ASSIGNMENT 3-D

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

Wanted: Images that Tickled Your Fancy

"Lily Plays Hookey at Dog Camp, Black Lake, Idaho, August 1997" by George Freeman of San Francisco, CA, was also distributed recently to the 26 members of the Amateur Photographic Exchange Club (see Vol. 25 No. 1, page 20). From the detailed text on the back comes some vital information about Lily (aka "nosey"). "Lily has the uncanny ability to come from nowhere and to goose you, unerringly, but gently - Right There. Coming, or going...it's really hard to explain to total strangers that the little gesture is just Lily's way of saying, Hi!"

While submissions slowly seep 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—something that tickled your fancy 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

(Continued on page 31)

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

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On the Cover

This domestic scene in a Victorian parlor isn't from an 1880s vintage view, but from the 1998 NSA Convention in Richmond, VA. Where Living History Associates Bill Long, Dee Holt and others posed for stereos in period costumes like these throughout all four days of the convention. One particular clue reveals the modern date of this photograph. If you haven't noticed it yet, see our convention coverage in "NSA Richmond '98".

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Member, International Stereoscopic Union
Heading for #25

As NSA conventions continue to grow in size, scope and complexity, covering them adequately in these pages becomes a greater challenge every year. Even in this issue's lengthy article on the Richmond convention, many shows, exhibits and workshops are described in only minimal detail while some meetings aren't mentioned at all.

After trying to summarize the essence of NSA conventions since the 1982 gathering in San Jose, much of my own task been to reveal the differences between these events while reporting as accurately as possible the expected details of programs, exhibits, competitions and awards. Each year's meeting has its strengths and weaknesses, and each is a unique gathering of very special people, images, ideas and equipment matched by no other organization in the U.S.

With the NSA nearing its 25th anniversary, the history of these conventions includes an accumulation of stories, anecdotes and even legends that make comparisons and favorites an inevitable topic of conversation among members from across the country (or the planet) reunited only every few years. For the record, my own favorite remains the 1984 New Hampshire convention but bits and pieces of so many different gatherings can start to combine in memory, leaving some individual images or gadgets forever lost in time.

In the Night Convention

It's even worse when convention details get jumbled up in your dreams. My years of anticipation over convention planning and attendance have contributed to recurring dreams with elements like a Stereo Theater set up for projection across the short dimension of a block-long building somehow lacking a wall on one end—or sparse audiences filling only a few seats waiting for a delayed opening program on a yet-to-be-found screen. One dream-exhibit of stereoscopes included several models of viewers built into 1930s era telephones, all black with chrome trim. My dreams about 3-D do include some brief sequences in very specific 3-D, but only when the dilemma of the moment concerns the quality of a projected or viewed stereo image. Otherwise, my REM visions of impossibly steep, balcony style seating arrangements or of trains in some Nebraska rail yard passing within inches of a warehouse-turned-convention center are as flat and relatively limited in color as most of my other dreams.

Richmond's Deeper History

NSA conventions draw members to cities many of them would never otherwise visit, and Richmond, VA, was certainly one of those for me. While the city's name is inexorably tied in with Civil War history, local historical material and tour information does its best to remind visitors of Virginia's and Richmond's central place in the history of the American Revolution the previous century thanks to Virginians like George Washington, Thomas Jefferson, Patrick Henry, etc. But the one element that so strongly ties Richmond of the 1770s to Richmond of the 1860s is of course slavery, and just how the subject is dealt with by those promoting local history and tourism was of interest to many visiting for the first time.

The huge importance of African slaves as individuals and of slavery as an institution to all of American economics, politics, society and history isn't, in general, emphasized in tourist brochures or other information sources the casual visitor is likely to encounter in the city. On the other hand, a number of historical institutions like the Museum of the Confederacy (where a small but effective section deals with slave life) or of course the Black History Museum and Cultural Center contain more about every aspect of slavery than a visitor could absorb in any limited research effort. Locations like nearby Historical Williamsburg also feature more on the subject now.

The practice that so separated Virginia's Founding Fathers of

(Continued on page 37)
A Magic Stereo Novelty

I need help with identification, age, and general info about this non-stereo card. I've had it a long time and have forgotten what tag or photo sale I got it from, but could not have spent more than a few dollars for it, or I would remember. Just got the new Cumulative Index and have over 20 years of Stereo World on the shelf (I go way back) and find no mention of OPTICAL TRANSPOSITIONS. I know that it is not stereoscopic as it only has the one picture but you can not get the effect without a stereoscope. I also find no mention of it in my small library of early photography.

It is a standard weight, square cornered, buff (?) colored, flat card [published in London by William Spooner]. The picture itself is a drawing printed on a piece of paper, hand tinted and then glued to the card. Other notes on the front and back are printed on paper and affixed the same way.

As this is marked number 1 and I've seen no others, does this mean that the "Magic Novelty for the Stereoscope" didn't catch the fancy of the viewers of the day and/or it just faded away? I would like to read the history of this unique piece of early photographic history.

Howard F. Pierpont
365 Carol Rd.
Stratford, CT 06497

Even in a stereoscope, getting these two fellows to shake hands can be a bit of a challenge—more so than presented by many other images of this type, most of which are now found in vision testing or training view sets.

- Ed.

Wilson's Scenes and Numbers

The dialogue initiated by Arthur Farrell on Wilson's "Orient" series [Vol. 25 No. 2, page 3] is sure to enhance interest in these views.

I had several sources and reasons for stating the series totaled about 1000, among them a column in the Philadelphia Photographer (edited by Wilson) in a May 1883 issue which stated "Mr. Wilson brought home 1000 views" of the trip. The numbers are still in question and this isn't helped by Arthur's catalogue, which states 195 views for the Arabia series, and a catalogue which I have which
WOW!!

Almost 400 of you opened your wallets and made donations totaling well over $8,000 to the NSA this year! Interest in supporting the NSA has never been stronger. As President, it is always a pleasure to recognize those individuals who have provided extra financial support to our organization. These contributions help insure that the NSA continues to provide the services that are expected by the membership and that Stereo World continues to be one of the leading periodicals in the world dealing with stereographic history and imaging.

I would like to take this opportunity to thank each of the individuals listed on these pages for making an additional financial commitment to YOUR National Stereoscopic Association.

This year, I would like to make another request of each of our members—recruit a friend for NSA membership. Many of you know how it is to be “alone” in the stereo world until we discover the NSA. Many others are in a similar position and would probably appreciate being invited to join. Those of you who provide extraordinary support to the NSA are the backbone of the group and should be proud to see the tangible results of your contributions.

Many of you were kind enough to contribute an additional $10 to $25 (or more) per year to NSA to help expand our quality publication or fund expanded services provided by the NSA. Some have even contributed hundreds of dollars! Things are a little better this year, and the NSA is now operating with a small cushion in its financial operations. The Richmond convention was a great success thanks to the fine work of our volunteer committee. It appears that a surplus from this convention might make up for the last several which have not provided any positive cash with which to fund expanded operations.

This year, we intend to make some small expenditures which will reduce our operating costs significantly. In the past, your generous contributions have helped fund projects such as research grants and color issues of Stereo World. Last year, we expanded the presence of the NSA on the world wide web. Look for more Stereo World articles to be repeated in COLOR on our web site. Also, look for (and send your images to) the members gallery, as well as the page dedicated to images with historical importance. I have asked John Dennis to help with a “basic training page” where articles can be run on such elementary topics as slide and card mounting or building your home 3-D theater.

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

Larry S. Moor
President, NSA
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July/August 1998 STEREO WORLD
The name instantly brings to mind images from Civil War history books, novels and movies. Richmond, VA, holds a unique place in American history, first as a significant center of events surrounding the American Revolution and later as the capital of the Confederacy. As the site of the 1998 NSA Convention, Richmond provided an atmosphere that made the usually over-worked phrase "rich in history" seem a bland understatement.

Within blocks of the Marriott Hotel, where 769 people attended one or more days of the August 6-10 event, you could find the Confederate White House once occupied by Jefferson Davis or the Virginia State Capitol building designed by Thomas Jefferson which later housed the Confederate Congress, or the Black History Museum and Cultural Center. Other museums, historic sites, monuments, etc. could be stumbled upon in nearly any direction (sometimes more than one to a block) without even consulting a map or tour guide. One local street is actually referred to as "the boulevard of museums".

Living History
But for NSA Richmond '98, history also came alive within the convention thanks to performers from Richmond's Living History Associates. In costumes accurately matching those of local people from the Civil War era and Victorian times, the seven men and two women posed for stereos in the Trade Fair and Portraiture workshop, attended functions like the Banquet and Stereo Theater, and chatted with NSA members about the characters they portrayed and the times their costumes reflected.

Their introduction to convention attendees was anything but low-key. Soon after members had settled in their seats for the opening of the Stereo Theater on Friday morning, a color guard, complete with flags, Civil War era uniforms, rifles drum marched into the room and presented the colors of the two armies from a war in which the host city had been a primary strategic and political goal. Any thoughts that this might be a gathering at all isolated from the surrounding community and its intensely dramatic history were quickly and loudly drummed out in the first moments.

Dressed later as a young Confederate officer, Living History Associate Dick Cheatham posed for stereographs with Linda Barrett and toured the floor of the Trade Fair, enjoying the wealth of images and equipment and answering members' questions from the general (if mellowed) viewpoint of an 1860s southern gentleman. Attending both the Stereo Theater and the Banquet (with Linda Barrett as his niece) was Bob Moates as General Robert E. Lee in full dress uniform. Complete with white hair and beard, he bears a strong enough resemblance to photos of the historical Lee to cause more than a few double-takes when he walks into a room. (An impression only slightly diluted in the Stereo Theater by the addition of 3-D glasses to his costume!) The general and

The Richmond Marriott as seen from the arched entrance to the city's turn-of-the-century brick armory building across the street. The ground floor of the armory is now a food court, adjacent to the "City Shops" mall which extends past the hotel and crosses Broad Street near the front of the Marriott over the most ornate skybridge in any U.S. city. It's part of an effort to revitalize the downtown shopping district, which unlike the booming financial and oldtown areas nearer the James River has been largely abandoned, with one fascinating, long-empty building decorated by a large tree growing from a top floor window on Broad Street.
his niece greeted those arriving at the door of the Saturday evening Awards Banquet, adding a genteel charm to the atmosphere and helping fuel brief time-warp fantasies among some guests of risking exposure as Yankee spies, caught stereographing Richmond in poorly prepared disguises.

**Spinner Buttons, Trolleys, and 3-D Too**

Examples of well organized NSA conventions aren’t terribly hard to come up with, but this one gave that impression almost from the minute you walked into the hotel. With a record number of stereo projection shows, 14 workshops, a 3-D movie, costumed performers, and the usual Trade Fair, Auction, Banquet, Breakfast and Tour, the potential for confusion or disaster was considerable. (For those who couldn’t decide which event to attend next, one of the souvenir buttons included a spinner that would point to any one of the above attractions.) Things were kept running smoothly by a combination of good communications via the Stereo Theater master of ceremonies (a duty shared by Jay Hollomon and Tammy Hollomon), printed programs and supplemental materials, and a frequently updated schedule of events posted near the registration desk.

What could be casually attributed to “southern hospitality” was clearly the result of some very thoughtful planning by people who cared about every aspect of the convention. A Richmond Visitors Bureau Booth next to the NSA registration desk provided advice and directions to local area eateries and other attractions for those a bit overwhelmed by the long list of these options included in the registration packets. One service available directly across the street from the hotel was a 25¢ “Trolley” that took you around the downtown core and to Shockoe Slip, a heavily restored old area (site of the 1865 fire) packed with restaurants and shops of every description. In most cities, these busses with imitation vintage trolley bodies offer very limited services and seem just too tacky to accept as a functional means of transportation. But in Richmond, they run fairly frequently and operate well into the evening, when a ride on the open back platform can provide a unique and exciting look at the city’s streets.

---

**NSA Richmond ’98 Convention Committee**

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- Gary Cowardin  **Treasurer & Webmaster**
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- Tammy Hollomon  **Publicity & Banquet Coordinator**
- Mary Lou Paulett  **Tour Coordinator**
and night life. Even if the convention had proven a crashing bore, Richmond would have offered plenty to see and do and eat. But in fact, even walking into the adjacent mall and food court often required a concerted act of will and a scheduled Stereo Theater show that you’d seen before as well as a workshop gap and/or enough hunger to overcome the room hopping urge.

