View-master—the Final Move?
The remaining 60 employees at the View-Master plant, Beaverton, Oregon, have been informed that the film processing and reel making operations will be moved to other locations and that the plant will close by about the end of July. (All other View-Master departments have already been moved to various Mattel/Fisher Price locations.) There are reports that film will be handled in Seattle where the new Pocket Viewers are made. Parent company Mattel said in late February that the decision had not been made regarding a new site for the reel making operation, mentioning the firm’s site in Aurora, Illinois, as a possibility. There is concern that this key step in the product’s creation could be moved to Mexico, where Model L viewer production has faced serious quality control problems. Also unknown is the fate of the personal reel mounts, now being produced sporadically on aging equipment that may or may not be moved and maintained.

Spring Show in Toronto
The Photographic Historical Society of Canada is presenting its Annual Spring Photographica Fair, as a part of its 25th Anniversary celebrations, on Sunday May 28, 2000 at the new location; The Soccer Centre, 7601 Martin Grove Road, Toronto, Ontario, Canada. Antique, classic and modern cameras, images, books, accessories, etc. will be available from over 90 vendors. Admission is $7.00. Doors are open from 10:00 am to 3:00 pm. Contact Chairman, Mark Singer, 421 Horsham Avenue, Toronto, Ontario, Canada M2R 1H3 or phone 416-879-7168. Also check out the web site at http://web.onramp.ca/~hsc or e-mail address string@outer-net.com.

Mint Condition Anaglyphs
Besides making currency for the Canadian government, the Royal Canadian Mint, located in Ottawa and Winnipeg, produces a wide assortment of collector and commemorative coins, jewellery, and even watches for sale all over the world. Their current mail-order catalog features 3-D anaglyphs on each page illustrating the mint’s products. To inquire about a catalog, call (800) 268-6468 in the U.S. or (800) 267-1871 in Canada, or you can add your name to the catalog mailing list through the mint’s web site at: www.rcmint.ca/en/index.html via the “contacts” link or inquire at: Info@rcmint.ca.

Really Big Rock Stereos
Hyperstereo images from the NEAR mission, orbiting the asteroid Eros, can be found as anaglyphs at: http://nssdc.gsfc.nasa.gov/planetary/mission/near/near_eros.html.

If the mission continues successfully, more and closer stereos of details on the surface will be collected from multiple orbits.

Radar Mapping Anaglyphs
Images from the recent shuttle mission to create a “3-D” radar map of the Earth are on the web at: www.station.nasa.gov/gallery/images/shuttle/STS-99/srtm-data/nrdpage1.html and some are displayed as stereoscopic anaglyphs instead of computer generated relief map style images. One dramatic one (JSC2000-E-02743 PIA02721) shows NASA’s Jet Propulsion Laboratory and the surrounding terrain in Pasadena, California. The image is actually a computer combination of an existing U.S. Geological Survey aerial photo with elevation/depth information provided by the Shuttle Radar Topography Mission’s dual imaging system. With nearly 200 feet imaging antenna separation, it was certainly the largest single-unit stereo camera ever, and it would be interesting to see some pairs from it before they are computer processed into mapping use hyperstereo.

3-D Floor Puzzles
A series of three by four foot anaglyphic puzzles, designed to view while you are standing above them, will be available in July from Frank Schaffer Publications, (800) 609-1735, fax (800) 857-7260. They will retail for $14.99 but may be less at some discount toy stores. Of the four different 3-D Floor Puzzles to be available, two feature dinosaurs and two show bugs.

Virtually Italian
Stereo World contributor John Bradley has noticed that the View-Master Virtual Viewers (Vol. 26 Nos. 2&3) on sale in Europe are marked “Made in Italy” rather than the “Made in Mexico” found on viewers sold in the U.S. He finds this a nice continuation of the old Sawyers tradition of manufacturing viewers in subsidiary plants, and a little surprising in light of today’s cheaper production facilities in China and Mexico. Belgium is of course the best known example, but he has viewers in his collection made in India, Australia, France, England and Spain.
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ON THE COVER
A scene from the IMAX 3-D film Galapagos, showing the Johnson-Sea-Link submersible during a night dive with all its lasers and lights on. This was IMAX Stereographer Noel Archambault's final film, as both he and pilot William Raisner Jr. were killed in the crash of their ultralight plane while filming the Galapagos volcano Cerro Azul. Lawrence Kaufman's article about the film includes IMAX frame pairs and production details as well as information on other current Large Format 3-D film projects.

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Time to Renew the World in 2000!

We wish we could just make everybody lifetime members and dispense with all the bookkeeping but since the printer and Post Office insist on being paid, it's time again to make sure you respond to the annual NSA renewal notices. Forgetful? Well, you could tape one eye closed as a reminder of how flat things can be without Stereo World until you've mailed your renewal... A year's worth of stereo images and information for $26 is a better bargain with every year that goes by, and some amazing features are in the works—so many that some have had to wait for space and will appear on another list of upcoming articles. To mention just a few...

Coming Soon to a Stereo World Near You!

- "TR: Portrait of a Vigorous Career" by Rich Ryder illustrates the life of America's most stereographed personality, Theodore Roosevelt, through an extensive collection of views and a text as thoroughly researched as his recent feature "The General: A Locomotive's Legacy".
- Is Ogling a Sport? Whether or not you're a regular fan of the annual Sports Illustrated Swimsuit Issue, this year's featured a large section of exceptional anaglyphic 3-D model shots and ads, all done with the help of NSA people. Our article will provide the behind-the-scenes story of the creation of this major new mass circulation "exposure" of 3-D.
- Dr. T Looks Into Viewers. George Themelis will provide a clear guide to what's available today, what to look for, and what can be improved in stereo slide viewers to reveal the most in your images.
- "Stereography in Matlock" covers in detailed text and generous illustration the work of 19th century stereographers who documented and promoted the warm springs spa area in Derbyshire, England, which became known as Matlock Bath. The extraordinary quality and idyllic appeal of these images make the glory days of the area live again.

An Upgrade to the 21st Century

Generous donations from NSA members helped make possible the recent upgrade of the whole computer system in the editorial office. While the changeover caused some added delay for this issue, it will eliminate some old bottlenecks and speed up both text and image processing operations to help bring our publishing schedule up to date. (Although the donation of six more hours to the average day would help here too...) Continuing financial support from the membership (along with article and news item contributions) can help improve every aspect of the magazine from speed and range of coverage to promotional efforts and quality of reproductions with the potential return of some full color sections.

Remembering Bill Duggan

When Bill Duggan died in January, the NSA lost far more than simply a projection consultant. The whole world of stereo photography lost an enthusiastic and dedicated worker who was ready to share his efforts and expertise anywhere, anytime. His active participation in (and promotion of) the NSA, the Potomac Society of Stereo Photographers, the PSA and the ISU made him one of the most widely known personalities in the field of stereo imaging around the planet. (See Jim Roy's tribute in this issue and more images and thoughts on the NSA web site: www.stereoview.org.)

