyday of stereo imaging.

Each photographer is listed by name and includes a comprehensive history of the type of work performed during his/her career. Also listed are the cities and towns where each of these photographers plied their trade. Well-known stereo photographers such as Charles Waldack are listed in this directory. Waldack is noted for taking the first interior views of Mammoth Cave. These were done in stereo and were called Magnesium Light Views.

Unfortunately, there are only a few photographs in this book and none of them are in 3-D. However, it should prove a valuable tool to anyone researching photographs produced in Ohio during the mid to late 1800's. It is available from the publisher at $35.00.

Humble Work & Mad Wanderings—Street Life in the Machine Age is the work of photographic historian Ken Appollo. This is a photographic perspective of life during the industrial revolution and how people evolved into who and what they were within this time period. Beautiful black and white photographs depict the everyday struggle of man trying to survive in the machine age. All of the photos date from the late 1800s and early 1900s.

Again, it is sad to note that the book does not include any stereo pairs. However, the book’s poetic, philosophic and quirky style makes for an interesting read. This book is also available directly from the publisher at a cost of $45.00.

For ordering information, contact Carl Mautz Publishing, 229 Commercial St. No. 522, Nevada City, CA 95959, (916) 478-1610, e-mail: folkimage@aol.com
Looking back, it is evident that the business of photography is not what it was. Even 40 years ago the files of the average commercial photographer were a time capsule of the local area. Not any more! Advertising and promotional photography are flourishing, but the record and documentary photographs that were the bread and butter of photographers in earlier times are now taken by anybody with a point-and-shoot camera, usually on color film. The shift toward ephemeral electronics is even more foreboding, for few consider the immediate past worth recording—at least for the long term, and erasure in electronic mediums is too easy.

We are living in an age where time is fleeting yet change is prolific. We have to consider the possibility that today’s commercial photography, in fact today’s visual communications media, may not provide the lasting, useful, and entertaining window on our present-from-the-future that has been the privilege of previous generations through the first 150 years of photography.

When I retired from a lifetime of professional photography we moved out to a small village about fifty miles west of Toronto. The area was settled a little less than two hundred years ago, and the surrounding towns teemed with the romance of mills and manufac-

Stan White No. 096, "Cameras - 5x7, St. George, Ontario, 1995." Camera #1 (right) is a fixed-focus box with a septum and matched 75mm f/8 Schneider Super-Angulon lenses, usually set at a minimum stop of f/16. Camera #2 (left) has matched 150mm f/5.6 Schneider Symmar lenses. The body is light-trapped with a box within a box within a box, and an adjustable septum. The two outer boxes are mounted on a close-up bellows attachment minus the bellows, forming a monorail.

Fortunately, those of us who spend time looking at old images imperceptibly acquire a knowledge of the present that will be of interest to the future.

Since nothing conveys the presence of place through time like stereo cards, they were the obvious medium. The simplest means was to shoot the images large enough to be contact printed. Antique cameras of this size rarely have glass in good enough condition for

Stan White No. 115/2, "Preston Springs Hotel, Cambridge, Ontario, 1996." From the back notes: "The hanging gardens and the lily ponds are gone. Across the street, behind the hoardings, unkempt slabs mark the springs. But the building stands, tall for its time, like a sentry at the north end of town. A monument to an antique faith in Spa."
optimum results and so I made two cameras.

One is a simple box with a septum; matched 75mm Super Angulon lenses are set at their hyperfocal distance. The other is constructed as a box within a box within a box set on a monorail from a Pentax close-up bellows so that the lenses, matched 150mm Schneider Symmars, may be focused. Synchronization of the lenses on both cameras is by two lengths of bicycle spoke threaded into a nipple. This acts as an adjustable bar between each of the shutter releases. This simple mechanical method of synchronization is, surprisingly, very accurate. Both cameras are constructed with rising fronts to keep verticals vertical since many of the images are of buildings.

All negatives are two images on 5x7, and are black & white (usually Ilford FP4) home developed, and printed on a Burke & James 8x10 contact printer.

One other piece of equipment has proved indispensable—two Krasnogorsk FT2 panoramic cam-

Stan White No. 121, "NE IAKOTANERAIENTAHTSERA NE IEROKA NE KANIENKEHAKA ROTERONNAIHNS." (Her Majesty's Chapel of the Mohawks, Brantford, Ontario, 1996.) Built by the crown in 1785, this church (plus 760,000 acres) was given to Mohawk Indians who had supported the British during the American Revolution.
eras arranged in a harness so that both shutters will release simultaneously. These cameras have the rare distinction of having 50mm lenses producing an image 4¾ inches long; most 35mm panoramic cameras have 28mm lenses giving that inimitable distortion that makes everything look as though it has been photographed wrapped around a can of 10W30 motor oil.

The ganged panorama cameras are useful for showing a subject in its environs, and used carefully, the FT2's are very forgiving perspective-wise. While they have some stereo shortcomings—hype-stereo in the middle reduced to ortho-stereo at the edges, the result is viewable.

Since I prefer larger formats a Sputnik fills in for less formal photography. A Rollei it ain't, but used with slow films at apertures of f11/f16, it will produce respectable images.

Logos, captions etc. on the stereo cards are laid out on the computer on acid-free paper mounted on acid-free board. While the archival quality of resin coated papers is still in question, I admit to using them feeling that RC free of chemicals is a better bet than fiber based papers where it may not always be possible to wash to archival permanence. The prints, which are usually sepia-toned, are dry-mounted on the cards. The backs of the cards provide an irresistible space to fill with relevant thoughts and factual information. Each card should be its own time capsule.

This enterprise has now been under way for about four years and can continue for as long as I can lug my cameras around.