The Stereo Theater

Under the exacting guidance of Program Coordinator and NSA Projection Consultant Bill Duggan, the 1998 Stereo Theater featured the largest number of programs ever (over 31), from the most presenters ever (29), with the largest ever percentage of first-time presenters. Through a careful selection of the room, design of the projection stand and seating layout, and coordination of the (at least) ten different projection systems and formats, this year’s shows were presented with as few difficulties and as much precision as ever experienced at any such NSA or ISU event.

The large number of shows meant that only a few could be repeated during the Saturday or Sunday sessions, unlike several previous conventions. Among Bill’s additions to the Stereo Theater program were the inclusion of more technical details of both photography and projection for each show as well as biographical information on the presenters.

THE THIRD VIEW-MASTER SEQUENCE EXHIBITION from the Stereo Club of Southern California featured winners of the PSA-recognized 1998 competition on 14 View-Master reels. Audio by Mitch Walker, engineered and narrated by Oliver Dean. Entries were received from the U.S., Europe, the Virgin Islands and Japan for this competition originated by Christopher Olson. (See SW Vol. 25 No. 2, page 25.)

3-D MUSEUM by Bob and Lorraine Brackett was another projected tribute to the computer skills of Makoto Sugiyama, from whose book of the same name these slides were made. Makoto and several computer graphics specialists in Japan converted classic paintings by artists like da Vinci, Bosch, Vermeer and Monet into astounding (if rather hyper) 3-D pairs with nearly perfect rounding and seamless transitions from plane to plane. Projected using two of the new Brackett Fader projectors by retired Polaroid engineer turned 3-D projector designer Bob Brackett with narration by Lorraine Brackett.

TECHNOBOT: DIGITALIA & MORE by Boris Starosta explored futuristic themes and concepts in realms of distant space and time through computer generated imagery that combined technical perfection (and encouraging digital attention to the stereo window) with a humorous surrealism, projected by Ektagraphic IIIA autofocus projectors. The first-time presenter is a technical illustrator who now uses computers almost...
exclusivey to produce work for science and engineering textbooks, research graphics, the popular press and corporate clients. More of his work can be seen at: www.starosta.com/3dshowcase

CONTEMPORARY AND FINE ART NUDES by Boris Starosta employed both natural and studio lighting to produce figure studies and nude portraits quite unlike the more common full-figure from a distance 3-D work of this sort. In close-up work, stereo can avoid turning the human form into a purely abstract, flat shape while taking full advantage of dramatic lighting to reveal sculpted-yet-soft textures.

3-D EXTRAVAGANZA: U.S. & CANADA PANORAMAS by Manley Koehler presented the very popular widescreen anamorphic 3-D panoramas that combine scenic with human interest images using two Ektographic IIIA projectors and dedicated anamorphic lenses.

MINNESOTA IMAGES by Lois and Manely Koehler filled the wide NSA screen with panoramic images from the couple's home state.

ON THE ROAD AGAIN by Lois and Manely Koehler was an assortment of panoramic stereos from Florida, South Carolina, Georgia, Wisconsin and Arkansas.

FASCINATING FRAMES by Lois Koehler featured her panoramic stereos from Death Valley, California to Florida, Utah, Arizona, Nevada, and a milk carton boat race in Minnesota.

HAWAII: A VISIT TO FOUR ISLANDS by Lois and Manley Koehler was a completely new show stereographed in April, 1998. The combination of expertly handled stereo with the widescreen format transported the audience to the islands (especially the lush interior areas) in a way that could probably only be surpassed by a 3-D IMAX film. The Koehlers have been photographing for about eight years using anamorphic lenses on paired cameras, squeezing half again more image width on full frame 35mm slide pairs for projection through similar anamorphic lenses to the delight of NSA audiences at several conventions.

(The following Realist format shows used RBT auto focus projectors)

CANYONS & VALLEYS by John Roll, M.D. combined ground-based stereotypes of the Grand Canyon, Upper Antelope Canyon, Bryce, Zion, Arches, Monument Valley and other sites with aerial hypers for an impressive assortment of fresh points of view. The neuroaudiologist from Rockford, IL, who has been taking stereos since he was 16 years old, will be program coordinator for the Stereo Theater at NSA '99 in Green Bay, WI.

WELCOME TO NSA '99 GREEN BAY, WI by Harry B. Richards was a convincing promotional effort that covered many of the facilities and attractions in and around Green Bay in dramatic stereo. Harry is the director of the NSA '99 Convention in Green Bay.

SEARCHING FOR THE MEANING OF DEEP ECOLOGY by first-time presenter Melody Steele was a stereo trip into widely differing wilderness areas, with interesting images generally tied together by a challenging, questioning (and sometimes distracting), poetic narration. The career forester has been "addicted to 3-D photography" since age 13 and is presently initiating the Idaho Stereoscopic Society.

HUMMEL KIDS; HUMMEL FIGURINES by Dr. Dieter Lorenz brought to the screen close-up stereos of many classic figures of children and animals by the famous German firm. (A book featuring many of his same stereo pairs of Hummel kids is about to be released.) Also shown was a 2-D video copy of a now lost 3-D film in which some of the "Hummel Kids" are animated in a short story. NSA Board member and meteorologist Lorenz has written several books and articles dealing with both scientific and historical aspects of stereography, from clouds and satellite imaging to the vintage Kaiser-Panorama devices and views.
URBI ET ORBI, ROME AND THE REST OF THE UNIVERSE by Dale Walsh covered Rome and several other parts of Italy in some dramatic hyperstereos and night shots. Scenic long shots (like a view of Rome from the top of the Vatican) interspersed with tight close-ups brought out the true "depth" of the city's texture. Dale has produced several 3-D projects from film to slide shows since attending the Banff School of Fine Arts in 1978 and is an active member of PSA, SSA and NSA.

MAKING STEREO WITH A SINGLE SLR by Andrea Blair was an instructional show revealing the stereographer's techniques for close-up and macro stereos using a single SLR and various accessories including slide bars. Both the set-up and the resulting images were shown, along with several very impressive shots of flowers and praying mantises. Although this was her first presentation at an NSA convention, Andrea Blair is an accomplished stereographer, a 2-star exhibitor in the PSA Stereo Division, president of her local 2-D camera club and of the Greater Washington Council of Camera Clubs. She currently edits the Bulletin of the Potomac Society of Stereo Photographers, is secretary/editor and co-founder of the PSA Mid-Atlantic Chapter, and treasurer of the PSA Stereo Division. Some of her images and techniques are included in her article "The Magnificent Mantis" in the June, '98 issue of the ISU's Stereoscopy (U.S. ISU rep. is Horst Hoyer, 165 Watchung Ave., Montclair, NJ 07043.)

(Leonard and Ronald Jay Leonard tours Colonial Williamsburg, VA, as described in the narration by a fictitious boy in a letter to his little sister back home in England in August of 1774. The contents of the letter provide an interesting historical angle on the stereo images of the colonial town. Robert and Ronald are both active in the PSA, the ISU and local camera clubs. Robert is the current PSA Stereo Division chairman and editor of the ISU's Stereoscopy, while Ronald chairs the Chesapeake International Stereo Card Exhibition and is PSA director of the Image of the Year. Their work has appeared in Stereo World, the PSA Journal, and Stereoscopy.

CAVING IN THE THIRD DIMENSION by Dr. David W. Kesner took the audience into the cold, wet, deep pits and narrow, tight passages of caves enjoyed by true spelunkers. Many of the stereos revealed astonishingly beautiful rooms and formations while others in cramped tunnels made you...
President Larry Moor has been collecting and shooting 3-D images since 1985. Michael Griffith, a historian and lecturer in Atlanta, is NSA regional representative for the Southeast Region and was coordinator of the ISU/NSA Atlanta International 3-D Festival '95.

**THE CIVIL WAR IN DEPTH** by Bob Zeller included many of the views found in his book of the same name. (See SW Vol 24 No. 3, page 38.) As well reproduced as the book's illustrations were, nothing compares with seeing them projected in all their sharp photographic detail with the comparison with areas, buildings and monuments in some cases only a few blocks away from the screen on which they were being projected. The generally high quality of both the original views and the projected slide copies made this a very open window into bits of the region's past and of course it's pivotal role before, during and after the Civil War. Current NSA truly grateful the Stereo Theater room was so large and airy. David is a fellow of the National Speleological Society and had been caving for over 15 years. After nearly 30 years of photographing in 2-D, he discovered stereo photography about three years ago and has made several thousand 3-D slides since then.

(The following 2x2 format shows used two Ektographic IIIa auto focus projectors.)

**OLD TIME RICHMOND** by Larry Moor and Michael Griffith presented views of Richmond and vicinity circa 1860-1890 that allowed a "then & now"

Anthony No. 2298, "Slave Pen, Alexandria, Va." includes the credit "Negative by Brady & Co." on the back. Similar holding cells were used in Richmond, where the slave trade was second only to New Orleans. This is also from the show Old Time Richmond by Larry Moor and Michael Griffith and the Invited Exhibit Historic Richmond by Michael Griffith.

Anthony No. 3243, (War Views) "Ruins in the burnt district...showing a portion of the Arsenal grounds." Soldiers and photographers both entered a still-smoldering city on April 3, 1865. From the show Old Time Richmond by Larry Moor and Michael Griffith and the Invited Exhibit Historic Richmond by Michael Griffith.
The "Miser Panorama" was one of the star attractions of Stereo On A Shoestring, the very popular workshop presented by Bill Davis. A lamp base, lamp shade frame, View-Master lens boards, and frosted mylar pieces are combined to produce a stereo slide viewer that spins to present views to several people for about .001% the cost of an actual Kaiser Panorama.

The Trade Fair attracted an encouraging number of new customers from the Richmond area thanks to good advance coverage in the local media.

full tonal range and stereo impact of the originals. (Except for the time one can take studying details, projection even has some advantages over viewing the originals in a stereoscope, as compensation can be made for uneven density of prints, dark images or faded contrast.) As well as being a busy journalist, author and stereo enthusiast, Bob Zeller was the keynote speaker at the convention’s Awards Banquet.

(All the following 2X2 format shows used four Ektographic IIIA auto focus projectors.)

**100-YEAR ANNIVERSARY OF THE STEREOSCOPIC SOCIETY OF AMERICA** compiled by Jay Hollomon presented many of the best images circulated in the Society’s folios over the years. Besides providing the aerial hyper of the hotel and convention center (Vol. 24 No. 6), Jay presented the "Stereo Portraiture" workshop with Bill Paterson and served as the convention’s publicity director.

**LIGHT PAINTING, COLOR GIRL, ELECTRIC LADY, COLOR NUDES** by John Baird were updated editions of his justly famous shows involving time and multiple exposure stereos of moving light sources, body suit lights, and nude models. John again presented a workshop on his techniques where members were invited to bring cameras and tripods to capture their own light painting abstractions. (See Vol. 24 No. 3, page 11.)

**THE CITY QUAKES** by Robert Bloomberg featured views of both the great San Francisco earthquake of 1906 and that of 1989 with his original music and narration describing his own participation in rescue efforts. (See SW Vol. 16 No. 5.)

**TUSCANY** by Robert Bloomberg offered a quick stereo sketch of this incredible area of Italy with its famous art, architecture and landscapes. But what earned this show the Paul Wing Award for this year’s best Stereo Theater presentation was not just its superb stereography but the imaginative, nearly cinematic editing that dissolved things like interior doorways into exterior arches, structural halls into natural passageways, close-ups into long shots of similar shapes or subjects. What most people would have done as a scenic tour of Tuscany, even with the most beautiful of images, became in Bob Bloomberg’s hands an experience of flowing through stereoscopic space with Tuscany providing an amazing, animated framework and countless objects to fill it. As in all his presentations, he combined a sense of visual humor and wonder with music of his own composition which he also performed. The professional musician and rubber stamp maker received his MA in Cinematography from San Francisco State University in 1974 and was an award-winning filmmaker and animator before being lured into 3-D. He is NSA Northern California regional director and technical advisor to the PSA Stereo Division.

**THE KITCHEN SINK** by Dwight Cummings was his answer to friends who accused him of having stereographed “everything but the kitchen sink.” Through a camera position that never moves from above the kitchen sink, a day in the life of a young woman is followed as she prepares a hurried breakfast, washes dishes, applies make-up, leaves for work, and returns to greet a date who is finally able to coax her into another, off-camera, room. The artificiality of everything about the setting (as if the woman inhabits a space created for one of Stan White’s table-top creations) gave a humorous boost to the advertising-spoof atmosphere of the short but delightful piece which earned a special award for the best show from a first-time presenter. The images were, in fact, shot using professional models and equipment in a commercial advertising studio (one owned by the presenter) where every shadow, reflection, detail and color can be controlled—contributing to the unique look of this unusual show. Dwight Cummings shoots stereo at every opportunity and has contributed greatly to the quality of Stereo World through the work of his graphic arts firm.

