THE MAGAZINE OF 3-DIMENSIONAL IMAGING, PAST & PRESENT

Double Issue!
May/June/
July/August
1999
Volume 26,
Numbers 2 & 3

STEREOWORLD

A Publication of
NATIONAL
STEREOSCOPIC
ASSOCIATION, INC.

21st Century VM • Green Bay • Eaton Views • 6x13
ASSIGNMENT 3-D
An Invitation to Share Your Best Stereo Images with the World!

Favorites from Bikes to Bats

While we wait for more entries to accumulate for the new assignment, the two very different images seen here illustrate the range of interests shown by people’s “Favorite Views” from the previous Assignment.

New Assignment! “Endangered Views”
This refers to any structure, area, creature, plant, occupation, culture or activity in need of stereoscopic documentation before it disappears forever, regardless of the reason. Any number of animals obviously qualify for this assignment, but so do less challenging subjects like buildings that didn’t quite make any historic list, rural lands scheduled for development, factories, small farms, small retail outlets etc. If you visit coastal areas, consider documenting estuaries, beaches, roads or structures that could be affected if sea levels rise as far and as fast as some of the more recent and pessimistic climate warming estimates indicate.

The quality of stereography in entries will remain a primary factor in selections, but the threatened subject and the effectiveness of documentation (in both the stereograph and its identification) will also be considered. No deadline has been set for this very open Assignment in the hope of eventually sharing a wide variety of interesting views from more readers and of encouraging more active stereo documentation of the planet and its inhabitants around the turn of the millennium.

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.

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On the Cover

Although it was introduced at the '99 Toy Fair in February, the View-Master Virtual Viewer had only been on many retail shelves a short time when NSA members got the opportunity to try it at the NSA Green Bay Convention in July. View-Master sent several people (including the keynote speaker) to help explain how Fisher-Price intends to take VM into the 21st century with products like this stylish and improved new basic viewer. See the View-Master Column and the coverage of NSA Green Bay '99 in this issue.
No, your arms haven’t suddenly become weaker. Yes, the heavy thing in your hands is another double issue necessitated by the usual dilemma of too much good material arriving from all over the world and too little time to deal with it all. This will put us in position to bring our publication schedule up to date sometime during the first half of 2000.

Deep in the 20th Century

Two features in this issue help nudge forward our informal series *The 20th Century in Depth*. “Stereo from Eaton’s Catalogue” by Robert G. Wilson documents that Canadian mail-order firm’s marketing of stereoviews, stereoscopes and stereo cameras during the first 15 years of the century. Unknown to many collectors is the fact that the Eaton Company issued a set of litho views covering their Toronto mail order operation shortly after Sears had issued its more well known set in the U.S. Even fewer people are aware that a separate set of promotional litho views was issued by the Winnipeg Eaton branch showing retail and mail order operations there.

“6 x 13 Treasures on Glass” covers approximately the years 1915 to 1920 through the work of an amateur stereographer in central France. Several segments of our series will be devoted to amateur work, as it can reveal details about the people and environments of various time periods more intimately than the often more generic or even bland images made for commercial publication.

A 25th Anniversary Party in Green Bay

It’s hard to recall an NSA convention that generated such a widespread positive reaction from such a variety of people—from vintage stereographica collectors to active stereo photographers to dealers to digital imaging fanatics. The 1999 NSA 25th annual convention is covered in this issue, but one unique aspect of the July 8-12 event not mentioned is the fact that this was the first NSA convention to experience a kidnapping—or rather an anaglyphnapping.

Boris Starosta brought along his impressive, life-size phantogram anaglyph of a nude young woman for members who had only heard it described via the internet to see. Phantograms this size must be placed on the floor for proper viewing from a 45° angle to make the image appear to stand up off the paper. Boris had left it on the hall floor near his suite in the Regency Suites Hotel for late room-hopping members to see, and suddenly the very costly mural-size print was simply gone the next time he looked.

The story of its disappearance spread quickly through the convention, with much speculation about watching for it to turn up on e-bay or for a ransom note to be delivered. Fortunately, a member later spotted it being loaded into a car in the hotel parking lot. Security was called, and the slightly bent phantogram was retrieved from two young women with no connection to the convention and no idea of the value of the souvenir they had “found.”

VM 60, NSA 25, and Y2K3-D

As detailed in our coverage, the View-Master division of Fisher-Price played a significant role at the NSA ’99 convention in Green Bay. This year marked the 60th anniversary of View-Master as a stereo format and Fisher-Price introduced the Virtual Viewer as the new View-Master to carry the format into the 21st century with new styling, better light diffusion and larger images.

At the same time, three very customized reel viewers from independent makers have hit the market aimed at collectors and stereographers who are really picky about the best possible way to view reels. Steve Berezin’s achromatic lens version of the Virtual Viewer provides this stylish viewer with high quality glass optics as demonstrated at Green Bay and as seen on his website: www.berezin.com/3d.

The ultimate in reel viewers, the Super Deluxe Viewer by Hugo and Jeroen de Wijs, can now be ordered in the U.S. through Cygnus Graphic in Arizona. (Viewers will be shipped from The Netherlands and customers are responsible for customs duties of about 4 to 5%) This $649.00 anodized aluminum, precision instrument features large, focusing achromatic lenses, a frosted glass diffuser, adjustable separation, a tripod socket, a lifetime warranty and three possible body colors.

Also available in the new Cygnus “Y2K” 10th anniversary catalog is the Eurostereo Foundation reel viewer with dual element plastic lenses which give the modified plastic viewer about 9X magnification. Ordering information and shipping costs are available from Cygnus Graphic, Box 32461, Phoenix, AZ 85064, (602) 279-7658.

Assignment 3-D

(Continued from Inside Front Cover)

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.
Stereo Errata

Four of my vintage view-cards have errors in their descriptive titles. For example, one (H.C. White No. 12651) states that the Columbia River Slough is in Washington State (it's in Oregon). Another lists "Knob Hill" in San Francisco. I believe there are many views similarly erroneously described.

My project is to compile a comprehensive listing of such mistakes, ranging from errors in location to simple misspellings. There would be need to obtain information from people who possess these views and who know the information is inaccurate.

Ray Rowe, Beaverton, OR

PHSC 25th Anniversary

The Photographic Historical Society of Canada in celebrating its 25th anniversary has published a special 68 page journal featuring Canadian photographic history reaching as far back as the 1860s. Photographic Canadiana adds new knowledge to the Canadian photographic scene with specially researched articles and photographs covering British Columbia through to the Maritimes.

Several articles proudly point out that Canada led the world with a number of photographic firsts: the first commercial mini-lab, the creation of the Nimlo 3-D camera, etc...Equipment is covered in Eaton's Stereo Photography....Those wishing to have a copy of the anniversary issue may purchase it from the society at a nominal $12 which includes shipping and taxes.

The Photographic Historical Society of Canada
Box 54620, RPO Ave./Fairlawn
Toronto, Ont. M5N 4N5, Canada

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 ___

APHS Photographica Fair

American Photographic Historical Society, Inc. Photographica Fair Sunday, Dec 5th 1999 Open 10:00am to 3:00pm.
ATT Building, Lobby - Auditorium 32 Avenue of the Americas (between Lippinard & Walker Streets), New York City Contact: Sal Mule, 60-38 60th Drive, Maspeth, NY 11378. Tel: (718) 386-9627
For many years, people living in remote rural areas of Canada did not have convenient access to retail stores to purchase the things that they needed, such as clothes, items for the home, for the farm and for entertainment. They relied upon mail order catalogues to make their purchases. One of the leaders in catalogue sales in Canada was The T. Eaton Co. Limited, a retail store that became Canada's largest privately owned department store chain. Included in these catalogues, as their popularity warranted it, were stereoscopic items. Most commonly seen today are the printed stereo views showing the Eaton's operations, similar to the fifty card set published in Chicago by Sears, Roebuck & Co. But Eaton's offerings of stereo items were much more extensive that just this store.

A promotional card issued by Eaton's about 1905 features a flat photo of a drawing of the Toronto store, stables and two factories. On the right end is an ad for their optical business and on the back is a partial list of views available at "$1 PER DOZ., OR 3 FOR 25c" with the note "SEND FOR COMPLETE LIST."
Timothy bought the stock of a retail store at 178 Yonge Street, at the corner of Queen, and he
opened his first Toronto retail store at that address. Timothy was intent on ending the general retail practice of bartering. So upon opening this store, he advertised “We propose to sell our goods for CASH ONLY - In selling goods, to have only one price.” His store continued to expand and in 1883 he moved up the street to 190-196 Yonge St.

By the early 1880s, T. Eaton & Co. was doing an increasing amount of business by mail order. So in 1884, Timothy published his first Eaton’s Catalogue. It was 32 pages, and was mostly filled with items for ladies. In this catalogue, he described another Eaton’s innovation: “Any goods bought, and found not suitable, will be exchanged for other goods or money refunded.” The Eaton’s catalogue expanded rapidly, with more and more items being offered. They generally published two major catalogues per year—a “Fall and Winter” issue and a “Spring and Summer” issue, as well as smaller special Christmas and Sale catalogues on an irregular basis. These catalogues continued until 1976 when they were finally discontinued.

**Stereo Cameras**

Cameras were first offered in the Spring/Summer 1898 catalogue and among the cameras listed was the Klondike (made by Anthony), the line of Poco cameras made by Rochester Optical and many cameras made by Kodak: such as the Pocket Kodak, the Folding Pocket Kodak and the line of Bull’s Eye Kodaks. They offered stereo cameras on an irregular basis. The first one was in the Spring/Summer 1899 catalogue, listed as “Stereotico [sic] Camera, complete with lenses, shutter and one dry plate-holder, size 5x7, $55.00”.

The “Stereo Weno Hawk-eye, $25.00” appeared in the Fall/Winter 1901-1902 catalogue while the third and last stereo camera offered in the early catalogues was in Spring/Summer 1902. Here they printed a short paragraph on stereo photography and offered for sale the 5x7 Stereo Poco camera, “complete, with Unique stereo shutter...$35.00.” This was the extent of the stereo cameras offered in their earlier catalogues.

**Stereo Viewers and Views**

Stereo viewers and views were in the catalogues on a more consistent basis and were always included with “Optical Goods.” The first listing, in the Spring/Summer 1900 catalogue, was simply, “Steroscopes, polished wood, 25c and 50c; better quality, 85c; views 4c.” along with a simple cut of a stereo viewer. They provided no details about these viewers or views. This listing continued for two years, until the Spring/Summer 1902 catalogue which offered more details. The 85-cent viewer was a “Stero-graphoscope, polished wood veneer shade.” This was a Holmes-
Bates style viewer that had lenses in eyepieces that could be rotated to view stereo or flat views. The 50-cent viewer was a “Stereoscope, polished wood veneer shade, with large lens,” while the 25-cent viewer was a “Stereoscope, composite shade, strong clear glass.” Over the years, in each catalogue that offered stereo views for sale, there were also up to four different stereo viewers for sale. These were always Holmes-Bates style viewers, made from various materials. They usually offered all wood viewers and had viewers with an aluminum hood (starting in 1904) and with an antique copper hood (starting in 1910).

The Spring/Summer 1902 catalogue also gave details of new stereo views that they had for sale. The listing shows:

**VEVS. .9c each; $1.00 doz.**

These are views of Toronto and are original ones, and are well-finished up-to-date scenes, including royal tour of Canada by Prince and Princess of Wales, Canadian winter scenes, places of interest and public buildings in Toronto and other Canadian cities. Send for full list of views, and always give two choices when ordering.

Assorted views at 6c each - foreign and American scenery and comic groups.
Eaton Co. "Royal Tour" No. 823, "the Duke at Toronto." This series records the 1901 trip through Canada of the Duke and Duchess of Cornwall and York. This was shortly after the death of Queen Victoria, so the Duke was also the Prince of Wales, later to become King George V.

Scenery' and on the rear of one card is a list of 100 titles of views from Nova Scotia to British Columbia, at "3 for .25." But only a few titles on this list match any known titles on the Eaton's cards. However, there is a group of generic cards whose titles are nearly all on this list. These are on dark gray card stock without any manufacturer's identity, titled "Canadian Scenery" along the end. Thus, it is possible that this generic set of views is what Eaton's was selling at "3 for .25." These cards were not well done and many of the images are flat (non stereoscopic).

We also sell a cheaper line of views, not so well mounted or finished, at 4c each - American and foreign scenery and comic groups. We have no list of these cheaper views.

The Fall/Winter 1902-1903 catalogue expanded on the list of original Canadian views by listing the series that they offered: "Royal Tour," "Glimpses of Toronto," "Ottawa," "Niagara Falls," or "Thousand Islands." These views now cost six cents each, with colored views at 10 cents each. These were original photographs mounted on "T. Eaton Co. Limited" card stock, which had the Eaton's logo and address on one end of the card and the series title on the other. These were published on both cream and light gray card stock with the view title and number in the negative. Like other publishers, Eaton's had views of the City Hall and the Parliament Buildings etc. But they also had more unusual images, that others did not publish, like "Vaudeville at Monroe Park", and "A Florist Window." Some images appeared in more than one series. The condition today of the views in these series is mixed, with some views still having rich tones, while others are badly faded.

As time went on, they continued to add new views or series: The British-Boer War in South Africa, Life of Christ, St. Louis Exposition, Russo-Japanese War, comic sets etc. But the catalogue listings continued to be relatively modest, with a simple diagram of a stereo viewer and a short list of the views for sale.

The Spring/Summer 1905 catalogue first offered what would appear to be a new series: "Selected views of Canadian scenery, cities and harbors...3 for .25." It is not clear what form this series took. There was a series on Eaton's cards titled 'Views of "Canadian Scenery"' and on the rear of one Eaton's card is a list of 100 titles of views from Nova Scotia to British Columbia, at "3 for .25." But only a few titles on this list match any known titles on the Eaton's cards. However, there is a group of generic cards whose titles are nearly all on this list. These are on dark gray card stock without any manufacturer's identity, titled "Canadian Scenery" along the end. Thus, it is possible that this generic set of views is what Eaton's was selling at "3 for .25." These cards were not well done and many of the images are flat (non stereoscopic).
Eaton's then published three catalogues, from Fall/Winter 1906-1907 to Fall/Winter 1907-1908, which included nothing stereoscopic. When stereo returned in the Spring/Summer 1908 catalogue there were no views of Canada. But they did list:

Beautifully Colored Stereoscopic Views in eight different series of 100 views each of the World, Palestine, Japan, Europe, Comics, Sporting American, Jap. War. All views have printed descriptions of subjects on back. Complete in a box, any series for 1.75, Box of 25 any series .45 or per dozen, Price . .25.

It is not stated, but I assume that these are printed cards. Here, also offered for the first time were views of New York City, "better quality" at four cents each. Views of Canada returned in the Fall/Winter 1909-1910 catalogue, with the listing:

Canadian Scenery Views, taken from actual stereoscopic photographs, of the principal places of interest from the Atlantic to the Pacific including views of the principal cities, the 1000 Islands, Niagara Falls and the Rockies. They are printed on fine quality card board, and finely finished. Price per dozen . . 35c.

T. Eaton Co. Views of "Canadian Scenery" No. F12, "Muskoka Wharf, Gravenhurst." Although titled "Canadian Scenery", few views in the series have been found with images from outside the Toronto area. Gravenhurst is the entry point of a summer resort area 100 miles north of Toronto (ca. 1902).
Here they stated that these views were printed cards and stressed that they were “taken from actual stereoscopic photographs,” perhaps reacting to customer criticism of the poor quality generic “Canadian Scenery” cards mentioned earlier, if they really were sold by Eaton's.


In their final catalogue appearance, two stereoscopes and a short list of views are scattered about the “FIELD GLASSES AND OPTICAL GOODS” page in the fall/winter 1913-1914 Eaton’s Winnipeg catalogue.
In these catalogues, starting in Spring/Summer 1908, the diagrams of the stereo viewers were more elaborate, but the space devoted to stereo was still only a small part of a page. This changed with the Spring/Summer 1910 issue, which offered a full page of stereo items. This included more details about the stereo viewers and introduced an assortment of new stereo views, sets of 25 views for 25 cents, or sold with a stereoscope for 48 cents. These new sets included such things as "The Home Pet," "The Fighting Ships of Uncle Sam," "A Trip Through Germany" etc.

**Views Inside "The Big Store"**

The new Canadian item offered in this catalogue was a set of fifty views of the Eaton's store and operation, listed at ten cents for the set, a price much below any of the other sets of views that they sold. Eaton's likely got the idea for this set from Sears, Roebuck & Co. of Chicago, who advertised a similar set of their stores in the spring of 1908. The Eaton's set were printed cards and were described in the catalogue as:

A Trip Through The Big Store, 50 fine Views. Why not have this set of views

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and become better acquainted with us. The fifty views we have prepared for this set are an educational feature in themselves illustrating by actual photographs 50 different departments. Each view has a complete description on the back and gives some idea of Eaton merchandise and the wonderful labor saving devices we employ, which enables us to sell to our many customers at a low price. We sell the fifty views at a small part of their cost to us. We want you all to have a set... 10c.

T Eaton Co. “CORRESPONDENCE DEPARTMENT.” The 50 views of “Trip Through the Big Store” set were 10 cents. Unlike Eaton’s photographic scenic views, each of these has a paragraph on the back covering the subject and promoting Eaton’s services and products.

Included in this set were outside views of the Eaton’s stores, views of their buying offices, inside views of many of the retail areas of the store and views of many of the behind the scenes operations, like the correspondence department, fur factory, laundry etc. This set appeared in only one other catalogue and was no longer listed in Spring/Summer 1911.

The full page of stereo items appeared only in Spring/Summer 1910 and by Spring/Summer 1911 the space was reduced to about one third of a page. By the Fall/Winter 1911-1912 catalogue, Eaton’s no longer offered views of Canada and all the views listed were sets of views from around the world, which were all likely print-

T Eaton Co. Glimpses of Toronto, “Interior Upper Canada College.” Some Eaton views are on light gray stock with different typeface on the ends as seen here, but this is one of the few with no number. Upper Canada College is a private school for boys in Toronto (ca 1902).
ed cards. As time passed, the price of views declined so that by the end, a set of 25 views that cost 45 cents in 1908, cost “less than 1c each!” at 19 cents in Fall/Winter 1914-1915. The space devoted to stereo was also slowly reduced until the Spring/Summer 1915 catalogue when stereo was dropped entirely.