Bill was not only expert in the practice of stereo projection, but also in locating the best available equipment and parts from screen material to projector bulbs. At NSA conventions, he spent hours setting up the multiple projector systems on crowded platforms and helping preview shows, often going with little sleep for days to insure a smooth running Stereo Theater. In facilities sometimes far from ideal, he always managed to position the screen and seating for the best possible stereo viewing. Nobody who witnessed the set-up of the projection platform for the 1994 Milwaukee event will ever forget seeing Bill, naked to the waist and sweating like a coal stoker on the Titanic, stacking projectors and connecting cables in the stifling heat of an auditorium where the air conditioning wouldn't be turned on until the next morning. In a room I could hardly stand long enough to shoot a few stereos, Bill led the team that set up one of the most delay-free projection programs yet seen.

The 21 foot wide NSA screen will remain a reminder of Bill's determination to make the best multiple projector and wide format 3-D presentations available to the group. He was a tireless and vocal promoter of new stereo projection shows from more people. (In Richmond, he almost unilaterally created the award for Best First-Time Presenter in the Stereo Theater, and it will continue as a tribute to him under his name.) If anything, "vocal" here is an understatement. Bill needed no PA system to make his announcements regarding details of projection technology, particular shows, or upcoming NSA or ISU events during Stereo Theater breaks. Occasional glitches in projection are simply frustrations for most projectionists, but for Bill they were opportunities for follow-up tutorials on precisely what went wrong with which dissolve unit, cable or slide tray, and how anyone and everyone in the audience could avoid similar problems when (Continued on page 14)
At an important part of the NSA 2000 Convention in Mesa, AZ, July 6-10, are the workshops on 3-D related topics. These can be anything from slide mounting and card production to 3-D optical theory, for beginners or experts. The workshops are usually 30-60 minutes and held on Thursday through Sunday, with flexible scheduling to meet the presenters' other convention activities.

Some of the previous workshops were given by people who may not make it down to the Southwest, so we need some new people and ideas to contribute to the educational part of the convention.

Topics for collectors, such as classification and storage schemes, preservation/restoration of cards and/or slides, have been poorly represented (nil) at past conventions. Digital and electronics have been also been under represented, except at the Bellevue convention.

If you would like to volunteer yourself or someone else, please contact me at WHMoll@aol.com, 404-401-7899, or 608 Rains Circle, Summerville, GA 30747. I am also looking for a co-coordinator, so that we can run two tracks this year. I am especially interested in someone to coordinate a track on digital 3-D. The responsibilities include helping to finalize the workshop schedule, verifying the room setup, introducing the presenter and getting a front row seat for some educational workshops. Contact me at the numbers above if you are interested.

-Bill Moll, NSAY2K Workshops Coordinator

Convention Contact Addresses

(In the previous issue, this list lacked postal addresses.)

GENERAL CONVENTION CHAIR: Tom Dory, 832 W. Rawhide Ave., Gilbert, AZ 85233. thomas.s.dory@intel.com

TRADE SHOW: Jeremy Rowe, 2120 S. Los Palmas Circle, Mesa, AZ 85202 jeremy.rowe@asu.edu

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STEREO THEATER: Bob Bloomberg, P.O. Box 227, Forest Knolls, CA 94933 rgb3d@wco.com

SITE: Sheraton Mesa Hotel, 200 N. Centennial Way, Mesa, AZ 85201 (480-898-8300) www.sheratonmesa.com

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Arguably, the best stereographer in France in the 1930s and 1940s was E.P. (Paul) Frank. The argument however, if there were one, might have come from Mr. Frank himself who may have given the nod to one Gaston Blondeau who he described in a 1938 letter as "...undoubtedly one of the most capable stereographers alive". Blondeau spent much of his life in Morocco and prior to World War II, like Mr. Frank, was frequently published in the German stereo magazine *Das Raumbild*. He was noted for landscapes, types and popular scenes from Morocco. He served as a lieutenant in the Free French Army, returning to Paris in 1945 for the liberation. Blondeau spoke and wrote only in French and Arabic. I know little about him and the few papers of his that I have available remain untranslated.

Mr. Frank, on the other hand and to my delight, spoke a half dozen languages and wrote marvelously well-crafted letters in English. Some of them were to stereographer John P. Medders (see *Stereo World* Vol. 24 No. 4). These, along with several hundred of his negatives which I inherited, made this article possible. Among those negatives which survive are many scenes in and around Paris and others from the Riviera regions of France (he lived in the city of Nice for several years following the war). The illustrations used here

---

E.P. Frank took a series of hypers in Paris using a rig of his own design in the spring of 1939. He sent several mounted print pairs to John P. Medders in Texas, mentioning in a cover letter that they are "...not of the best quality; in fact, even below my average,—and I'm a rather careless and neglectful printer at the best." Here the roof of Notre-Dame cathedral is seen from the top of the north tower using an inter-lens separation of 16 inches.
offer a sampling of his work in stereographing Paris from the late 1930s to the early 1950s.

Who was E.P. Frank?

Piecing together the story of a life such as Mr. Frank’s is a hit and miss proposition at times with many unanswered questions still hanging about. He was a very erudite man, widely read, and knowledgeable about a wide range of topics. Although outspoken on many of these areas of discussion, photographic or otherwise, Mr. Frank could be quite stingy in revealing personal information. He was extremely skillful at sidestepping questions about himself by the use of apocryphal answers mixed with non sequitur humor. At other times he drops hints that must be mulled over. But one can glean quite a bit from the large number of his surviving letters.

In 1911, his 20th year, he was making color stereo pairs using the Lumiere Autochrome process. (See some of his Autochromes taken in the Alps in the first color issue of Stereoworld, March/April 1988, Vol. 15 No.1, pg. 32,33 ... which issue I am told is now in demand by collectors; and, deservedly so as it is a true gem). What he described as the Autochrome’s “soft, almost romantic rendition of colors” affected his tastes from then on. For instance, he thoroughly disliked the movies’ Technicolor process which he considered harsh and garish. (Coming

The hyper rig was rested on a Notre-Dame north tower railing for Frank’s 1/50 sec. F:11 exposures. Complaining of an exceptionally “awful” spring, Frank noted “...a tremendous gale is continuously blowing and the hyper device dances on the tripod...” Sixty years later gale force wings again blew through France, damaging sections of this roof and some of the sculptures in December, 1999.
From Frank's notes on the Notre-Dame hypers: "...view to the south; left: church St-Eti- 
enne-du-mont (an archbishop of Paris was murdered there by a crazy priest in 1853); 
centre: the panthéon ...foreground, right: southern Notre-Dame tower." This is also at a 
16 inch separation, F:11, 1/50 sec.

Some 1939 Paris traffic is captured in this hyper of St-germain-l'Auxerrois church. using 
an inter-lens distance of 20 inches, one end of the rig was rested on a wall while the 
other end was hand held.

from a different time and genera-
tion, I like Technicolor—though 
the geniuses in the makeup depart-
ment should, more often than not, 
have had their putty knives taken 
away from them before letting 
them near the beautiful ladies.)

In the 1930's Mr. Frank pushed 
hyperstereo and microstereo to the 
limits possible with the available 
equipment augmented by his own 
inventions. He knew stereography 
more thoroughly both in theory and 
practice. But he did not consider it 
difficult and decried magazine 
authors who scared photographers 
away by making it seem so in their 
treatments.