**THE SAGRADA FAMILIA: WORKS OF ANTONIO GAUDI** by Phyllis Maslin provided a close stereo look at the famous church in Barcelona, still under construction after 100 years.
The overwhelming architectural wonder keeps most photographers shooting long shots or looking up at the spires, but these stereos included close-ups and interiors that revealed more about the amazing structure than any other photos or videos have yet managed. Phyllis Maslin is a professional photographer who has produced several successful stereo shows and who was director of NSA '97 in Bellevue, WA.

**THE THIRD DIMENSION** by Ron Labbe brought to life 150 years of 3-D imaging, from classic views to scenes from View-Master reels, 1950s 3-D movies, and today’s photographic and computer generated images. The show serves as an introduction to stereo imaging for a variety of audiences, but Ron’s flair for presentation keeps it interesting to the most experienced and jaded of 3-D enthusiasts. Besides winning awards with his stereography, Ron has created multi-projector, computer controlled 3-D shows for museums, schools and colleges. After helping create several of the Magic Eye stereogram books, he now works with 3-D computer modeling and animation with an emphasis on stereoscopic applications.

**WELCOME TO NSA ’98 RICHMOND** by William A. Duggan presented several of his full-frame stereos of the Richmond area, combined with some Realist slides by Jay Hollomon. This enticing tour of natural and historic attractions in the Richmond area no doubt encouraged many who saw it last year in Bellevue to attend NSA ’98, and now it provided a good preview of what people would see on the Monday tour and on individual explorations following the convention. Bill Duggan has served four 2-year terms as president of the Potomac Society of Stereo Photographers and serves as an introduction to stereo imaging for a variety of audiences, but Ron’s flair for presentation keeps it interesting to the most experienced and jaded of 3-D enthusiasts. Besides winning awards with his stereography, Ron has created multi-projector, computer controlled 3-D shows for museums, schools and colleges. After helping create several of the Magic Eye stereogram books, he now works with 3-D computer modeling and animation with an emphasis on stereoscopic applications.

**A VISIT WITH PAUL WING/AT HOME WITH BOB BRACKETT** by Ron Labbe treated the audience to a pair of informal 3-D video interviews projected by the VREX system. Taped using a Toshiba 3-D Camcorder at the homes of the two subjects, the first interview was a tour of Paul Wing’s unique viewer collection, rich with often humorous, wry anecdotes about their acquisition or their relative optical virtues. The visit with Bob Brackett (which also included Paul Wing) was confined to his work shop, where he designs and makes the Brackett Dissolver and new Fader projectors as well as other stereo inventions. Full of unedited, jumpy glitches in both visuals and sound, the two segments were all the more personalized and family home-movie-like, with background asides and jokes that made it all seem like a real visit more than a TV documentary. There was, however, some talk of taking up a collection to buy Ron a tripod for the next taping!

**TITANIC, SHARKS, DEEP HOT VENTS** introduced by Keith Moorehead were three stereoscopic video sequences projected by paired video projectors. All three are the work of National Geographic underwater photographic teams, and the 3-D video projection of the Titanic tape seemed surprisingly sharper than the stills from the same tapes, published as moderately successful color anaglyphs in the August, ’98 National Geographic. The 14 minute show can be seen at the 3D WORLD Theater in St. Augustine, FL through December 31, 1998. (See NewViews in this issue or call (904) 824-1220 for schedules.)

**Workshops**

While many of last year’s workshops concentrated on subjects like digital imaging techniques, the workshops in Richmond generally offered more basic information related to classic photographic...
proving that not all colorization is digital. Proper lighting, the use of spotting trays, dyes, watercolors, and surfactants were among the topics included.

STEREO PHOTOGRAPHY FOR BEGINNERS by David Lee covered basic techniques and resources for the beginning stereo photographer, including cameras, viewing systems, photographic techniques and books for more information.

STEREO CARD MOUNTING by David Lee included basic information on card dimensions and the creation of jigs to make mounting easier, along with several handouts summarizing the information.

STEREO ON A SHOESTRING by Bill Davis demonstrated a series of inexpensive, make-at-home stereo projects including a polarizing filter attachment for stereo cameras, a multi-viewer for Realist or 2x2 slides, a motorized remote focus control for TDC projectors, a View-Master attachment for a TDC projector, various viewers, and an 8x lens upgrade for View-Master viewers. With so much stereo equipment (new or old) priced beyond the dreams of many enthusiasts, Bill's ingenuity and humor offered reassurance to the packed workshop that stereography can still be enjoyed and enhanced by anyone truly interested in it.

RESTITITCHING A CAMERA CASE by Bill Davis used a Kodak Stereo Field Case to demonstrate a simple re-stitching technique to provide many more years of life to most leather camera cases.

SMITHSONIAN INSTITUTION STEREONEVIEWS AND EQUIPMENT COLLECTION by Michelle Delaney, Museum Specialist/Collection Manager, Photographic History Collection, National Museum of American History, Smithsonian Institution. This illustrated lecture presented in the Stereo Theater room was an overview of the stereoscopic holdings of the museum's Photographic History Collection. Covering the history of the science, technology and art of photography, this unit holds over 25,000 stereoviews and hundreds of examples of stereo related equipment from the 1850s to the present. Seeing even a sampling of this material outside the storage areas of the Smithsonian was a special opportunity for NSA members.

STEREO PORTRAITURE by Jay Hollomon and Norman B. Patterson provided pointers on lighting and posing subjects for pleasing 3-D portraiture, without necessarily having a studio setup. Subjects for the workshop were methods and materials. Some, in fact, were on the duct tape and leather work level, sharing stereo know-how of the most basic, practical and non-intimidating sort—and many were packed to the point of standing-room only.

SLIDE MOUNTING by Jon Golden and Dave Kesner covered issues like control of the stereo window, horizontal, vertical and rotational alignment adjustments, etc. Examples were projected in stereo, side-by for comparison. Mounting and masking materials were available, and the "RBT Jig", Spicer Mounts mounting technique, and how to glass and frame Spicer mounts using EMDE binders were all demonstrated.

THE NEW BRACKETT FADER by Bob Brackett and Jon Golden demonstrated the features and operation of the new Brackett Fader 3-D slide projector using various formats. Included was the method of coupling two Fader projectors for dissolve presentations.

HAND TINTING STEREVIEWS by Brandt Rowles revealed the techniques and not-quite-lost art of hand tinting black and white stereo prints, The Competitive Viewcard Exhibition stretched along one entire side of the large Trade Fair room in the Richmond Centre, where good lighting and attached lorgnette viewers allowed easy inspection of the many impressive entries.
from Richmond's Living History Associates, posing in a Victorian parlor scene.

STEREO BOOKS: PUBLISHING BOOKS CONTAINING ANTIQUE STEREO IMAGES by Stuart Stiles covered the various possibilities and challenges facing those interested in publishing books of stereo images. Several published books using different formats were examined, including his own recently released Stereoscopic Saratoga Springs (see review in this issue).

STEREO PHOTOGRAPHY FOR BEGINNERS by Jim Roy introduced beginners to the use of the Realist camera, 2x2 hand-held applications, and the use of a slide bar. It focused mainly on getting started in Realist format slide photography, but included advice on finding a working camera, vintage gear to use and/or avoid, and shooting pairs from moving boats and aircraft.

ADVANCED TECHNIQUES IN STEREO PHOTOGRAPHY by David Lee went beyond the basics into areas like close-up stereography, exhibiting stereographs, infrared stereography, darkroom techniques, and the use of medium and large format cameras for stereo.

SSA SHOW AND TELL by Shab Levy invited attendees to bring samples of their own stereo photography to show and talk about with others. The SSA Membership Secretary brought a sample mail folio to demonstrate the fun and friendship of sharing one's views through membership in the Stereoscopic Society of America.

LIGHT PAINTING by John Baird presented another opportunity for members to try capturing their own abstract light painting stereos by opening the shutters of their stereo cameras in a darkened room while John waved multicolored light bars and frames in front of them or models wearing light-suits danced. (See SW Vol. 24 No. 3, page 11.)

20 Years Shooting Reels

The View-Master Collectors Meeting featured Rich Dubnow, who described in detail his 20 years as senior staff photographer for View-Master. Besides the expected descriptions of stereo techniques and equipment, the packed room heard stories of fascinating assignments covering TV and movie productions in 3-D. He told of how, on his first day in a movie studio, he learned the hard way to wear tennis shoes for such assignments after being thrown off the set when his hard-soled shoes clomped audibly every time he moved.

Representatives from Fisher-Price, View-Master's new corporate owner, attended the convention and learned a considerable amount about both the history of stereo and the variety of people currently involved in the many aspects of today's stereo imaging.

Awards

In front of the 225 people gathered for the Awards Banquet, NSA President Larry Moor announced and handed out the annual awards to those whose efforts were especially helpful to the organization over the preceding year.

THE WILLIAM C. DARRAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to William A. Duggan.

THE ROBERT M. WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort was shared by Raymond & Marjorie Holstein, Talbot H. & Dorothy Crane, and Dr. William A. Zulker for their many years of volunteer efforts for the Holmes Library.

THE EDWARD B. BERKOWITZ AWARD for the best article on historical stereoscopy in a recent issue of Stereo World went to Bert. M. Zuckerman for "Edward L. Wilson's 'Scenes in the Orient'—the Arabia Series" in Vol. 24 No. 4. Honorable Mention went to Norman Thorpe for "Spokane's Orrin Watson" (24/1) and to Norman B. Patterson for "Lotta—Girl of the Golden West" (24/2).

THE LOU SMAUS AWARD for best article on contemporary stereo in a recent issue of Stereo World went to Norman B. Patterson for "Stereo-Optics and John P. Medders" in Vol. 24 No. 4. Honorable Mention went to Gabriel Jacob for "Discovering 3-Discover" (24/2).

THE PAUL WING AWARD STEREO THEATER AWARD for the best stereo projection show at the current convention went to Bob Bloomberg for Tuscany. Honorable Mention went to John Roll for Canyons & Valleys.

A SPECIAL AWARD (from the Potomac Society of Stereo Photographers) for the best show by a first-time presenter at an NSA convention went to Dwight Cummings for The Kitchen Sink.

THE NEW NSA HONORARY MEMBERSHIP AWARD for long, dedicated service to NSA and/or for outstanding contributions to stereoscopy went to T.K. "Tex" Treadwell. Recipients of this award will be determined by the NSA Board of Directors, and it will not necessarily be awarded annually.

Competitive Viewcard Exhibit

Along the front wall of the Trade Fair room in the Richmond Centre, some of the best of the best among both historic and modern stereoviews could be examined with the help of lorgnette viewers and the room's excellent lighting. Unlike the thousands of views on nearby tables, these weren't for sale but were the annual competitive exhibit. Judges Tom Gillam, John Baker Sr., and Donna Reuter, were meticulous in the careful and serious attention they gave each entry. (Some years, the judging...
seems governed almost by whim or a sentimental appeal of certain subjects, while other groups of judges agonize over close votes as if they were on the Nobel Prize committee.) This year’s awards were divided into three salons:

**SALON A**
Best in Salon: Norman Patterson, "1923 Auto Adventure" (Category 6 - Quality of life)
First Place: John Richter, "Gardener At Gettysburg" (Category 5 - Historic Events)
First Place: Marvin Housworth, "Savannah Before Midnight" (Category 1 - Views of a City, State, or region in the U.S. or Canada)

**SALON B**
Best in Salon: David Lee, "Infrared Landscapes" (Category 7 - Open)
First Place: Bill Walton, "Personalities" (Category 2 - Views of Famous People)
First Place: Bill Lee, "New Stuff" (Category 5 - Patterns, Texture, Abstract, Experimental)

**SALON C**
Best in Salon: Boris Starosta, "Pixie" (Category 5 - Patterns, Texture, Abstract, Experimental)
First Place: George Freeman, "Kitty's Tanning Salon" (Category 2 - This World We Share)

**Invited Exhibits**
Two Invited Exhibits could also be viewed in the Trade Fair room: Stan White’s “Leporello” described in delightful detail his travels across Canada to last year’s Bellevue convention. Michael Griffith’s “Historic Richmond and vicinity” displayed several of the rare gems from his collection which were also included in the Stereo Theater show Old Time Richmond. Three of the views are reproduced here.