I have made arrangements for my negatives and a set of prints to go to my local archives. Some of the duplicate cards, appropriately hand-colored (perhaps the subject of another article) will find their way into the Holmes Library.

Looking at other photographers' photographs of the past has provided lifelong pleasure. It is to be hoped that one day, others will gain a similar recreation from looking at my modest efforts.

Stan White No. 129/4/5/6/7, "Canadian Warplane Heritage Museum, Mount Hope, Ontario. May, 1996." Stacked four to a card, stereo panoramas can be especially effective with indoor documentary subjects.

SSA Thumbnail

Membership Secretary Shab Levy has issued a summary of the current makeup of the Society roster of members which reveals some interesting facts. As of June, 1998, the Society membership stood at 146 individuals, which is pretty close to the average for the past couple of years. Trends for this year indicate a possible increase of several percent by the end of the year, as new applications have been running ahead of attrition. There are 131 members currently active in at least one folio, with 84 of these participating in one folio circuit only and the remaining 37 active in from two to five circuits.

We have 12 active circuits administered by 12 folio secretaries. These 12 and four others comprise the total of 16 SSA officers. A breakdown of the membership of the folios is as follows:

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<th>Circuit</th>
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<td>Speedy Prints</td>
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<td>Beta Slides</td>
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<td>Ovine Prints</td>
<td>24</td>
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<td>Alpha Slides (2x2)</td>
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<td>Gamma Slides</td>
<td>19</td>
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<td>Avian Prints</td>
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All formats can accept additional members at this time.

Thirty-four states and three Canadian provinces are represented among our ranks. California, with 19 members, leads the list. An additional interesting statistic, a reflection of the times, is that 46% of our members list Email addresses, a portion that has been increasing rapidly.

SSA Brochure

Jonne Goeller has designed a new brochure for the SSA which has been distributed to the officers and was available for general handout at the NSA convention in Richmond. Thanks to Jonne for doing a great job. It is a major contribution in recruiting new members and explaining the Society and its activities to interested inquirers.

New Folio Secretaries

Several changes have occurred among the folio secretaries. Bruce Hansen has taken over from Ed Halcomb in the 2x2 circuit. (Bruce lives in Honolulu and shows us marvelous 3-D scenes of paradise - which are appreciated and envied, especially when the snowy winter winds are blowing here in Pennsylvania.) GeorgeThemelis is now the secretary of the Gamma Transparency Circuit (Realist format), having relieved Jeff Wentworth who served long and well.

Tom Moore has taken over from Tim White in the Caprine Print Circuit. Both are longtime veterans of the print circuits. Also, Shab Levy has volunteered to replace Donna Reuter in the Avian Print Circuit. We wish to thank both the outgoing and incoming officers for their outstanding efforts, which are much appreciated even if we do not say so as often as we should.

Third SSA Stereo Card Exhibition

By the time this is read, the third SSA Stereo Card Exhibition and competition will be part of history. I wish to thank all who took part and entered this open event. Full results will appear in a later column. Entrants who responded to this opportunity to compete with other printmakers could do well to begin now to prepare for the next one, as well as for the several other PSA approved stereo print competitions now extant. I especially want to thank Dick Twichell and Bill Walton for making it possible and doing all of the heavy lifting.

More 1997 Voting Results.

The several “Speedy” print circuits (each limited to 12 members) had a banner year with steady memberships and a high density of top-notch entries. Speedy Alpha, now close to entering its 20th year of operation, reports the following point leaders: Tied for 1st Place were Ernie Raiden (11 firsts) and Bill Patterson (17 firsts) with 63 points each. Third Place was garnered by Bob Kruse (9 firsts) with 52 points. The top-scoring individual views were: 1st: “Age of Steam” by Ernie Raiden; 2nd: (tie) “Churchyard” by Bill Patterson and “Hyperlakeshore” by Brandt Rowles; and 3rd: “Firebox” by Eileen Bohman.

Two other “Speedy” circuits, Mike and Keystone, are for Black & White stereo prints. (Yes, B&W stereography is still practiced, and when one sees really high print quality monochromes one does not wonder why it will continue to be.)

David Lee at 28 points is 1st, Jonne Goeller is 2nd with 27 points, Charles Trentelman earned 14 points for 3rd place, and Bill Walton’s 13 points came in 4th in the 1997 “Speedy Mike” circuit voting tally. The three best scoring views were: 1st: “Angels Flight” by Jonne Goeller; 2nd: “Orchid” by David Lee; and 3rd: “Where Have All the Flowers Gone?” by Charles Trentelman.

“Speedy Keystone” in 1997 was led by: Stan White, 1st with 34 points; David Lee, 2nd with 29 points; and David Thompson, 3rd with 22 points. The favorite cards were: Stan White’s “Ann White” (1st place), David Thompson’s “Between Rock and Hard Place” (2nd place), and Bob Kruse’s “Zorro” (3rd place).

All the “Speedy” circuits are administered by Bill C. Walton who inaugurated the first such folio box in the latter part of 1979.

More Prints

The Caprine and Ovine circuits
are general print circuits accepting just about any interpretation that fits in an envelope designed originally for 3.5 x 7 inch viewcards. The majority of entries are still mounted on such standard cards. Color, B&W, drawings, computer generated forms, etc., are all seen in the offerings.

In the Caprine Circuit, Quentin Burke capped off a great year by capturing 1st place in the voting, easily garnering the highest average score for his entries. His specialty is high impact color scenarios and other such beautiful subjects. In 2nd place was Tom Moore; 3rd place Tim White; 4th place Thom Gillam; 5th place Joel Matus; and 6th place Dick Twichell. Favorite Caprine entries for the year show the top six spots shared by Quentin Burke and Tim White as follows: 1st: "Delicate Arch", 2nd: "Hunts Mesa", and 5th: "Octlillo", all by Quentin Burke, then 3rd: "Frosted", 4th: "Elk Pairs", and 6th: "River", all by Tim White. Congratulations to Quentin, Tim, and the other high scorers.