The Winnipeg Catalogue

As the Eaton network of stores expanded to other cities, so did their network of catalogues. In July 1905, the first Eaton’s store outside of Toronto opened in Winnipeg, Manitoba, and the Winnipeg catalogue No. 1 was published as the Fall/Winter 1905-1906 issue. The listings for stereo viewers and views in the Winnipeg catalogues paralleled the Toronto catalogues, with minor variations in timing, prices and offerings. But they did list two sets of views that were never listed in the Toronto catalogue. One of these items was a set of fifty views of “A Trip Through the Eaton Establishments,” which was tailored to the Winnipeg store. It was listed only in the Winnipeg Fall/Winter 1909-1910 catalogue, six months before the similar set appeared in the Toronto catalogue. The Winnipeg catalogue lists the titles of the fifty views, which were to be ready for distribution about September 1, 1909. The catalogue listing reads:

In order to give our mail order customers an idea of our extensive establishments, we have prepared a series of fifty stereopticon [sic] views which illustrate some of our merchandise departments and some of our factories, also some interesting views of Winnipeg. Each view has a complete description printed on the back of it and each gives some idea of the magnitude of our business and of the wonderful labor-saving, price-reducing contrivances we employ.

We have decided to sell the fifty views together with a first-class stereoscope, as illustrated, for 50 cents, the price usually paid for an inferior stereoscope alone.... These views will be ready for distribution about September 1, and don’t be without a set as the set really costs nothing, the stereoscope is actually worth more than the price we are asking.

This set is also on printed cards and is quite different from the Toronto set: it was published with “The T. Eaton Co. Limited, Winnipeg” logo on the back; the views in this set were numbered; and the Winnipeg set included some views of the city of Winnipeg and the surrounding area as well as views of the Eaton’s store and operations. Most of these views were taken specifically for the Winnipeg set. However, some views of the manufacturing facilities appeared in both the Toronto and the Winnipeg sets.

The second item offered only in the Winnipeg catalogue appeared only in the Spring/Summer 1910 issue and was a group of photographic stereo cards of views in and around Winnipeg, listed as “Views of Winnipeg and surrounding country, fine finished mounts, price, each . . .08.” These were
photographic prints on dark gray cards, with the simple notation “The T. Eaton Co. Limited” on one end and with a title and number in the negative.

The Winnipeg catalogues never devoted an entire page to stereo. And like the Toronto catalogue, both the space and prices declined until stereo was finally eliminated from the Spring/Summer 1915 catalogue.

Eaton’s Suppliers
In many areas of merchandise, Eaton’s arranged for third parties to manufacture items for them and put the Eaton name on the items. This is likely the case with the real photographic cards that I have seen on the Eaton card stock. But the manufacturer is not known for sure. For the Toronto views, this maker may have been the Toronto Stereo-View Company at 517 Queen St. West, Toronto. They published identical views, in similar series on the same card stock, with the same identification of the images in the negatives. But other companies also published views with the same images and the same numbering and title systems. Both the Dominion Stereoscopic...
Company of London, Ontario and a series of views across Canada on brown cards, simply marked "Canadian Scenery," without any company identification, also contains some views identical in markings to those published on the Eaton's Toronto cards. However, other views in these two series are identified differently so they likely obtained some of their views from the same source as did Eaton's.

Similarly in Western Canada, The Canadian Stereo-Photo Co. from Winnipeg, Manitoba may have been the Eaton's supplier in Winnipeg. They published identical views of Winnipeg and area, with the same numbers and titles in the negative that were used on the Eaton's cards.

Of all the views listed in the Eaton's catalogues, only a few of the series of views of Canada and the two sets of the Eaton's stores have been located on Eaton's cards. It is likely that all the other views, including one set of printed cards of Canada, were supplied to Eaton's on cards that did not identify Eaton's as the seller. We will
not know exactly what these other sets look like until some are located in an Eaton's box. Similarly, over the years, Eaton's sold some stereo views which were real photographs and others which were printed cards. It is not possible from the catalogues in all cases to know which form any set took. But it would seem that Eaton's sold only views made of real photographs before 1907, between 1907 and 1910 they likely sold both real photographic cards and printed cards, while after 1910, all sets appear to be printed cards. Eaton's also generally used the correct term of “stereoscope” etc. However, on occasion, the term “stereopticon views” crept into the catalogue.

**View-Master**

After the removal of the traditional stereo viewers and cards from the Eaton's catalogue, there was a long period with nothing stereoscopic being offered. It was not until the Fall/Winter 1949-1950 catalogue that stereo reappeared in the form of View-Master. Included in this catalogue was a standard View-Master model C viewer, a 2-D projector and a short list of single reels and packets. This time, the stereoscopic items were in the catalogue along with Cameras and Photographic Supplies, not with Optical Goods like the earlier stereo items, nor with toys, with which View-Master would eventually be associated. Over the years that followed, the catalogues carried the regular View-Master items: the viewers, light attachments, 2-D junior projectors, screen, storage boxes, reels and packets. They added the new style of viewers as soon as they became available: model D focusing viewer in 1955, model E viewer in 1956 and model F lighted viewer in 1959.

Through this period, Eaton's also published catalogues from Winnipeg, Manitoba, Montreal, Quebec and Moncton, New Brunswick and all these catalogues also carried View-Master items. View-Master in the Toronto catalogue continued until Fall/Winter 1965 when it was dropped. However, stereo had one more appearance in the Spring/Summer 1969 catalogue which listed View-Master Gift Packs (a viewer plus seven reels), with a selection of 18 subjects, including “The Monkies” and “Voyage to the Bottom of the Sea.” The Eaton’s catalogues never carried the high end products like the View-Master Personal Stereo Camera, the cutter or the stereoscopic projector. Nor did they carry any of the 35 mm stereo cameras of the 1950s, like the Kodak Stereo or Stereo Realist. On occasion, they would also carry other 3D items like a Stori-view viewer with slide sets (1950) or the Coronet 3D camera outfit (1954). But the mainstay of stereo in the later catalogues was View-Master.

Over the years, when stereo was included in the Eaton's catalogues, it always formed a very minor part of the entire catalogue offerings, occupying at the most, one page in a 226 page catalogue. Even so, it gave people who may otherwise have never seen stereo items the opportunity to buy and enjoy them in their home.
That reaction of amazement from people upon their first viewing of my stereo slides has always been something I've enjoyed. They often seem to think they are looking at some cutting-edge technology, and almost refuse to believe that they are looking at images created by a camera introduced over 50 years ago. Several of the people I've introduced to stereo have gone on to start shooting it themselves, more often than not with a Stereo Realist camera. Because so many of these cameras were sold from their 1947 introduction into the 1970s, it is still relatively easy to find them today, and because they were so well designed and built, many of them are still in fine working condition, capable of producing outstanding stereo images. While there were some terrific books covering the Realist's use, accessories, maintenance & repair, history, and much more. It is generously illustrated with black & white photos, although only a handful of them are presented as stereo pairs. The 8½" x 11" pages appear to have been reproduced through a laser-print or photocopy process, but I must point out that the given this limitation, the quality of the photos is generally outstanding. As is to be expected with this printing method on uncoated paper, the linescreen used in the photo reproduction is a bit course, but the tonal range and contrast appear to have been carefully adjusted and controlled to maintain clear detail with no blown-out whites or plugged-up blacks. (The most noticeable exceptions are a few photos reproduced from other publications, but considering their origin, even some of these look surprisingly good.)

I had expected the book to begin with a section on the history of the Realist camera and then move into its use and care, but the first chapter instead covers a much broader subject: Basic Photographic Concepts. Although a Realist camera is featured in several of the photos in this chapter (showing such things as shutter and focus settings) the photographic principles and guidelines presented are not specific to the Realist or even to stereoscopic photography. Requirements for Stereo Photography, the next chapter, adds some stereo-specific issues into the mix, such as films and depth range concerns. Then chapter 3, Putting Everything Together, presents a set of suggested guidelines for getting started with your own stereo camera (though not necessarily a Realist), and discusses normal, low light, flash, and close-up stereo photography.

Actually, the cover of the book includes the subtitle "Plus an Introduction to Stereo Photography" below the main title, so these non-Realist-specific chapters don't come as a complete surprise. People who are new to the Realist camera are often new to stereo photography in general, and could probably use some tips and information on the big picture before getting into the specifics of a particular camera.

Chapter 4, Stereo and the Realist, finally gets into what most buyers of the book had probably been

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Films and flashes, for instance, have advanced dramatically since the 1950s, making parts of these books interesting historically but not so useful any more.

People who are looking for information and advice on using a Realist camera today would do well to pick up a copy of "How to Use and Maintain your Stereo Realist" by George A. Themelis (a.k.a. Dr. T.). This 128 page comb-bound book covers the Realist's use, accessories, maintenance & repair, history, and much more. It is generously illustrated with black & white photos, although only a handful of them are presented as stereo pairs. The 8½" x 11" pages appear to have been reproduced through a laser-print or photocopy process, but I must point out that the given this limitation, the quality of the photos is generally outstanding. As is to be expected with this printing method on uncoated paper, the linescreen used in the photo reproduction is a bit course, but the tonal range and contrast appear to have been carefully adjusted and controlled to maintain clear detail with no blown-out whites or plugged-up blacks. (The most noticeable exceptions are a few photos reproduced from other publications, but considering their origin, even some of these look surprisingly good.)
waiting for: information on the Stereo Realist camera itself, including its history, details on features of the various models manufactured, and even tips on purchasing a Realist camera on the used market. This chapter is immediately followed by Using the Realist, which provides specific details on loading and shooting with a Realist camera.

These two chapters together fill 20 pages, and contain loads of useful information. There's a comparison of lenses, film advance mechanisms, and other features of the Stereo Realist camera that changed over the years. A discussion of the evolution of the Realist camera body includes a table relating serial numbers with approximate years of manufacture, along with some of the features included during each particular period of manufacture. A section entitled More About Lenses takes a deeper look at the differences between the f:3.5 and f:2.8 lenses used on the Realist camera, a subject that can always be counted on to generate controversy! (In this case, it is presented with a neutral flavor, and in the end it seems clear that the only way to arrive at an opinion on the various lenses is to try them and see which ones you prefer.) The camera loading and picture taking routines are presented in great detail, and each is illustrated with a grid of nine photos showing the various steps involved.

Chapter 6, Mounting - Viewing - Projection, begins with a discussion of 35mm stereo formats in general, and then moves into the Realist film and camera formats. The slide mounting process itself is explained, and a look at viewers and projectors rounds out this chapter.

Parts of this chapter seem overly brief to me. The history of Realist's various mounting systems is touched on in a single paragraph, and although a selection of their mounts is shown in a small photo, anyone not already familiar with them would have a hard time understanding exactly what they looked like or how they worked. A similar problem is present with other brands and vintages of mounts and masks as well. Two displays of mounts are pictured on one page, one containing currently available mounts and the other containing discontinued ones. Each mount was labeled before the displays were photographed, but the photos are reproduced so small that the words cannot be read. The mounts themselves end up measuring less than ¾ of an inch wide in the photos, so apart from seeing their basic shapes, little else about them is clear, and a brief caption covering both photos adds little detail.

Several pages later, a table is presented listing five brands of mounts that are currently available, including sources, materials, sizes and comments for each. No additional photos or diagrams are included though, so again, beginners are going to have a hard time understanding how these mounts work or which ones might be the best for them.

A deficiency of all currently available Realist format mounts is the fact that none of them is manufactured in a "medium" or "close-up" configuration, where the outer edges of the film are slightly masked in order to maintain a proper stereo window with subjects closer than 7 feet. Brief mention is made of "close-up" mounts that were made by Realist, but their "medium" mounts are not discussed at all. The lack of "medium" and "close-up" mounts from today's manufacturers (or why that lack would even be a problem) is not covered.

Accessories and Advanced Techniques comes next. This chapter describes and illustrates many of the accessories, both Realist and other brands, that were available for use with the Realist camera. Curiously, the first half dozen items presented in this section aren't accessories at all, but are instead various parts of the Realist camera itself, such as the flip-up lens cover and the film advance knob. The discussion and comparisons of different variations of these parts would seem to belong in chapter 4, where other differences between camera models and changes made through several decades of production are discussed.

Quite a few Realist camera accessories do appear in the rest of chapter 7, although some are discussed very briefly or are just mentioned in passing. Since the focus of the book is the use and maintenance of the camera itself, its intent most likely was not to be a comprehensive catalog of Stereo Realist accessories. The David White Company (and later Realist, Inc.) created an amazing inventory of accessories over the years, but some of those not directly related to the Realist camera are not mentioned or pictured here at all. Realist's many slide storage cases and files are completely absent, while some categories like camera bags or mounting kits are represented but only partially. However, the selection of items shown does give a good sense of the range of accessories available to enhance the use of the camera.

The Advanced Techniques part of this chapter's title refers to several subjects mixed amongst the coverage of the accessories. There is discussion of ultra close-ups, multiple exposures and trick photography with the Realist camera, and the use of a modern strobe flash is also covered.

Chapter 8, Realist Maintenance and Basic Repair, covers a long list of trouble-shooting and repair projects that Realist camera owners may want to try tackling themselves. As with the entire book, this chapter is illustrated throughout with nice photos, although this is one area where some stereoscopic pairs would really have helped to illustrate things as only 3-D can. From cleaning the camera's exterior to testing and adjusting the focus, this section contains a lot of useful information for the do-it-yourselfer. Not everyone will want to delve this far into a Realist camera, but for those who choose to leave the jeweler's screwdrivers to someone else, just getting a sense of what goes on inside during the operation of the camera may still prove interesting.

While you've got the tools out, take a look at the next chapter too. Unique Realist Modifications presents some projects that would not have been performed at an authorized Realist repair center. Some of these procedures, such as modifying the viewfinder or modernizing (Continued on page 28)
Cheering 25 NSA Years in Green Bay

by John Dennis

The atrium of the Regency Suites Hotel as seen in a 2.5 foot separation hyper from the eighth floor. (Guests assigned rooms there were asked at the desk if they had a problem with heights.) Divided in half by the elevator towers and their ornate balconies, the section of the atrium seen at the bottom here hosted the free breakfasts and "happy hours". The lobby is beyond the fountain and arch at the center.

Located right under the arched entry between the lobby and the atrium, the room-hopping list for NSA Green Bay '99 was easy to find. It quickly grew to at least two pages of names, specialties and rooms.
Among the things I didn’t know about Green Bay, Wisconsin, were that it’s the world’s largest producer of toilet paper and that it’s the home of the official U.S. National Railroad Museum. Media attention to the football team and its dedicated fans in cheese hats has been overwhelming to the point its why most people know the place even exists.

What the 640+ people attending all or part or the 25th annual NSA Convention July 8-12 also learned is just what an ideal location Green Bay and its Regency Suites Hotel provide for a gathering of 3-D enthusiasts. Fortress-like on the outside, the 8 floors of suites inside face ornate, foliage-enhanced balconies surrounding a large atrium that makes a valiant effort to bring a bit of New Orleans to Wisconsin. But unlike the bleak cafes or overpriced bars that lurk at the bottom of most such atriums, a fountain, planters and sidewalk cafe tables give way at one end to a space filed with tables reserved for free breakfasts every morning and two hours of complimentary drinks every evening. Word quickly spread that this meant everything from pop to wine, beer, and mixed drinks—the number limited only by guests’ concerns for their own health or ability to find their rooms or remember their dinner arrangements when things wound down at 7 pm.

The combination of free breakfasts and “happy hours” were universally applauded as just the opportunity for socializing with a wide variety of other members that NSA conventions need. Instead of heading off in every direction with people you already know when projections or the Trade Fair close for the day, this arrangement mixed a large percentage of those at the convention together, nearly at random, twice a day. As NSA members occupied nearly every room in the hotel, one was virtually certain to end up among interesting stereo enthusiasts of all sorts both morning and evening. Planners will (or should) feel challenged to replicate this delightful situation to at least some degree for future conventions.

As at other atrium style hotels, it was fairly easy to spot open room-hopping rooms on several floors from the opposite balcony, and even to see who was entering or leaving a particular room. But even better for in-room dealers this year was the fact that every room in the hotel is a suite with a living room and bar area in front of a separate bedroom, providing ideal table, counter and couch space for the display of wares and in most cases removing the need to spread boxes of views across a bed.

Each room in the Regency Suites could be turned into a little shop of its own for room hopping, with a good sized living room, dining room and bar area where merchandise could be displayed without even opening the bedroom door. Stan White looks over some interesting views in a suite with space for a crowd that would overflow an ordinary hotel room. A little less than half the room is visible here.
The hotel's restaurant, Smokin' Joe's, had some surprisingly inexpensive items on the menu and alternate eating places abounded in the large mall connected via skyway to the hotel. Several additional food sources were within three or four blocks, one favorite destination being the former Chicago & Northwestern Railroad Depot just across the Fox River from the hotel and now the Titletown Brewing Company micro-brewery and restaurant.

Stereo Theater

The Stereo Theater and Trade Fair were in the Regency Conference Center adjacent to the hotel and reached through a ground floor doorway into the lobby. John and Dace Roll were this year's Stereo Theater Coordinators. With the precedent of smoothly run shows projected with near technical perfection set by NSA Projection Consultant Bill Duggan in years past, this first year for John Roll in charge of projection was a challenge soon complicated during the Friday shows by a short circuit in a dissolve unit that defied fixes like switching slide trays or changing projectors. John and several presenters were able to quickly juggle the program schedule and equipment to keep things moving with an amazing variety of impressive stereo images (many literally) filling the screen.

3-D TRAVELS by Charley Van Pelt presented the personal outtakes and spares accumulated by this world-roaming View-Master representative over the past 15 years of combined sales and photographic duties while marketing to scenic and local attraction customers. The anticipated wild variety of scenes was tied together by Charlie's narration and by the high quality of the images themselves.

A TOURIST AT HOME by Gary Schacker included interesting scenes from all over the U.S. by this self-taught professional photographer. Especially original were some scenes of the San Diego area capturing the bay and harbor from stereoscopically dramatic perspectives not seen by the casual visitor.

ORCAS ISLAND IN STEREO by Lawrence Haines won the William A. Duggan Award for the best show by a first-time presenter with its tour of this most populous of the San Juan Islands in Washington State. Introduced to stereo photography 50 years ago by Paul Wing, Larry has experience in many techniques and formats (including aerial hyperstereo) and now works in full frame with paired SLRs and an RB7 X3 with which he documented the island from its beaches to its highest points and from its docks to its homes and shops.

TRAVEL QUIZ by Manley and Lois Koehler was a delightful new way to experience many of Lois and Manley's wide-screen anamorphic stereos that have enchanted so many NSA audiences in recent years. As each dramatic scene from sites around North America appeared on the screen, people were encouraged to shout their guesses of the location. The answers (which sometimes surprised the entire room), were given just before the next mystery slide was projected.