Presenting a cheerful front in 
the face of adversity or threat, such 
as when he faced a doctor's diag-
nosis or when being carried off by 
the Nazis in the back of a truck 
seems to have been part of the 
Frank nature. He writes, "I've 
always been endowed with what 
the Germans call 'Galgenhumor' 
(Galgen is the gallows): I'm able to 
see the funny points of ANY situ-
tation, and I simply must crack a 
result, whatever my position, or the 
circumstances might be. I joke 
when I am really ill, and, when the 
Gestapo arrested me in 1942, told 
jeans to the Sturmbannfuhrer 
(lieutenant of SS-troops) before 
whom I was led, AND HE LAUGHED 
... about a quarter of an hour later 
when he understood."

Mr. Frank was an admirer and 
avowed practitioner of what in 
France he said was called System 
D. This, he explained, was attain-
ing one's objectives in the face of 
bureaucratic and/or official med-
dling and obstruction, and without 
getting into trouble. Sending one's 
cherished stereographs through 
customs marked "no value" would 
be a mild example of using System 
D. Most of us use it naturally, he 
impaled, like the fictional Monsieur 
Jourdain who didn't know he 
spoke in prose. It was especially 
necessary in France where there 
were even laws against taking 
photographs in cemeteries. Also, it 
was a handy skill during the occu-
pation when he and certain reli-
able "transit agents" played a good 
deal of "underground" tricks on 
the Nazis.

Origins

E. P. Frank was not a French-
man, although he spent the larger 
part of his life in France. His par-
ents were Alsatians who left 
Europe in 1871 to avoid becoming 
Germans. They settled in Rio de 
Janeiro, Brazil, where Paul Frank 
was born in February of 1891 on 
the slopes of a mountain called 
The Hunchback. He remained 
technically a Brazilian citizen 
although he had little admiration 
for big government of any sort. Rio 
remained always the most beauti-
ful city in the world to him. But 
even though, fearing for his young 
daughter's future, he talked of it in 
the cold, lean, uncertain days after
he said his parents were “perfectly commonplace people, neither very poor nor conspicuously honest”. Regarding his education, Mr. Frank with his characteristic tongue-in-cheek manner stated, “I was sent to an assortment of schools, and, in due course, expelled from several for such innocent trifles as electrocuting professors, shooting electric bulbs with a revolver, arson, and suchlike fun ... in my student days, in Paris, I had been part and accomplice to two mighty hoaxes, traces of which might still be found in 1908-10 files of Paris papers. Nevertheless, I finally became an engineer of sorts, but, except for tinkering around with photo gadgets’ inventions, didn’t make any use of it”.

**Travel & Languages**

Mr. Frank’s early years were not representative of many of us. He traveled, and he learned languages. At 16 years of age he recalled being in Lisbon when the temperature registered 106°F. That same year he settled in France. When not in school he traveled a lot—southern, central, and western Europe, and England. In the early teens (1910-) he played a lot of amateur football (and had only disdain for pro or semi-pro sports). In 1913 he traveled in Africa. On safari in Uganda (British East Africa) with the temperature nudging 118°F he “shot lions, rhinos and other small game” with one very close call from a rhino for flavor (such activity never made any sense to me, shooting animals for no reason. Mr. Frank being always candid in his remarks would not object to my doing the same, I believe). He had a life-long interest in guns. In his words:

I traveled a good deal in the last years of hundred percent civilization, before 1914, when one could still go anywhere without knowing what a passport was ... except to a very few semi-civilized countries like Turkey, Russia, China, the United States, etc.; even so, I managed to take short trips to the first and last named. Those travels taught me quite a lot, and permitted me to acquire several languages well, and a number of others in an adequate way. In 1914, I was planning a trip to China and the Far East, through Russia, when World War I started, and threw a spanner into the works. I offered to enlist in the French army, and, when asked what I could do, answered, drive a car and speak six languages. Well, the French army always was great for putting the right man in the right place ... so they wanted to put me to driving ammunition HORSE carts: only an unconditional refusal to do so got me the job of driving a motor ambulance, with which as early as September 6th (the battle of the Marne), I stopped a stray shell, with very little damage to self and very much of the same to the car. Got, of course, a sound slanging for having been exactly in the shell’s path. Also got another car. I twice caught pneumonia and had to leave.

Well, it was more than pneumonia. Frank spent two years in eastern Switzerland at Davos, home of a TB sanitarium (and winter sports center). He sums it up, “Dr. Spengler, who was then Europe’s leading TB specialist gave me 6 months to live in 1916. My lungs have completely recovered ... just to spite him. Recovered by the simple treatment of spending the nights drinking and playing cards. Doc told me I hadn’t an earthly if I carried on living that way ... so I knew it was O.K.” All well and good, but in later years Mr. Frank changed enough to describe himself as a teetotaler, though his opinion of doctors didn’t improve.

“... I mean World War I ... the passport-cum-red-tape craze caught all of Europe and most of the Old World, so I then spent another year or two traveling South America (with a passport, but without TOO many complications), then again settled in Paris, and finally got married somehow.”

**Photography**

By 1911, Frank was making stereo transparencies in color. That same year, his first non tyro climb of the Matterhorn established another hobby that continued for years. In those days, amateur photography was a difficult, do-it-yourself activity with lots of opportunity to experiment. Color photography was in its infancy. The Autochrome process was an especially clever invention that worked—when everything went right. It established the main principles that are still employed today in producing color transparencies by a reversal process. But, there was no negative and each exposure led to a unique result which was not practical to copy. The Lumiere company produced many Autochrome plates, mostly for amateur consumption—and they were not cheap. Few of the results survive today. For E.P. Frank, though, they were a great medium
in which to learn photography, and especially stereography. He continued, off and on, climbing mountains and doing color photography for over two decades.

In the 1930's Frank was inventing gadgets to aid in the shooting and darkroom phases of photography, especially related to making stereo views. He was involved in the Paris photo shows which were held on a regular basis and featured innovations and new equipment. He supplied stereo views for various projects, when approached—such as for a book on the Paris Exhibition for a man named Schoenstein in Germany who was otherwise associated with Das Raumbild stereo magazine. But there were problems. In 1939 Frank records:

I am not quite satisfied with the Paris Exhibition Stereo Volume. The first idea was that I was to furnish the text and all the pictures: but then a man came to Paris, ... a "big noise" of the German Photographical Propaganda ... and took also stereoscopic pictures of the thing. Well, he was a very nice fellow and a more than capable operator with the Leica and other press cameras, but a beginner in stereography, and his work proved rather poor. But, owing to his high official position, Schoenstein simply

Among the earliest E.P. Frank Paris stereos taken following the liberation is this view of Concorde Square. Mr. Frank noted, "Very heavy snow during the winter of 1944-45. Eighteen degrees Fahrenheit and we had no fuel!!" This and the following mounted views (mostly from the late 1940s through the very early 1950s) were printed from E.P. Frank's negatives by the author in 1998-99.

The Sorbonne - "The more or less studious universitarian youth on Place de la Sorbonne. Sorbonne chapel cupola in the background....Richelieu is buried there. Memorial in the middle of the square is to Auguste Comte (1798-1853). - E.P. frank
had to use some of it. I suppose things are more or less the same in all countries. So, I am sorry I have to say (though quite free, or so I think, of a so-called swollen head) that there are, in the named book, about 15 or 20 pictures which had better have been left out of it. ...I dare say I am not partial in saying that several of them are really not good.