Finally, the Ovine Circuit reports a good year also with the following high scorers reported: 1st: David Lee, 2nd: Michael Pierazzi, 3rd: Mike Isenberg, 4th: Bill Lee, and 5th and 6th split by Brandt Rowles and Phyllis Malson.

The favorite views for 1997 in the "O" circuit were: 1st: "Aspens in Evening Light" and 2nd: "Mountain Stream" by David Lee; 3rd: "Sunset Point" by Mike Isenberg; 4th: "Air, Earth, Water" and 5th: "Here and There" by Michael Pierazzi; and 6th: "Hiperschloss" by Brandt Rowles.

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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.

Stereophotographers who may be interested in society membership should write to the Membership Secretary, Shab Levy, 6320 SW 34th Ave., Portland, OR 97261.

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Letters (Continued from page 3)

least three separate occasions. First, in The Philadelphia Photographer in June and July of 1883, in a piece called "Petra-The Rock City" under the general heading "Echoes from the Orient." Next, in the November, 1885, issue of The Century Magazine already cited. Finally, in 1890, Charles Scribner's Sons published Wilson's book, In Scripture Lands, with one hundred and fifty illustrations from photographs taken on the trip. In Chapter IV, "A Visit to Petra," of this book Wilson gives his readers the most detailed description of the journey. However, while virtually all of The Century article is included verbatim, Wilson, for some reason, chose to omit the paragraph which identified his traveling companions.

Arthur Farrell, Charlottesville, VA

Color Will Make Them Gasp

I am writing now because I think that Stereo World is doing itself a gigantic disservice by not being published in color, where color is appropriate.

I realize that a large part of the stereo audience is involved in historic collections of cards, some dating way back—and by definition in black and white. Perhaps others feel that 3D photography is best expressed in black and white. Perhaps others feel that 3D photography is best expressed in black and white. That's fine. To each his own. The quality of the printing in Stereo World is certainly not to be criticized, it is a well mounted publication.

However, surely a substantial part of the world of stereo is comprised of photographers, like myself, who enjoy—let's say 'relish'—the art form of 3D COLOR photography. Please indulge me a moment. I've been shooting 35mm color since about 1947. I have a PSA Star rating dated 1952. Photography has always been my hobby and preoccupation. I know a good picture when I see one. Well when that 'good picture' is viewed in 3D, its artistic impact is multiplied many fold. It is breath-taking and exciting. It is not simply better photography or good 3D, it is another art created by that third dimension—very exciting new art. And stereo people know this. But if you want to reach others—the great unwashed, the vast audience, the populace which has never seen this new art, you've got to give them first class top quality or you will not have them as your audience. They will not be interested in your magazine unless you make them gasp—and they will, with well printed COLOR stereographs.

Of course—money. But that could be just a temporary problem.

David Saxon, Sherman Oaks, CA

NOBODY around here would disagree with your premise, and we will arrange more color sections whenever the donated scanning/separation work and time become available. To simply pay full commercial rates for the quality of ongoing color reproduction needed to attract a wider membership would require grants or donations of between fifty and eighty thousand dollars per year, depending on the number of pages involved and the rate of income growth from the resulting anticipated new members. Do remind everyone you know that contributions to the NSA are fully tax deductible!

- Ed. 

Projection Lamp Tips (Continued from page 9)

4. The EXW and ENG lamps (rated at 17 hours, and sometimes failing sooner because they are burning at top voltage and will fail if a slightly higher voltage spike comes down the line) are slightly brighter than the longer lasting EXW-5 and ENG-5 lamps (which are burning at less than their top voltage, thus having a voltage "reserve" to accommodate slightly higher voltage spikes). I have never had EXW-5 or ENG-5 lamps fail, even after more than 100 hours of projection. The longer lasting feature is more important than the slight difference in brightness.

This article or others by William A. Duggan, APSA, is available from the author on a PC disk in AMI PRO 3.0. For details, contact William A. Duggan, PO Box 805, McLean, VA 22101-0805, (703) 849-0961. E-mail: wduggan3d@juno.com
We associate modern candid photography with stop-action cross-sections of our active times, an effect of the shutter. But how did photographers capture candid action before cameras had shutters, or film fast enough to need them?

Usually by accident. The novelty was not frozen action but unfrozen large signatures recognizable as motion. Something would stray into the long exposure and linger. A variable would shift in the composition and thaw it. These were accidents to which the stereographer was doubly prone.

Joseph Hamlot of 202 rue de Rivoli was one of many stereographers who photographed Paris during its last transformational...
The rear carriage in this group in front of the Louvre departed during the right exposure, leaving only a shimmering hint of its presence and unknown passengers.

Surgery under Baron Haussmann, city planner to Napoleon III. M. Hamlot did not use a stereo camera. He would make an exposure, move a little or a lot to the right, and make another. According to the clock in his view of Hotel de Ville, this process consumed three minutes.

Hundreds of people passed his lens and were consigned to the great collodion spirit world, but some hung around detectably or did noticeable things. The result was a flickering spot in the virtual image where the two photos differed, a candid sign from haunted scenes.

At Madeleine Church a lamp-lighter flickers. He finishes the nearest streetlight, packs his ladder across the intersection, then climbs it for the second exposure. At the Louvre, the rearmost in a line of carriages pulls away from the curb. At the Pantheon, a carriage pulls up. At the Opera (or Palais Garnier, after its architect) Gaston Leroux's...
The Hotel de Ville with its clock revealing the time lag between Hamlot's exposures. What could have been a street filled with moving people and vehicles (there is some hint at the left side of the left image) seems occupied only by the woman with the pushcart, who herself moved just enough to remain a somewhat ethereal figure.