**An “In Depth” Keynote**
In a photo-historical sense, the recent publication of Bob Zeller’s lavishly illustrated The Civil War in Depth was perfectly timed for the NSA’s convention in the former capitol of the Confederacy. This amazingly successful book from a major publisher has done more than all the articles, displays or lectures of the past several years to promote awareness of stereography’s vital role in recording and preserving the visual history of the war.

The contributions of NSA members to the project and Mr. Zeller’s generous acknowledgement of both individual help and the role of the NSA (complete with our address) in the book made him a natural choice for keynote speaker at the NSA Richmond ’98 Awards Banquet. (Due to space limitations, the full text of the speech will appear in our next issue.)

He provided some fascinating behind-the-scenes accounts of his own early interests in both history and stereography, the original inspiration for the book, the fortuitous choice of Chronicle Books to publish it, and the negotiations behind the decisions to use the folding Taylor-Merchant viewer and to reproduce the views at 90% of original size.

One particularly interesting anecdote detailed his discovery of a stereo pair by George S. Cook that includes an exploding shell taken during combat at Fort Sumpter in 1863. The accidental pairing of two images from different historical sources was later shown to be correct by research confirming Cook’s intention to publish the images as stereoviews. All of this happened on the Saturday of the final weekend before the book’s deadline at Chronicle!

He also revealed that a second volume of the book is planned and would be released in the fall of 2000, thanks in no small part to the success of the first volume, which is in its fifth printing for a total of 60,000 copies. (See the review in Vol. 24 No. 3, page 38.)

**The Trade Fair**
On the 121 tables of the 1998 Trade Fair, nearly every type of stereo image and equipment, vintage or modern, could be found. Members who had any money left after the preceding days of intense room-hopping (or the Friday evening Spotlight Auction) did...
their best to remedy that situation on Saturday and Sunday. Unlike all the other events of the convention which were held in the ample facilities of the Richmond Marriott Hotel, the Trade Fair was across the street (via an enclosed skywalk) in the Richmond Centre for Conventions and Exhibitions. The ground-floor Ginter Hall in this modern facility featured good lighting, a snack bar inside the room, rest rooms, and space for wide aisles and the NSA competitive stereoview exhibit, two invited exhibits, and the Stereoscopic Society's 3rd International Stereo Card Exhibition. The space, in fact, was ample enough for stereographer and view dealer Michael Chikiris of Pittsburgh, PA, to ride his mountain bike up and down a couple of aisles without endangering distracted stereoview searchers or tables covered with glass views.

Chairman of this year's Trade Fair was Wolfgang Sell who, with Mary Ann Sell, is now also curator of the NSA Holmes Library. Photos of the Library's new home in Cincinnati were on display at his table with an appeal for more donations of stereo images and equipment to expand the collection.

The Byrd Theatre

Thanks to the intense involvement of NSA '98 Treasurer and Webmaster Gary Cowardin, who also serves as the Byrd Theatre engineer, this ornate 1928 Richmond landmark was the site of three showings of Dial M for Murder in 3-D as part of the convention. The Byrd, with its huge central chandelier with 400 lights in four colors and 4 manual, 17 rank Wurlitzer organ has never been restored, but has been continuously operated and maintained since the day it opened.

Following the showings of Dial M (which were also open to the public and drew large crowds), NSA members were taken on tours of the theater by Gary Cowardin, seeing the orchestra pit and organ, the balcony and lighting controls, and the original-equipment projection booth. From listening to the organ (with its piano and harp instruments visible in side alcoves above the stage) to watching the chandelier lights change color, the...
Unlike similar theaters in many other cities, the Byrd hasn’t been turned into an upscale concert hall in order to save it. Achieving both state and national landmark status by 1979, the Byrd draws over 8,000 people a week to its low priced, 2nd run films—each one preceded by an organ concert. The theater continues to grow in popularity and has its own web site with photos of the interior and a wealth of details at: http://members.tripod.com/~g_cowardin/byrd/index.htm

The Historic Richmond Bus Tour

Monday’s day-long tour of historic sites around Richmond was among the best organized of these events at any convention yet. Two buses, each with one of Richmond’s costumed Living History Associate tour guides on board, made their first stop just blocks from the hotel at capitol square to see first the monumental equestrian statue of George Washington, whose horse, Virginians still enjoy pointing out, is positioned with his rear end pointing due north! Just a few steps away, both the exterior and interior of the famous Virginia capitol building designed by Thomas Jefferson became targets of enthusiastic stereographers who learned details of its history from tour guides Dick Cheatham and Mark Greenough. This home of the oldest legislative body in the western hemisphere became even more well known (and the subject of several stereoviews) during the Civil War when it housed, in alternating sessions, both Virginia state

experience added up to a far richer one than most most 3-D films can offer on their own. There were more than a few wishes expressed that the whole Stereo Theater could have been presented in the Byrd!

A Small Stereo Miracle

by Judy Proffitt, NSA Richmond ’98 Director

One of my favorite moments from NSA Richmond ’98 occurred at the registration desk on Sunday, as the convention was winding down. A gentleman introduced himself with a marvelous story: he had read the Richmond Times Dispatch’s article about NSA ’98 on the Wednesday before the convention but knew he would be unable to attend because of a business trip that weekend. However, he did pack some family slides and, when he returned to Richmond on Sunday afternoon, came straight from the airport to the Marriott.

The slides were ones taken of his parents’ wedding back in the 1950s as well as some of him as a baby. Unfortunately his mother had died when he was very young and his father was now also deceased. He had inherited those precious family memories but, not having the proper viewer, had never seen them in stereo! His question: where could he get a stereo slide viewer? Happily directed him to the Trade Fair, but before letting him go, someone hastily dug up a small plastic slide viewer to let him begin visiting his dimensional past.
lawmakers and the Confederate Congress.

Leaving the Capitol building, the tour paused in front of the nearby Governor's Mansion (the oldest continuously occupied one in the U.S.) just long enough to notice Virginia Governor James S. Gilmore II walking out toward the driveway. While several governors have sent welcoming form letters to NSA conventions in years past, this was the first encounter with one in the flesh. After brief introductions by the tour guides, Governor Gilmore wished the group (most of whom were busily stereographing him) well on the rest of the tour.

Back on the buses, everyone assumed that was extent of the NSA tour's chance association with Virginia's chief executive until it was learned that Convention Director Judy Proffitt had in fact dated "Jimmy" Gilmore in high school! (Up until that point, Richmond had given anything but the impression of a small southern town where everybody knows everybody else, but the atmosphere is said to have been quite different as little as about 20 years ago...) During a later lunch stop, Judy related more about the young clarinetist in the school band and the pom-pom girl, but concluded, "I may have dated a future governor, but I married a prince!"

The next stop was St. John's Church, built in 1741 and site of Patrick Henry's "Give me liberty or give me death" speech to the 1775 Second Virginia Convention on the question of raising a Virginia militia against the British. Tour guide Mark Greenough quoted more of the famous speech in his best reenactor voice, providing a bit of living history to the group (and nearby neighbors) and further emphasizing Richmond's key place in the American Revolution.

What a genuine thrill it was to share that exciting moment with him! Our local Richmond group plans to keep in touch.

If you have a special memory of NSA '98 that you'd like to share, please contact me by phone (804) 270-6616 or e-mail (morman@webtv.net) and we will add your anecdote to our Richmond convention web site, which will remain active for the next few months.

I want to take this opportunity to offer my unbridled admiration and appreciation to the many folks whose contributions of time and talent made NSA Richmond '98 such a success:

Convention Committee: Bill Duggan, Wolfgang Sell, Gary Cowardin, John Scherr, Geoff Peters, Tom Moore, Ken Proffitt, Mary Lou Paulet, and Jay & Tammy Hollomon.

Auction team: Dave & Robin Wheeler and Bob Duncan.


Advisors: Larry Moor, Mary Ann Sell, Phyllis Maslin, Bill Walton, John Dennis, Bill Moll, Rusty Norton, and Bill Davis.

Event Coordinators: Tricia Slaughter at the Richmond Marriott and Artie Hill at The Richmond Centre.


in American history nearly a century before the Civil War. While it wasn’t possible to go inside, a Keystone stereoview of the interior was among the three pages of photocopied “then & now” views supplied to those on the tour, illustrating some of the places to be visited.

A longer stop was at Maymont, the turn-of-the-century 100-acre estate that includes Italian, Japanese, and English gardens, a carriage collection, a restored Victorian mansion, a nature center, wildlife habitat, and children’s farm. The high August temperature and humidity of Richmond (which for the first couple of days of the convention had thoughtfully not materialized) had by now become enough to make any shady spot a welcome sight. A canceled meeting made it possible for the group to tour Maymont’s famous Dooley Mansion (Thanks at least in part to the fact that NSA tour guide Dick Cheatham once worked at Maymont), and its elegant Victorian furnishings competed only with its air conditioning for popularity. For many, the impressive landscaping, waterworks and flora of the Italian and Japanese gardens were enough to allow ignoring the weather and concentrating on capturing at least some of the amazing place in stereo.

A lunch stop at the Bolling Haxall House allowed time for informal tours of the 1858 Italianate mansion in downtown Richmond. Its hanging elliptical staircase leading up three floors to a stained glass dome attracted a line of stereo shooters waiting for a clear shot up or down this unique feature.

Three stops were made in Richmond’s huge Hollywood Cemetery, where U.S. Presidents Monroe and Tyler are buried as well as Confederate President Jefferson Davis and over 18,000 Confederate soldiers. The famous pyramid memorial to Confederate dead seen in vintage stereoviews was an instant subject of much more modern cameras, as were other monuments on the rolling grounds that lead to a bluff high above the James River with a view of downtown Richmond to one side. Historical anecdotes about the many figures buried all around the strolling group were flowing at a nearly nonstop rate from the busy tour guides, providing a far richer background to the place than any signs or printed material could have offered.

An extra stop for a quick lobby walk-through in the palatial Hotel Jefferson provided a look at one of the most elegant stopping places for travelers on the east coast through much of the 20th century. Guests have included several Presidents and celebrities including Elvis, who wasn’t found lurking anywhere along the marble columned balcony of the massive lower lobby that day. As the final event of the convention, this visit made the return to the comfortable but rather sterile atmosphere of the Marriott a clear sign of the immanent resumption of everyday reality. But like many of the NSA’s convention sites, Richmond is now a place several hundred people hope to explore again someday, at more leisure and in more depth.

**NSA Board changes**

Decisions made at the Thursday evening meeting of the NSA Board of Directors included the naming of Russell Norton to the board. Retiring from active duties, T.K. Treadwell was named Board Member Emeritus and will continue to contribute his expertise to the organization. Larry Moor was named to continue as President for another term, with Mary Ann Sell as Vice President.

**NSA Green Bay ’99**

Next year’s convention will be July 8-12 at the Regency Suites Hotel in Green Bay, Wisconsin. Although the hotel itself is smaller than the Richmond Marriott, the connected convention center will provide space for both the Stereo Theater and the Trade Fair. Details concerning show and exhibit deadlines will appear in an upcoming issue, or contact Harry Richards at 11506 N. Laguna Dr., Mequon, WI 53092. More about the hotel is available at: [http://www.regencygb.com](http://www.regencygb.com)

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**George J. Taylor: 1903-1998**

NSA member George J Taylor passed away July 28, 1998, at the age of 95 in Tucson, Arizona. His interest in Realist format stereography was consistent with his long career in the field of industrial lighting with the ultimate aim of better, more comfortable seeing in any environment.

A professional engineer since 1944, he was responsible for the first industrial use of rectified fluorescent lamps (forerunner of today’s standard fluorescent lighting). As a consultant during World War II, he recommended lighting systems for factory and office areas and assisted in the development of continuous row fluorescent lighting systems. An early promoter of mercury vapor lamps, Taylor’s career in illumination included work in science, research, development and marketing as well as the publication of many technical papers and practical articles. A past president of the Illuminating Engineering Society, he is listed in “Who’s Who in America”, “Who’s Who in the World”, and “Who’s Who in Engineering”.

Our sympathies go to Mr. Taylor’s wife, daughters, grandchildren and great-grandchildren. It would be hard to find a better example of the impressively rich variety of interests, backgrounds and significant contributions to be found among NSA members.

- John Dennis

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**More NSA Richmond Material on the Web**

The official convention web site will remain open for a while longer with details about the event, stereo images from Richmond, and flat photos of the convention activities. See it at [http://members.tripod.com/~g_cowardin/nsa/index.htm](http://members.tripod.com/~g_cowardin/nsa/index.htm)

On September 23, 1998, the stereo community suffered a tragic loss with the death of Dave Hitchcock who fell victim to his six-year battle with cancer. Many readers will remember Dave from the 1997 Bellevue Convention where he served as keynote speaker at the NSA banquet. His unrelenting zest for life served him well throughout the years and makes his passing a sad loss for us all. Dave will be best remembered to 3-D aficionados for his 38-year career with View-Master and his many contributions to the stereo community.