I do not know Schoenstein personally and just spoke to him once by telephone, and I never was in his place, but I am able to assure you that in Germany, as in Italy and in Russia, the government controls everything: you have a funny instance of it in The Paris Volume, page 81: in the Polish rotunda stood the statue of seven personalities, among whom the illustrious astronomer Copernicus (1473-1543); but ... there was a quarrel on hand about him, the Germans pretending that he was not a Pole, but a German ... and they struck him out of my text (but forgot to replace "seven' by "six", which looks rather foolish). Anyhow, you were wise in not asking Schoenstein about National-Socialism, for he may like it or not, but, in the latter case, he's not allowed to say so; that's the long and the short (the very short, in fact) of the question.

I do not believe that Mr. Frank ever got paid for that work. Money was extremely difficult to get out of Germany in those days and the war erupted less than a month after the quoted letter was written. After the war, Mr. Frank did some tasks for Schoenstein, for pay, but became disgusted and dropped him, with some unflattering allusions about his physical makeup.

An open air Paris market.
Amateurs and Organizations

Regarding his status in the late 1930s, Mr. Frank notes, “I must warn you frankly that I am not exactly an amateur. I am making money with some of my stereoscopic activities ... pictures and inventions (royalties). In regard to my photographic society affiliations, I am an ex-member of no less than three, but resigned from all: one, because they are all old fossils; another because they started politics, a thing that makes me sick; and, the third because of my ceasing, according to my opinion, to become an amateur (it is an association of very strict amateurs). Anyhow, I could swear that I was never dismissed from any photographic (or other) society.”

3-D, France, and the 1930s

Elaborating further, Mr. Frank stated, “Stereoscopy in France (in 1938) is advanced, but unsystematic. This country is still leading the lot in this particular branch ... it is the only country which can boast about one stereoscopist in 200 amateur photographers. That isn’t much. But, it is more than anywhere else. They don’t understand advertising, or don’t want to advertise. Indeed, the only specialized stereoscopic club (Stereo-Club de France) has always practiced the politics of ‘silence! no drumming! let’s remain among ourselves!’ and the like, with the result that, nowadays, they are one and all old people and their Club is shrinking and disappearing (something like the Association of the younger brothers of the Gettysburg veterans). They are, anyhow, far too old to understand progress and novelty. Except the pamphlet issued monthly by the Stereo-Club, which is sent free to members, but not sold to anybody!!! I know no exclusively stereoscopic publication in France.”

Worse was yet to come. World War II took a heavy toll on stereoscopy as well as amateur photography in general. It was not a good time for hobbies, especially in Europe. A fresh start had to come about, but not right away—and from a different direction. In 1951, Frank observed, “...what about stereo in France nowadays? ...Well, the answer is a sad one: in France stereo is extremely dead; in fact, it’s beginning to smell a good deal. Any stereo fan you see has a Realist and speaks with a Yank (or Mid-Western, or Southern, or etc., etc.) accent. Some time ago in Monaco, an American asked me “what on earth (but he mentioned a hotter place) are you doing with that extraordinary three-lensed camera?” ... and, I answered, quite truthfully, “three dimensional shots, of course!!!”

But, in the pre-war 1930s independent amateurs and semi-pros like Mr. Frank had reason to be optimistic. He devised a rig for producing hyperstereo pairs and lugged it up into the towers of Notre Dame Cathedral for test shots that proved to be quite successful, some of which are reproduced here. He also turned his attention to very small objects and delighted in the wonder of trying to have people recognize familiar objects blown up to large magnifications in stereo views. There seemed no end of new things to try.

Joy of the Politically Incorrect

One charm of Mr. Frank was his tendency to political incorrectness, or, what he described at that time as “my very peculiar way to state the truth”. Though half Jewish, he could be very critical of Jewish leaders who he deemed supported bolshevism. When recovering in Switzerland in 1915-16, he met one Vladimir Ulianov, later known as Lenin. He was somewhat less than impressed. It was not theoretical communism that he feared so much as it was the bolsheviks, headquarterd in Russia, who were infesting social movements far and wide. He also hated the fascists but thought they served a purpose in...
fighting communism (what a choice to be offered!).

His conclusions could be wrong—and were, on a number of significant occasions which he usually did not refer to again. Had the Nazis known he was half Jewish, he likely would not have survived his internment in 1942. He completely overestimated the French and Allied ability to fend off the Nazi Panzer Divisions and he similarly underestimated the power of the Wehrmacht and its blitzkrieg.

The only right thing that he could have done by then was to leave France, but as a practical matter it was already too late for that. He and his wife and daughter were stuck in Paris for the duration. Little photography was possible or allowed during the war years and it was not the highest priority for some time thereafter.

Though raised nominally as a Catholic, Frank described the whole principle of religion as indifferent to him. Not that he hadn't studied the question—he was widely read and knowledgeable on the subject. Organized religions just did not pass the muster of logic to meet his standards and he had nothing further to offer, nor any need to do so. Although he was a skilled writer, he said he was not an effective speaker and indicated that he could be compared to the “reverse of the radio speaker, who, as a rule enthralls his audience, and, when he happens

The Astrological Tower “...of Cosimo Ruggieri, astrologer to Queen Catherine of Medicis - Mrs. Henri II - about mid-16th century. Now, as depicted, in the middle of the hustle about the ‘Halles’, the main city market...” - E.P. Frank

The old church St. Eustache, with some of the Halles market hustle in the foreground.
to write anything, writes just as much blablabla”.

Rich Uncle Syndrome

In May of 1951 Frank reported, “... had to spend a few days in Geneva (Switzerland), for red tape implied by the demise of an aged, cantankerous, and utterly unlauned relative, our share of whose legacy leaves us sufficiently provided for in accordance with our moderate needs (so, no condo-

An old friend - “Mechanic Charles Echement, 74, 5 foot two of bone, sinew, and caustic temper. Not much meat. Must weigh about 80 pounds. In that incredibly primitive basement shop he turns out the most wonderful Roll Film adapters for all sorts of cameras, especially stereo cameras, as a speciality.” - E.P. Frank

lences, please) ...”. Later, in a subsequent letter, he expanded, “... a rich uncle is a most handy thing to have, even if you must fawn a bit over him. I had one who died at the young age of 78 after smoking two dozen Coronas Largos per day for half a century (that is about 22 miles of Coronas he got through); he was a bachelor and we were great chums, but so were his other 16 nephews, so that finally each one’s whack wasn’t much”.

“Wasn’t much” is relative. They were able to acquire a flat in Paris (not so easy then unless one could buy or trade) and leave Nice where they had lived on the Riviera for about five years during the rough
days following the war. They loved cosmopolitan Paris and had the means to live there comfortably thereafter ("decently well off", as he put it). He continued to do his banking in Switzerland ("... still having some sanity left...") and made frequent trips there.

One thing may be observed by all of this. In those times one could become a pretty good darned stereographer, and afford to do so, if one had a rich uncle. Before thinking too harshly of Mr. Frank for his candid remarks, the reader should consider that he was just as disrespectful in referring to himself at times, though I do not believe he ever expressed any gratitude for receiving the largess that had been anticipated for some time.