Phantom is not yet in residence, but others have shifted a tarp piled to the right of a poster-covered construction fence. According to its ads they need hotels, neckties and false teeth, just like visible people.

On this stone skeleton lived a busy Paris of two million citizens and an army of tourists (like Mark Twain, compiling *The Innocents*).

The movement of the tarp in Hamlot's view of the Paris Opera is fairly subtle; but not that of the shadow cast by the building behind the camera, which shifted between exposures to a plane several feet below the street.

*Abroad* during the Exposition of 1867. M. Hamlot's challenge was akin to portraiture with an X-ray machine. The best he could hope for was good quality and detail. Careful work produced views that still look bright and new after 125 years. M. Hamlot doubtless accepted the flickering accidents as part of a routine that could not be hurried. Considering the clues they furnish to an otherwise invisible populace, he may even have welcomed them.
Blum’s Bugs

Identical in format and design to *Beneath the Sea in 3-D*, *Bugs in 3-D* incorporates viewing lenses hinged to the front cover for easy and virtually fool-proof viewing of its 44 color stereo pairs. The large diameter (34mm!) lenses are centered about 80mm apart with a focal length of nearly seven inches. The slight prismatic effect provided by the wide spacing isn’t necessarily needed for the 2.5 inch center spacing of the printed pairs, but the inner lens board edges obscure most of the unwanted and potentially confusing adjacent image that either eye might otherwise see, obviating the need of any separator. While the plastic lenses aren’t... (continued on page 23)

**Bugs in 3-D**

The lens board of Bugs in 3-D has a photo printed on it that gives the impression of looking into a clump of grass when the cover-mounted viewer is used. Here a shield bug (plate 32) peeks out the large nose-hole. Captions appear on the backs of the pages so that the one on the “floor” of the viewer refers to the image being viewed. Except for four views by A.A. Pennings and one by Hugo de Wijs, all stereographs are by the author.
Profiles from Oblivion

Texas Jack

by Norman B. Patterson

He was a handsome man. Of course, he was losing his hair by the time he sat in front of Gurney's stereo camera for the view illustrated here. Well, as a frontiersman, there were a lot worse ways to lose one's hair—and Texas Jack did the best he could in combing around it. Let nature take its course.

You can read about Jack in the Buffalo Bill stories such as The Buffalo Hunters. He was the intrepid sidekick of that most famous of western heroes. Few of the hair-raising (no pun intended) adventures were likely true or, at the least, unembellished. But that's all right, much of his life was theater, and in its own way, just as remarkable. John B. Omahundro was initially a plainsman and like William Cody, whose star he followed and to whom he was friend and aide, he made a life out of the public's hunger for the legend that was the old west.

Scouts of the Plains

Buffalo Bill put on a play called Scouts of the Plains featuring himself, Texas Jack, and two other western legends who were reluctantly conned (but, hey, the money was good) into becoming actors; Wild Bill Hickok and Arizona John (Major John Burke). In the entire annals of the theater, it may be unlikely that worse acting was ever seen on the stage. It was so incredibly bad that it was great comedy and the audiences loved it.

But wily old Bill Cody knew that a little feminine presence was also needed (remember Annie Oakley?). Why a world class ballerina would join a wild west show may remain a mystery, but that is what happened. After a five year run in New York and on tour in the successful musical, The Devil's Auction, Guiseppeina Morlacchi signed on for two seasons with the Buffalo Bill company. She was born and trained in Italy and was dancing professionally at home and abroad from her early teens. The art may have been in Europe but the money was in America, draining the best talent from the continental theaters. But this was strange—Josephine Morlacchi and the scouts of the prairie!

Dove Eye

She played the role of "Dove Eye" (an Indian girl with an Italian accent, well why not?). Putting this beautiful lady into this company had predictable consequences. Hickok might have been going blind at this time but he surely liked what he could see, and he

Texas Jack (John B. Omahundro) was plainsman, actor, showman, and longtime friend and aide to "Buffalo Bill" Cody. J. Gurney & Son view from about 1873.
wasn't called "Wild Bill" for nothing. Arizona John also became a suitor for the dancer's affections and there were rumblings of trouble. How Morlacchi balanced all of this is not clear, but in 1873 she settled the issue by marrying Texas Jack. An odd mixture, but it seemed to work for them as each continued their careers by alternating between tours with her repertoire of European opera/ballet and his western melodramas such as *Scouts of the Prairie, Life on the Border, and Texas Jack and the Black Hills*. This continued until 1880, when it ended with Texas Jack's untimely demise.

I like to think the couple lived a happy lifetime in those seven years. If not, that's at least the way it should have been. Josephine retired to Lowell, MA, after Jack's death and took up teaching. But her time was running short too. She died in East Billerica, MA, in 1886 at the age of 43. Like Jack's, it was a life too short, but by no means dull.

Blum's Bugs

(Continued from page 21)

completely free of distortion, their diameter and focal length seem to provide very sharp and comfortable viewing. The images themselves are printed at extremely high resolution. (When freeviewed, they are nearly indistinguishable from photographic prints.) All were photographed using hand-built, custom stereo cameras and lenses at magnifications of one-half to three times life size with separations from two to 22 millimeters. The depth exaggerations so often a problem with subjects like these simply aren't to be found here, and overly deep background planes are a rare exception. From bees to spiders, beetles, butterflies, scorpions etc., a wide assortment of creatures (several mating or eating) are captured in well illuminated stereographs that reveal details (with a surprising depth of field) easily missed even if the live subjects were on the desk in front of you.