ANAMORPHICS FROM SWITZERLAND by Ernst Lips received the Paul Wing Award for best overall Stereo Theater presentation with its wide screen stereos taken over the past 15 years throughout Switzerland. Far more than the expected sweeping scenes of beautiful mountains and lakes, his images seemed less like windows than open doors or wide gates, inviting the viewer physically into the scene. Nearly every view provided, if not literally, at least a sense of opening directly into a field, path, road or passage on a very human scale with a Switzerland much more accessible than travel poster pictures waiting just a few feet away.

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One of the small private coves on the shore of Orcas Island in Washington State from the Stereo Theater presentation by Lawrence Haines, Orcas Island in Stereo—winner of the William A. Duggan Award for best show by a first time presenter.

A skeleton band celebrates Dia de los Muertos in a slide from Bob Bloomberg's Stereo Theater show Day of the Dead, Mexico's Liveliest Celebration. As for his other highly regarded presentations, Bob composed and played the music for the sound track as well as staging the table-top scenes and photographing the live action stereos.
MACRO AND COMPUTER by Ernst Lips was made up of skillfully manipulated scanned images as well as computer generated stereos. While these combinations are seen more and more often with every year, his use of stunning macro stereos in this sort of effort was unusual and had everybody eagerly waiting to see the next image.

IMMIGRANT PHOTOGRAPHER—ANDREW L. DAHL by Tim and Karen White brought the 1870s work of Wisconsin stereographer Andrew L Dahl to life on the NSA screen. Dahl concentrated on the early rural and town settlers of southern Wisconsin, and many of his views showing family groups were probably never intended for wide distribution or sale. Using folk music keyed perfectly to the subject matter, the show evoked a family album mood—almost a 3-D Prairie Home Companion sequence—devoted to the mothers, fathers, children, aunts and uncles posing proudly with their animals, spinning wheels, and assorted furniture in front of homes and farms. Besides stereo enthusiasts, Tim and Karen have entertained many general audiences around Wisconsin with their historic 3-D shows.

BENEATH THE SEA IN 3-D by Mark Blum treated the audience to many more underwater stereos (including close-ups) than are to be found in his book of the same title (SW Vol. 24 No. 1 page 32). Mark has been stereographing the world's oceans since 1986 and uses several of his own custom-designed rigs, two of which he displayed at the 1997 NSA convention in Bellevue, WA.

3-D FOR A LIVING by Hugo de Wijs was in essence a stereo slide show version of his exhibit at the 1997 ISU Congress, documenting his lifetime of work in 3-D (SW Vol. 24 No. 2 page 20). From his earliest 3-D efforts and viewer designs of about 40 years ago to his custom projectors and latest slide and View-Master viewers, the evolution of his precision equipment and world-class commercial and educational stereography was illustrated and narrated in autobiographical detail.

VIEW-MASTER SEQUENCE EXHIBITION 1999 presented by Mitchell Walker included the top winners and accepted reels in the 1999 View-Master Sequence Exhibition of the Stereo Club of Southern California. Projected to nearly fill the full height of the screen, some of the sequences were pretty dark but most were easily viewed with their combinations of fine stereography and story telling (often humorous) easily evident.

BARBIE! by Eugene Mitofsky celebrated Barbie's 40th anniversary as a successful toy and collecting phenomena. With View-Master now a part of Barbie's corporate family, this stereo show of dolls dating back to 1959 seemed appropriate. (A special pink version of the new View-Master Virtual Viewer comes in the Barbie gift set.) Stylish studio type lighting and slide bar close-ups documented both the figures and costumes in great detail.

DAY OF THE DEAD, MEXICO'S LIVELIEST CELEBRATION by Bob Bloomberg used the small skeleton figures and other death related items so prevalent during this Mexican holiday to create a series of delightful table-top scenes accompanied by music composed and performed by the stereographer. Other scenes in cemeteries packed with decorations, candles, and people honoring departed family and friends revealed the close, loving reality of this party-with-the-dead celebration with more impact than any number of flat magazine or video images.

FUR COATS ARE NEEDED HERE by Albert Sieg followed polar bears around Churchill, Manitoba as they waited for Hudson Bay to freeze in order to hunt seals. Part of the local economy is based on transporting photographers in huge vans out among the bears, but projected in 3-D they (the bears, that is) look bigger, shaggier and hungrier than on a tiny TV screen showing a National
Geographic Special. Dr. Sieg is currently the world's leading exhibitor in stereo photography, a member, fellow, and president-elect of PSA, and past president of the ISU. He also served as master of ceremonies for the Stereo Theater, introducing the slide shows and their presenters.

INSIDE CHINA IN 3-D by Ed Shaw and Ron Labbe explored the famous Three Gorges of the Yangtze River, a silk factory in Shanghai, and the streets of Beijing through stereo shot on a 2-week visit in August of 1998. Several points along the soon to be submerged gorges of the Yangtze were documented, from towering cliffs to towns, streets and shop interiors where some of the people about to be displaced by the water of the Three Gorges Dam were photographed as well. If nothing can be done to stop the dam, stereo images like these will be some of the best visual records of what will be lost. Much more, of course, needs to be stereographed and a 3-D IMAX film would help if financing could be found.

IT'S NOT A FLAT WORLD by Rich Dubnow and Ron Panafilio presented several short sequences of 3-D commercial promotions using fast fade and dissolve techniques, computer generated images, and 3-D frames floating within larger 3-D images. One segment, designed to show how effectively 3-D can be used in promoting product ideas, detailed the wonders of a completely fictitious high-tech shoe sole concept using an ingenious array of hard-sell buzzwords, technojargon and animated wire-frame graphics—all saying nothing that meant a thing but all looking very impressive thanks to 3-D!

NOCTURNAL MOMENTS, DREAM SEQUENCE/HORSE VISION by Lynn Butler was without question the most unusual show presented. Words from "original" to "challenging" to "weird" to "creative" to "artsy" were heard in attempts to describe people's reactions. Variations on multiple flash and "light painting" images of horses and a woman in a forest clearning at night flowed into one another in surrealistic sequences that provided one of the most effective representations of a dream ever seen on a 3-D screen. For those who claim never to dream in 3-D, this show at the very least provided a look at what it would be like. Lynn is the photographer of eight books including Imperiled Landscapes—Endangered Legends and has received numerous awards for her work.

MESA, ARIZONA - NSA IN Y2K by Thomas Dory tempted the audience with scenes of the Mesa area past and present, promoting next year's NSA convention there at the Sheraton Inn, July 6-10. Planning of the event is already well under way (A 3-D logo introduced the show) and it promises to be a convention rich in both variety and attendance.

Workshops

Seven workshops, many filled to capacity, provided an opportunity for hands-on learning of various stereo techniques from presenters many people had known only from articles or postings on the internet.

GETTING STARTED IN 3D WITH A MANUAL STEREO CAMERA by George Themelis covered the basics of selecting and operating a '50s era manual stereo camera and recommendations for taking pictures with daylight, low light, flash, and close-ups. A variety of stereo cameras was available for demonstration and hands-on practice.

MEDIUM FORMAT MAGIC by Tom Deering revealed how inexpensively you can get into medium format (generally 120 square) stereography and covered cameras, viewers, mounting, projection, and equipment sources. Along with wide experience in stereo work, Tom has the sort of boundless energy and enthusiasm that would hold the attention of even someone without the slightest interest in the subject of his presentation.

HOW TO PUBLISH A 3D BOOK by Stuart Stiles invited several authors of books containing stereo images to share insights, challenges, problems and ideas associated with publishing any sort of album, magazine or book involving 3-D. The presenter is the author of Stereoscopic Saratoga Springs and currently working on another publication featuring historic views.

THE INS AND OUTS OF STEREO SLIDE VIEWERS by George Themelis gave members a chance to learn from the master of all viewers how to select, use, maintain and improve them. This included details of optical, mechanical and electrical systems and tips on batteries, transformers, light bulbs, cleaning contacts, replacing lenses and enlarging apertures for viewing wider format slides.

DIGITAL PHOTO MANIPULATION by Tom Deering demonstrated ways of using software to repair, enhance and totally fake photographic images. A computer and digital projector, combined with Tom's very animated presentation style, showed how these techniques can be applied to stereoviews, slides and web pages.

STEREO SLIDE MOUNTING by Jon Golden and George Themelis explained the basic principles of stereo slide mounting and reviewed the equipment and mounts available. Examples of mounting errors were demonstrated in stereo projection.

RESTITCHING A CAMERA CASE by Bill Davis showed how to remove and replace the often 50 year old, worn thread from stereo camera cases and replace it with stitching superior to but indistinguishable from the original. First presented at NSA '98 in
Richmond, this very practical technique was demonstrated on a Kodak Stereo field case.

In the days following the convention, several rave reviews appeared among discussions on the internet's photo-3d group. One, from the convention's Workshops Coordinator Bill Moll provided some interesting insight:

What do Dr. T, Tom Deering and David Lee have in common? Going to one of their workshops is like going to a revival meeting! There is so much 3-D energy that it just bounces off the walls.

I would like to thank George, Tom, David, Bill Davis, Stuart Stiles, Harry zur Kleinsmiede, Russell Norton, Steve Berezin, Keiichiro Sei, John Birchak and Dwight Cummings for their contributions to the NSA workshops. Next year, we are going to have three times the number with a full track for digital and video.

A good example of what comes out of these conventions is the workshop on digital 3D cameras. I declined David Buder's offer to Fed Ex his over from England—he has Kodak and Apple versions. Steve Berezin had his, but it seemed like it was going to be a slim session. Steve took his apart to show how he synchronized them. Using a clever Velcro attachment, he was able to get three different lens spacings!

However, Sei-san (from Kanagawa, Japan) arrived with not one, but two cameras. One was a twinned unit with merged controls, much like a typical Dremel and glue job. It produced good images (two 640X480 vertical) printed on a Canon inkjet printer. The second was a beam splitter made from pieces of a Fed beamsplitter and a Ricoh digital camera. The beamsplitter was very well made, looking like a factory job. It attached using the tripod connection. The screen was marked to indicate the actual image.

Then, when I started to fill time discussing twinning the Minolta 1500, Dwight Cummings offered up his experience using the Dimage V. Using this earlier model, he utilized the detachable lenses to put them on a slide bar and used the camera LCD screens as a stereo view finder. After this proof-of-concept, John Birchak talked about the upgraded programming language for the Minolta 1500 (yes - it uses Digita). Combining all of our pieces, we should have a really sharp 3-D digital camera ready soon!

**Awards**

The annual Awards Banquet has grown so big that this year it had to be held at the Days Inn Motel, across the street from the Regency Suites where nearly every guest and meeting room was occupied by NSA members or functions. National Stereoscopic Association President Larry Moor described and handed out the awards:

**THE WILLIAM C. DARRAH FELLOW AWARD** for distinguished scholarship in and extraordinary knowledge of stereoscopy went to Mary Ann and Wolfgang Sell.

**THE ROBERT M. WALDSMITH AWARD** for meritorious service to the NSA went to Lois Waldsmith, who was at the same time given the NSA HONORARY LIFETIME MEMBERSHIP AWARD for the many years she has handled the details of membership applications and renewals, requests for back issues of Stereo World, and the organization and operation of the NSA table at conventions.


**THE PAUL WING AWARD** for the best Stereo Theater projection show at the current convention went to Ernst Lips for Anamorphics From Switzerland.

**THE WILLIAM A DUGGAN AWARD** for the best Stereo Theater show by a first time presenter went to Lawrence A. Haines for Orca Island In Stereo.

**AN NSA SPECIAL COMMENDATION AWARD** went to Oliver and Jean Reese of the H.H. Bennett Studio Foundation for the preservation and restoration of one of the last intact sites of America's great frontier photographers, the H.H. Bennett Studio in Wisconsin Dells. (See Vol. 25 No. 1, page 29.) Besides helping fund a multi-million dollar restoration project with the State Historical Society of Wisconsin, Oliver and Jean Dyer Reese (Bennett's great-granddaughter) have donated a large selection of original Bennett views to the NSA Holmes Library.

**Competitive Viewcard Exhibit**

This convention saw the first presentation of the new TEX TREADWELL AWARD for the best NSA stereoview display in any category, which went to David E. Klutho for Stop and See the Action.

In the Vintage category, FIRST PLACE went to Lynn Marie Mitchell and Milton Miller for W.R. Cross Images of the Black Hills.

SECOND PLACE went to Bonnie and Ken Williams for Views of Milwaukee.

THIRD PLACE went to Bonnie and Ken Williams for Early Michigan and Wisconsin Mining.

THE PRESIDENT’S AWARD also went to Bonnie and Ken Williams for Deadwood, Dakota Territory.

HONORABLE MENTION went to David Miller for Less Common views of the

To the sustained applause of those gathered at the Awards Banquet, an emotional Lois Waldsmith receives both the Robert M. Waldsmith Award (named for her late husband who's duties she assumed) and the Honorary Lifetime Membership Award from NSA President Larry Moor.
Great Chicago Fire and for Streets of Chicago.

In the Modern category, FIRST PLACE went to David E. Klutho for Stop and See the Action, which also earned the TEX TREADWELL AWARD.

SECOND PLACE went to George Free-
man for No Fishing From the Highway.

THIRD PLACE went to Stan White for
S x 7 Stereo Cards.

HONORABLE MENTION went to Bill
Walton for Time Machine and to
David E. Klutho for Take Me Out to
the Ball Game.

A View-Master Keynote

With the 60th anniversary of View-Master the same year as the NSA's 25th, Fisher-Price sent several people to the convention, demonstrated the new Virtual Viewer at the View-Master meeting Thursday afternoon, donated special anniversary viewers to the Spot-
light Auction, and provided a speaker for the Awards Banquet.

Director of Product Design at Fisher Price Dave Ciganko opened with a toast to the dual anniversaries of View-Master and the NSA, continuing with a brief history of View-Master while acknowledging that “there are people here that know far more about the history of View-Master than I do.” Illustrated with (flat) digital projection of examples, his presentation traced the evolution of View-Master reels from mainly scenic subjects through tabletop scenes from children's stories and cartoons to the present concentration on popular movie and animated TV subjects.

View-Master's corporate history was covered from Sawyer's to Mattel/Fisher-Price, where it is now seen as an important part of the firm’s line and a unique product for those involved with it like Mr. Ciganko:

I’ve been at Fisher-Price in product design and development for over 20 years and I can honestly tell you that I’ve worked on few products that I personally feel very passionate about. I haven’t been involved with View-Master for many years, but where I have, it is really passionate. That’s why I’m here today—its sense of history, its role as a pop icon, its fundamental appeal to children as well as adults really make it unique among products of the 20th century.

...View-Master is a classic toy with 60 years of success. Few products have lasted that long. The product line enjoys 100% awareness. Most people today, if you ask them “do you know View-Master?” They’ll go, “I absolutely know View-Master. Do they still make that?” Obviously, our challenge is to insure that consumers know that View-Master is still being made, is still a relevant product for today's computer age kids. Our decision in the spring of 1997 was to basically plan to refresh, reenergize, and relaunch the View-Master line with new packaging, progressive retail awareness, and diverse content beginning in 1998 and culminating this year with the introduction of the new Virtual Viewer.

One of the first things we did in 1997 was to recognize the value and awe-inspiring challenge of organizing and cataloging what I call a Smithsonian-like collection of slides, negatives, hand-painted cells and tabletop models that were in storage in Portland. From the coronation of Queen Elizabeth to the Apollo [11] launch, we have thousands of priceless 3-D images that needed protection at our headquarters in East Aurora. We established, under lock and key, I might add, two temperature-controlled rooms containing virtually every View-Master product and image. I wouldn't say every one, we're certainly looking for a lot of them that were lost over the years. Also stored there are some of the most spectacular original, hand-painted cells that I have ever seen.

...Perhaps most importantly, we took a hard look at the View-Master line and decided to make some significant changes. Our goal is to make every single product in the line better than it was before. As an example, over the past few decades, View-Master has swung very far over to the major movie and TV entertainemt content. We wanted to incorporate more real-life shots to provide a more diverse offering to consumers. We also wanted to dial up the educational content. As a result, in November of 1998, the Discovery Channel Gift-set was launched, featuring a new viewer format and exciting images from an up-front, in-your-face company such as Discovery....

In just seven short weeks, the Discovery Channel gift set was the number one dollar-generating gift set of the year...

We're always looking to improve the production quality of our images. Beginning this year, we've enhanced reel images by using a new clearer, brighter film and adding colorful graphics to the center area of the reel which was previously undecorated. Then of course, there's the Virtual Viewer that we've talked about with its wrap-around visor and 50% larger images to literally put you inside the 3-D experience. The viewers come in various colors giving a completely fresh and contemporary appearance to our product. So far, reaction at retail has been really positive...

So what's in store for the future? Look for an unusual new viewer format in 1999 and 2000 that we call the Pocket Viewer. It's 3-D images that are integrated into this compact viewer... This will appeal to a slightly older child, and it will also, we hope, become a more collectible viewer at a very good collectible price - and it'll probably get us into different channels of distribution and once this takes, reels will probably go along with it.... The first license that we're excited about for this line is IMAX. We all know IMAX, and its larger-than-life images are a perfect match for View-Master 3-D reels.... Of course, how would you like to have a View-Master web site? We've been asked that over and over. Although we're not nearly ready yet, we're certainly in a product-development stage and we are really anxious to get started.
So I don’t need to tell you that View-Master represents much more than a beloved toy from our childhood. Long before Microsoft was asking “Where do you want to go today?” we were already discovering the world in 3-D on View-master sets. As the world’s leading preschool toymaker, Fisher-Price has enthusiastically embraced the charge of revitalizing this treasured brand by improving the product, and looking for ways to bring renewed excitement to the images. The team working on View-Master now includes 18 designers, engineers, artists and marketers—it’s actually one of the largest teams within the Fisher-Price design R&D staff.

Mr. Ciganko concluded by reminding the packed room that over a billion people have experienced 3-D thanks to View-Master and that Fisher-Price is committed to growing the business both nationally and internationally by using its considerable technological and human resources to constantly improve the product.

The Trade Fair

With only 89 tables available, this year’s Trade Fair may have been physically smaller than many in recent years, but the packed aisles and brisk business done by dealers of both vintage and current stereo material made it one of the more successful. The only complaint heard from some dealers was that, for a modern convention facility, light levels in the Regency Conference Center (of which the NSA was using every square inch) were a bit lower than expected. Some dealers set up swing-arm lamps to make inspection of views along their tables easier. Wrapped around the room used for the Stereo Theater, the Trade Fair was in an L-shaped space with the Competitive View Cards and other exhibits set up in the leg of the L behind the Stereo Theater section. To avoid taking up scarce table space inside, Lois Waldsmith and the NSA tables were placed in the bright and spacious Conference Center lobby.