Born in Iowa, Dave was raised and educated in Chicago. He moved to Portland in the late 1940’s. Although he had a degree in engineering, his love of the outdoors landed him a job with a logging company. This career was soon ended when a devastating accident almost took his life early on. A long recuperative period after this event caused him to rethink his future and with the help of his brother, Hitchcock’s Studio of Photography was established. After his brother left the studio in 1951, Dave’s path in life brought him to the portals of Stereocraft Engineering and a new career was born.

While working for Stereocraft he held several different positions including Supervisor of Stereo Camera Assembly for the View-Master Personal Camera, and the TDC Vivid Camera. He also served as Supervisor of the Model Shop and Testing where he helped develop prototypes for several new 3-D cameras. Here is where the original diagonal film path for the Mark II camera was developed. Unfortunately, the ultimate design ended up in the hands of the European View-Master plant and the well-crafted Stereocraft designs were ignored.

When Stereocraft Engineering became part of Sawyer’s Inc., in 1956, Dave remained with the company and filled the position of Senior Test Engineer for the Test Lab. He helped engineer and perfect many View-Master viewer models and other products for Sawyers. Staying with a product and a company he loved, Dave remained with View-Master through many corporate transitions. While there, he went on to become manager of Quality Control and later became Quality Control Director, the position he held at the time of his retirement from Tyco Toys in 1989.

Because of Dave’s interest in stereo photography he became a member of the NSA early on and continued that membership ever since. He had many ideas for new projects that will never be realized due to his untimely passing.

He had hoped to develop a "copy" camera that could reproduce the images on a View-Master reel. He also had plans for a stereo macro camera and was in the process of producing a video on how to repair the View-Master Personal Camera at the time of his death.

Away from the plant Dave was always an active outdoorsman. He became an active skier, climber and hiker spending much of his free time on Mt. Hood. He served as a member of the Mt. Hood Ski Patrol for more than 40 years. He helped initiate the Mountain Location Unit (MLU) rescue program for Mt. Hood and was instrumental in its development for other areas of the country. He was the avalanche coordinator for Oregon, Washington and Idaho, he was the trainer for the Red Cross program at Mt. Hood and was actively involved with the national ski patrol. Many lives were saved due to his foresight, ingenuity and dedication.

At Dave’s memorial service the church was packed. The entire Mt. Hood Ski Patrol was there with their bright red ski patrol jackets on. They told of the years Dave dedicated to other people and the work he did to develop an electronic location device to help ski patrol people locate lost skiers and climbers. Five friends spoke of how he helped so many people and how he was always there to help. This was typical of Dave both in his professional and personal career. He developed close personal friendships with Gordon Smith and William Kurz (inventors of the Personal Camera) and with William Gruber and his family—a relationship that continued up until the time of his death. Even though he retired from View-Master in 1989, he maintained plant contact until his illness prevented him from visiting with his friends.

His wife, Barbara, their combined family of six children and many grandchildren survive Dave. His numerous friends throughout the stereo community and in many other walks of life will feel his loss. It was an honor and privilege to have a 3-D legend such as Dave become a close personal friend. Dave—we will miss you!

- Mary Ann Sell
The Great Set of "The Great Plant"

by Laurance Wolfe & William Brey

This may well have been the best selling set of stereo view cards of all time. The 50 card set was introduced in the Spring Sears Catalog of 1908 for 35 cents. (Yes, that's right, 35 cents!) If you sent in 50 cents you received, in addition to the boxed views, a good quality hardwood stereoscope. How times have changed!

The price was so low because they were not actual photographs mounted on cards, but were printed by letterpress. They were printed by one of the largest printing plants of its kind in the world—Sears own. Unfortunately, no one today knows who took the splendid views or wrote the splendid text that appeared on the back of each card.

- William Brey

When the following article by the late Laurance Wolfe appeared in SW Vol. 5 No. 4 under the title "Famed View Set Reveals A Few Clues to It's origin", the quality of our view reproduction was primitive at best. (Even some of the text was difficult to read.) Thanks to the efforts and collection of frequent contributor William Brey, we are able to present a larger selection of views from Stereoscopic Views of the Great Plant of Sears, Roebuck and Co. in a way that does more justice to the relatively good quality of the original half-tones.

- Ed.

No. 8, "WATCHMAKING IN THE JEWELRY DEPARTMENT." This view takes the story back to the beginning, as explained in the text that fills the back of the card. "The story of Sears, Roebuck & Co., is the story of a watch, because the nucleus of this great organization was a simple little time-piece which first interested Mr. Sears in merchandising, and finally led him into the mail order business..."
It was probably the best selling stereoview series of all time, yet no records seem to survive to prove the claim. What were the distribution and sales figures of the series? That is only one of the many questions which the publisher—still in business but no longer a purveyor of stereoviews—cannot answer about this famed set. Fortunately, some answers can be gleaned from the cards themselves and from the promotional copy that turned on buyers in every corner of the world.

The series in question is the ubiquitous 50-view Sears, Roebuck and Co. mini-stereo tour of its sprawling new (1906) West Side Chicago plant, first presented for customer edification and possible purchase through a full page of illustrations and deep purple prose in the Spring catalog of 1908.

No. 1, "Mr. R.W. Sears, President Sears, Roebuck & Co., at his desk." This is the most often reproduced view from the set, despite showing nothing of the plant, its state-of-the-art systems or the workers. The fact that the plant opened in 1906 makes it clear that Darrah's issue date for the set of 1904 is impossible. (The World of Stereographs, page 55). However, if his estimated earliest date of 1906 for a similar 50-card set produced by mail order retailer T. Eaton of Toronto is correct, the originality of Richard Sears' stereo-tour promotion idea comes into question.

R. W. SEARS, PRESIDENT SEARS, ROEBUCK & CO., AT HIS DESK.

First, I want to extend to you and your friends a most cordial invitation to visit our institution if you should ever visit Chicago or be passing through our city.

I regret it is impossible for me to meet every one of our customers face to face and know them personally; yet our relations with hundreds of thousands, though separated by many miles, have been so pleasant and satisfactory that I feel I almost know them as neighbors, and should we meet, they would be almost as willing to grasp me by the hand as I them.

I regret, too, that all our customers cannot with their own eyes see the place where their orders are filled and see the people who do the work, how they do it and how they are directed.

For the benefit of all those who cannot, at least for the present, see us and our institution and to whom we have not had, and possibly may never have, the pleasure of extending the right hand of good fellowship, thus affording me the great pleasure of face to face thanking you for your favors and your confidence, these fifty stereoscopic views have been gotten out that you, in your own home, may have a little insight into the ways we do our business and the place in which it is done. Of course, we could continue this into hundreds of different views, but we hope these fifty will give you a general idea of our place.

Hoping this stereoscopic insight into our institution will make you feel even better acquainted with Sears, Roebuck & Co., and the writer, I am, Most gratefully yours.

Richard W. Sears
Advertised in the “wish book” as “50 Stereoscopic Views of the Great Plant of Sears, Roebuck and Co., 35 cents” (50 cents with stereoscope), the views were sold at “a price just sufficient to barely cover the actual cost” according to the zealous wordsmith who prepared the catalog copy. The views, it was noted, came in a leatherette case.

The price of the set (cheaper than any other set in the catalog on a per-card basis) plus the thirst for information about the mechanics of the mammoth mail order operation and the frequency with which sets still emerge at country auctions, flea markets, and antique shops, lead the researcher-collector to believe that the Sears set must surely have received wider distribution than any other set before or since. The fact that they were created during the heyday of sales by
sets when mass production and distribution were peaking, and that they had the superb promotional expertise of the Sears merchandising machine, gives further validity to the theory. What is more, Sears and archrival Montgomery Ward had become the leading distributors of stereo views. Certainly any views they published would be expected to achieve wide acceptance, with Sears having the edge over Ward in terms of potential because of its greater sales volume.

The Sears set could be sold so inexpensively because it did not consist of photographs mounted on cards with all the hand labor such views entail. Rather, they are half-tone reproductions. It was recently learned through Lenore Swoiskin, archivist for Sears, that there is no information on file No. 16, "PNEUMATIC TUBE STATION." Over 15 miles of tubing quickly carried messages and orders via compressed air between departments. This is the large station in the Administration Building where up to 27,000 cartridges were handled per day out of the over 70,000 used in a day throughout the tube system. The back makes no mention of what it would certainly be called today: p-mail.
No. 17, "THE GREAT TUNNEL" A system of underground tunnels connected all the buildings in the complex, supplying water, electrical power, steam and heated or cooled air. Both mail and merchandise could be quickly moved between buildings, and waste paper, cartons and packing material taken to the power plant for use as fuel. The text goes on at such length explaining the tunnels' importance for phone lines and fire contingency planning that the bottom five lines are in reduced type size to fit it all on the card.

First, Sears had its own printing plant. Card #32 points out that "rotary presses" were employed in what was described as "one of the largest [printing plants] of its kind in the world." A rotary press [of the type most probably involved] uses letter press methods and a metal matrix which is inked and applied to paper. Card #30's legend says the typesetting for Sears cards of this series was accomplished in the firm's plant.

No. 23, "MAKING A RECORD OF THE CUSTOMER'S ORDER." Up to 600 young women were employed in this department during busy seasons, producing up to 105,000 order tickets a day on special typewriters. The sound alone was apparently quite impressive, and as the back text concludes, "Of the thousands and thousands of orders which come to this department every day, every one is copied and delivered to a merchandise department the same day it is received by us."
Second, the 1908-1909 catalog mentions, on page 179, “the copper plates from which they (Sears views) are produced. Copper plates were used for half-tone engravings for long run letter press jobs. There is really no end to the questions which come to mind when studying the Sears views. Did the idea for the set originate in the fertile brain of Richard W. Sears, founder and president, who is pictured on the very first card? Mr. Sears was to resign the same year the cards were issued but it has never been suggested the events were related. Nor does anyone have a suggestion as to the source of the idea for the views.

Who wrote the legends for the back of the cards? The miniature narratives describing the stereo-views and the workings of the Sears plant are quite engaging. The

No. 26, "STENOGRAPHIC DEPARTMENT." From 150 to 200 women were employed transcribing over 10,000 letters a day from shorthand notes or wax cylinder recordings. Records were kept of the number of lines typed by each employee, as well as any mistakes made, and no letter was to remain in the department for over two hours.

No. 39, "THE MAGNIFICENT ENGINE ROOM IN THE POWER HOUSE." This 30,000 square foot structure was centered among the other buildings and featured white enameled brick with red English floor tile and a visitors’ gallery. Corliss compound condensing engines were connected to generators providing enough power to "...light three hundred towns of fifteen hundred population each." Also in the power house were air compressors for the pneumatic tubes, pumps for elevators and fire lines, an ice making plant, heating and cooling equipment, etc.
No. 42, "THE GIRLS' CAFETERIA." Several cafeterias were required to feed the huge work force in what seems to have been grade school style. A meal of two sandwiches, coffee or milk, pie, cheese and fruit cost nine cents. One cafeteria was devoted to those who brought their own lunches, where use of company silverware and napkins was free.

hyperbole could compete with any appearing in the catalog. This is saying much, because the best of the hard-sell boasting up to this time had been the product of Richard Sears' preposterous pen. However, the legends that have been examined reveal some serious typographical errors. It would appear that the views may have been produced in a hurry once the photographs had been taken and the legends written. The photographer or photographers who took the pictures did a splendid job. Unfortunately, no names were preserved for posterity and no one knows now who should be credited for photography or text.

That the proof reading of the legends was sloppy is readily apparent on card #7 and card #12. The former shows the letters "aint" where the word "paint" should be. The latter offers "floors pace" for "floor space". Other errors and signs of hasty printing appear on the backs of other cards in the

No. 49, "FIRE DEPARTMENT DRILL." Although also covered by the Chicago Fire Department, the existence of Sears' own volunteer fire companies helped keep the company's insurance rates down. Water reservoirs in the main tower, three high pressure pumps constantly under steam, and 60,000 automatic sprinkler heads helped give the plant better protection than some smaller companies have even today.
series. These seem quite out of place for an organization capable of producing millions of copies of a 1200-page catalog with hardly a type-error.