Frankly (no pun intended), I have been unable to establish anything which would place Mr. Frank in a position that any of us would recognize as standard employment. It may have existed but I haven’t turned up any supporting evidence. There has been word of mouth that he was employed by the Lumiere Company, a premiere photographic firm, but there are a lot of problems with that theory, and I find no mention of it in his letters.

Though he did have income from photographic projects, not

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Bouquinistes - "Passers-by look, or don’t look, at the displayed books. The vendor quietly sits in the shade of a chestnut tree ... reads his paper and awaits until he’s called by a patron." - E.P. Frank

Boulevard de la Chapelle - Documenting the world’s oldest profession from what he regarded as a safe distance, Frank stereographed a waiting line of men he identified as North Africans in front of a brothel.
enough is accounted for to produce a reasonable living. During his early years, and beyond his youth he seemed to enjoy a lifestyle of travel and freedom suggesting a basic outside income. Even through World War II, and for a few years more, money itself did not seem to be the problem, although a general shortage of basics (fuel, heating, clothing, etc.) affected him as well as just about everyone living in Paris.

It is fairly certain that Mr. Frank held no regular “position” with any employer after the early 1930s. An effort was underway in the late 1930s by an international group to market stereo postcards for tourists to buy. Mr. Frank was to be the Technical Manager for Europe at a “rather decent salary”. However the organizers fell to squabbling, delaying things until the outbreak of war made all further discussions academic. After the war, jobs were scarce, especially so for older intellectuals like Frank, and he was experiencing increasing physical problems.

Fading Away

In the early 1950s E.P. Frank was in his early 60s and considered himself an old man. He endured a plethora of physical ailments, walked slowly with a cane, and endured slowly failing eyesight. Strong coffee and heavy smoking were the high points of his day and these he absolutely refused to give up—doctor’s advice be damned. He did not want to be really old, he stated repeatedly. He did not like “too old people” which he said, “...become physically and mentally disgusting. At least I have known no exception.” He was at peace with himself. “I’ve lived four years longer than my old man, who lived four years longer than his. We don’t seem to be a long-living stock”. He expected to be cremated.

Frank’s interest in photography and stereography waned. He gave away his stereo cameras and equipment. His stereo negatives were sent to several younger stereographers with whom he corresponded in hopes they might prove useful sometime if they lasted that long. “Very few friends of my youth survived World War I, and fewer friends of my mature age survived World War II...none survived both”, he lamented.

The last report of E.P. Frank that I have is a letter dated September 20, 1954. He was still alive and seemed a bit upbeat in spirits. He hadn’t taken a picture in a year; he was for a unified Europe; he liked Ike—to a degree; and, did not trust the U. S. Senate. He ended this last letter with a great joke, which I hesitate to repeat here, but over which I laughed heartily—about a quarter hour later when I understood. That is all I know, except to look at his pictures of Paris and realize that there was a stereographer.

Editor’s View

Continued from page 2

Doing the shows he was confident they would eventually attempt. It will take a few conventions before I get used to the silence that will follow Stereo Theater sessions without Bill Duggan’s voice and irrepressible enthusiasm filling the room.

Loose Chips?

That’s what we’re calling our new section of last-minute news items and announcements that arrive too late for inclusion in NewViews or to fit in as regular short articles. For a time, this section will replace Assignment 3-D until more images are submitted to that feature or until we come up with a new way to exhibit examples of the best stereo work by members.

This section of the Seine in Paris looks almost rural in the early 1950s. Frank commented on the beauty of the scene but not on the boat’s armored-looking wheelhouse—perhaps an artifact of the war?...
Lizards and snakes have been favorite subjects of wildlife stereographers and publishers for some time, but Mark Blum's latest production with Chronicle Books is easily the best 3-D treatment yet of the subject. Amphibians & Reptiles IN 3-D combines astounding close-up stereography with outstanding, high resolution color reproduction and easy, comfortable viewing.

Following his 1997 Beneath the Sea IN 3-D and 1998's Bugs IN 3-D, this latest book uses the same format of horizontal stereo pairs printed on pages facing large diameter, 7-inch focal length lenses on a heavy board hinged to the book's cover. The concept, which seems to be a proven success both stereo- graphically and commercially, leaves the backs of the pages available for detailed texts covering the images seen above them.

(See SW Vol. 24 No. 1, page 32 and Vol. 25 No. 2, page 21.)

Unlike Blum's previous books, which mostly feature stereos taken on location in the wild, many of the images for Amphibians & Reptiles IN 3-D were taken in captivity where representatives of the many and varied species from all around the world could be identified and stereographed. Wary of lending even indirect support to the commercial trade in exotic species, NSA member Blum devotes a page of his preface to explaining its consequences and urging people interested in owning reptiles or amphibians to buy only those born in captivity. The stereos for the book were made with the help of knowledgeable retailers, hobbyists and herptoculturists, whom he credits for for helping preserve many threatened species through responsible captive breeding programs.

(Continued on page 20)

"Poison-dart Frog" (Dendrobates Fantasticus) Peru, from Amphibians & Reptiles IN 3-D by Mark Blum. This view looks down into a bromeliad, where females of this species deposit already hatched tadpoles in the water that collects inside. ©1999 Mark Blum
From all reports, the 1999 ISU Congress was the sort of grand event that generates great memories, if not actual legends, among stereo enthusiasts. If the delay in assembling our coverage contributes to any mythic flavor the descriptions may provide, at least some of the blame should be shared by the nearly story book setting of the event and the intensity of the 3-D activities there. Text, details, and/or images were provided by Diane Rulien, Lawrence Kaufman, Susan Pinsky, David Starkman, Shab Levy, and Klaus Kemper.

— Ed.

Aerial hyper of the harbor on the island of Lindau, Germany, site of the 1999 ISU 12th World Congress, September 22-27. (Stereo by Franz Thorbecke.)

A frame pair from "Cinema Cinema...!", the eleven minute, dual strip, 35mm 3-D puppet movie by Gunter and Verena Peschke of Mering, Germany, voted one of the top presentations at Lindau.
The Joy of International Stereoscopy

by Diane E. Rulien

On a sunny September 22, 1999, in Lindau, Germany, over 400 stereo photography enthusiasts from 27 countries began the 12th World Congress of the International Stereoscopic Union. The ISU Congress, a biannual event, encompassed five days of stereo projections, workshops, trade fair, excursions, and networking among the participants. Ideas, techniques, advice on equipment, and critiques of shows were a mainstay of breakfasts, lunches, dinners, and casual meetings in hallways and lobbies. In spite of the variety of languages and backgrounds, people found ways to share their passion for stereoscopy, and in doing so, developed new friendships.

More than 75 programs were projected covering subjects as diverse as “Malkhamp—A traditional Indian sport”, “Stereoscopy in Ophthalmology”, “Fjord and Fjell”, and “The Old West.” At the closing dinner (on an excursion boat), awards were presented to the best four programs based on the votes of attendees. The first place was awarded to two programs, “3-D In The Sea” by John Roll of Rockford, Illinois, and “Cinema Cinema...!,” a witty and amusing eleven minute 3-D movie made with puppets by Gunter and Verena Peschke of Mering, Germany. Eugenio Andrighetto from Italy won second place for “Recondite Armonie”, a tour ‘d force which included projections on the walls and ceiling as well as the screen, an array of sound effects, and even smell. Robert Bloomberg from Forest Knolls, California won third place with his beautiful presentation “Portrait of Tuscany”.