A Monday Tour Through the Door

The Regency Suites Hotel is located near the Fox River, on the north end of town not far from where the river empties into the lower end of Green Bay itself. The long, narrow peninsula that sticks

Made even more inviting with its own lighting, this corner table was packed with views and stereoscopes, and offered $10 worth of views with any scope purchased.

A new stereoscope designed for viewing side-by-side pairs of 3.5 x 5 inch prints was demonstrated by Reiner Petras, offering an alternative to over/under viewing of standard machine prints like these. The viewer imparts a slight curve to the pair, allowing the precision optics to provide an amazingly sharp and large stereo image. Different versions of the device start at $175 from Optics Design Lab, which also makes close-up adapters and lensboards for Nimslos. For information, contact Reiner Petras, Giesenfeldstr. 31, 47239 Duisberg, Germany, fax 49-2151-940725, e-mail: ReiPetras@online.de.

An increasing number of dealers try to provide chairs for collectors to spend more time going through large collections like this one packed in convenient file drawers.
Lynn Butler shows one of her anaglyphic horse phantograms to David Burder, who watches it pop up off the floor in the exhibits area of the Trade Fair room. A long row of lighted slide viewers along the wall displayed the images from her Stereo Theater show Nocturnal Moments, Dream Sequence/Horse Vision, but it was hard to recapture the dream-state magic of her show while moving from viewer to viewer or while looking at some similar stereo prints nearby.

Some tables seemed to be groaning under the weight of the assorted stereo cameras covering them, but these Realists on George Themelis’ table were unique in their fresh from the factory look and packaging. George reports that he sold all 35 copies of his new Realist book that he brought with him.

Hugo de Wijs gets his first look at the new Image3D custom 3-D Disks from Rich Dubnow, who creates them from digital images scanned onto an original transparency in the familiar 7-scene pattern. Contact duplicates are then made on 4x5 sheet film and die cut for viewing in any viewer that accepts View-Master reels. Commercial customers are able to have promotional disks in any quantity produced quickly with fewer photographic steps involved and no mounting required. For more information, contact Rich at xyz@spritone.com

into Lake Michigan and forms the eastern shore of Green Bay is Door County, site of the 1999 NSA Monday bus tour. Two buses of eager stereographers traveled up one side of the county and down the other, stopping at historic harbors, lighthouses and farming communities. The midway stop for lunch was a high point for more than reasons of pure hunger on this tour. In Ellison Bay, one of the area’s ubiquitous small towns dominated by quaint bed & breakfast inns, antique shops, art galleries and boutiques, we pulled into what resembled a left-over 1950s tourist site more than any of the precisely restored or imitation historic structures around. The Viking Grill & Gift Shop is dominated by a painted Viking fisherman sign on its low roof and a carved wooden troll standing on the porch. But it was the huge steaming kettle standing over an open fire that drew the most attention.

Several times a day, local whitefish are boiled in heavily salted water for a traditional Door County fish boil. Just as the fish are nearly ready, gasoline is tossed on the fire as customers gather round with cameras (in this case stereo) ready. The resulting fireball causes the water to boil over the sides of the kettle in a cloud of steam and smoke, taking much of the fat, oil and salt with it. Two “boilovers” were required to feed the NSA throng, which filled the mess-hall style tables inside and most of the picnic tables in front of the building.

Surprisingly tasty but delicately flavored, the fish was a hit with nearly everybody, as was the pie made from locally grown cherries. Much of the agricultural land between the tourist towns is devoted to cherry and apple orchards. One tour stop brought us to the tip of the peninsula, providing a view of the strait separating the mainland from nearby Washington Island. The name of the county stems from the name given this waterway by both local Native American tribes and later settlers who lost numerous canoes, boats and ships in the often treacherous water—earning it the title “The Door of Death”. Since that’s not the most enticing name for devo-
A diagonal look across one end of the packed Trade Fair. Besides coming from all over North America, NSA members from Portugal, Spain, Brazil, England, Germany, The Netherlands, Switzerland, Japan, and Korea attended—and some of them may well be in this view!

opment or business, it was shortened to Door as a county name. A ship canal at Sturgeon Bay was later cut through the center of the peninsula to allow safe passage between Lake Michigan and Green Bay, and the town of Sturgeon Bay grew into a major port for the repair and building of lake steamers.

With the terrain, the attractions and the local history laid out with such nearly linear convenience, tour guides from the Green Bay Area Visitor and Convention Bureau were able to make the tour especially interesting by filling in the background of each passing area or stop. Accustomed to tourists seeking sweeping vistas for their cameras, the guides had to explain that stopping for such stereogenic opportunities as crumbling barns was impossible on the narrow, busy roads of the county. With nobody on board who needed to catch a plane that evening, one bus did take an extra couple of hours on the return journey, making several unscheduled stops to the delight of stereographers and the distress of tour planners.

NSA Board Meeting

At the Thursday evening meeting of the NSA board of directors, it was decided that Stereo World bulk mailings which in the past have been sent via nonprofit bulk mail (the cheapest possible), would be changed to regular bulk permit mailings, allowing commercial inserts to again go to all NSA members. The slight cost increase was seen as worthwhile in the effort to regain some members who have failed to renew in recent years due
to the absence of the insert feature for auctions, sales, etc. An insert in Vol. 26 No. 1 gave details on the renewed service.

With the retirement of Bill Moll from the position of Vice-President in charge of Activities, the board approved the selection of Dean Kamin to fill that post, which involves the selection of future convention sites and negotiating with hotels for the best facilities and rates.

The award for the best Stereo Theater show from first-time presenters was made a regular feature of banquettes and named the William A Duggan Award. It was also confirmed that Lifetime Membership awards would be decided on by the board on a case-by-case basis, and that while names of some particular individuals deserving this special recognition had been mentioned, the award would not necessarily be made every year.

Thanks to:
Special thanks go to all who made NSA Green Bay '99 such a success, from on-the-spot volunteers to attendees, dealers, presenters, exhibitors and contestants as well as the following:

Harry Richards
Convention Chairman '99
Bob Swenson
Registrar & Treasurer
Dean & Carol Kamin
Trade Fair Coordinators
John & Dace Roll
Stereo Theater Coordinators
Bill Moll
Workshops Coordinator
Bruce Springsteen
Exhibits Coordinator
Dave Wheeler
Auction Coordinator
Tim & Karen White
Program Book Coordinators
Dan Shelly
Convention Website
Wolfgang & Mary Ann Sell
Screen Transportation
Bill Duggan
NSA Projection Consultant
Mark Moriarity
Convention Logo design
Ernst Lips
Green Bay Postcard Design

Next Year
NSA in 2K, Mesa, Arizona, will take place July 6 - 10, Thursday through Monday, at the the Sheraton Mesa, 800-456-6372 or 602-898-8300. The special convention room rate is $68.00 a day. Make your reservation soon, as the hotel has only 273 rooms, with 220 reserved for the NSA.

For more photos of NSA '99 see www.dddesign.com/3dbydan/nsa99/ and check the same site for for eventual details on NSA 2000

Hotel previews can be found on the following sites:
www.sheraton.com/cgi/13.cgi/
property.aff?prop=952
www.travelnow.com/usa/arizona/
hotel/mesa_127859.html
http://hotelguide.net/phoenix/data/
h100082.htm
www.arizonaguide.com/sheraton/
mesa/

A Comprehensive New Look

the flash contact, would likely affect the collector value of your camera, but you may decide that the enhancement in actually shooting with the camera would be worth it.

Chapter 9 closes with an explanation of (but not instructions for doing) a little-seen and very intriguing modification. The conversion of a standard Realist camera to one that takes 7-perf-wide images covers more than two pages, and information is included on where to have this work done, should you decide to take the 7-perf plunge.

The final chapter, Life After the Realist, covers some more advanced stereoscopic principles, most of which mainly come into play when shooting stereo pairs with single or paired non-stereo cameras. Discussions of ortho-, hyper- and hypostereo are included, as are some guidelines on the effects of lens focal length and stereo base. A brief mention of stereo images created on comput-ers wraps up this chapter (and the book as well.)

An extensive list of references (containing over 50 listings) is included at the back and referred to throughout the book. The NSA and several issues of Stereo World are included in the reference section (although at least one of those listings contains an error; reference 27, the article "A Close Look into the Realist Macro System," actually appears on pages 14-35 of issue 23(1), which is the March/April 1996 issue.) Behind the reference listing, a 2-page reproduction of a 1957 Realist illustrated retail price list serves as a final little treat for Realist enthusiasts.

At $35, this book is a bit pricer than Dr. T's other publications, approaching the level where you would expect actual offset printing and fine-linenscreen halftones. Still, I think most people will be surprised at the quality of reproduction achieved here, especially in the photographs.

How to Use and Maintain Your Stereo Realist is a useful reference that could benefit anyone using a Realist camera, or even people just thinking about getting started in stereo photography. For those who are hungry for as much information as they can find on the subject, this book should probably be considered part of a Realist reading trio, with the two 1950s-era references Stereo Realist Manual and The Stereo Realist Guide rounding out the set. (These two classics are discussed in the Accessories and Advanced Techniques chapter, and are listed as the first two entries in the References section of this book.) All three of these books cover some of the same ground, but each also contains information not found in the other two, making all three useful.

For a present-day slant on a 50-year old camera, this book is more comprehensive than anything else out there. I recommend it.

(Continued from page 17)
View-Master's Newest Model—
A Virtual Masterpiece

What a wonderful way to celebrate 60 years of View-Master—the introduction of a new stereo viewer. More rounded in shape than traditional models, the new Virtual Viewer is sure to capture the eye of modern toy collectors as well as the interest of classic View-Master enthusiasts.

Fisher-Price first introduced the new design at Toy Fair '99 in New York in February. Once toy "insiders" got a sneak peak, the company went into full production on the new design. More than two years of concept ideas and engineering went into the final model, which began showing up on toy store shelves in late June. The first of these new "jellybean" look viewers to appear was the traditional red color, with purple and lime green soon following. A pink model, exclusive to the Barbie Gift Set, features the Barbie logo imprinted on the front of the viewer.

Not only the colors are new. The logistics of the viewer have been completely revamped from the familiar Model L viewer which has been the mainstay in the View-Master line since 1977. Streamlined, easier to hold and with more eye-appeal than the previous model, this viewer is more "O-shaped" than any of the previous American viewer models. (Ironically, the new viewer would probably have been given the designation Model O if the lettering system for viewers was still in place. Letters have not been used since the Model L was introduced, but insiders know that the Push-Button viewer would have been designated the Model M and the new Lighted viewer the Model N.)

Bolder, brighter and bigger—that's how View-Master describes the Virtual Viewer, and in fact that's exactly what it is! Bolder with the new shape, brighter with the new colors and bigger with an image size a full 50% larger than that of the Model L viewer. The convex shape of the wonderful new larger diffuser gathers light from all directions, and the material it's made of does the job very well with very even light distribution.

For enhanced viewing ease, a wrap-around visor brings the image right into your face. At first use, the visor seems to be a hindrance to those of us who wear eyeglasses. But after a few uses, the enhanced image makes up for the difficulty encountered by having the visor in the way. Personally, we feel it would have been better if the eyepieces had remained flat, but then the overall stylized look of the new viewer would have been forfeited. There was a "bug" in the first red viewers released, with the lenses off by one millimeter. However, the problem was noticed soon afterwards and quickly corrected by the folks at Fisher-
Double-element plastic lenses are held in place by their large flanges. Focal length measures about 34mm, compared to about 47mm for the Model L. The larger diameter of Virtual Viewer lenses (22mm vs. 14mm for the Model L) is especially important to ease of viewing.

Price. Only the first viewers released have this problem. So, if you are having problems focusing reels with your new red Virtual Viewer, chances are you have one of those early production releases. If you love the look of the Virtual Viewer but are greatly annoyed when attempting to use it with eyeglasses, you have the option of paring down the sides of the visor and making them more flat. This side portion of the viewer has nothing to do with the actual inner workings.

Among the best features of this model are the wonderful double-element lens optics. This is the first time since the Model D focusing viewer was introduced that high optical quality was considered when designing a new viewer. The new lens system provides more eye relief and clearer images, even when held away from the eyes. Another plus is the excellent reel registration, making reel insertion much easier than before. With the Virtual Viewer, it's not necessary to make sure the reel is placed into the viewer at the "11 o'clock position".

The combination of the new diffuser, more sophisticated optics, and smooth reel registration make this viewer vastly improved over most previous models. This is a good indication that View-Master is trying to market a "toy" that provides a good 3-D image while pricing it at an affordable level. (The Virtual Viewer retails for less than $5.00 at most stores.)

Trimming the Virtual Visor

While the View-Master Virtual Viewer™ can be used as-is by most people wearing glasses, some will find it more satisfactory if the wrap-around visor extensions at the sides of the lenses are removed. This is easily accomplished without special tools or any great expenditure of time or effort, and without damage to the viewer.

To avoid getting the inevitable plastic shavings inside, it's first necessary to remove the lens half from the rest of the viewer. This is in fact easier with the Virtual Viewer than nearly any other View-Master. Using a table knife, simply pry apart the two halves along the separation line that runs around the viewer starting at the reel insertion slot. You may hear the spring pop loose at some point, but don't worry—it's easy to replace and will stay in position on its own when you press the halves of this quick-assembly viewer back together.

Removing about a half-inch of plastic from the visor will get your glasses much closer to the lenses for an effect more like using the viewer without glasses, or with contacts. While a hacksaw will do the trick, more control is possible by holding the lens section down on a flat surface and using a coarse wood rasp to gradually shave off the visor ends. Some medium sandpaper followed by steel wool will make the resulting flat ends match the original surface. If the two exposed open slots bother you, the ends can be covered with self-stick felt as a cushion for your glasses.

To reassemble the viewer, hook the spring on the reel advance plate over the small pin nearest the bottom of the diffuser section and position the plate in its guides. (Make sure the arm of the advance knob rests in the small black notch near the upper right assembly pin.) The spring will stay in place as you press the viewer back together with even pressure, guiding the pins on the diffuser half into the holes in the lens half.
Customized Virtual Viewing
Steve Berezin has begun placing achromatic lenses into Virtual Viewers, giving an even clearer image than that provided by the plastic optics of the standard retail model. Unfortunately, you lose the enhanced image size when opting for this conversion. Contact Steve at www.berezin.com/3d for additional information regarding this transmutation.

A Discovery Viewer Fix
As reported in the last column, there were a few problems with the Discovery View-Master Viewer. (SW Vol. 25 No. 6 page 26.) However, Fisher-Price has listened to the comments that were made and has revamped the viewer to provide a clearer image. The improved version has a better diffuser that lets light into the viewer in a more even manner. A new, clear substance that renders a vastly enhanced image has replaced the "mottled" diffuser material. The world map has been maintained on top of the diffuser to promote the viewer's association with the Discovery Channel.

Special Viewer Release
At Toy Fair '99 a unique 60th Anniversary Viewer was given out to visitors entering the Fisher-Price booth. It came with a special reel depicting various Fisher-Price products, especially View-Master. The viewer was custom made in blue and silver with "star dust" sprinkled within the colors. A 60th Anniversary sticker was affixed to both reel and viewer. As a token of their interest in the National Stereoscopic Association and their continuing support of our organization, several of these viewers were donated to the NSA Spotlight Auction at the recent convention in Green Bay. Their generous contribution of these viewers and several other items netted almost $1,000 in additional revenue for the NSA. For these donations we extend our sincere appreciation.

Penny's 3-D Gift Set
A new Discovery gift set is available this Holiday Season from your J.C. Penny Catalog Gift Department. The exciting Discovery Binocular Viewer is accompanied by one set of Discovery reels and a unique Super Show Projector in the yellow color that is unique to the Discovery line. You can order this item internationally on-line from JC Penny. Visit their website at: www.jcpenny.com.

View-Master as a BBC Icon
In England, The BBC coverage of the August Edinburgh Festival made good use of a View-Master (Continued on page 57)
Most of the boxes in the collection originally contained 12 Lumiere 6 x 13 glass film plates. Most are hand labeled on one end identifying the general subject matter of the 10 - 14 negatives or transposed positives they now contain.

During a tour of the countryside near Dijon, France, a few years ago, a French friend and I found a small treasure in what seemed like an unplanned merger of a second hand store with an antique shop on an isolated stretch of road. It had been a day filled with fascinating subjects for stereography appearing every few meters in villages separated by what was often a drive of only minutes, and he wanted to top it off by showing me a place where he'd noticed some boxes of glass views for sale.

Daylight was fading as we pulled into the gravel parking lot of a small, generic commercial building of about 1960s to '70s vintage. Inside, on a shelf filed with an assortment of glassware and other items that wouldn't have looked out of place at an upscale garage sale, were a few small boxes of 6 x 13 glass views. Despite our best efforts to look only mildly interested, it must have been evident to the woman behind the counter that we were intrigued by the images. When she mentioned that there were many more identical boxes in the basement, we started mentally counting our cash reserves as we headed down the stairs into a dark and musty but...
A possible clue to the identity of the stereographer exists in a box filled with views of this couple wandering around a quarry. The woman in her feathered hat is seen near the edge, on a small ore cart, and on a narrow trestle carrying ore cart tracks over one end of the open pit. The couple may have owned or managed the quarry in the Dijon area. The same woman, wearing either a feathered or a winged hat, appears in dozens of other views taken in various locations.

Some of the elegant architecture of Montpellier (if the box label is correct) provides a background for this classic bike, trolley and car shot.

The woman found in so many views wearing one stylish hat or another appears without one in this portrait with what looks like the same dog seen in the quarry view. Alone or with small (family?) groups, she was stereographed on bridges, along river banks, on a train, in some woods, and among a herd of sheep on a rural road. In general, the views she is in are the most snapshot-like of the collection.

The 20th Century in Depth 1915-1920

Some encouragingly dry gloom lined with crude shelves. With no space or time to examine more than a few sample plates from the heavy carton, we quickly negotiated a deal for the entire collection—splitting the expense between us after calculating that my wife and I would still have enough left for airport snacks on the way home.