Sears literature allowed two regrets concerning the cards to surface. On card #5, the inability to use newly-discovered color photography and color printing processes was decried. [Despite the fact that Sears was one of the largest producers of color-printed litho views.] The catalog page devoted to the views tied them in with the Sears business philosophy. The set, it said, "will give you new ideas regarding the great things which may be accomplished in the world of business by original ideas and square dealing." Much prominence was given on the same page to the wringing of hands by management because a set of views couldn't be given free to each of the company's catalog customers.

Sears, Roebuck and Co., according to Archivist Swoiskin, "does have some sets of these views in our archival files and we receive inquiries regarding them on a regular basis." Which poses a final question. If Sears has a few sets and several thousand collectors have sets, where are the other tens of thousands—or perhaps hundreds of thousands—of sets which may have been produced of Stereoscopic...
The Lure of Computers

As more and more of us succumb to the lure of personal computers and all that that implies... for the nature and quality of life in the coming new century (I won't say millennium as that is pushing too far and we may never get there in any recognizable form) one may be excused for pondering what effect that will have on hobbies and other activities such as Stereoscopic Society participation. I have noted a definite decrease and slowdown, especially in the last several years.

Folios do not move quite as fast anymore and there have been more dropouts of once very active people... just too busy; on to other things; have to lighten up the load; etc., are some of the recurring reasons we have been hearing. At the same time we have more and more members adding e-mail addresses. Well, all of that butt-time sitting in front of the tube has to have come from somewhere... so if your hobby and volunteer groups are showing membership decline you may know where to look for an explanation. Everything has advantages and disadvantages.

Letter writing, once a symbol of erudition, had nearly become a lost art. (Did you know that once upon a time one could mail a postcard in the morning that would be delivered locally in the afternoon? People made dates that way for the evening... long a memory now and hard to believe). And then came e-mail. As a result, already there is probably more written message exchange than ever before. That has to be good. Photography is affected heavily. Computer manipulation of images is a lot of fun and the ever upgrading of the software allows us to do more and more wondrous things as the onscreen calendar takes us into the future. Digital is the word and photography, including stereoscopy along with all of its other forms, has all your cameras loaded and, if they turn out to be digital... well that is fine.

Norman D. Peters
(1957 - 1998)

It is with regret that we take note of the passing of Norm Peters of Champaign, IL, who fell victim last April to a heart attack. Norm joined the Society in 1989 and was active in both transparencies and prints. We especially remember the spectacular Scanning Electron Microscope stereo views he created as well as views featuring old and/or unusual musical instruments. His wife Marlene and son Derrick have our sincere sympathy and we share their loss.

Norm was an electrical engineer. He worked in radio and radar while serving in the Air Force; and, in civilian life on transmitter design. He had recently retired from Illinois University where he worked with electron microscopes and was introduced to stereo imaging. He was also a musician, enjoyed handicrafts, and liked spending time in the machine shop. He enjoyed computers when inspired and able to find the time. He was a musician of stringed instruments, primarily a mandolinist, and was a member of the University of Illinois Folk Orchestra. We miss him.

SSA Yearbook?

Discussions have arisen and an ad hoc committee formed to look into the possibility of issuing a Society yearbook. There are a number of questions which present themselves and a lot of decisions about the nature of such a project that the committee has been looking into.

Inspiration for this comes from the Print Circuit Yearbook which was put together in 1991-1992 by Judy Proffitt (a prodigious effort conceived and executed by Judy in a burst of creative and energetic volunteerism). The book featured a portrait... usually in stereo and perforce in B&W... of each member of any of the print circuits along with a short biography and personal stereo history of said member. It has proven to be an invaluable reference since its issuance but is now somewhat out of date. Judy, in the meantime has gone on to other projects recently, such as putting on the NSA Richmond convention (and what a great job she did with that one). Everything is up for discussion and there is no present reason to believe that the new venture will mirror the old. Much would depend upon who does the editing along with the rest of the heavy lifting. Membership Secretary Shab Levy has expressed interest in pursuing the production of a Society publication. Members will have more about this later and possibly be asked for input. In the meantime, discussions continue and by the time this appears in print will probably have resolved the matter.

The Ohio Stereo Photographic Society

Recently I had the privilege of being invited to talk to the Ohio Stereo Photographic Society at their September 1998 meeting. This group of stereo enthusiasts are enjoying their second year of existence and it has been a successful enterprise so far. Meetings are held in the LTV Technology Center at Brecksville, OH, which is a suburb of Cleveland. Jim Motley is currently the president, having served as Vice President during the inaugural year. George Themelis was the first President and is the editor of the newsletter STEREGRAM which is issued ten times per year. (George Themelis is well known to our Stereoscopic Society members as Secretary of our Gamma Transparency Circuit... and to 3D onliners everywhere among the internet users). I was impressed by the interest evidenced by the group in all things stereo. There are lots of questions about basics... which indicates that many new people are becoming aware of stereo pho-
Assignment 3-D

(Continued from inside front cover)

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 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.

"Talking Heads" by Ronald W. Smith of Lake Havasu City, AZ, is an arrangement of manikin heads designed for CPR training, December, 1996.

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.
George Themelis (a.k.a. Dr. T.), world master of viewer repair, maintenance and modification, has released a second edition of his highly regarded 1994 book on the Realist ST-61 ("red-button") stereo slide viewer. (See SW Vol. 21 No. 1, page 49.)

The new edition, titled How To Maintain, Repair and Improve Your Realist Red-Button Realist ST-61 (2061) Stereo Slide Viewer, has been expanded to include what the author has learned in the past four years while working on over 200 Realist red button viewers as well as a wide variety of other viewers. Ideas and tips from intensive correspondence with stereo enthusiasts and experimenters (especially via the "photo-3d" mailing list on the internet) have also been incorporated into the improved volume.

While the detail and clarity of the original book was impressive, the new edition includes even more pictures and diagrams to illustrate the basic procedures for maintenance and repair, and the style of presentation has been adjusted to match the author’s other viewer books. More discussion of lenses is included (single vs. double-element, replacement, etc.) and other Realist viewer models are briefly covered. Completely new is a section on cosmetic improvements to a viewer’s appearance to make it look as good outside as it functions inside, as is a different method of converting to the use of halogen bulbs.

The section on widening the apertures now includes up to an 8p modification for viewing the widest RBT mounts without cutoff at the edges. Packaged with the book is a "Red Button Hardware Pack" including a replacement reflector that can be used in 5, 7, or 8p modified viewers as well as steel wool and sandpaper for cleaning electrical contacts.

Through his STEREO VIEWER Supplies Services, Dr. T also offers his books on the Kodaslide I & II viewers, the View-Master Model D, and the Realist green button viewer. Besides a variety of parts and accessories for viewers, he offers repair/reconditioning/enhancement services on Realist and Kodaslide II viewers as well as the sale of reconditioned Realist 3.5 cameras and red button viewers. For a complete, illustrated catalog contact STEREO VIEWER Supplies Services, G. A. Themelis, 10243 Echo Hill Dr., Cleveland OH 44141, phone/fax (440) 838-4752, e-mail: DrT-3d@worldnet.att.net.
The Oliver Wendell Holmes Stereoscopic Research Library exists solely due to the generosity of members of the National Stereoscopic Association. Since its inception in 1979, the library has received hundreds of donations from dozens of our members. Among some of the more noteworthy donations are the following:

- Three stereo glyphoscopes, two of which were donated by Craig Daniels and one by Ellen Mergner.
- A framed, lighted lenticular image of Robert Taylor from the movie Valley of the Kings donated by Reel 3-D Enterprises.
- A bust of Oliver Wendell Holmes donated by Paul Wing. (See SW Vol. 14 No. 4, page 23.)
- The "mother of all projectors"—a large TDC Model 4 projector that takes 3x3 inch slide pairs donated by Barber-Greene. (See SW Vol. 11 No. 6, page 25.)

However, the most important part of the collection consists of nearly 15,000 stereo views donated to the library from one family—that of Helen D. Moseley—which the library received in 1985. Helen Moseley began collecting stereo views in the early 1940s. She continued in this endeavor until her death in 1984. An amazing woman, Helen Allston DuPré Moseley was born in 1897 in South Carolina and graduated from Converse College, receiving her B.A. in 1907 and her M.A. in 1909. She was appointed Postmaster of Spartanburg, SC, by President Franklin D. Roosevelt in 1934, then one of the two largest postmasterships held by a woman in the United States.

Her interests and enthusiasms embraced a multitude of fields. Her role in developing and promoting the work of organizations (medical assistance and health, education, the protection of children and animals, historical research, business women's affairs and political life) as well as the arts brought her many awards and numerous honors. She became a noted artist rather late in life—at age 60—developing her talent for brush drawing and painting and continuing this career into her late 80s. Her talents were displayed at numerous art shows across the country and her work is now housed in private collections in Washington, Philadelphia, New York, Paris, New Delhi and other sites throughout the world.

Over a 40 year span she accumulated a large number of stereo views, now housed in the OWHSRL archives. While the collection is general in nature with all major topics, photographers and publishers represented, some of her Western, Native American and ethnic

(Continued on page 44)
One looks in vain, mostly, for information on stereo images or stereo photographers in the standard histories of photography. It's incredible that people as broadly knowledgeable as Helmut Gernsheim and Naomi Rosenblum hardly mention the technique, and completely overlook the practitioners of it unless they also worked in large-format single images. Therefore, one of the most gratifying trends of the last few years is the production of specialized books of stereo images, or regional discussions of photographers which recognize that stereo was an important format in the last half of the 19th century. We've been blessed in the last few years by the appearance of books on California, Key West, and Iowa, among others.

The latest welcome addition is Stereoscopic Saratoga Springs, by Stuart Stiles, Jr. Saratoga may not have been as extensively photographed as Niagara Falls, but it surely was a close second, with several fine photographers working in the area. The selection of images compiled by Professor Stiles is representative of the work done; a fascinating record of a more genteel period which has regrettably vanished. The variety of images is entirely satisfying; the springs and gingerbread hotels are well covered, of course, but also things like tobogganing, railroad depots, balloons, and horse racing. Vintage maps help greatly in visualizing the overall panorama.

Two things make this book unique: First, the format which is similar in both size and binding to a stenographer's notebook, hinged at the top. The text is on the upper part of the page and the full-size image at the bottom, so it can be.
Florida Awash in 3-D

If Florida seems to be sinking into the sea, it may not be due to global warming, but to the weight of all the 3-D theaters that have opened there including:

- 3D World, a complex of three theaters all showing 3-D films, St. Augustine, (904) 824-1220.
- Kennedy Space Center, iMAX 3-D "L-5".
- Movio IMAX 3-D Theater, Orlando, (407) 92-MOVIE.
- Disney's Animal Kingdom, Walt Disney World, 3-D comedy "It's Tough to be a Bug", (407) 824-4321.

Plus ongoing 3-D movies at Epcot, Disney Magic Kingdom, and Disney/MGM studios.

(Thanks to Arthur J. Fischer.)

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The Unknowns

Can You Identify the Subjects of These Views?

Neal Bullington

We have an identification on the large building shown at the bottom of page 3 in the Mar./Apr. '98 issue. According to Tom Pall, it is an old hotel at White Sulphur Springs in the part of Virginia that became West Virginia in 1863.

Built in 1858, it was named the Grand Central Hotel, but eventually became known as the Old White and was officially named The
Editor's View (Continued from page 2)

America from their democratic ideals and that would later fuel the separation of the country isn’t completely neglected in today’s Richmond, but neither is it treated at all on the level of tourist draws like the sites and monuments related to the Revolutionary and Civil Wars. The recent PBS series on slavery *Africans in America* was given even more impact by memories of my visit to Richmond. Even just a few minutes worth of material from those programs would inform and enrich every visitor’s experience in Richmond, and would enhance their understanding the city’s pivotal and fascinating role in history and in the lives of millions of people on both sides of the Atlantic.

Stereogram Bound to Please

*Stereogram Vol. 1 & 2* is a collection of 12 newsletters published by the Ohio Stereo Photographic Society, a new stereo club formed in the Cleveland area in 1997. Besides regular club news and interviews with members, the newsletters cover topics from “Getting Started in Stereo Photography” to “Stereo Realist”, “Stereo Mounting”, “Stereo Imaging in Science and Technology”, “Stereo Prints”, “7 Sprockets and Beyond”, “Stereo Projection”, and more. The Spiral bound collection of newsletters edited by George Themelis is $15 plus $3 shipping in the U.S. & Canada, $5 elsewhere. All proceeds go to support the club’s activities in promoting stereo photography in Northern Ohio. Checks can be made to the Ohio Stereo Photographic Society c/o George Themelis Treasurer, 10243 Echo Hill Drive, Brecksville, OH 44141.