Insect eyes are always fascinating, and in plate 39 you can stare literally into the eyes of a damselfly. This may be the only place most people will ever see mating toad bugs, as the tiny creatures are hard to spot at all in the wild. In plate 28 a giant weevil shows off what looks like plush, red velvet upholstery on its back and wing covers, while a nearly microscopic hard-bodied tick, shown disturbingly huge in 3-D, prepares to puncture Blum's skin in plate 24.

The preface includes the basic statistics on insects—about one million identified species with possibly 30 million more in tropical rain forests where mass habitat destruction may cause the extinction of species faster than they can be identified. At 26 billion per square mile of the Earth's surface, insects are essential to every food chain and to life itself. *Bugs in 3-D* reveals, with all the intimacy and drama of the best stereography, some of the amazing beauty and variety of species at stake. Optimistically, this is the sort of book that could help encourage more attention to concerns about the livability of the planet than to momentary political or corporate advantage. At the least, it will help document in grand style (for whoever remains) some of the amazing life that once existed.
Salvaging Disaster
What to do When the Lab Cuts and Mounts Your View-Master Film

by David Starkman

I never thought it would happen to me. Whether you shoot Realist format or View-Master format, when you specify “Do Not Mount” on your film to be processed, there is always the slight chance that your wishes will not be observed.

About 17 years ago Susan and I ran the View-Master mounting service. During that time the labs had inadvertently mounted about two rolls of film that customers sent to us. Both of these rolls were taken with View-Master Personal Stereo cameras, and in both cases we were able to salvage the entire roll of film and get it properly mounted.

Recently I shot a roll of film with a Mark II View-Master camera, and bad luck finally caught up with me. The salvage work was not as easy as with the Personal camera model, and not 100%, but it was worth the effort to save many pictures that could not be taken again.

The basic principle is fairly simple. Since the View-Master system requires that the film be run through the matching film cutter, the idea is to splice the film back into a filmstrip so that using the cutter becomes possible.

The first step is to take the mounted slides and put them in numeric order (most labs number the slides). If the mounts are not numbered, don’t despair—the film edges also have numbers.

Then you proceed to take each film chip out of its mount and splice them together into a continuous filmstrip. One can check the edge numbers at this point to make sure the order is correct.

The good news for View-Master Personal users is that the Personal camera uses an 8-sprocket film advance like normal 35mm cameras. As long as the lab started cutting in a black space between frame areas, all the cuts will be in these areas and no pictures will be lost due to this reason.

For the Personal camera film, I spliced using small pieces of standard Scotch tape, carefully placed and trimmed along the sprocket edges of the film. I used just enough tape to hold the film chips together (at the top and bottom edges), but leaving the sprocket holes clear so the film could be advanced through the cutter.

Once the splicing is done the film may be cut and advanced as normal (although with a lot more care than normal). Unless you’ve had extra bad luck and some technician started the first cut through a picture area instead of a black area, you should be able to cut and mount every pair on the roll.

View-Master Mark II film is a bit trickier. Using the unique diagonal film path, the images are placed on the film at an angle to the film edge, and only a short frame advance of 3.5 sprocket holes is needed. This creates an asymmetrical film advance, and there is no black space between images running from the top sprocket edge of the film to the bottom sprocket edge. This means that when you splice the film together as described above, only one pair out of every four or five pairs will have BOTH right and left frames without a cut through one or the other frame.

This dismayed me greatly, as virtually the entire roll contained once-in-a-lifetime pictures of our six month old niece with different family members. I decided to mount as many as I could.

The only technique that I changed was that instead of splicing the film along the sprocket edges, I cut 1/8 inch wide strips of clear “Magic Tape” and spliced each film chip right through the picture area from top to bottom (stopping short of the sprocket holes at both edges) so that the
film could be run through the cutter. I knew this would leave some of the images with tape running through them, but I figured it might be better than nothing. I also figured that if the tape was going through only a left or right image, it would be possible to put together some 14-image "mono" reels, like the old "Projection Only" mono reels.

I can only say that the whole process was a lot of work but worth the effort, and worked out better than I might have expected. A 24 exposure roll yielded eight reels (56 images). Of these, I managed to put together 3 full reels (21 images) of undamaged pictures. Luckily, many of these were among the best on the roll and well worth saving. I managed to mount all of the remaining five reels (35 images) in stereo, slipping the spliced-together film chips into the Personal reel mount. Of course, either the right or left has an obvious splice line in it, and the tape distorts the picture a little, but it is far better than nothing. I could still salvage mono reels from them, but I don't think I will. In another 20 years these will become treasured, if slightly damaged, 3-D memories.

I hope this never happens to you, but if it does, don't despair. You can still mount those treasured View-Master pictures!

'98 View-Master Sequence Exhibition Winners

by Mitchell Walker

Judging of the Third annual View-Master Sequence exhibition was held on June 18, 1998 at the regular meeting of the Stereo Club of southern California. The Selectors were David Starkman, of Culver City, California, Club President Greg Hooper of Glendale, California, and alternate selector David Kuntz of Rancho Palos Verdes, California, who filled in for Ray Zone, who could not make the judging due to family commitment. There were 26 entries from all around the United states, the Virgin Islands, and Japan. Showing were held at the Jewel City Camera Club in Glendale, California, the Pasadena Stereo Club, and at the NSA Convention in Richmond, VA.