In all there were nearly 50 original Lumière sensibilité extreme (high speed) film boxes, containing from 10 to 14 of the once so popular 6 x 13 stereo format glass plates. All but a few are clearly amateur views, about half being negatives and half positives, with very few images present in both negative and positive forms. Unlike views in this format found at photo shows or in auctions, these hadn’t traveled far from home. All but a few boxes contain views of locations in the area of France in or near Dijon including (according to the handwritten labels on the boxes), Bourges, Chalon-sur-Saone and Belfort as well as several unidentified locations. Some boxes are labeled with locations from as far north as Reims, west to Le Mans and south to St. Etienne and Montpellier.

But more interesting than the locations was the nature and quality of the images, all of which we examined around my friend’s dining room table that night in a marathon session of viewing.
dividing discussing and trading. Street scenes filled with people, wagons, streetcars and/or marching soldiers can be found in most of the boxes. Others are clearly views of family members or friends of the stereographer in a variety of surprising locations. Very few could be classified as backyard or ordinary vacation snapshots.

The time frame seems to fall within a few years either side of 1918. Some views of destruction in Reims were clearly taken after World War I but prior to any reconstruction beyond clearing the streets. The many views of soldiers marching or gathering to march show local parades by tired veterans of trench warfare. Other views show soldiers on crutches or in hospital beds.

Several views from Dijon show a patent medicine promoter standing on a platform in front of huge sign announcing that Professor Lafeuillade specializes in afflictions of the foot, while on another outdoor stage the benefits of a product called Mineralox are being explained by two men in scoutmaster uniforms. Subjects range from a visiting dignitary in an
Only in an amateur view are you likely to find the poorer section of a French town documented, where chickens and dogs occupy the street instead of commercial traffic and where there isn’t a grand monument in sight.

Military parades are pictured in views filling three unlabeled boxes. Just what special day was being honored or event celebrated is unknown. The war ended in November of 1918, but the trees here seem to have all their leaves so this parade may have occurred a few months before or after the armistice.

Civilians nearly become part of the parade, walking and running (or stereographing) alongside the troops. Judging from the size of the square and the buildings, many of the military parade views could have been taken in Dijon.

In the case of two of the collection’s views, the same image appears as a flat “panorama” on another plate, filling most of its width. This is strong evidence that the camera used was one of those convertible from stereo to panorama. The two 6 x 13 cameras of this type most well known are the Spido-Gaumont and the folding Contessa-Nettel.

Boxes for three brands were found in the collection. The majority are Lumiere camera plates and a few boxes of Lumiere plates for positive transparencies. The other brands represented are Varieta and Excelsior. Stickers on some boxes indicate the film was purchased from A. Darbois in Dijon, but the Excelsior brand includes that name and city in the printed label itself. With only the small 45 x 107mm format as a serious alterna-
Just down the street, civilians mingle with the soldiers or line up on the facing curb while restless children wait on the sidewalk at left for the marching to begin.

Soldiers "at ease", probably waiting for a parade to begin. Many such close views of very experienced looking troops (far more intimate and revealing than commercially produced stereos) invite long study in a viewer and speculation about what each had been through and what fate awaited them.

Prepared in case WWI fighting moved south through Paris and beyond, these local volunteers (perhaps a doctor and assistant?) were ready to transport victims of a war that many in France feared at times would be even worse than it was. The view, of course, may have been made some time after any real threat loomed.

A confident smile lights the face of this injured soldier who survived a war that killed nearly 1.5 million French troops.
In a ward looking like a scene from a World War I movie, our unknown stereographer took a close view of this man whose terrible elbow wound seems to have destroyed a lot of tissue but (so far) spared his arm. The victim, we can only assume, must have been a relative or good friend to have wanted his condition recorded in such stereoscopic detail. In fact, we can't even be sure it happened in combat but with well over 2.5 million French soldiers injured in the war it seems a reasonable guess that "the war to end all wars" was responsible for this discomforting to view injury and almost more discomforting expression.

A commercial building in Reims destroyed in the war is examined by a woman standing in a street already cleared of rubble. This and several similar views in the collection may in fact be of commercial origin, as they are sepia toned positives with precisely handwritten titles on the blank glass of the thin septum. The majority, clearly amateur positives, are not toned and have no labels or titles of any kind.

Bicycle racing was as popular in France then as it is today and is the subject of a box of views labeled Châlon-sur-Saone showing racers, spectators and officials. This banked end of the oval track has a commercial advertisement painted on the surface and seems to have been a favorite spot for local photographers.

The velodrome at Châlon-sur-Saone was equipped with a covered grandstand at left. The stereographer edged over the track to get this motion-stopping shot of racers approaching. All the views showing moving bikes from the side are blurred to varying degrees.
This would have been only a moderately interesting shot of racers at Châlon-sur-Saône lined up before a race (supporting each other shoulder-to-shoulder) except for the man at left holding a camera...

An enlargement of the right image reveals that at least one other fan was recording the race with a stereo camera. The make hasn't been positively identified yet, but it closely resembles the Gaumont 6 x 13 with the lens board shifted to the right. This centered the left lens to use the camera in panoramic mode, filling most of the width of the plate with a wide but flat image.

It's probably safe to assume this is the family that operates this establishment. Outside views that include cafes and bars are common in both amateur and commercial stereos, but inside shots (except for grand hotel dining rooms) are rare. Overhearing conversations at this counter through the war years would probably have provided material for several short stories if not a novel.

tive for most amateur stereographers in Europe, 6 x 13cm glass plates remained popular into the 1930s even after the introduction of sheet and roll film backs. Cameras, processing equipment, transposing printing frames, and a wide variety of stereoscopes remained available as well. In 1905 Jules Richard introduced a 7 x 13cm format Verascope (providing pairs of square images) that failed to convert many fans of the 6 x 13 format and especially the plate manufacturers. Richard eventually provided film holders allowing the use of 6 x 13 plates in the slightly larger format cameras.

Who?

One, two or several people may have taken the stereos in the collection. Some of the same people, possibly family members, appear in several different boxes labeled with the names of various towns. It would seem a reasonable assumption that a husband and wife shared the camera on a num-
Only a few "scenic" views were found in the boxes. By far the best with the most stereo impact is this one of two women on a hillside path overlooking a river in the French countryside. We have only imagination to fill in for the absent caption to this idyllic scene, and maybe it's best that way. The war is over and we wait with a stereo camera and full box of plates in the shady picnic spot we've prepared for the arrival of bread, wine, cheese and good company.

Our unknown stereographer’s mode of travel around France is revealed in a box of views labeled Chemin de Fer (railroad). All the shots are from inside the train, like this one showing the cars on a raised roadbed in the French countryside. Other views were made from the window as the train arrived in a station.

The woman in the winged hat poses in the aisle on her way to one of the many locations in the Dijon area where she will again be included in several views. Multiple tracks outside indicate that the train may have been in a station and not moving—making this shot much easier.

The number of trips around France shortly after the war. They may have lived in or near Dijon, and they may have owned or had an interest in a local quarry where several views were taken.

Unlike the variable quality and often unspeakably dull subject matter of so many amateur views, the work in this collection comes close to the quality found in commercially published glass slides of the time. Better yet, these views often do a superior job of documenting people and places, even if by accident. For whatever reason, the stereographer recorded family members and friends in unusually interesting urban and rural settings and sometimes shot street scenes as if intentionally creating a historical record. Unlike commercial views, there are few images of statues, government buildings or gardens. Instead we find narrow streets lined with shops, people herding sheep, small cafes, pedestrians, and soldiers waiting with onlookers before a parade.

What the collection lacks is precise identification of the images—not an easy thing on glass plates but certainly worth the effort. Nevertheless, the views provide a fascinating, informal look into the early 20th century in central France. The entire collection can take hours to study and puzzle over, and who knows how many views never made it to that shop at all?
Alien Adventure—
nWave’s Latest 3-D Encounter

review by Lawrence Kaufman

The 3-D large format (LF) film Alien Adventure opened in the Los Angeles area on August 20th at the Edwards Irvine Spectrum IMAX 3-D theater and also the Edwards Ontario Mills IMAX 3-D theater.

Alien Adventure is from writer-director Ben Stassen, nWave Pictures, www.nwave.com in association with Iwerks Entertainment & Movida/Trix. The team that brought us Thrill Ride: The Science of Fun (A 2-D release through Sony) and Encounter in the Third Dimension. (E3D has now been retitled 3-D Mania—Encounter in the Third Dimension—see SW Vol. 25, No. 5, page 16).

It looks as though nWave has done it again! Alien Adventure has a lot of pluses. It has great computer generated imagery (CGI). The soundtrack is superb. The film (in my eyes) must be commended, since it is not ‘seen through the eyes of a child’ as many LF films are (since they are trying to educate the audience—many of whom are school age children).

Alien Adventure’s aim was to be one of the very first LF films aimed exclusively at the entertainment market and the film is a lot of fun. This however, will limit what theaters will play the film. It unfortunately does have a problem. A very big problem for many members of its audience. The film is basically four ride films stitched together with an alien story. Since many people do not like (or just can’t take) ride films, the message should probably be more clear to the people who are entering the theater, before they buy their tickets.

The film had small display ads in the Edwards theater chain ad announcing that the film was coming, and then for about a week it played three times a day at both theaters. When the chain started their Island of Sharks ads, there were no more display ads for Alien Adventure. Several weeks later, when Sharks began playing, Alien was moved to only two shows a day. nWave supplied plenty of in-theater advertising for the film. Banners, standees and posters give some sort of hint that you are about to go on a 35 minute wild ride.

ALIEN ADVENTURE begins with our friend Max (the flying robot) from nWave’s last 3-D LF film E3D. Max (unnamed in this film) delivers a tongue-in-cheek warning:

Welcome to our virtual theme park.

The limited narration of the film tells us that the Glagoliths, a small tribe of wayward space gypsies, have roamed the Universe in search of a new home. (Their previous planet was obliterated by creating a tongue-in-cheek warning: A. Grip your armrest firmly.

C. Scream.

If none of these options seem effective:

Close Your Eyes. This will eliminate dizziness, however your ability to follow the action will be greatly diminished.

The film begins with some great computer generated imagery (CGI). The outer space footage is done very well (the Earth image and a closer shot of the southwestern United States are actually very high resolution satellite images). There are nice additions, such as lens flair to make the footage look realistic. nWave is testing the limits of CGI technology by creating the first full length (more than thirty minutes) digitally animated film for the large (very large) screen.

We quickly realize that the film is not going to be seen through the eyes of a child, but instead will be seen through the eyes of aliens. The aliens have their own language (their language is actually Walloon, an ancient French dialect spoken by a group of people in the southern part of Belgium). I for one would have liked to have had subtitles! Luckily, I had the press kit, so I knew what was going to happen.

Not a conventional dramatic story, the film is a fully immersive experience. The filmmakers do a wonderful job making you feel as though you are in the film. 70% of the film is recorded with a subjective camera, bringing the viewers into the film. The parallax, depth of field, deep focus and out of the frame images make the sensation that you are actually on the rides even more realistic.

The limited narration of the film tells us that the Glagoliths, a small tribe of wayward space gypsies, have roamed the Universe in search of a new home. (Their previous planet was obliterated through operator error.) They come across Earth, but being from a distant galaxy, don’t recognize it.

Cyrillus, the supreme leader deems it wise to launch manned probes to evaluate the world below. Unfortunately, they land in “Adventure Planet” (the working title for the film), which is a new hi-tech amusement park not yet open to the public. “Le Parc Du Futuroscope” (Futuroscope) in Poitier, France, an innovative park dedicated to the moving image (www.futuroscope.org) was used as the background for the film’s theme park.

The alien scouts explore four attractions before they are ordered back to the mothership. The attractions Arctic Adventure (a Hot Ride in a Cool Place), Magic Carpet Ride (a Cool Ride in a Hot Place), Kid Coaster and Aquadventure (a Wet Ride in a Dry Place) were picked by director Ben Stassen, who explains, “The most popular attractions at major theme parks around the world today are either Roller Coaster Rides, Dark Rides, 3-D Film Experiences or Ride
Films. I wanted to package all of this in Alien Adventure. The film itself is a 3-D film experience. Even though the seats are not moving in the theaters all the attractions are in fact ride films. I set up two of the attractions as dark rides and two as roller coasters.

Despite a few minor incidents, aliens being frozen and alien motion sickness (not a pretty sight), it becomes obvious that the aliens are having way too much fun. Fearing that fun could destroy the fabric of the alien civilization, the aliens are ordered to leave, their high commander and spiritual leader declares our planet incompatible to intelligent life and their search for a new home continues.

The film was made using two different softwares to animate the aliens, Lightwave and Maya. All the sets and environments were created in either Maya or Explore. The different layers were composited using the composer from Wavefront. Alien was created by a team of twelve CGI animators and two technical mangers over a ten month period. The total rendering time needed to create the 103,680 frames of high resolution images exceeded 180,000 hours.

Two MSM cameras mounted on Cine III film recorders were used to create three sets of stereoscopic negatives. Two left/right eye original negatives were recorded in 15 perf, 70mm (15/70) film format and one left/right eye original was recorded in 8 perf, 70mm (8/70). At two minutes of recording time per frame, the entire process took 622,080 minutes, the equivalent of 432 days of film recording.

Ben Stassen on Large Format 3-D

nWave's production of Encounter in the Third Dimension had received a little heat for its incorrect choice of the 'first' 3-D movie. Stassen, the director and writer of E3D and CEO of nWave conceded that his researchers had used incorrect sources causing the script error. He has also expressed his opinions on 3-D large format films, their digital future, the problems converting 35mm animated films to LF, and the upcoming conversion of Fantasia into (flat) LF digital animation which will dominate many LF theaters to the exclusion of other films next year:

While hundreds of millions of dollars are being spent building new, mostly 3-D (LF) theaters, hardly any effort or money goes in the development of 3-D production technology. The 3-D production tools remain archaic at best, forcing filmmakers to make compromises at all stages of the creative process. How long will producers be able to afford losing millions for every 3-D film they make, even if said producers also sell projectors or operate theaters (Into The Deep is the only 3-D film in the black). Computer animation is currently the only cost efficient alternative. I am absolutely convinced that the future of 3-D cinema will be digital or it will not be at all (CGI and digital live action cameras).

Having said that, I see the release of Fantasia in large format as a one of a kind event. On paper it is very easy to figure out the cost of converting a 35mm CGI feature film to 15/70. You simply look at the rendering logs of the feature film and calculate the time it will take to re-render the film in high resolution (there is a mathematical formula to figure that out). You multiply the hours of rendering time by $25 (the average hourly rate for computer rendering), you add the cost of film recording ($5 per frame), the lab cost and the cost of the post-production sound (re-mix to large format specifications). My guess is that films like Toy Story or Antz would cost between $6 and $9 million to be converted into 3-D 15/70 films. On paper, that is. In reality a good portion of these films would be absolutely unwatchable in 15/70 3-D without major creative changes (framing, pacing, editing, slower movements...).

In fact, I do not think it would be financially viable to go back and turn Antz (in) to a 3-D 15/70 large format film. On top of the $6 - $9 million technical cost, you would probably have to add $20 to $30 million in production expenses and R&D work (a lot of effects and textures will have to be re-done from scratch for the high resolution version).

However, if the large format version is planned in advance and is produced concurrently with a feature film version, it will be possible to produce a 15/70 3-D feature film within a $12 to $18 million budget range.

As a filmmaker, I am really looking forward to the release of Fantasia in 15/70. I feel I will be able to learn a lot from watching the film in terms of what works and does not work in the conversation process, both technically and creatively.

As the CEO of a company dedicated to the production and distribution of large format films, it is somewhat unsettling to see that a company like Disney could be able to monopolize all the prime programming slots worldwide at a time when more films than ever are reaching the market place. Times they are a changing and we are very excited to be part of this new wave!

I for one am happy that Ben Stassen has figured out a way to turn ridefilms into 3-D LF films that is economical and has created several film releases for nWave. I look forward to their future efforts!
The Problematic Mr. Green

In his book Stereoscopic Photography (Third Edition, Revised, 1950: Chapman & Hall, London) on page 417 Arthur Judge writes: "The first stereoscopic negative film was made by the late William Friese-Greene, who took out a patent in 1893 for his method of stereoscopic film projection.... This film was made with a special camera using two lenses arranged side by side; it was the first successful attempt to take a stereoscopic film of a moving picture and Friese-Greene's is the prior patent of the world for films taken and projected in this manner. It was necessary to use a viewing stereoscope in connection with the positive films thrown on a screen."

William Friese-Greene may well have photographed stereoscopic motion pictures in 1893 as Oliver Dean and Michael Starks have also stated in postings to SCSC e-groups but the reservations that stereo film-maker Al Razutis has expressed about Friese-Greene's priority are well founded:

1. Was this a 'motion picture' in the sense that we know it today (it does not appear to contain sprocket holes, intermittent pull-down motion, or is even clearly a 'projected' film)? What was its subject matter, title, and when was it first publicly projected?

2. Is this a personal/private invention that never saw any other application?

Brian Coe in his book The History of Movie Photography (Eastview Editions, 1981) on page 59 shows a photo of Frederick Varley's stereo movie camera designed and patented in 1890. The photo caption states: "A virtually identical design was patented by Friese Greene in 1893. This camera could operate at only two or three frames a second."

In David Hutchison's (excellent) May 1977 Starlog Magazine history of 3-D (page 20) he reproduces a photo of the Friese-Greene stereo camera as well as the large format negative film it shot. Page 60 of Coe's book reproduces a part of a film exposed by Friese-Greene in Varley's camera in 1890. It is obvious looking at the strip that, as the caption states "Since the successive pictures were taken at quite long intervals, there is considerable difference between the frames."

Comparison of Varley's camera patent of 1890 with Friese-Greene's patent of 1893.
From Coe, The History of movie Photography.
On the same page of Coe's book a drawing from Varley's patent of 1890 for the sequence stereo camera is reproduced side-by-side with Friese Greene's patent of 1893. The two drawings are virtually identical and there is a striking similarity between the photo of Friese-Greene's camera in the Starlog article compared to Varley's camera as shown in Coe's book.

Is there any document or record proving that Friese-Greene successfully projected stereoscopic motion pictures publicly? Brian Coe (page 60) states that "Friese-Greene used and demonstrated Varley's camera in 1890 but once again there is no record of a successful projection demonstration."

We also have the following personal account from C.H. Bothamley in his article "Early Stages of Kinematography" from the Photographic Red Book Magazine (1931, p. 38) reprinted in the March 1933 issue of SMPE Journal:

Friese-Greene, on June 26, 1890, at a meeting of the Photographic Convention of the United Kingdom at Chester, over which I presided as president for the year, read a paper on "A Magazine Camera and Lantern." He exhibited and described a long series of successive exposures on a sensitive film, which was moved by means of perforations in the film itself, instead of by perforations on a bobbin. He likewise exhibited and described a lantern that he had devised for projecting the images so obtained. Unfortunately, on the journey from London, the projection apparatus had been damaged so that it could not be used, and the films that Greene had brought with him for exhibition could not be projected.