Explore the World of Stereo Images

Please enroll me as a member of the National Stereoscopic Association. I understand that my one-year subscription to *Stereo World* will begin with the March/April issue of the current year.

- [ ] U.S. membership mailed third class ($26).
- [ ] U.S. membership mailed first class for faster delivery ($38).
- [ ] Foreign membership mailed surface rate, and first class to Canada ($38).
- [ ] Foreign membership mailed international airmail ($56).
- [ ] Send a sample copy ($5.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name

Address

City State Zip

NSA National Stereoscopic Association

PO Box 14801, Columbus, OH 43214

The Only National Organization Devoted Exclusively to Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

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.
Pulfrich videos have had a mixed reception in recent years, with some very poor examples of the technique appearing on the market as tapes and others on the air as heavily promoted "3-D" broadcasts. Until now, one of the few encouraging and thoughtful Pulfrich applications was seen in an episode of Third Rock From the Sun several months ago.

With the release of A Walk Through the Roses of Reynolda Gardens, NSA member Dave Combs has added another video tape to the few that reveal the useful potential of the Pulfrich effect while avoiding the inherent limitations of the method. Where some TV productions and commercial videos have allowed random movements to completely ruin any coherent 3-D effect, Roses was recorded with great care to keep most camera movement in the proper horizontal direction at a constant speed. The result is often hard to distinguish from a video made with a 3-D camcorder or dual video camera rig.

By placing a neutral density filter over one eye, the Pulfrich effect occurs when the image seen by that eye reaches the brain a fraction of a second later than the one from the unfiltered eye. A subject or camera moving horizontally can produce, in effect, a series of sequential stereo pairs which, under ideally controlled conditions, mimic true stereoscopic photography. Except in computer animation, those controlled conditions can be nearly impossible to arrange when dealing with real life subjects. (See SW Vol 15 No. 6, pages 2 & 14.)

Dave Combs' Roses tape was made by moving a normal video camera past the rose bushes of Reynolda Gardens in Winston-Salem, NC, at about nine inches per second. This relatively slow speed made close-up stereo images of the passing roses work quite effectively, with only an occasional gust of wind blowing a branch in the wrong direction to create a brief pseudoscopic glitch in an otherwise well controlled production. With a running time of over 56 minutes, this tape provides ample opportunity to study the Pulfrich effect and its possible application to other subjects. Of course without the glasses, it works as a perfectly ordinary video—one that only a true rose lover would probably watch from beginning to end, but one that can beautifully demonstrate just what can be done with any camcorder and no extra expense beyond an old pair of sunglasses with one lens removed.

Roses is a more elaborate production of course, made using professional steady-cam equipment and including music composed by Dave Combs and performed by Gary Prim, with two pairs of Pulfrich glasses provided. It is available to NSA members for $16.95 plus $3 shipping from Combs Music International, 421 Cedar Trail, Winston-Salem, NC 27104, (800) 932-6627, e-mail: dave@combsmusic.com Web site: www.combsmusic.com

41st Hollywood Stereo Exhibition Adds Cards

It's getting towards that time of year when colors jump out at you. No I'm not talking about the holiday season. I'm talking about "The 41st Hollywood International Stereo Exhibition"!

Those of you who entered last year, I thank you for your participation. Those of you who have no idea what I'm talking about, get those slides sorted and dusted off and give them the recognition they deserve. You have till January 21, 1999 to get your four stereo slides to the competition. Now I don't mean just any stereo slides, I want you to knock the socks off our judges and bring home some medals. And this year you have a chance to knock the socks off the judges twice! No, it's not because you shoot stereo, it's because this year we are offering "The 1st Hollywood International Stereo Card Exhibition" as well! Now you will have to work twice as hard to get twice the recognition!

For entry forms or more about the 41st Hollywood International Stereo Exhibition and the 1st Hollywood International Stereo Card Exhibition, contact Christopher Olson, PO Box 8834, Universal City, CA 91608.
ISU 12th World Congress  
Sept. 22-27, 1999, Lindau, Germany

The next congress of the International Stereoscopic Union will take place Wednesday, September 22nd through Monday, September 27th, 1999, and is organized by the "Deutsche Gesellschaft für Stereoskopie.V." (German Stereoscopic Society).

The congress will be held in Lindau, Germany, in the Inselhalle (Congress Center) which can accommodate several hundred visitors. Austria, Switzerland and Germany border on Lake Constance, in which Lindau is a historic island city. Weather conditions permitting, one can see the Austrian and Swiss Alps as if they were within reach.

Lindau, a picturesque city with a Mediterranean touch, located in the German state of Bavaria, is not as typically Bavarian as foreigners might believe when they think of this southeastern German state. Lindau is located 25 km (16 miles) southeast of Friedrichshafen, Germany, which has the nearest regional airport with connecting flights to Berlin, Dresden, Düsseldorf, Frankfurt, Hamburg, Stuttgart and Zurich, Switzerland. There are also excellent railway connections through the DB (Deutsche Bahn) network with European IC- and EC-routes. For example, Zurich can be reached in slightly less than 2 hours.

Complete Registration, Sales table, Presentation, and Hotel accommodation forms appear in the Sept., 1998 issue of Stereoscopy, available through Horst Hoyger, 165 Watchung Ave., Montclair, NJ 07043, Phone/Fax (973) 783-4814, e-mail: horst@mindspring.com

For ISU-Congress Information, contact Deutsche Gesellschaft für Stereoskopie e.V. (DGS), Kurt-Schumacher-Ring 50, D-63486 Bruchköbel Germany, Fax: +49 (6181) 740904, e-mail: ISU-1999@stereoscopy.com.

or

DGS_JH@t-online.de

Upcoming Stereo Exhibitions

Compiled by Jack, FPSA & Barbara, APSA, Covey

The following exhibitions scheduled for 1999 have received PSA recognition. More card exhibitions are likely to be added later in the year, so watch this space. 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.

Jan. 16, 1999: DELAWARE, L.T. Maniscalo, 1304 Oberlin Rd., Wilmington, DE 19803-5110. Cards only; $7. (Discount available.)

Jan. 21, 1999: HOLLYWOOD, Christopher Olsen, PO Box 8834, Universal City, CA 91608. Slides $ cards; N. America $6, others $8.

Jan. 30, 1999: OAKLAND, John Bercovitz, 22744 Wildwood St., Hayward, CA 94541-3230. Slides & Cards; N. America $6, others $7.


Mar. 10, 1999: CHICAGO LIGHTHOUSE, Marion L. Smith, FPSA, 145 W. Park Ave., Wheaton, IL 60187-6459, e-mail: Mssmithpsa@aol.com; Slides; N. America $6, others $7, Cards; N. America $7, others $8.

Mar. 30, 1999: SOUTHERN CROSS, Mr. C.V. Bennie, 60 Burnell St., Five Dock, N.S.W. 2046, Australia. Cards; N. America $6.

June 15, 1999: VIEW-MASTER SEQUENCE, Mitchell Walker, PO Box 8834, Universal City, CA 91608-8834, e-mail: Mitchbear@earthlink.com; View-Master Reels; N. America $6, others $8.

Aug. 8, 1999: INTERNATIONAL STEREOSCOPIC UNION (ISU), Klaus Kemper, Kommerscheidterstr. 146, D-52385 Nideggen, Germany - or - Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906. Cards only; N. America $8, others $8 U.S. or DM 15.

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.

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STEREO WORLD  July/August 1998 39
From time immemorial, frogs have fascinated men. Could it be because, according to Greek mythology, frogs used to be men changed into amphibians through a goddess's anger? Whatever the reason, there can be no doubt there is a strong, though not clearly defined, link between frogs and humans. Tales abound of witches changing princes and princesses into frogs which can’t be turned back into human beings unless someone kisses them. More recently, less than a century before Darwin’s theory of evolution, the father of physiognomics, Johann Caspar Lavater, drew the twenty-four stages of a frog’s metamorphosis into the god Apollo (morphing is NOT a twentieth-century invention!). This engraving was soon parodied by the nineteenth-century cartoonist Grandville who, in six steps, changed Apollo back into a frog!

Though they are now thought to be harmless, funny-looking and rather stupid creatures, frogs were originally associated with dark forces and the devil. They were believed to possess supernatural, mostly evil, powers. Frogs are one of the seven plagues the Lord sent unto Egypt to force Pharaoh into letting Moses and his people go. In the Middle Ages, they symbolized Lust and can be seen in paintings and sculptures, usually devouring the eyes, mouths, bellies or genitals of the sinners. Whole, quartered, raw, boiled or burnt to ashes, frogs also served as ingredients to a lot of dubious remedies for a huge variety of ailments: rabies, fever, premature baldness, infidelity, etc.

Fortunately, fashion and better scientific knowledge gradually changed this one-time monster into a more amiable creature. There is very little in common between a frog from the Middle Ages and its distant cousins: Beatrix Potter’s Jeremy Fisher or still more recently, the world-famous Kermit the Frog.

1This is an allusion to the fable of the boy stoning frogs for his own amusement.
2Leto, who was bearing Zeus’s twin children, Apollo and Artemis, was driven from Mount Olympus by the jealous Hera. She was refused hospitality and insulted by Lycian shepherds and took revenge on their callousness by changing them into frogs.
3The word physiognomy is synonym for face. Physiognomies is the study of people’s characters through their features. For example, a high forehead is said to show intelligence, thin lips are a sign of cruelty, etc. Physiognomies was very popular in the eighteenth century.
4Exodus, Chapter VIII: “And if thou refuse to let them go, behold, I will smite all thy borders with frogs. And the river shall bring forth frogs abundantly, which shall go up and come into thine house…”
Though we know that frogs became a sought-after delicacy in eighteenth century France and Germany there is no evidence as to when they began to be stuffed and made to parody human actions in table top compositions. Such masterpieces of “art taxidermy” were very much admired at the 1851 London Great Exhibition. In its July 26th issue, the Illustrated London News devoted two pages to the natural history section of the Exhibition with a close look at the “stuffed and preserved animals” from the Würtemburg which “form a very conspicuous feature in the German exhibition. The defile—both sides of which they line—being one of those points in which policemen have to be stationed to marshal the crowd the way that they should go.” The author of the article notices that “the specimens are of two classes: ordinary preserved birds and beasts, aiming only at being facsimiles of living nature; and animal of various species endowed with a caricatured expres-

In Shakespeare’s Macbeth (act iv, sc. 1) a frog’s toe is thrown into the witches’ cauldron along with other similar ingredients:

“Double, double toil and trouble, Fire burn and cauldron bubble.
Eye of newt and toe of frog, Wool of bat and tongue of dog.”

The French still have the reputation of eating frogs but most French people don’t. A Frenchman by birth, I have never eaten frogs’ legs and certainly don’t feel like doing so.

“The Bride and Bridegroom.”

“The Tavern Scene.”
sion of human intelligence, and represented in illustrations of legends and fables, as occupied with human pursuits and performing human actions." Among these were some “frogs walking genteelly out with umbrellas”. Interesting as this article may be, it is nothing as compared to the engravings reproduced with it. Among them is one from a daguerreotype by the British stereophotographer Antoine Claudet (1796-1867) showing a frog barber busy shaving a customer. To the best of my knowledge, and though it is impossible to tell whether this daguerreotype was originally made for the stereoscope, this must be the first photographic representation of stuffed frogs. Has this picture survived? I haven’t got the slightest idea so far, but it might turn up one of these days in a public or a private collection. Better still, there might be stereocards of this same scene, as most of the Wirtemburg exhibits mentioned in the article were published for the stereoscope by the French photographer Felix Jacques Antoine Moulin (1802 - c.1875). It is not clear though whether Moulin photographed them in London or if the same stuffed animals were on display at the 1855 Paris Exhibition and photographed there.

Over ten years elapsed before another photographer took an interest in stuffed frogs. On December 12th, 1865, Graves and his partner Tedesco copyrighted 15 stereos of mounted frogs depicting a barber, a duel, a card game, a water-carrier, and a “coco”-seller. The prints, now at the Bibliothèque Nationale de France, are very poorly made. Most of them cannot be viewed in 3-D due to the far too large separation used between the left and right pictures.

Around the same time, another publisher issued a series of some thirty different compositions of better quality. Though they were not copyrighted, they can be attributed beyond any doubt to Henri Tournier. In one of them—a painter-frog with his model—the small pictures meant to represent paintings on the wall of a studio are actual photographs by the same Tournier, several of which.

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7 The author of the article mentions “a party of tabbies drinking tea; a number of large animals of the weasel tribe as sportsmen... weasels fighting duels... rabbits trying in vain to do sums on slates; cats singing and playing the piano" as well as groups including a fox (Reineche) and a hare (Lampe). These and several others were photographed for the stereoscope and sold between 1855 (or even earlier) and 1860.