Accepted Reels

"The Wild Mustangs" by Cassandra Kaufman, Corona, CA
"The Means" by Tony Alderson, North Hollywood, CA

Honorable Mention

"Tours Unlimited" by Frank Veenis, Aruba, Dutch Antilles
"Bermuda Shores" by Jeremiah M. Faries, Southampton, Bermuda

Stereo Club of Southern California Award

"Sea World" by Christopher Olson, Woodland Hills, CA

Best Scenic

"Autumn Colors in Kyoto" by Takanori Chiba, Tokyo, Japan

Best Theme

"One Happy Carnaval" by Frank Veenis, Aruba, Dutch Antilles

Best Photo Travel

"Bergen, Norway on Constitution Day" by H. Lee Pratt, Huntsville, AL

Bronze

"The Flow of the Headwaters" by Takanori Chiba, Tokyo, Japan
"(SE)ARCHES" by Frank Veenis, Aruba, Dutch Antilles
"Another Visit to Antarctica" by Mitchell Walker, Pacific Palisades, CA

Silver

"Sensouji Temple, Asakusa" by Takanori Chiba, Tokyo, Japan
"The Big Island" by Mitchell Walker, Pacific Palisades, CA

PSA Gold Medal

"G.I. Joe-Mercury Astronaut" by Christopher Olson, Woodland Hills, CA

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.
On May 23, 1871, general Bérot, member of the Parisian insurrection known as the Commune, ordered the soldiers under his command to arm themselves with petrol cans and pour the contents over the curtains, floors and furniture of the Palace of the Tuileries. The Commune was on the verge of being crushed by the regular troops and some Communards were determined to burn Paris to the ground rather than surrender it to those in a government who were fighting their fellow countrymen with more energy than they had ever shown during the Franco-Prussian War.

The fire spread from the Horloge Pavilion to the whole building and reached the barrels of gunpowder stored in the Marsan Pavilion. In a few hours, nothing was left of the splendor of a palace that had housed French monarchs since the time of Louis XV and had survived the 1789, 1830 and 1848 revolutions. Unlike the Hotel de Ville, destroyed at the same time but rebuilt soon after, the charred ruins of the Tuileries were left standing for over thirteen years until this unpleasant reminder of centuries of monarchy was pulled down by the French Third Republic in 1884.

Few of the tourists who flock to the New Louvre and marvel at the Pyramid and at the newly cleaned facades of the museum know that a 266-meter-long building used to stand beyond the Carrousel Arch, spanning the entire length between the Flore Pavilion, overlooking the Seine, and the Marsan Pavilion, abutting the busy Rivoli Street.

Started in 1563 under the regency of Catherine de Medicis, widow to King Henri II, the palace was considerably expanded under the reign of the “Sun King” Louis XIV and his successors. Louis XV, Louis XVI, Napoleon I, Louis XVIII, Charles X and Louis Philippe successively made it their main residence. The last French monarch to live in the Tuileries Palace, Emperor Napoleon III, former President of the French Republic, moved there one month after his coup d’etat. He had the salons hastily refurbished and, without waiting for the work to be completed, gave his first official reception on January 24, 1852.

Continued on page 29)
On April 10, 1998 the Oliver Wendell Holmes Stereoscopic Research Library became officially ensconced at its new home in Cincinnati, Ohio. The move actually began on April 7 when the contents of the library left its old home at Eastern College in St. Davids, Pennsylvania. After being a part of the College for more than 15 years, the NSA was asked by them to find a new home for the Holmes Library collection. After doing a member/location search, it was decided that the best site would be in Cincinnati at the offices of Saybrook Imports, Inc. with ourselves, Mary Ann & Wolfgang Sell, acting as the new curators. Thus began the trek from Pennsylvania to Ohio via Mayflower movers.

Once it arrived, it became a question of unloading the truck, getting items onto Saybrook's conveyor belt system (a necessity for a move of this magnitude) and putting things into place in the new location. For two months many hours had been spent preparing the space for the library. However, all was in readiness when the archives finally arrived. The only thing we were unprepared for was the large stereo view cabinet that weighed 750+ pounds. Unloading this beast took the skill of four men and over an hour in time. Needless to say, everyone needed a breather after that one.

It took approximately one week to get everything unpacked and another two weeks to get things sorted and begin setting them into various sections. We were very pleased with how the overall setup of the library turned out and we were back in operation by early May. Feeling settled, we geared up to begin receiving guests only to get the opportunity to purchase several large oak display cases for use in the library in early June. Not wanting to pass them up, we repacked most items and moved everything around so that these wonderful cases could highlight the more interesting items in the collection. And, yes, we had to move the 750+ pound card beastie once again!

Adding these cabinets took the library up a notch, providing deluxe display capabilities. We were also able to acquire some vintage storage cabinets in just the right size, so we've expanded the library's capacity to hold more stereo views. We were pleased to get a nice donation of 143 views from the Bennett Studio Foundation in Wisconsin as one of the first gifts to the library in its new home.
We are open for visitors any time but ask that you please call in advance to make sure someone is available during the time you wish to visit. Remember this is YOUR library and we want to share all of it with our fellow members of the NSA. Please visit our web site, come see us, or call if you want any additional information.

European Gems
(Continued from page 27)

Visconti, the architect commissioned for the restoration of the palace, had all the paintings cleaned and varnished, made lavish use of gilding, and ordered new furniture as well as huge crystal chandeliers. A lot more alterations, embellishments and expansions were made over the eighteen years of Napoleon III's reign, for, despite its splendor, the palace was an uncomfortable place lacking corridors and passageways. Although famous photographers like Edouard Baldus extensively covered the building of the new Louvre, not much would be known of the Tuileries' interior had stereographers not documented it in fairly numerous series, usually entitled "Imperial Residences" or "Imperial Palaces". Florent Grau (trademark G.A.F.), Alexandre Bertrand, Ernest Lamy, Furne & Tournier, Léon & Lévy, Henri Lefort—to name but the main ones—carried their cameras and plates around the state apartments. It is interesting to note that if stereographers were given admission to the Emperor's and Empress' bedchambers, bathrooms and private drawing-rooms in Saint Cloud, Fontainebleau and Compiegne, such permission was denied them in the Tuileries where the privacy of the sovereigns was respected.