Mark H. Gosser's Selected Attempts at Stereoscopic Moving Pictures and Their Relationship to the Development of Motion Picture Technology, 1852-1903, (Arno Press: 1975) provides a detailed discussion of the Varley/Friese-Greene collaboration. Gosser estimates (page 193) that the speed of the the frame rate "could not, given the limitations of human strength, have exceeded five frames a second." And when Varley and Friese-Greene made an appearance before a photographic group (described in the Photographic Journal of November 21, 1890) Gosser states (page 190) that "There was no attempt at projecting a positive at this meeting and neither of the two men claimed such a projection had ever taken place."

When Friese-Greene subsequently made his patent of 1893 with minor refinements to Varley's Stereo Camera there was no improvement to the mechanism for the frame rate and, according to Gosser (page 194) "There were other problems that would have had to be solved in order that the Varley machine might project stereo pictures."

And, even after filing his Stereo Camera Patent of 1893, Friese-Greene may still have had an incomplete understanding of intermittent motion and minimal frame rates necessary for projection. Gosser states (page 194-5) that "even at this late date, it does not appear that Friese-Greene grasped the necessities of a motion picture system...that he was still occupied with the production of lantern slides for projection in a

(Continued on page 47)
The 1999 3-D Movie/Video International—also known as The 3rd Ever 3-D (Stereoscopic) Movie/Video Competition, a Class I - International, PSA Exhibition Sponsored by the Stereo Club of Southern California (SCSC) was held on August 7th, 1999.

Congratulations to the 1999 winners:

- 1st place (PSA Gold Medal winner)- WRECK OF THE RHONE by Armando Jenik (Elmsford, NY). This was subtitled “The short version”. It was a four minute underwater video. It has a nice soothing soundtrack, with divers searching out an old shipwreck. The judges were disappointed that they did not find out where the Rhone was located, perhaps they will need to view “The long version”.

- 2nd place (PSA Silver medal winner)- THE COLOR OF GOLD by Jan Welt (Anchorage, AK). 45 minute history of early Alaska. Narrated by Norman Mailer, G. Gordon Liddy, Robin Leach, Dr. Ruth Westheimer, James Randi and Linda Taylor, it’s an entertaining film that has received a great reception in downtown Anchorage, Alaska, where it is playing hourly for the next three years (it has been playing for over a year). The video draws upon stereoviews to tell the extraordinary story of the Klondike gold rush. In celebration of the centennial (1898-1903). A copy of the stereoscopic video is available to anyone interested for Twenty dollars plus shipping. If interested, please contact: ICEMANCINE@aol.com.

- 3rd place (PSA Bronze medal) NAGUAL by Al Razutis (Los Angeles, CA). A 17 minute ‘art’ entry, inspired by Carlos Castaneda and his teachings of Don Juan. Al does make his videos available for sale. He has won a top prize in every 3-D video exhibition. You might wish to check his website: http://www.alchemists.com.

- Honorable Mention—VREX PROMO 1999 by Rob Johnson (Pleasantville, NY). A newly assembled four minute potpourri of the content available from VRex. This entry contained short excerpts of CGI and live action segments.

- Accepted entry, FAIRY TALE by Elsa Wu (Taipei 106, Taiwan). A four minute CGI cartoon of a flying fairy’s fantasy adventure. It was a very well done computer generated cartoon.

- Accepted entry, MAKE YOUR MARK by Peter G. Hansen (Greenville, SC). A four minute commercial project. This video is currently playing inside a double-expanding trailer on a national touring show for the new SCORCHER, multicolor tire line. It is a well-produced, fast moving combination of cool computer images (CGI) and live action produced to promote the new line of automobile tires.

The competition was the follow-up to the 1st Ever and 2nd Ever 3-D Movie/Video Competitions held in March of 1997 and June of 1998, respectively. The 1st Ever was the brain-child of Dr. John Hart. John is the driving force behind the 3-D Movie Division. This special interest group has been meeting for sixteen years. Over the last few years John had been trying to come up with ideas to motivate the members to dust off their various movie/video cameras and produce a new 3-D epic. The idea for the first competition was an inspiration and the timing was obviously right by the fact that there were twenty entries.

Two were in Super 8mm, two were in 16mm and the remaining sixteen were on video.

The second and third exhibitions have been PSA recognized and to be sure that the individuals who entered would enter only their best work, there was a limit of one entry per individual. Many of the entries to the 1st Ever competition were older titles, that the entrants had in the can and were ready to show off. For the second and third exhibition, all entries were on video. Twelve for the second and eleven for the third. The entries were mostly newer pieces.

The Selectors

The SCSC-3D Movie/Video division was honored to have as selectors for the Third Ever 3-D Movie/Video Exhibition:

Bill Warren (Los Angeles, CA), the author of Keep Watching the Skies, which has been called “the most authoritative work on the fantasy cinema.” and Set Visits: Interviews with 32 Horror and Science Fiction Filmmakers. Mr. Warren is a contributing editor of Leonard Maltin’s Movie and Video Guide and Maltin’s Family Film Guide and has written and contributed to numerous science fiction magazines and books.

John A. Rupkalvis (Burbank, CA), whose company StereoScope International developed the StereoScope® lenses and optical system in 1972. His system has been used in numerous 3-D motion pictures and he has served as a ‘Stereoscopic Consultant’ on numerous films, including Metalstorm: The Destruction of Jared-Syn (1983), Terminator 2 3-D (1996) and The Creeps (1997).

Tony Alderson (North Hollywood, CA), is a visual effects artist and partner in Al Effects, Inc. He has been a stereographer for some 25 years, and is especially known for his stereo conversions of
comics and 2D photos, beginning with *Battle for a Three Dimensional World* in 1982. His first motion picture credit was for stereoscopic rotoscope animation on *Metalstorm* (1983). More recent credits include the miniseries *From the Earth to the Moon* and *Noah's Ark.*

**Prizes add incentives to enter**

Ever since the first 3D Movie/Video Exhibition several stereoscopic 3-D firms have generously donated prizes. This has been an added incentive to many individual to enter the exhibition, since there have been some very nice prizes made available. A special thank you to those who have helped:

- VReX, Inc., 85 Executive Blvd., Elmsford, NY 10523; (888) VR Surfer. VReX has gone above and beyond anything that we could have ever hoped for in a sponsor. They have donated dozens of VR Surfer 3D viewing eyewear sets each year, plus passive polarized cardboard and plastic glasses and the use of their fabulous projectors (see below).

- 3-D Video Incorporated, 418 Chapala Street, P.O. Box 40960, Santa Barbara, CA, 93140. Phone: 805-963-5990, Fax: 805-963-9770. [http://www.3-dvideo.com](http://www.3-dvideo.com) As stated above, they were very generous for the 1999 exhibition donating a first prize of a complete Nu-View® Stereoscopic 3D Camcorder Adapter system. They also have 3-D video tapes available on their website.

- Ray '3D' Zone, The 3-D Zone, P.O. Box 741159, Los Angeles, CA 90004; (213)662-3831 or fax: (213)662-3830. Ray Zone comes through every year with some sort of donation, stacks of 3-D comics that he has published or some other printed stereo work.

- 3-D glasses were donated by Reel 3-D Enterprises, Inc., the world's largest mail order selection of new 3-D supplies (their 22nd year). Their catalog is available from: P.O. Box 2368, Culver City, CA 90231; (310) 837-2368.

**Flicker-Free Projection**

SCSC is excited, that again (for the third year), VReX, Inc.: "The 3-D Stereoscopic Imaging Company" (website: [http://www.vrex.com](http://www.vrex.com)) supplied one of their fabulous VR-2100 High Brightness 3D Stereoscopic Video Projectors to display the competition's field-sequential videotape entries (the kind you ordinarily have to view with LC Shutter glasses) and to show winning entries.

VReX projectors have the ability to take any NTSC, S-VHS, VHS or computer RGB input and project it onto a screen in spectacular stereoscopic 3-D. If the input is field-sequential stereo, the projector converts it to a brilliant, sharp image that has NO Flicker and can be shown on an aluminum-surfaced screen for viewing with ordinary 45/45 polarized spectacles!

The magic that makes this possible is VReX's micro-polarizers, which are applied internally to each raster line, thereby making the left and right views capable of being displayed nearly simultaneously, rather than having to interrupt one image in order to display the other. Other parts of the circuitry convert the input alternating images to a continuous display. An on-screen menu allows you to use a remote control for adjusting such things as input source, picture brightness, contrast, color tint and color saturation, as well as changing the right/left stereo polarity, sound level, bass/treble, plus several other sophisticated onscreen, controllable features.

The Magic of the VReX 2100 has really helped the quality imagery our stereo-cinematographers were putting on the screen.

**You too can make 3-D videos**

The Nu-View® Adapter from the folks at 3-D Video Incorporated, 418 Chapala Street, P.O.Box 40960, Santa Barbara, CA, 93140. Phone: 805-963-5990, Fax: 805-963-9770. [http://www.3-dvideo.com](http://www.3-dvideo.com) will make more entries at future exhibitions possible.

The Nu-View® adapter is a device that attaches to the front of most camcorders and produces alternate-field stereoscopic videos that can be viewed on your TV in 3-D with liquid crystal shutter glasses. We were very lucky in that

3-D Video graciously donated a first place prize for the Third Ever exhibition. And a very nice prize it was: a complete Nu-View system with two pairs of glasses.

The adapter has liquid crystal shutters that form light valves, alternating between the direct line of sight of the lens and a second line of sight reflected off a front surface mirror, and synchronized to the video frames through the output video port of the camcorder. The adapter costs $399. 3-D Video also has a set that includes everything you need (the adapter, a driver box, glasses, etc.) for about $100 more. You can buy it through their web site. One of the only alternatives in the past was to use the Toshiba 3-D camcorder, but these are no longer being produced and have been very much in demand, driving the resale price up to as much as $14,000.

The adapter adds another 11 or 12 ounces to your camcorder and you will find that you more likely need two hands or a nice tripod to steady the camera. The image can appear dark if you are shooting in low light conditions. Bottom line is that it is affordable true stereoscopic video. Finally, any camcorder can be a 3-D (stereoscopic) camcorder.

For further information contact: SCSC 3-D Movie/Video Division, 2601 Longley Way, Arcadia, CA 91006 USA (626) 821-8357 or (626) 574-3812 FAX; E-mail John Hart at MOVIES3D@aol.com or Lawrence Kaufman at kaufman3d@earthlink.net or check out the SCSC Website: [http://home.earthlink.net/~campfire](http://home.earthlink.net/~campfire).

**Rocky Mountain Memories Enhanced by New Website**

The 3-D equipment and supply source Rocky Mountain Memories is now under the management of Paul Talbot after Joel Alpers left the business due to a pending move and the demands of his engineering career. The company will continue to serve the needs of the stereo photography community with an expanded selection of products, a new order form and a new website: [http://www.rmm3d.com](http://www.rmm3d.com).
**Animated Classics to Hit IMAX 3-D Screens**

An animated IMAX 3-D version of *Gulliver's Travels*, to be released by the summer of 2001, will be the first product of a joint venture between the Imax corporation and Mainframe Entertainment Inc. of Toronto, one of the world's leading producers of 3-D computer-generated animation. Together, the companies will produce 3-D Computer Generated Animated Films for IMAX Theaters. Other animated projects currently in development include films based on classics *The Pied Piper* and *Pandora's Box*.

"We are convinced more than ever that 3-D animation will play a significant role in Imax's future," said Imax co-Chief Executive Officers Brad Wechsler and Rich Gelfond. "Our relationship with Mainframe allows us to create, produce and distribute our own large-format 3-D animation content cost-effectively and to then cross-platform that content into other markets."

Imax is already moving forward on its animation strategy. On January 1, 2000, The Walt Disney Company will release its (flat) animated classic *Fantasia 2000* exclusively in IMAX Theaters for four months. Imax is also in production on *Cyberworld*. Scheduled for release in summer 2000, this film will introduce audiences to a whole new animation experience by transforming into 3-D some of the world's greatest computer-generated animated shorts.

**Stereo in a Viking Moat House**

Promoted as the first stereo convention of the new millennium (2 months ahead of NSA 2000), the Stereoscopic Society (England) will gather May 5-7 at the York Viking Moat House Hotel in the historic city of York. The event will feature two evenings and one afternoon of 3-D projection, workshops, a Saturday night dinner, and a photo excursion involving a boat trip on the River Ouse and a bus tour to the Yorkshire Moors.

Convention rates at the 4-star hotel are £50 per night including dinner and breakfast. About a two-hour rail trip from London, York is a fascinating city full of photo opportunities, exciting events and lively museums. Settled in pre-Roman times, York is a compact walled city. Four great "bars" of gates provide imposing entrances to the city center dominated by York Minster, the largest gothic cathedral in northern Europe.

For more information, contact Bernard & Sue Makinson, 36, Silverthorn Dr., Hemel Hempstead, Herts HP3 8BX, England.

**3-Lens Lenticular Update**

3D Imaging Systems, the firm that has taken over the products and lenticular imaging services of the defunct 3D Image Technology, recently sent a package of prints to the *Stereo World* office. The film in question had several months ago been sent to 3D Image Technology in Georgia and the order for lenticular prints survived the company changeover and the transfer of operations from Georgia to California. (See *SW* Vol. 26 No. 1, page 24.)

The prints are quite sharp and have good 3-D effect within the close range where these prints work best, about four to eight feet. Background objects beyond that range can appear as sort of flippy double images about half the time, especially in high contrast situations. The color, however, was very subdued with a gray/blue cast worse than usual in lenticular prints. With film and print processing in the above case possibly having been divided between two companies and two coasts, a more accurate test of 3D Imaging Systems' services may be possible now that the new company has had time to fine-tune equipment and deal with the backlog of orders it inherited.

Still available are the single-use three-lens cameras 3D Magic and 3D Magic Plus, as well as the 3D FX, the 3D Trio and the 3D Wizard at prices ranging from $17.95 to $99.95. Lenticular prints are 75¢ each, plus $2 for film processing and $2 shipping. For more details, contact 3D Imaging Systems, P.O. Box 5035, Monrovia, CA 91016, (626) 930-0666.

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.
A Realistic Mars Visit in IMAX 3-D

Titanic filmmaker James Cameron has announced, “In the next eighteen months I will be producing two films. One is a 5-hour event miniseries and the other is an IMAX 3-D film. Both will dramatize the first human journey to Mars. They will premiere in the spring of 2001.” The scene was the University of Colorado’s Annual Mars Society conference, where he presented slides and technical details of the films—intended to be as accurate as possible based on current technologies.

Cameron’s intent is to encourage popular support of human exploration of Mars early in the 21st century: “I want to make human-to-Mars real in the minds of the viewing public. I want to show it as a fantasy they can achieve, not ‘someday’ but soon, in a tangible near future of years rather than decades. I want people looking forward eagerly to the moment when the newscaster cuts to the first live broadcast from the surface of another planet.”

The $30 million IMAX 3-D project will be headed by Cameron himself and will share props, sets and visual effects with the miniseries although the story lines will be different. Inviting the scientists and engineers of the Mars Society to help his Lightstorm production company keep the images and language of the films accurate, he quipped, “If you’re sick and tired of Hollywood getting it wrong, here’s your big chance to do something about it.”

In many aspects, Mars looms larger than the moon in popular fiction. Cameron observed that Mars “…has been dangled before us by literature and film for over a century as the world of mystery and romance.” He mentioned the works of Burroughs, Wells and Bradbury as well as movies like Mars Needs Women, Angry Red Planet and Invaders From Mars as having contributed to an “adolescent” attitude that was only to be finally corrected by data from the Mariner and Viking missions. (He may be unaware of the 1922 Teleview 3-D film M.A.R.S., which set a precedent both for stereoscopic treatment of the subject and for shuttered viewing as used in many IMAX 3-D theaters.)

The goal of Cameron’s film projects will be to complete the evolution of awareness about Mars from a romantic one to a more mature fascination with more realistic expectations of what can be discovered on a very reachable world where, in his words, “There will be no alien ruins, no intelligent humanoids. The epiphany will be a human one, and one which we can reach out and grasp in the next few years.”

For more, see the Mars Society website: http://www.marssociety.org/ cameron_one.asp.

The Problematic Mr. Green (Continued from page 43)

motion pictures may stem from a series of articles that John Norling wrote, the first of which was “Three-dimensional motion pictures” for the SMPTE Journal (December, 1939) and the Ray Allister biography Friese-Greene: Close-up of an Inventor (London: 1951) which was the basis for the 1951 film The Magic Box. Allister’s biography does present a rather romantic (and possibly apocryphal) view of Friese-Greene’s contribution to the stereoscopic cinema.

Friese-Greene, who changed his name from just plain Willy Green at the outset of his photographic career, was an amazing and tragic figure in the history of stereoscopic cinema. His enthusiasm for 3-D film was boundless. But he may not have actually reduced his patent to practice.
Have you ever searched in vain for a piece of information for weeks on end? Have you finally dropped the subject as hopeless and then found quite unexpectedly what you had been looking for? You have? Well then, you know exactly what happened to with the topic of this issue's column.

For some time I had been intrigued by a couple of stereo cards in my collection showing either men or boys playing cards. If there is nothing striking so far, it is only because I forgot to add that one of the players was invariably wearing on his nose something which looked like an old wooden peg. Going to the nearest public library, I borrowed books about old-fashioned card games but couldn't find anything as strange as what I could see on my stereographs. I asked around me but everybody looked at me wide-eyed, wondering whether I hadn't gone off my rocker. (collectors can be such crazy people sometimes!). This went on for several weeks.

Once, I found a contemporary illustration in a book on Napoleon's army and there was the same peg-like protuberance on the nose of one of the soldiers represented. I eagerly read the whole chapter but couldn't find any reference to the game the soldiers were engrossed in. To cut a long story short, I eventually found myself visiting an exhibition at the Invalides in Paris where dozens of photos by Gustave Le Gray were exhibited. While examining one of a group of "zouaves" playing cards, I noticed at once the familiar...
Children pretending they are soldiers and playing the game of drogue so popular among privates. Stereo by Jules Marinier.

iar growth, only this time there were two. I must confess my heart stopped for half a second while I was reading the caption. I learned that these soldiers were engaged in a game of “drogue”, a game played in teams of two, which had become fashionable under the reign of Napoleon I and was popular with soldiers and sailors alike. The four Jacks rank higher than the other cards, and the players who don’t have any in their hands invariably lose and have to wear a cleft stick (which they call a “drogue”) on their nose. They keep it on until it is their turn to win but they may wear two or more. I am fully aware it doesn’t sound like much, and that this game is not likely to supersede British bridge, American poker, or French “belote” but it made me feel quite content to know at last what had been so long puzzling me.