A special award was presented to Judy Fentress of New Zealand for her continued dedication and hard work on behalf of the ISU. Judy, the current ISU treasurer, was awarded a lifetime ISU membership and a vote of thanks.
The unitized dual camera rig designed by Gunter and Verena Peschke with which "Cinema Cinema...!" was filmed. Two compact 35mm cameras (one inverted) are synchronized and aimed into a mirror box. (Strobe by David Starkman.)

The compact, dual-strip Super 35-3D projector designed by Gunter and Verena Peschke for their award winning Lindau presentation "Cinema Cinema...!" In 1993, the couple impressed the ISU Congress in Eastbourne with their earlier 3-D movie system that used horizontal travel 16mm film in camera and projector (see SW Vol. 20 No. 4, page 6). (Strobe by David Starkman.)

ISU Business meeting

At the ISU business meeting Sunday morning, delegates voted to streamline the ISU executive committee to six officers. The executive committee will consist of ISU President Ray Moxom (Australia), Vice President Olivier Cahen (France), Secretary Allan Griffin (Australia) Treasurer, Judy Fentress (New Zealand), Stereoscopy Editor Robert Leonard (US), and Director of the upcoming congress David Stuckey (Australia). The officers may be elected for more than one term (terms are two years), except for the director of the next congress, who will change every two years. (France was agreed on as the site of the 2003 Congress.)

It was further decided that the dues to ISU will remain at $20 per year. However, the delegates voted to add a three year membership for $54 and a five year membership for $80, as an incentive to members to join for longer periods. As of August 31, 1999, the ISU had 776 members worldwide. The ISU currently has a card circuit which is operating well and it was decided that ISU will also begin a slide circuit for interested members. In Lindau the ISU had the first ever stereocard exhibition at the congress. Forty-seven photographers submitted cards, and the accepted entries were exhibited during the trade show.

Trade Show

For those of you who have attended NSA conferences, the trade show at the ISU Congress was distinctively different. There were no antique stereocard dealers. The predominant theme was unique hand made devices, sometimes one of a kind, and self authored books and art work, stereo Christmas cards, and equipment made and sold by the person staffing the table. RBT and Rollei had tables displaying their cameras and projectors.

Workshops

An interesting workshop discussed a new technique for projection of 3-D slides by using interference filters in the projector and viewing glasses. The visible improvement in brightness and absence of cross-talk between the right and left images made the new technique very appealing. Presently this system is not economical due to the expense of the filters and glasses. A single pair of viewing glasses could cost $300. A second workshop explained a computer system for taking panoramic 3-D pictures.

A Truly International Gathering

Although the registration list of the congress identified 374 participants, the final count exceeded 400 people. The list showed the following distribution of preregistered participants from 27 countries:

Germany, 170
USA, 42
The Netherlands, 26
United Kingdom, 24
Switzerland, 23
France, 17
Austria, 16
Australia, 8
Spain, 8
Sweden, 8
Denmark, 4
Norway, 4
Croatia, 3
Liechtenstein, 3
Slovenia, 3
Ireland, 2
Israel, 2
Japan, 2
Belgium, 1
Canada, 1
Finland, 1
Hungary, 1
India, 1
Italy, 1
New Zealand, 1
Poland, 1
Russia, 1
It takes a tremendous amount of effort, planning, time and energy to create an excellent convention. You all did such an outstanding job that we felt it called for a special thank you to let you know how much everyone noticed and appreciated your efforts. To begin with, the venue was magnificent! Lindau is a glorious place to meet for a conference and the choice couldn't have been much better. The Inselhalle worked out quite well, being easy to go from the slide exhibition hall to the trade show to the interesting lobby, reception area to the toilets and restaurants. Everything was convenient and comfortable. Hotels of all price ranges were close by, and the island city of Lindau itself was an interesting place to be.

Registration was extremely well organized and seemed to run smoothly and even pleasantly... The reception area was filled with unusual visual perception exhibits. We will not forget the Illusion creations, the Chromadepth paintings, the stereo jet images by Lynn Butler, the amazing 3-D drawings of Sylvain Arnoux, and the pseudo faces that fooled attendees.

The slide exhibitions contained the whole range from wide format with live music to medium format to RBT projection to "Girls, Girls, Girls" and American cowboys. While not all were the greatest, the experience was totally enjoyable. The team effort to run this part of the convention was impressive. 3-D projection is not always the easiest, especially with all the international and format considerations, but in the end it went off nearly perfectly. There were many excellent and inspiring shows, including that fabulous and ingenious twin 35mm 3-D movie with puppets. (The last show during the regular presentations was done by the Australian Stereo Club, giving an overview of Sydney and Australia and inviting everyone to attend the first ISU congress of the 21st Century in Sydney September, 19-24, 2001.)

The approach to adding the excursions during and after the convention itself was brilliant. Breaking up the days with outings, live entertainment and sightseeing kept our energy and enthusiasm very high... The excursions were planned so beautifully that everyone could find satisfaction in the many choices that were offered, and the many options available. They were not overly rushed, there was time to enjoy the locales, take some great pictures, enjoy good conversations and have an ice cream here or there.

The boat rides were the icing on the cake... The island of Minau was a real "Fantasy Island" and we are glad that we had time to walk around and enjoy it. While we were part of the last group to get our dinner on the boat, the people, the smooth waters, the choreographed seagulls flying with us and the calm, peaceful, romantic atmosphere overshadowed the meal. The evening was a spectacular cap to a magnificent day. The full moon was the shining touch. How generous so many companies were to donate prizes for the raffle. It added an unexpected benefit to attending the final excursion. We were delighted that, as luck had it, the winner of the RBT camera was a new attendee who DOES NOT ALREADY OWN AN RBT CAMERA (or any 3-D camera). What a great bit of luck for a beginner! The host of the raffle proceedings, Alexander Klein, did an excellent job of making the time pass with anticipation, excitement and optimism for all of us sitting with our lucky numbers.

We already look back on this convention as one perfectly enjoyable experience. Thanks to all of you who gave your time, energy, talents, creativity and input to make the Lindau convention one of the best.

Special Thanks To:
Congress Manager Gerhard Kuhn, DGS/ISU Rep. Jurgen Horn, Treasurer Joachim Moravek, Reception Committee Chair Josy Erni-Studerus, Technical Committee Members Richard Braun, Klaus Grote, Peter Herbig, Franz Miller, Hennmann Miller, Winfried Patzer, and Peter Schnehagen, as well as volunteers Frederick Dudey, Achim Bahr, and Alexander Klein.
Besides shooting 3-D and enjoying the sights, the several excursions during the 12th ISU Congress provided more opportunities to compare cameras and talk stereo with friends from around the world. Here Allan Griffin of Pymble, Australia checks out the dual SLR rig being used by Alan E. Mussett of Liverpool, England. (Stereo by Shab Levy)

1st ISU Card Exhibition

by Klaus Kemper, ISU Card Exhibition Chair

The ISU had its first International Stereo Card Exhibition in Lindau, 1999. A number of famous international stereographers including Pauline Sweezy, Mary Ann Rhoda, Paul Wing, Bill Patterson, Albert Sieg and Allan Griffin participated the exhibition. There were 47 entrants, which is quite a lot for a new exhibition. This number puts the ISU ICE in the Cards received medals and the SSA Exhibition with 52.