With over three hundred different stereographs and the appropriate floor plan at their disposal, today's historians and collectors can revisit the lost palace of the Tuileries and wander through the empty rooms where crinolined ladies and gentlemen in evening dress once attended fancy-dress balls, private evenings and official receptions.
Mark Twain's America premiered in July at the Sony IMAX Theater-Lincoln Square in New York City as well as at three other IMAX theaters in the U.S. and one in Japan. The film is scheduled to open in nine other IMAX theaters worldwide between September 1998 and 2000.

Stephen Low, known for his standard-setting *Across the Sea of Time* (SW Vol 22 No. 4), is the film's writer, director and producer. He first envisioned Mark Twain's *America* in 1993 during an initial visit to the University of California Riverside/California Museum of Photography for research on *Across the Sea of Time*. While looking for 3-D pictures of New York City, he saw numerous views of both Twain and American life during Twain's time, and immediately saw the potential for this film.

Continuing the tradition established in *Across the Sea of Time* whereby vintage stereographs from the Keystone-Mast Collection become an integral part of the film, *Mark Twain's America* blends stereoviews of Twain and, most importantly, stereoviews representative of what Twain saw and experienced in his lifetime. He lived during an exciting period of great social, political and technological change. The film shows how his observations of the 19th century hold true today and how the events and values of his time remain alive.

Born Samuel Langhorne Clemens, he adopted the pen name Mark Twain. Although it has been 88 years since Twain's death, and 122 years since the publication of *The Adventures of Tom Sawyer*, his work dealt with many of the same issues we face today—from animal rights to the impact of technology, comedy, war, satire, politics, financial investments, racial issues, etc.

Although other famous personalities of Twain's time could have been used, Mr. Low felt that Mark Twain offered a perfect example of the human experience. Twain
began his life in poverty, worked hard, became rich and famous, lost his family before his death, and died in debt. He was a man whose life was connected with great events and who literally became a legend in his own time. (See SW Vol. 12 No. 4, page 20.)

Mark Twain's America highlights, through the eyes of Twain, the major experiences of the 19th century. He volunteered in the Civil War, piloted steamboats, traversed the untamed American frontier, mined silver and gold in the Nevada Territory and California, rode the then-new steam trains across the west, and saw the invention of the automobile and the creation of powered flight. All the above events are depicted in the film through stereoviews, which are juxtaposed with present day scenes of people celebrating former ways of life and recreating historic events to keep the past alive with us today.

Mark Twain loved gospel music. On location in Montreal, Canada, gospel singers, who are direct descendants of slaves who escaped to Canada by way of the Underground Railroad during the Civil War, are shown singing authentic nineteenth century gospel songs in addition to contemporary African folk songs of the Civil War era. We also see modern day steamtrain enthusiast Mike Tackett take his tourist-filled train along the same route that Twain himself traveled as he crossed the west.

The stately riverboats that traveled the Mississippi and fascinated Twain since he was a boy growing up in Missouri are featured in the film. At age 21, Twain apprenticed as a riverboat pilot and spent the next three years on the river. Captain Dennis Trone is shown piloting his steamboat the Julie Bell Swain, an authentic replica of the steamers that once sailed the Mississippi and "one of only six" actual steam powered boats still cruising the river.

Mark Twain's America also includes the yearly Civil War reenactment at Antietam, Maryland, where over 15,000 men and women are seen participating in this most authentic recreation of a Civil War battle. Most entertaining is the present day 4th of July parade in Hannibal, Missouri. This parade honors Mark Twain and celebrates his characters like Tom Sawyer and Huck Finn. One of the most interesting scenes shows a children's fence whitewashing contest.

Twain's time was an age of invention and he is shown in pictures with Edison, Eastman, Carnegie, Rockefeller and other notables of his time. Twain's wealth enabled him to invest in many inventions and a number of these, such as a sheep-driven butter churn, are shown. He did not have an eye for investing and became encumbered in a mountain of debt, losing most of his fortune on frivolous inventions. When Alexander Graham Bell asked Twain to invest in his new invention, the telephone, Twain thought little of this "contraption" and turned Bell down! As they say, hindsight is 20/20.

The end of the film is a virtual photo album of Twain's family, revealing his devotion and love for his wife and children. We learn of his despondency over the death of his only son at age two, his daugh-
ter Susy in 1896, at age 24, and his wife Olivia in 1904, at age 58. In perhaps the film’s most dramatic part, we see a happier time. In magnificent 3-D we experience Twain’s joy in sharing Christmas Eve dinner with his favorite daughter, Jean, in their stately home in Hartford, Connecticut. They retire early, eagerly anticipating exchanging gifts when they awake Christmas morning. Jean had purchased a special globe for her father, something he had always wanted. That night, Christmas eve, 1909, Jean dies of an epileptic seizure. Twain awakes to the terrible news and through his tears sees the globe Jean would have given him if she had only lived a few more hours. Twain never recovers from this tragedy, and dies three months later, on April 21, 1910.

Needng to find just the right person to serve as narrator was crucial to a film like this. *Mark Twain’s America* Film Editor James Lahti is a long time fan of Ann Bancroft, a versatile, award-winning performer whose career spans five decades. With many films to her credit, she is perhaps best known for her role in The Graduate. Mr. Lahti decided to approach Ms. Bancroft with the challenge of narrating the life and times of one of America’s greatest literary talents. Unknown then to Lahti, Ms. Bancroft happens to be a Mark Twain aficionado and was extremely eager to be a part of the project, so much so that she postponed a trip to Italy and canceled other plans.

The film’s “message” or intent may not be readily apparent to viewers. Are we watching a biography or an American historical drama? We soon come to realize that it is a little of both, seeing the connection one has to the other. Made clear is just why many of the events of the 19th century still have much relevance today and why it’s important to do what we can to keep them alive in our memories.