(Continued on page 53)
Problem: You’re a major cultural institution with a world class collection of over 70,000 stereographs on glass, metal and paper dating from the 1850s to the 1930s. Few people outside of researchers and academics even know of your holdings and access to the images themselves is limited by preservation concerns. You’d like to offer this treasure trove of history captured in three dimensions to a wider audience, but even an expensive coffee table style reference book could only present a small fraction of your collection, and distribution would still be limited to the well-heeled enthusiast.

Solution: If you’re the New York Public Library the answer was obvious: look to the Web. The culmination of a massive three-year project of scanning, color correcting and digitizing, the Library has posted 12,000 stereographs from the Robert N. Dennis Collection on their web site (http://digital.nypl.org/stereoviews). What was once limited to a select few now has the potential global audience offered by the Internet. Proving that, back in 1996, the New York Public Library was quick to recognize the unique ability of the web to resolve the conflict between access and preservation.

Small Town America: Stereoscopic Views from the Robert N. Dennis Collection concentrates on the tri-state region of New York, New Jersey and Connecticut from the 1850s to the 1910s. A pull down menu allows you to browse from nearly 200 areas of interest and locales that range from Saratoga Springs to Asbury Park; Bridgeport, CT to the St. Lawrence River; Buffalo to Broadway. Specific categories begin with “A Ramble through the southern tier of the Erie Railroad” and conclude with Wm. H. Sipperly’s Saratoga views. In between they include topics like post offices; prisons; railroads; sculpture in Central Park; government buildings; homes, Niagara in Winter; farming; industry; nature scenes; local celebrations, natural disasters, and the silk industry in South Manchester, CT, among many others.

About 5,000 of the images concentrate on New York City and vicinity, the rest are spread across a wide geographic net, befitting the exhibition’s focus on smaller towns and life outside of the region’s cities. Prepare to spend some time when you first visit this well-designed site. Whether your interest is primarily in vintage stereographs or you are the casual history buff this collection amply rewards your investment of time. In fact, the appeal of these views extends across many disciplines and by no means is it limited solely to stereo fans.

In addition to being a life-long collector of stereographs, Robert N. Dennis owned and operated (along with his wife) a souvenir and lunch stand near Williamsburg, VA. In 1941 he was persuaded by the library’s American History Division photo and stereo buff Sylvester L. Vigilante to part with approximately 35,000 stereo views, described at the time as “the largest known collection of its kind.” Forty-one years later, with a photography collection now well established at the library, Mr. Dennis made a donation of an entirely new collection that he had amassed, of an additional 35,000 stereographs. The second collection arrived at the library on January 31, 1983, the very day Mr. Dennis passed away at the age of eighty. The library will eventually scan the entire collection and expand the offerings currently available. “It’s part of the big plan to digitize entire collections held by the New York Public Library,” says Julia van Haaften, the library’s curator of photography and the site’s editor. “These sites will be less like publications, which are highly mediated, and more like bins full of like materials.”

The potential of the web to offer these materials to a wider audience was evident to Ms. Van Haaften back as far as 1994, though funding for such projects is not easy to come by. The opportunity to provide users with ready access to images and their ability to aid in picture research (stereo interest or not) were foremost in her mind as she envisioned the site. The decision to concentrate on the tri-state area was made so that the site would have “regional validity” and to remain within the available budget.

The site is searchable by titles, subjects, places, names (both photographers and publishers) and even formats ranging from albumen photoprints, to silver gelatin prints, tintypes and tissue stereographs. There are both simple and advanced search capabilities and results are arranged in image groups. This technique is called “collection-level cataloging” and as the site accurately states, it is “an economical way to provide users with speedy access to items within voluminous, closely related resources.”

Each stereograph has been scanned front and back, so you can read the text that originally accompanied each view. The images can be printed out from Full Color and Enlargement View sizes for viewing off line, perhaps the better option if you have a color printer connected to your desktop computer. The display size for the full color views is about 5” x 2½” (depending upon your monitor’s resolution) and is quite comfortable for free viewing. Reproductions can also be ordered directly
from the Library's web site (for non-commercial, personal or research use only).

While you search through the site you can save your selections to a "Lightbox" page that serves as your on-line shopping cart. There is a processing charge of $15 per order (which includes standard shipping) and prints on 8½" by 11" paper are $18 each.

For those without a stereoscopic viewer a link is provided to the San Diego Historical Society, where one can be ordered for $3. There is also a short section covering the basics of 3-D photography, its history and the use of stereo images for entertainment, information and research, emphasizing the importance of the historical record left by the eighty-year span of the heyday of stereographic photography. Links to other areas of the library's digital collections are included as well. The library has seen a steady increase in orders for reproductions on all its photo items since the main web site's debut in 1996, indicating that they are, in fact, reaching a new audience and market.

The site is easy to navigate and features a tasteful, low key user interface that is a model of restraint and good planning. The focus here is on the work presented, and the site design supports that admirably. Though, of course, download times for some pages with many images will depend upon the speed of your Internet connection. With a 56k modem and a Pentium level processor pages load without an intolerable delay (and even faster on a second generation iMac), owing to the skill used in optimizing file sizes by the site's designers. Response to the site has been very good so far with the typical complaint being concern over load times. To the extent that this is within the library's control they have done an excellent job in producing a fast-loading site. Until broadband Internet access becomes widespread this will remain an issue for every graphics-intensive web site.

Everyone involved in the creation of this on-line exhibition, from site editor Julie Van Haaften, to the digital imaging technicians, programming team and the volunteer staff, must be commended for their efforts. They have set the benchmark against which all other similar projects must be measured in the future. Though it is hard to imagine another organization taking on a task as ambitious as this one, any time soon. Equally hard to imagine is anyone with even a casual interest in stereographs or American history who could resist the lure of this massive collection.
A couple of years ago NSA member Dan Shelley of DDDesign in Colorado put together a massive CD-ROM compilation of images, web pages and text called the “3D-CD Project”. This was essentially a snapshot of the 3-D related information available at that time on the World Wide Web. A big snapshot, actually, with an encyclopedia's worth (literally) of information, images and applications of a stereoscopic nature.

In his latest project (described in detail on the website http://www.dddesign.com/bw3dcd/bw3dcd.htm), Dan has put together another encyclopedic compilation of stereo images, this time largely from one of today's best known stereo photographers, NSA Board of Directors Chairman Bill C. Walton. Perhaps best known for his book of stereo-views "Back to Basics", about modern Army Basic Training, Bill is a prolific stereo photographer. His images, largely in black and white, encompass subjects from combat and firepower to movie stars to generals and presidents, always with a keen eye for stereo effect and balanced composition.

Like Dan's earlier 3D-CD Project, the contents of this disc are meant to be viewed like web pages, using your internet browser (e.g.: Internet Explorer, Netscape Navigator). For best viewing, you want your monitor settings at 800x600, 16-bit color recommended as a minimum.

From Dan's web page: "This CD-ROM includes a historical collection of about 1,000 modern stereo-views presented as both stereo pairs and as anaglyphs. A lorgnette viewer and a pair of anaglyph glasses will be included with every copy. The CD is DOS/Win, Mac and UNIX compatible. The only system requirement is that you must have an Internet Browser and that you can display at least 256 colors at 800 x 600 screen resolution."

Basically, one loads the disk into the CD-ROM drive, starts the browser and loads start.htm1 from the disc. (If you have any questions about this procedure, ask the nearest ten year old to help.) The start page allows you to go to either anaglyph or stereoview menus. The Main Menu lists all 50-plus galleries of images, each containing 15 to 20 stereographs. I took a quick look at the anaglyph pages and realized that I would need to fiddle with the controls to get the best extinction between red and blue. Not feeling like fiddling, I clicked back to the stereoview menu and didn't review the anaglyphs further.

From the website: "Several years ago Bill created a book, BACK TO BASICS: INFANTRY ONE STATION UNIT TRAINING IN 3-D. The book contains 75 black & white stereo pairs of today's infantry soldiers' initial training at Fort Benning, Georgia. This CD includes many more images that were taken during the creation process of this book."

The web page offers a more complete listing of the contents of the CD, but an abbreviated list follows. Besides the hundred or so Back to Basics images, there are an additional 60 or 70 assorted military stereoviews covering training, weapons, military activities and personalities.

Working for the Fort Benning Public Affairs Office after retiring from his Army career, Bill had access to the many personalities who visited the base. He also attends and photographs many public and charity events in and around his Georgia home, resulting in many more personalities in stereo. Nearly a hundred of Bill's celebrity images are included on the CD, from actors and actresses such as Cheryl Ladd, James Garner, Shirley Jones and sports figures such as George Foreman and Floyd Patterson, to politicians, including Bill Clinton, Jimmy Carter and Newt Gingrich.

There are several galleries of images from Flensburg, Germany. (Flensburg is where Bill first met and later married his charming wife, Krys.) NSA members may remember his article about Flensburg: "Tracking Down the Idstedt Lion" (SW Vol. 19 No. 5, page 28).

There are images from several of Bill's travels, including trips to Japan and New York's Finger Lakes area. This latter is an area I'm personally familiar with, having lived here all my life. I've been to...
Watkins Glen, Letchworth Park and the Aviation Museum and was pleased to see them all represented (in color, no less).

Wrapping up the Bill Walton selections are about three hundred images of assorted topics, mostly a Walton family album, but including sports cars, Walton family homesteads, waterfalls, inside a rope-winding plant, SSA gatherings and banquets from years past.

Dan has also included a sampling of images from various other contemporary stereographers, among them Stan White, whose creativity and humor are unmatched; Shab Levy, whose superbly composed images are a study in the beauty of lines and sweeping curves; and Dick Twichell, with some of his homesteads, waterfalls, inside a car, and banquets from years past.

Twichell, with some of his sweeping curves; and Dick Twichell, with some of his striking images from the Kingdom of Thailand including one very innovative through-the-window experiment. About 50 images from the SSA Archives have also been scanned for this CD, some dating to the first half of this century.

This disc is not intended to be an archival collection of images. If it were, the images would have been scanned at a much higher resolution and there would have been far fewer of them. Like the first 3D-CD, the images are all saved at about 75 pixels/inch. This resolution is the same as commonly used for images on the web, adequate for viewing on a monitor but lacking in finer detail. The supplied lorgnette worked well, but I prefer to "freeview" with a pair of reading glasses.

My only gripe is Bill Walton doesn’t use enough color film. With no offense intended and motivated solely by my own admittedly far-from-refined aesthetic sensibilities, I think black and white is suitable for flat photography and maybe the odd artsy-fartsy stereo, but Bill’s wonderful scenes, parades, car shows and movie sets cry out to be captured in color.

If I get close enough to Bill at the next Convention, I’m going to slip some Kodak Gold into his bag. If you’re going to the trouble of capturing it in stereo...

European Gems (Continued from page 49)

Notes

1 The Invalides, as the name implies, was founded as a home for old soldiers invalided out of service. Under its dome the body of Napoleon I has been resting since 1840, when it was brought back from St. Helena. The Invalides now houses military services as well as the Army Museum.

2 Gustave Le Gray (1820-1884) was commissioned, probably by Napoleon III, to document the opening ceremonies of the military camp of Chalons in 1857. Le Gray took over 60 views of the camp along with some 25 portraits of the major officers present. The large prints (Le Gray used 30 x 39cm collodion glass plates) were bound into albums which were then presented to the officers. Seventeen of these albums have been traced to this day.

3 The Zouaves were an elite corps of the French infantry whose bravery became legendary during the Crimean War at the battle of the Alma (September 20, 1854).
Winners of the 1999 4th Annual Stereoscopic Society of America Stereo Card Exhibition were exhibited at the NSA convention in Green Bay, and are as follows:

**BEST OF SHOW:**
“Curtain of Ice” by David Klutho

**2nd Place:**
“Devil's Tower” by David Lee

**3rd Place:**
“C'mon Guys, Lets Play” by Bill C. Walton

**BEST PHOTOJOURNALISM:**
“The Fast Lane” by David Klutho

**BEST SSA MEMBER:**
“O.O. Howard House” by Shab Levy

**BEST NOVICE:**
“Angel Fish, Veracruz Aquarium” by Juan Voutsas

**JUDGE’S CHOICE:**
“Above the Neck or Below the Neck” by Anil Agashe
“Pueblo Bonita” by Ron Frederickson
“Penguins” by Albert Sieg

**HONORABLE MENTION:**
“Sculptor’s Workshop” by Klaus Kemper
“Mount Rushmore” by David Lee
“Undertaker’s Desk” by Ernie Rairdin
“Which Twin Has the Toni?” by Bill Patterson
“Blowing Bubbles” by Ernie Rairdin
“White Desert” by Albert Sieg
“Chapel in the Woods” by David Thompson
“Hut on Green River” by Stan White

Judging took place on June 5, 1999 at the A K Psi Lake Lodge, northeast of Atlanta, GA. Rules were in conformance with the standards of the Photographic Society of America. Exhibitions of all accepted views took place at the Creative Exposures Photo Club, Columbus GA; the Columbus Artist’s Guild, Columbus, GA; and the NSA Convention at Green Bay, WI.

**Beta Transparency Circuit**

The Beta Transparency Circuit, which circulates slides in Realist format, has through its Secretary Dean Jacobowitz released its voting results for the calendar year 1998, as follows:

**1st place:**
Mark Willike (110 points)

**2nd place:**
Kevan Kavaney (96 points)

**3rd place:**
David Hutchison (89 points)

**Tie 4th 5th places:**
Gary Schacker (68 points)
George Themelis (68 points)

**6th place:**
Peter Kastan (50 points)

**20 Years in Depth**

Congratulations are in order for the Beta circuit which is celebrating the completion of twenty years of existence. It was formed in 1979 when the Alpha Circuit was growing too large and Henry Washburn agreed to take on the task of creating a new Realist group. The early years were rough going as there were few old-timers on the route list and too many of the new members did not seem to understand the need for keeping the folios moving, which created a lot of problems. Washburn carried on until 1983 when he had to leave the Society for personal reasons. Robert O’Brien took over and was able to keep the circuit running smoothly until an auto accident in 1986 caused him to cut back on his activities. Russ Young then assumed the secretary duties until 1989 when Mark Willke replaced him for a couple of years. Larry Moore, current NSA president, then served a stint, starting in 1991, until turning the reins over to Dean Jacobowitz. The circuit has been fortunate that such talented and dedicated people came forward to guide it through two decades of fun while sharing stereoscopic images. We wish them many more years of enjoyment.

**Interknot?**

A lot of discussion has been reported on the Internet attempting to analyze some very knotty problems that arise in trying to pin down exactly what it is that attracts some of us to 3-D and what it is that we are reaching for when trying to capture the 'perfect' stereo image. A considerable number of our Society members have taken part in the give-and-take which has centered in large part at the Photo 3-D site. I make no attempt to repeat specifics of the exchanges in this limited space but some generalizations do come to mind when reading through it all.

First, one is assured that nothing will be settled when the last words are recorded. Second, it is unlikely that any new points will have been made that weren’t heard long ago in analyzing photography and in a larger sense, the concepts of art itself. But, the discussions are nearly always healthy and reflect a sincere interest in the subject matter at hand ... in our case 3-D photography. New travelers continue to come along the old roads and the scenery is just as fresh to them as it was to journeyers of yesterday, or yesteryear, or long ago. If interested, join in the dialog ... you will enjoy it.

I am very partial to the 3-D image, however it is obtained. I can agree with nearly everything I have seen written in the exchanges even when it comes from opposite sides of a discussion about whether stereography is a search for duplicating reality or whether it is more or less abstract than other types of images. The whole business is rife with compatible contradictions (how’s that for an oxymoron?)

Have stereographers (from the beginning) sought to replicate reality? ... well, of course we have.

Even though we don’t have the foggiest idea what reality is ... or what it is not. Are our stereographs abstractions ...? well, of course they are ... all pictures and images are abstractions. We deal in illu-
Mount Rushmore

In the previous column a hyperstereo of Devil's Tower by David Lee was featured along with his description of how he achieved the dramatic study. This is the first in the new series that David has undertaken to record our national monuments in stereo.

This time we move on to Mount Rushmore for the second entry in the series... a hyperstereo of the monument featuring the giant stone heads of four presidents. David Lee reports, “I arrived at Mount Rushmore before sunrise [and before any other people were there, fortunately]. It was overcast, so there really wasn’t any sunrise anyway. Fortunately, that is the type of light I was hoping for. Many of the photographs of the monument I have seen were made in bright sun, which looks confusing to the eye. In this case I did not have to go searching for the right area to make the exposures. It seems that they had constructed a permanent viewing gallery that was in just the right spot, was level, and even wider than I needed. I used the same cameras [as at Devil’s Tower... Yahicamat 124G’s. medium format twin lens reflexes] but this time using TMax 400 with no filters. I first placed the cameras 15 yards apart, made two sets of exposures, then did the same at 30 yards and 60 yards thinking that 30 was going to be about right. When I examined the pairs later, 15 seemed a little flat, 60 seemed to lack smoothness, and 30 seemed just about right.”

I feel that the result is an especially effective rendition, showing better than other views I have seen the amount and quality of surrounding rock from which the heads were cut. Since there has been talk about adding another head (bad idea in my book, no matter who it might look like) the possible (or not) placement is a lot easier to visualize in the hyper view. And I thank David Lee for explaining his technique for us and supplying prints to show here to a larger audience. I look forward to continuing additions to this series as David is able to visit other national monuments.
During the last ten years I've visited some thirty institutional facilities, digging through their image and documentary holdings for data on stereo photographers. It's seldom that I needed to get a copy of an image; most of my research involved just taking notes. However, from occasionally wanting to make a copy, I found that policies concerning it are erratic at best and terribly misguided at worst. Rules ranged all over the spectrum; some would not permit copying views in any way. Some permitted photographic copying, but not xerographic copying; one had a rule that anything pre-1900 could not be xerographed. The conservative viewpoint was sometimes carried to ridiculous extremes; one facility refused to let me make a copy even of the back of a stereoview. It wouldn't be far wrong to summarize by saying xeroxing of a stereoview was generally prohibited.