The showing of this exhibition in Lindau during the 12th ISU Congress was the first for an ISU Congress and the first for the Deutsche Gesellschaft fuer Stereoskopie. Congress visitors from USA, Australia, Israel, France, Poland, England, Danmark, Sweden, The Netherlands and Germany were enthusiastic about the displayed 73 accepted cards. Six of the Cards received medals and eight of them Honorable Mention.

Medals

BEST OF SHOW
PSA Gold Medal, went to Albert Sieg for “Swirls in the Sand”.

BEST CONTEMPORARY
PSA Silver Medal, went to Robert Bloomberg for “Eye of the Tiger”.

BLACK FOREST MEDAL
Best Everyday Life, went to Allan Griffin for “Fun At The Fair”.

CHAIRMAN MEDAL
Best Pet Card, went to Olaf F. Heldberg for “Cat”

RBT MEDAL
Best Novice, went to David Klutho for “Up for Grabs”.

MUSCOGEE 3-D MEDAL
Best Children Card, went to Norman B. Patterson for “Child Labor”.

Honorable Mention
David Saxon for “Path and Fence, Wood stock, VT”
Boris Starosta for “The Dream”
Egon Weiss for “Strohballen”
Heinz Otto for “Marmorsteinmetz”
Klaus Kemper for “Just a Fly”
George Freeman for “Mono Lake with Paddle”
E.T. Puerschel for “Abend am See”
H.Lee Pratt for “Banana Plant”

This year the ISU will hold its 2nd International Card Exhibition in Conjunction with its 1st International Slide Exhibition. The closing date will be in October so you’ll have enough time to prepare your entries.

The Society

(Continued from page 21)

seems to be no evidence of any children. In any event the Cottons started something that is still going 81 years later and still bringing much pleasure to current members. We owe them.

3-D Under the Rocks

(Continued from page 15)

The advantages of indoor, studio-like shooting conditions are evident in the very close, dramatic images with their well controlled lighting and stereo composition. More than simply sharp close-ups of interesting species, many of the book’s 44 stereos could be described as portraits of individual animals. The cover’s deep blue Poison Dart Frog looks like a whimsical ceramic novelty that came to life in 3-D with dark, thoughtful eyes. A Tokay Gecko pokes its head through the window with its mouth open wide enough to invite exploration with a flashlight. The Malaysian Leaf Frog waits like a crude stone sculpture whose upper surfaces have been attacked with a can of gold spray paint. Viewing the pairs under a strong light will reward you with a range of color and density surprisingly close to that of projected transparencies. This is especially true with some of the darker images like that of the New Mexico Milk Snake emerging from its egg through the glistening clear fluid of the amnion sack.

As in the previous books, the pairs in Amphibians & Reptiles IN 3-D are printed with 62mm center spacing (the same as used for Realist format pairs in Stereo World). This makes freeviewing as easy as possible and without magnification, the reproductions look like original photographic prints. Even with the magnification of the viewer, it takes some effort to notice the very fine screen smudged or torn, anaglyphic glasses to be smudged or torn, loose view cards to sort and keep track of, or mirrors to position correctly, the one-piece 3-D book format has proven itself superior to other stereoscopic book concepts. Using this format to its fullest advantage, Mark Blum and Chronicle Books have set a reasonably priced standard that can and should inspire more high quality 3-D publication.
Remembering John Baird

The Society was deprived of one of its most enthusiastic members several months ago with the death of John Baird of Kansas City, Missouri. A combination of ailments over the past year and a half proved to be too much. Early optimism over his encouraging recovery from an operation proved to be premature.

John was full of ideas for creating innovative stereoscopy...and energetic in carrying them out, often at considerable trouble and expense. When he had a seemingly good idea he wanted to see it come to fruition. His enthusiasm was contagious and encouraged us all to greater efforts.

Especially memorable were his stereoscopic "light sculptures" which he circulated in the folios and presented to the greater stereo community through slide shows and workshops at the NSA conventions. One can never replace members like John. He was one of a kind.

Millennium

A time for reflection. When the 1900s started, the Stereoscopic Society already existed but only in the United Kingdom where it had been founded. Some American members were included in international folio circuits prior to the Great War of 1914-18 but it was not until that conflict ended that the American Branch of the Stereoscopic Society was organized. Such activities had been depressed during the war and were essentially restarted anew afterwards.

The details have been lost but we do know that early in 1919, only a few months after the Armistice, an American circuit was organized with Walter S. Cotton as Secretary. Rose S. Cotton, Walter's wife, was one of the new members, who initially numbered about ten individuals. Of course at that time they circulated only print stereo views mounted on 3½ x 7 inch cards.

The Cottons

Although a number of the Cottons' folio entries from the early days have survived, far too little is known about them. Walter, it would seem, was born about 1880 and Rose may have been a bit younger. Walter possibly came from Portland, Oregon...at least he lived there on occasion...but he and Rose lived in Los Angeles, CA, during the first half of the 1920s. Their pictures feature subject matter from both areas as well as other west coast sites. They were already experienced stereographers well before the American Branch was formed.

In the mid 1920s, according to the Stereoscopic Society history *Time Exposure* by K.C.M. Symons, Walter is credited with organizing the Australian Branch but no details are recorded. What Walter's occupation was, why he went to Australia; and, what became of his wife Rose—on these matters the surviving records stand silent. It would be nice to know, and I urge any of our readers who know anything further of Rose & Walter Cotton to let us know. Walter died in 1951, after having returned to California about 1940 and rejoining the American Branch. Nothing further is known of Rose and there

(Continued on previous page)
3-D movie making has long been thought of as only a gimmick. Thanks to the Imax Corporation, which has spearheaded a 3-D comeback with some very respectable films, that may all change.

The latest 3-D large format (LF) film Galapagos (1999) has begun playing around the world, following its premiere on October 27. The film serves as the signature film for the recently opened (July 1999) Samuel C. Johnson Theater at the Smithsonian Institution’s National Museum of Natural History. The film was originally titled Galapagos: The Enchanted Voyage.

A 3-D Memorial

As filming began in late June, 1998, tragedy struck the production company. Noel Archambault (SW Vol.25 No. 5 pg 4), the film’s camera operator/stereographer, was killed in an ultralight aircraft crash along with the pilot, William Raisner Jr. The two men went missing while filming aerial shots over one of the Galápagos’ volcanoes. After a six-day search in the remote archipelago that involved local townspeople, the film crew, the scientific expedition crew, chartered aircraft and the Ecuadorian air force, their bodies were recovered on the island of Isla Isabella, the largest and least inhabited of the Galápagos.

The crash site was at an elevation of 3,000 feet on Cerro Azul, one of the two most active volcanoes in the archipelago. Archambault, a pioneer and expert in the LF 3-D process, had worked on every Imax 3-D film made prior to his death at age 37. Raisner, of Colorado Springs, Colorado, was a 50 year old retired Air Force pilot and a veteran ultralight pilot. This was his third trip to the Galápagos for filming projects.