The technical aspects, photography, 3-D, use of vintage stereo images, music, etc. are magnificent. All the “through the window” effects work extremely well and are very pleasing, especially for audiences expecting this in any 3-D movie. At one point, people brace themselves as the locomotive of a train on the Virginia & Truckee Railroad, a line Twain himself once rode, roars into the audience.

The only real technical fault lies in the film’s use of 2D/3D. Several flat pictures were converted to 3-D and in most cases these were poorly done, with a “cardboard cutout” look. This was probably confusing to the average audience member, but one flaw was inexcusable. A 2D/3D conversion of a Norman Rockwell painting was shown pseudoscopic! This can be excused in a book like 3-D Hollywood or in a low budget 3-D publication, but not in a 3-D IMAX film with a budget of over six million dollars. Somebody at IMAX—do some splicing and fix this problem!

That aside, *Mark Twain’s America* is a most enjoyable, educational and thought provoking film. It’s a groundbreaking work that opens up a limitless array of possibilities. Think of the potential for future biographical, historical and geographical films incorporating stereoviews of Lincoln, Roosevelt, the San Francisco earthquake, the railroads, the Civil War, Native Americans, etc. We are looking at an entirely new era for the use of stereoviews.

Congratulations to Stephen Low for bringing quality 3-D films to both the stereo enthusiast and the general public in one of the greatest 3-D formats—IMAX 3-D. Only five years ago, who would have thought that these classic stereoviews would be seen by thousands of people on a screen eight stories high! See this film with your family and friends—at least twice, to experience it to the fullest.

**Review Update**

In the review of Horst Hoyer’s *Alice in 3-D Wonderland* (Vol. 24 No. 6 page 28) reference was made to anaglyphic glasses included with the book which allowed ghosting due to filters that weren’t dense enough. That problem had actually been corrected by the time the review was printed, when Cygnus Graphic took over distribution of the book and replaced the glasses with two pairs of their own Maxi-Viewer-T anaglyphic viewers. The book is $26.95 plus shipping. For ordering information or a catalog, contact Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461, tel/fax (602) 279-7658.

**Assignment 3D**

(Continued from inside front cover)

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. 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.
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 photographica shows oriented toward images and to exhibits, meetings or other events specifically including stereoscopy in whole or in part. The added space will also allow events to be announced longer in advance and, when possible, in more than one issue.

October 4  (MA) Boston Antique Photo Show, Westford Regency Hotel Ballroom, Westford, MA 01886. Images only—no cameras. Contact Russell Norton, PO Box 1070, New Haven CT 06504, (203) 562-7800.

October 11 (VA) Rosslyn Westpark Holiday Inn, 1900 N. Ft. Myer Dr., Arlington, VA 22209. Images only—no cameras. Contact Russell Norton, PO Box 1070, New Haven CT 06504, (203) 562-7800.

October 18  (NY) New York Antique Image Faire, Holiday Inn, 440 W. 57th St, Manhattan. Contact Too Soft LLC, PO Box 643, Clifton, NJ 07012-0643, (973) 472-5460.

October 24-25  (MA) Photographica 98 - The Boston Show. The 50th show sponsored by the Photographica Historical Society of New England. Waltham High School, Waltham, MA. Contact Ed Shaw, c/o PHSNE, PO Box 650189, West Newton, MA 02165-0189, (617) 965-0807 before 9 pm EST.

October 25  (Ont.) Annual Fall Photographica Fair, sponsored by the Photographic Historical Society of Canada. Queensway Lions Centre, 3 Queensway Lions Court, Toronto, Ontario. Contact Larry Boccioletti, 1248 Jane St., Toronto, M6M 4X8, Canada, (416) 243-1439, e-mail: labocc@interlog.com

Upcoming National NSA Conventions

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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 Musee 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 stereos 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.

D.C. Antique Photo Show

11 October, 1998
90 tables of stereoviews, etc.
Rosslyn Westpark Holiday Inn
Arlington, VA 22209
1900 N. Ft. Myer Dr.
No Cameras!

Boston Antique Photo Show

4 October, 1998
50 tables of stereoviews, etc.
Westford Regency Hotel Ballroom
I-495 exit 32 to Route 110 W.
Westford, MA 01886
Public Admission 10AM $5
Preview Admission 8:30AM $20
Managed by Russell Norton
PO Box 1070,
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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 collectibles. Only numbered views over $50 are listed. Doc Beetham, 5650 Brandwood Ct., WBT, MN 55110-2275.

WRAY SCOPES AND VIEWS described in the July/Aug., '91 issue. Write or call for updated list on NuViews or WrayScope information. Jim Wray, 8921 E. 49th Pl., Tulsa, OK 74145, (918) 664-4909.

WANTED

ALASKA & KLONDIKE stereo needed, especially Muybridge; Maynard; Brodeck; Haynes; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 2216, Juneau, AK 99802, (907) 789-8450, e-mail: akreare@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 1860s-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City, Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopies, with price and condition noted. I’ll reply within 48 hours. Art Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

ANTARCTICA, with Amundsen or Shackleton; John Anderson, (612) 498-9508.

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

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

BOXING STEREOS, postcards, photos, Marciano, Sullivan, Jeffries, Lewis, etc. Please contact Mike Fromme, 10132 La Rosa Dr., Temple City, CA 91780-3303, (626) 454-2735.

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 10027-9712, (212) 932-8667.

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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 1860s-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City, Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopies, with price and condition noted. I’ll reply within 48 hours. Art Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

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Van Gogh’s “l'église d'Auvers” is one of the most impressive of the 3-D conversions done by Sylvain Arnoux using one of his 3-D drawing machines, which contain not one microchip, have no disk drive, and use no software. The full 3-D version of this famous painting appears in “Mechanical Stereo Drawing” by Sylvain Arnoux on page 10.