Although it was no insuperable hindrance to my research, I finally got so intellectually outraged that I decided to go back to fundamentals and find out what actual effect copying (and, for comparison, other forms of light) really had on stereo images. To provide basic data, I made my own measurements of light intensity for various working conditions. One was for room lighting, similar to that under which a researcher would examine a view, probably for several minutes at least. The second was for the Tungsten floodlights commonly used for photographic copying, which process will usually take a few seconds. Third was the light intensity in a typical xerographic machine, which produces an image in about a half-second. Finally, I included sunlight, mainly for comparison, since no sensible person would intentionally leave a print in the sun for any length of time.

To check these actual measurements, I drew on The Handbook of Chemistry and Physics and The Civil Engineer's Handbook for data on typical light sources. The Xerox Corporation kindly provided information on light sources in their copiers. Both the actual observations and the reference data are tabulated at the end of this article; clearly the measured values closely match the numbers found in the literature. Summarized, these data seem to say that, using room lighting as a base-line, photo-copying tungsten light is three times as intense, a xerox bulb is 14 times as intense, and sunlight 50 times. They thus would suggest that you keep images out of sunlight and copying machines, use tungsten lighting for photographic copying, and do little of it.

However, if you factor in the times involved, the situation changes dramatically. Again, let's take room-illumination lighting as our base. I'll use the convention of intensity-seconds, which is the intensity factor of a light source (above research room illumination) multiplied by time. If photographing a view takes two seconds, this exposes the view to the same intensity-seconds as having it lie under room illumination for six seconds (intensity multiplier of 3x2 seconds). Running an image through a copy machine is the equivalent of it lying on a table for seven seconds (intensity multiplier of 14x5 seconds).

Having satisfied myself about the differences in intensity of various light sources, I then turned to the basic effect of any kind of light on images. Ready at hand were Weinshein & Booth's Collection, Use, and Care of Historic Prints, Reilly's Care and Identification of 19th Century Photographic Prints, and Eastman Kodak's manual Copying and Duplicating. One thing immediately jumped out at me: Light is not the most important factor in image deterioration; indeed, it's very far down the scale. Quoting from Reilly's book: "Moisture plays the central role in the oxidation of silver images" and "Relative humidity is undoubtedly the single most important environmental agent, and the key to the preservation (or destruction) of 19th century
Comparison of Intensities of Various Light Sources

| Light Source          | Weston Exposure Value | LUX
|-----------------------|-----------------------|------
| Fluorescent lights    | 6.7                   | 1,700 |
| Tungsten lights       | 8.9                   | 6,700 |
| Xerox copier light    | 11.3                  | 25,000|
| Sunlight              | 13.4                  | 100,000|

1: "Weston Exposure Values" were actual measurements made of incident light, using a Weston meter. A change of one integer in exposure value corresponds to a factor of 2 change in light intensity. For example, EV 9=-7,000 lux; EV 10=-14,000 lux.

2: "Lux" values for all light sources except the Xerox copier were taken from *Handbook of Chemistry and Physics*, 47th Edition, and *American Civil Engineers Handbook*, 13th Edition. The value for the 3000-series Xerox machine was provided by the Xerox Corporation. All lux values are the average for that type of light source; particular situations will vary somewhat. A change in lux value is linear, i.e., 4,000 lux is twice as bright as 2,000 lux.

3. I measured the lighting in my own research area. The lights measured were four 40-watt daylight fluorescent bulbs in white reflectors, about six feet above the working table level.

4. The tungsten light measured was from two 100-watt photoflood bulbs, two feet from the copying surface in my own copy-board set-up.

5. Xerox copier measurements were peak light intensity, taken at the glass copy surface of a Xerox 3000L machine. The light source is about nine inches away from the copy surface.

6. Sunlight was measured outdoors at 2PM, September 4, on a clear day.

photographic prints*. Weinstein and Booth state that "Moisture is the most important factor in the deterioration of silver images, since the fading reactions take place almost entirely in the presence of water."

Both books list detrimental factors in their order of importance, and both place dampness at the head of their lists of baddies. Reilly only mentions light well down the list, after moisture, heat, and air pollution. Weinstein and Booth also rate it low, and also add residual processing chemicals and contact with harmful materials (such as acidic papers) to Reilly's list, which makes much sense. This clearly clearly indicates that control of the factors of humidity, temperature, and pollutants is by far the most important to preservation. It also indicates that the effect of any kind of artificial light is relatively minor. And as we have seen from the data on light intensity and duration, the effects of light during the copying of an image by any technique are themselves minor compared to the effects of handling the image under room lighting conditions during research.

Weinstein and Booth discuss copying in considerable detail. For images which will be heavily used, they recommend making a copy negative, from which limitless numbers of prints can be made. For those in less demand, they recommend xerographic copies, noting that the copy quality is adequate for many purposes. They observe that "[xerographic] copy exposures are made by high-intensity light, but the exposure is very short, about one-half second." They suggest that due to the higher proportion of UV the number of Xerox copies be controlled; if large quantities (>20) of copies are needed, a photocopied negative is in order.

How, then, can we explain the refusal of most institutional conservators to have images copied, particularly by xerography, given the facts of physics and the opinions of experts? More importantly, what can be done about it? Their ideal, I'm sure, would be to put the images in archival sleeves, in optimal temperature and humidity, and lock them away permanently in dark drawers. But if you do this, what's the point in keeping them at all? And it's no good saying "They're our views, and we'll set any rules we like", that's a cop-out. Reilly notes succinctly that "Preservation is not an end in itself", and Weinstein and Booth point out that "...a collection not readily available for use...is hardly worth the effort to accumulate it."

I believe we have a situation in many of the country's photographic collections where concern over the preservation of images has over-ridden the basic rationale for having the archives at all. It's all the more culpable because their ultra-conservatism is fundamentally misguided. From my discussions with curators, I find that they in general share my concerns. However, I've found that conservators don't agree and are unwilling to even discuss the problem, much less modify their regulations. I suspect that the only feasible avenue for change, therefore, is to urge curators to work on their top museum authorities to get them to insist that their conservators have rational rules. Only in this way can collections be made the servant of the users, rather than of their guardians.

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**View-Master** (Continued from page 31)

viewer and reels. The opening sequence, which was quite substantial, was all VM based. A red viewer was held up to the camera, as if the camera were looking in to the viewer, and then a series of "scenes" are turned through the viewer, appearing briefly and then moving away, as if you were looking at a series of views through a VM. Then the viewer is moved away from the camera, and a hand appears and pulls the reel out of viewer, on which is printed the program title "Edinburgh Nights".

The link between each of the items on the show was a picture of two counter rotating VM reels. It's interesting that even today, and even in England, View-Master is a visual symbol for looking at a range of exciting and entertaining things, and is used to visually convey the message that you are about to see a series of images of places you may never visit yourself, but here they are, brought to you in your armchair. *(Based on a recent internet posting by John Bradley)*
George Enos has identified the Greek Revival building shown at the top of page 8 in the Sept./Oct. 1996 issue as the courthouse in Springfield, Massachusetts. He also had this to say about the horse drawn vehicle that was shown at the bottom of page 40 in the Jul./Aug. 1997 issue: "...a type known as the one-horse delivery wagon, transverse-mounted elliptical spring (front) equals made in the U.S.A. Chipped paint on its roof and deep dash imprints suggest it is not new, while undamaged panels covering its undercut mean it never makes sharp turns. Absence of company name on side panel could mean it is used as a family station wagon. This and ground level cellar door suggest a river town with no traffic challenges. It is the sort of conveyance that might be bought and proudly photographed by an amateur photographer in the course of expanding his hobby into a profession."

Our first view this issue comes from Stephanie Comfort. It is #6487 by James Davis: "City of
Jerusalem, as it appeared on the day of the Crucifixion." While the foreground might be the Holy Land, the walled city looks more like Greece. Is this a trick or composite view?

The second unknown is from Tex Treadwell. It is a B.W. Kilburn card with no subject label. It appears to be a scene of craftwork, perhaps at a major exposition. There are carved wooden columns, chairs, panels and fabric hangings. But what are the odd carved strips hanging from the wall in the center two-thirds of the photo? They appear to have hinged handles, some of which look like stylized horses. Anyone care to guess their purpose? Door knockers, perhaps?

Tex asks whether anyone knows the details of a view labeled "Cora, the Mexican 'Pizarro.'" It features a scraggly-haired lady of no great beauty, clad in what looks like a jaguar skin, carrying something on her shoulder that may be a club. Probably it was meant as a humorous view, but the meaning is elusive.

At the moment we have enough material on hand to last at least a year, perhaps more, so please do not submit any more views until further notice.

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Going crazy guessing the who, what or where of unidentifiable 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 postures.) Send information on subjects you recognize to the same address.

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**ARCHIVAL SLEEVES:** clear 2.5-mil Polypropylene

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<tr>
<td>5&quot; x 7&quot;</td>
<td>per 100: $0.77 case of 200: $2.25</td>
</tr>
<tr>
<td>BOUQUET (5 1/2&quot; x 8 1/2&quot;)</td>
<td>per 25: $0.56 case of 500: $80</td>
</tr>
<tr>
<td>8&quot; x 10&quot;</td>
<td>per 25: $0.88 case of 200: $40</td>
</tr>
<tr>
<td>11&quot; x 14&quot;</td>
<td>per 25: $0.88 case of 100: $45</td>
</tr>
<tr>
<td>16&quot; x 20&quot; (unsealed flap)</td>
<td>per 10: $2.20 case of 100: $99</td>
</tr>
</tbody>
</table>

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

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Join the Large Format Cinema Association

The organization for everyone in the large format business!

Founded in September 1996 to address growth and change in the industry, LFCA is a not-for-profit international association open to all those interested in the worldwide large format business, including filmmakers, suppliers, manufacturers, distributors, theaters and their support industry, as well as film studios, theme parks, and film students. Charter President is Christopher Reyna.

Our annual Conference and Film Festival is held every May in Los Angeles.

AUSTRALIAN IMAGES/paraphernalia, stereo or otherwise, but not U&J/Keystone. Pay cash or trade U.S./world views. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2144, Australia, e-mail: asmythe@ig.com.au

"BK" DEVIL TISSUES (Diablers), especially #20 (Concert Infernale). Also, SW and Mexican archaeological sites - stereo views. Russ Bodnar, Box 220, Nagezi, NM 87037. (505) 786-5937.

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

BOXED SETS wanted, must be complete and in very good to excellent condition. Bill Rountree, 1525 Rosemont Dr., Baton Rouge, LA 70808. (225) 924-4099.


CHARLES WEITFLE - I'm collecting views by my great-grandfather. If you are interested in selling or trading, please contact me. Paul L. Weitfelt Jr., 10309 Gentlewinds Dr., Cincinnati, OH 45242. (513) 793-4815, pweitfelt@aol.com.

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


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

FLORIDA STEROS of historical value, especially Tallahassee, Tampa and Gainesville: Price and describe or send on approval: highest prices paid for pre-1890 views. No St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.

GLASS VIEWS wanted, single views of entire collections, American and foreign, full size only. Bill Rountree, 1525 Rosemont Dr., Baton Rouge, LA 70808. (225) 924-4099.

HAROHAT DIVER photographs wanted. Stereo-views, Cabinet cards, CDVs, Albumen prints, RP postcards, Daguerreotypes, Ambrotypes, Tin-types, etc. Gary Pilecki, 109 Valdivia Circle, San Ramon, CA 94583. (925) 866-9440.


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

I'M LOOKING FOR the following 1950s Realist Permanant slides from "The Realist Library of Scenic Stereo Originals": 410, 413, 504, 922, 3100, 3112, 3113, 4100, and 4101. Mark Wilkie, 200 SW 88th Ave., Portland, OR 97225. (503) 797-3458 days.

KOREAN IMAGES WANTED. Stereoviews and all other types of early photographic images of Korea, including lantern slides, engravings, early postcards, etc. Norman Thorpe, 6920 So. South Meadows Rd., Spokane, WA 99223. thorpe@arias.net (509) 448-4311.

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


NEW YORK CANALS and related views. Erie, New York Barge, Genesee, Champlain, Black River, Chenumg, Delaware and Hudson, and other U.S. canals or L. Prang related material. Carl Wampole, PO Box 245, Nesconset, NY 11779. (516) 724-4311 or: CarlorCollette@att.net.

PARK CITY, UTAH wanted by enthusiast collector. Will trade or buy. Thank You! Linda Roberts, 1088 East Rubio St., Altadena, CA 91001.

ROTARY STEREOSCOPE - need construction plans. Dave Bennett, 1405 Tiffany Ln., Longview TX 75604.

"SCENES IN SOUTHERN CALIFORNIA" stereoviews by Hardey & Armstrong, Santa Ana, Cal. Irene Suesse, 34042 Amber Lantern #A, Dana Point, CA 92629, (949) 248-2680.


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

SOULE - YOSEMITE AND CALIFORNIA. Need even the common views. Andrew H. Guzik, 477 W. San Bruno, Fresno, CA 93704. (559) 431-5817, email: guzik@psnm.com.

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

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

UTAH & NEVADA! Albumen photos, stereo to mammoth plates, esp. Savage, O'Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtik, 476 E. South Temple #236, Salt Lake City, UT 84111. (801) 532-6685.

VERMONT GOLD MINING: Saratoga race course and all other American thoroughbred horse racing tracks; artist painters, them, their studios or homes; Howe's cave by Veeder and others: Catskill Mountain House and other Catskill Mountains views - Rip Van Winkle House, Laurel House, Oís Elevating Railway; upstate eastern New York small towns; Delphi, NY by Farrington; identified Hudson River Valley homes. Offers answered! Ralph Gosse, PO Box 5505, Albany, NY 12205.

VISTA REALIST stereo viewer urgently needed for demonstration to medical students. Please fax to: D. Smekal, 1765 Rosebery Ave., West Vancouver, BC V7V 225, Canada.

WOULD THE GENTLEMAN with the red hair and the Bear friends who carried his View-Master Personal in the Boston Pride Parade this June please identify himself to the gray Bear from Seattle who had the other View-Master? Object: fixing my sticking shutter... David Charles Calhoun, 6220 Latona Ave. NE, Seattle, WA 98116-6553, bb24@scn.org.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43241. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

A S one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested. Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)
Elegant, high quality stereoscope featuring custom-designed glass lenses and hand-finished half inch acrylic. A true “coffee table quality” instrument. View any stereoscopic pair of pictures, up to an area of 10"x10".

Free with this limited and numbered edition are 5 stereocards. Additional stereocards available!

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- Close-ups at 3 distances
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PRICES:
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- Your Nimslo modified (UK) .. $63
- Close-up attachments
  6", 12", 30" dist's (ea) .... $29
- Opti-Lite flash .................. $29
- Eveready case ............... $12
- Teco 3-Viewer ................ $87

Add $3 shipping per order.
Calif. residents add 7¼% sales tax.
### Stereoviews wanted:
**William England - The Rhine and it's vicinity:**

<table>
<thead>
<tr>
<th>Stereoviews</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7  Vue sur le canal à Cologne -2</td>
<td>Avenue à Wiesbaden</td>
</tr>
<tr>
<td>8  Le Pont de fer à Cologne</td>
<td>Le Curhaus à Wiesbaden</td>
</tr>
<tr>
<td>9  Porche de l'Hôtel de Ville de Cologne</td>
<td>Vue dans le jardin du Cursaal à Wiesbaden</td>
</tr>
<tr>
<td>14 L'Eglise d'Andernach</td>
<td>Le Monument de Schiller à Wiesbaden</td>
</tr>
<tr>
<td>25 Le Château de Stolzenfels, Coblenz</td>
<td>Vue à Kreuznach</td>
</tr>
<tr>
<td>28 Vue du Rhin du Stolzenfels</td>
<td>Le Cursaal à Ems sur le Lahn</td>
</tr>
<tr>
<td>30 Le Schloss Oberlahnstein</td>
<td>Panorama d' Ems sur le Lahn -1</td>
</tr>
<tr>
<td>32 Vue Panoramique de Dietz sur le Lahn</td>
<td></td>
</tr>
<tr>
<td>33 Le Château de Dietz sur le Lahn</td>
<td></td>
</tr>
<tr>
<td>34 Vue à Boppard</td>
<td>La Cathédrale de Limburg sur le Lahn -1</td>
</tr>
<tr>
<td>35 Vue sur le quai à Boppard</td>
<td>La Cathédrale de Limburg sur le Lahn -2</td>
</tr>
<tr>
<td>37 Ancienne Calvaire à Boppard</td>
<td>La Cathédrale de Limburg sur le Lahn -3</td>
</tr>
<tr>
<td>45 Château de la Pfalz à Caub</td>
<td>Vue de la Cathédrale et du pont à Limburg sur le Lahn</td>
</tr>
</tbody>
</table>

I pay US $ 20 for each good view of this list (first offer)
Hartmut Wettmann, Postfach 210 729, D-10507 Berlin, Germany, hartmut@wettmann.de

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2972 - Sambur Deer - India.
* 2973 - Cockatoo - Australia.
2974 - Axis Deer, Spotted - India.
2976 - Elk - Northwestern United States.
2978 - Bactrian Camel - Central Asia.
* 2979 - Rhinoceros - India.
* 2981 - Red Macaw Parrot - Brazil.
2982 - Spider Monkey - Central America.
* 2985 - Preparing to Feed the Animals.
2986 - Zoological Garden.
* 2988 - Brown Bear.
2990 - "Solitude".
* 2991 - Polar Bear - Arctic Regions.
2992 - Jaguar - South America - Male.
2996 - Alligator.
* 2997 - Boa Constrictor - South America.
* 2999 - Rhesus Monkey - Calcutta.
3000 - Cassowary - Ceram.
3001 - Prairie Dogs - Western United States.
* 3002 - Australian Crane.
3004 - African Elephant.
3005 - Indian Elephant.
3006 - Young Lions.
3007 - African Leopard.
* 3008 - View from Tower of Lion House.
3009 - African Panther.
3010 - African Lioness.
3012 - Bengal Tiger, standing.
* 3014 - Sea Lion.
3015 - Zoological Garden.
3016 - Zoological Garden.
3017 - Toucan.

ALSO WANTED: by R. Newell & Son

117 - Entrance to Zoological Garden, Philadelphia Park.

ALSO WANTED: by J. Cremer (Cremer/Schreiber)

11 - (Title unknown: shows Bear Pits from Brook)
34 - Camel.
35 - Camel.

* Indicates particularly desired view

- WILL BUY AT UP TO $100 PER VIEW -

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Even if you don't want to sell or trade, please let me know if you are aware of any of these views: information is needed for a BOOK PROJECT.

Richard C. Ryder
1806 Cedar Drive
Medford, NJ 08055

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Anthony #2968
Abraham Lincoln
Sold for $79.95.

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**DOGS AND CATS (B620)**

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Contact me to get on my mailing list

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