8 Nothing is known of these two men who issued quite a large number of topographical stereos and whose firm was located at 46, Folie-Mericourt, in Paris. Their names don’t even appear in the commercial register of the time and there is no telling whether they were French or not.

9 “Coco” was a popular soft drink in the nineteenth century and the sound of the coco-seller’s bell used to be as much welcome to children’s ears as is the jingle of today’s ice-cream man. Coco was a mixture of water, lemon and liquorice which the coco-seller carried in a tin fountain on his back.

10 After he separated from his partner Charles Paul Fume in 1861, Henri Tournier ran their once highly profitable photographic firm for three years before selling it to Armand Varroquier. The latter didn’t manage to boost stereo sales (the public’s interest in stereo was lessening) and he had to file for bankruptcy on December 4th 1867.
Stereo is Frogs' Least Threat Today

A more recent use of frogs as stereographic models is found in this example (a frog editor at his computer) from a 1990s series by J. Arthur Smith of Boynton Beach, FL. Besides being in color and using a much shorter stereo base than the French views of the 1860s, the big difference here is that these frogs were alive when stereographed and were released back into the wild as soon as each shooting session was completed. This was especially fortunate, as several species of frogs around the world were soon to suffer mysterious deformities and population declines unrelated to anyone's appetite for frog's legs. For the latest on research into this matter, visit: http://www.pca.state.mn.us/hot/frog-faq.html

La Lune was closely watched by the censors and was suppressed on January 17, 1868 to be reborn on the following week under a new name: L'Eclipse. In its September 12th issue, a full-page cartoon was published showing a duel between two journalists, the Bonapartist Paul de Cassagnac and the Republican Prosper-Olivier Lissagaray.

Stereo is issued earlier in stereo format. A closer examination with a magnifying glass reveals his name on a piece of label behind the painter’s easel: H. Tournier, editeur. The firm’s bankruptcy files include an inventory in which are listed a total of 154 plates from a series entitled: Le Monde des Grenouilles (The World of Frogs).

If we know for sure who was responsible for publishing the set, we can only conjecture about who the taxidermist was, though sheer luck helped me find some sort of a clue. Among the various, long or short lasting periodicals created during the reign of Napoleon III, was one entitled La Lune (The Moon). This four-page satirical weekly, first issued in 1865, soon became popular through its front-page cartoons signed by Andre Gill (1840-1885). A Republican paper,
The short accompanying article makes the cartoon interesting is commonplace in those days but what makes the cartoon interesting is that the heads of the two opponents rest on the bodies of frogs. The short accompanying article explains such a choice. It reads thus: "Some months ago could still be seen on the Boulevard Montmartre, in the window of a taxidermist's shop, scenes from the private and public life whose actors were toads and frogs. Some were drinking, some were cuddling girls, others were fighting a duel. The taxidermist disappeared all of a sudden and a desperate Gill refused the memory of this artist to vanish altogether..." A look into the 1867 commercial directory tells us that this taxidermist was a L. Verreaux whose shop was at 6, boulevard Montmartre. Verreaux may or may not have been responsible for the mounted compositions photographed by Henri Tournier but here is a striking resemblance between Gill's cartoon and the two dueling frogs shown in the illustration. Other compositions by Tournier include one of the duelist lying dead on the ground with the sword of his opponent sticking out from his chest and a third one of the two witnesses carrying away his body. Also illustrated are a wedding, a dentist operating on a patient, a barber, drunk frogs, frogs on a swing, a swimming-school, a fishing party, etc. These table top compositions must have been quite popular at some time and they were bought by collectors of curios. One such collector bequeathed over twelve of these scenes to the museum of his hometown of Vitre, in Brittany, where they can still be seen in one of the rooms of the medieval castle. Most of the frogs don't look too fresh but they form a unique collection which is well worth seeing.

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

Library Report

(Continued from page 33)

views are extremely rare. Some of the more important photographers represented in this collection are as follows:


Also included with the collection of views were over a dozen boxed sets including two sets of a Cruise Around the World on the President Cleveland, 1913 by Underwood & Underwood. The two sets differ in that some of the views are the same in both sets and others are not. Both are in pristine condition and we are lucky to have them in the library's collection. We appreciate the donation of this collection from Mrs. Moseley's children—Carlos, Daniel and Cynthia—who presented it to the library in her memory.

The library continues to rely on you, our members, for donations. We are looking for many articles to round out the library's archives including the following vintage items: A Brewster viewer, a Holmes viewer, a stereo camera of this era, stereo views of all kinds, etc. We also need to increase the library's representation of modern stereo artifacts by obtaining the following: a working stereo camera (realist, Kodak, TDC or what have you), stereo slides from modern day photographers, stereo viewers, View-Master, Tru-Vue, Novel-Vue, lenticular images, anaglyph images, etc.

We depend on today's stereo authors to donate copies of their books to the library as well. Our book collection is extensive but we want to continue adding to it as new items are released. If you have written a book that is not listed under the "Books in the Library" section on our library web site, please consider making this tax-deductible donation.

Donation information can be obtained by writing to us at the library or visiting our web site. Our physical location is: Oliver Wendell Holmes Stereoscopic Research Library, 3665 Erie Ave., Cincinnati, OH 45208, phone (513) 871-1026, fax (513) 321-5398.

The library's web site address is: http://www.cincinnati.com/3dlibrary

At this address you will find information about items in the library collection, donating items to the library archives, and how to make arrangements to see the library.

We appreciate the on-going support of the NSA membership. Thank you for all the work you have done on behalf of the library in the past and please continue to remember us in the future.

The NSA Oliver Wendell Holmes Stereoscopic Research Library is located at 3665 Erie Ave., Cincinnati, OH 45208, e-mail: smmorse@cmit.net

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It offers researchers a large body of information on the history, development, and continued applications of stereoscopy. It contains early catalogs and trade lists of stereo photographers and publishers, a collection of books and periodicals (both antique and current) on stereoscopy and related photographic techniques, and a large study collection of both antique and modern stereo images.
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**WRAY SCOPES AND VIEWS** described in the July/Aug. '97 issue. Write or call for updated list on NuViews or WrayScope information. Jim Wray, 8921 E. 49th Pl., Tulsa, OK 74145, (918) 646-4909.

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WANTED

MAGIC LANTERN SLIDES: 3¼ 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: marketfea@aol.com

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

NEED #18 OF U&U 100 SET "IRELAND". Need copy or original list of entire set. Also any other stereos - singles or sets - of Ireland. List/prices to K.J. Dalton, 357 Unity Rd., Trumbull, CT 06611-4934.

NEED STEREOS AND OTHER pre-1920 photos for book research on photography and photographers such as Howard, Mitchell, Fouche, Newcombe, Scott, De Long, Hamilton, Perry etc. Robert Kolbe, 1301 So. Duluth, Sioux Falls, SD 57105.

NOTMAN STEREOS of Canada with round-corner images on cream mounts. Jack Brown, 430 Old River Road RR2, Mallorytown, Ont. K0E 1R0, Canada.


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

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

STEREO REALIST 1625 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc. or better condition (must contain Realist logo). Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versatile". Mark Willke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

U&U PERU SET; Mayan pyramids & ruins; Easter Island. John Anderson, (612) 448-9508.

UTAH & NEVADA! Albumen photos, stereos to mammoth plates, esp. Savage, O'Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtek, 108 E. South Temple #236, Salt Lake City, UT 84111, (801) 532-6865.

VIEWS OF ENGLISH country houses; views by amateurs working in Britain between 1890 and 1920; views made in England by George rose. Tom Rogers, 1111 12th Street, Huntsville, TX 77340. 11

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STereo World July/August 1998 47
WANT TO BUY
CERTAIN CPRR STEREOS BY
ALFRED A. HART

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

<table>
<thead>
<tr>
<th>Hart No.</th>
<th>Hart's Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>105</td>
<td>New Hampshire Rocks on Yuba River</td>
<td>Pot Holes in rocks</td>
<td>$200</td>
</tr>
<tr>
<td>116</td>
<td>Camp near Summit Tunnel, Mt. King in distance</td>
<td>To NW from above tunnel 7</td>
<td>$850</td>
</tr>
<tr>
<td>183</td>
<td>Main Street, Upper Cisco</td>
<td>Freight Wagons in foreground</td>
<td>$900</td>
</tr>
<tr>
<td>193</td>
<td>Summit Station</td>
<td>Looking West from over west end of Summit Tunnel</td>
<td>$950</td>
</tr>
<tr>
<td>233</td>
<td>Cutting Granite at Rocklin</td>
<td>Workers look up at camera</td>
<td>$950</td>
</tr>
<tr>
<td>241</td>
<td>Engine House and Turntable at Rocklin</td>
<td>To North, huge pile of firewood</td>
<td>$1,000</td>
</tr>
<tr>
<td>245</td>
<td>Railroad around Cape Horn from Canyon</td>
<td>Small farm at left, RR high above</td>
<td>$150</td>
</tr>
<tr>
<td>253</td>
<td>Crested Peak from Railroad, Snow Gallery</td>
<td>Arthur Brown stands on roof</td>
<td>$1,000</td>
</tr>
<tr>
<td>278</td>
<td>Bridge Below Verdi</td>
<td>Wooden arch bridge fills picture</td>
<td>$300</td>
</tr>
<tr>
<td>291</td>
<td>Scene near Camp 37</td>
<td>Straight track from lower left to upper right</td>
<td>$250</td>
</tr>
<tr>
<td>295</td>
<td>Bank of Truckee River</td>
<td>Wide river at right, curving to right</td>
<td>$225</td>
</tr>
<tr>
<td>298</td>
<td>Limestone Point, lower canyon of Truckee</td>
<td>track in distance enters at left</td>
<td>$250</td>
</tr>
<tr>
<td>307</td>
<td>[locomotive] GOLIATH at Wadsworth</td>
<td>Tank loco. with big stack approaches from right</td>
<td>$1900</td>
</tr>
<tr>
<td>308</td>
<td>Wadsworth, Big Bend of Truckee, Washoe Range in dist.</td>
<td>Track enters lower right</td>
<td>$450</td>
</tr>
<tr>
<td>323</td>
<td>Shoshone Indians looking at Locomotive</td>
<td>Indians look at locomotive headed right</td>
<td>$1850</td>
</tr>
<tr>
<td>325</td>
<td>Construction superintendent's car, end-of-track.</td>
<td>Family on side porch of dorm car</td>
<td>$900</td>
</tr>
<tr>
<td>329</td>
<td>Second Crossing of Humboldt River</td>
<td>Line of dorm cars enters at lower left</td>
<td>$650</td>
</tr>
<tr>
<td>335</td>
<td>Building water tank, Trout Creek Mountains in dist.</td>
<td>Track, foreground, hoops at left</td>
<td>$950</td>
</tr>
<tr>
<td>343</td>
<td>Train at Argenta</td>
<td>4-4-0 locomotive and cars head to left</td>
<td>$1000</td>
</tr>
<tr>
<td>344</td>
<td>Machine Shops at Carlin</td>
<td>Loco. In distance at left, big shop building to R.</td>
<td>$900</td>
</tr>
<tr>
<td>348</td>
<td>Water Tank at Peko</td>
<td>Sagebrush in foreground, train enters from right</td>
<td>$800</td>
</tr>
<tr>
<td>354</td>
<td>First Greeting of Iron Horse, 5/9/1869</td>
<td>From top of tender, looking into back of cab</td>
<td>$1000</td>
</tr>
<tr>
<td>358</td>
<td>The Monarch from the West</td>
<td>Loco. JUPITER heads left, Army band stands</td>
<td>$1,800</td>
</tr>
<tr>
<td>359</td>
<td>The Monarch from the East</td>
<td>Loco 119 heads right, army band stands front</td>
<td>$1,500</td>
</tr>
<tr>
<td>362</td>
<td>Taylor's Mills, Wasatch Range, near Ogden</td>
<td>Stone building with mountains behind</td>
<td>$850</td>
</tr>
</tbody>
</table>

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

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If lot realizes $201.00 to $500.00............... 20%
If lot realizes $501.00 or more................... 15%

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Please specify if your interest is Stereo Cards, View-Master, or both.
"Air Park" from Boris Starosta's 1998 Stereo Theater show Technobot: Digitalia & More, which convincingly transported the audience to imaginative realms of space and time via computer generated stereos. For the stereo pair of this image and more stereos from and of the NSA Convention in Richmond, VA, see "NSA Richmond '98" on page 6.