A scholarship fund was set up at Simon Fraser University (Burnaby, Canada), where Noel studied film and created a student 3-D film that led to his beginnings in LF 3-D stereography. In Noel Archambault’s memory, donations can be made to the SFU scholarship fund. The donors receive a tax receipt and Noel’s family is notified of the donation (not the amount) and who made it. Send your donation to: Noel Archambault Scholarship Fund, Simon Fraser University, Development Office, 8888 University Drive, Burnaby, BC, CANADA V5A 1S6

Production stopped as the impact of the accident on the film was assessed. It was determined to go forward, feeling that Archambault and Raisner would have wished the project to continue. The film was made in their honor and memory.

Filming in the Galápagos concluded on August 5th, 1998 and a one-week shoot in England was set for September. Despite extensive planning for the expedition, the filmmakers found themselves at the mercy of El Niño, which drastically changed the very environment they were capturing. The impact was so great that it ultimately necessitated a return visit for six weeks of additional filming in early 1999, similar to what had happened to the crew of the LF film Island of the Sharks (1999). For that film, much of the plant and marine life had died off, due to the weather changes, causing some rewrites during filming.

Mandalay Media Arts

The Galapagos production company, Mandalay Media Arts is the non-fiction programming production entity launched last year (during preparation for this film) by Peter Guber, Al Giddings and Barry Clark. In addition to its LF production activities, Mandalay Media Arts has an ambitious slate of HDTV (high-definition television) projects in production and development, all of which focus on the natural world.

The company’s initial outing in the HD medium is the two-hour PBS special Sahara: Seasons in the Sand, which recently wrapped eleven months of principal photography in North Africa. Another high-definition project, tentatively titled The Primal Contrast, is currently in development with Australia-based Beyond International and PBS station WETA. This four-part series is to be filmed around the world using Sony’s new HDCAM high-definition camcorders and will explore the long and ambivalent relationship between humans and other animals.

3-D Galapagos

by Lawrence Kaufman

November/December 1999 STEREO WORLD
Island Star as Themselves

The Galapagos Islands themselves are the stars of the film, the frozen lava-landscaped beaches filled with demonic saltwater iguanas, large lumbering tortoises, unusual birds (flightless, frigate, boobies, etc.), all that have evolved into splendid oddities of nature), near-extinct plant life and an unexplored seascape alive with images of bizarre forms of aquatic life never before seen by human eyes.

"We tried to incorporate all of the things that enthusiasts of the Galapagos enjoy seeing," explained co-director, producer, writer and veteran documentary filmmaker David Clark. "We see the land iguanas and the frigate birds, as well as the sea lions and giant tortoises. And we're also showing the undersea side, the marine iguanas, as well as the massive schools of fish and the hammerheads and moray eels and delicate sea cucumbers...to really see and experience the Galapagos like never before."

Galapagos retraces the groundbreaking footsteps of Charles Darwin with the help of Dr. Carole Baldwin, a real-life marine biologist at the museum. She explores the biological diversity and unique geologic history of the Galapagos archipelago. The 45 minute LF 3-D film is naturally larger than life. Most people won't ever get to see the Galapagos in person. 600 miles off the coast of Ecuador, it takes three days to travel to them, plus time to move from island to island.

But, luckily for us, after visiting the Galapagos over twenty years ago, co-director, producer, writer, and underwater director-cinematographer Al Giddings was inspired to pen a film treatment based on an article in the California Academy of Sciences quarterly by Dr. John McCosker entitled "The World Darwin Never Saw." Though he became sidetracked with feature film underwater cinematography on films such as The Abyss (1989).

Using Harbor Branch Oceanographic Institution's research vessel, the Seward Johnson as the mother ship and their high-tech submersible Johnson-Sea-Link, the research and filmmaking team deployed technology light years ahead of the crude instruments Charles Darwin had at his disposal during his famous 1835 visit to the region. Giddings and Clark had previously teamed for the LF film Whales (1997) and the two-hour Discovery Channel special Galapagos: Beyond Darwin (1995), the fourth highest rated show in the Discovery Channel's 10-year history.

The film is narrated by actor, director, writer, producer and frequent film/TV narrator Kenneth Branagh with some help from Dr. Baldwin, who was born in South Carolina and developed an early love for the ocean while living near the seashore and exploring along the beaches and amongst tidal pools. She has published over two dozen articles concerning her specialties, and is a member of many scientific societies, as well as being on the editorial board of Copeia, the journal of the American Society of Ichthyologists and Herpetologists.

Dr. Baldwin is also on the Steering Committee of the Caribbean Coral Reefs Ecosystems Program of the National Museum of Natural History. In 1997, she developed a N.M.N.H. Senate of Scientists' Spot-
light on Research Series presentation, Bizarre Beginnings Beneath the Sea: A Little Fish Story. In person, her southern accent is more noticeable. Her screen presence is appealing, as a youthful and professional scientist, she takes us through her adventure. She should prove to be a great role model for young people who see the film.

An experienced diver before her trip, Baldwin noted that the behavior of sea creatures around the islands is remarkably unpredictable. Because they’ve rarely been hunted, animals native to the Galápagos are unafraid of man. This can be unnerving underwater and is apparent in the film, when she’s swarmed by a half-dozen spotted moray eels. Normally moray eels are reclusive, lurking alone in reef crevices except when they dart out and enjoy an occasional passing fish. Seeing Baldwin almost attacked by a bunch of morays is a little upsetting for us, but how do you think she felt?

“Originally, I was supposed to just swim by and shine a light on the eels in the cave and move on”. Seems the film crew “hid some smelly stuff in the sand so the eels would come out further into camera range. But nobody can explain why they ignored that stuff and came at me. I accused the crew of sabotaging my gear with fish scent or something, but they insist they didn’t. So it remains a mystery. But it made for a hairy few moments.”

Giddings says Baldwin’s patience, diligence and fortitude during the many months of production enabled them to be able to put together the film that they did. One day while she was sitting on the ship reading a paper about the oceanography of the islands, she read this statement: “No place on earth is quite like any other place, but the Galápagos islands are less like all other places.” She commented, “As a scientist, I think what struck me first about that statement, is that it isn’t very scientific. After all, who has been to all other places? But, the longer I stayed in Galápagos and the more I learned about the islands and the more captivated I became with the unique wildlife and the wonderful tame animals, the more I liked this thought. I haven’t been to all other places either, but the Galápagos islands are certainly unlike any place that I have been. I wish everyone could go there. But of course, most people won’t and so I think that bringing the Galápagos to the world in this immersive 3-D format is a great gift.” Dr. Baldwin warns, “Be careful what you wish for.”

In person, her southern accent is more noticeable. Her screen presence is appealing, as a youthful and professional scientist, she takes us through her adventure. She should prove to be a great role model for young people who see the film.

A land iguana seeks the shade of the 240 pound IMAX 3-D camera used in filming Galápagos. ©1999 IMAX Ltd.

**Superb Music Score**

The music score was superbly composed and produced by the truly busy Mark Isham. His score does an excellent job moving the film along, changing seamlessly from scene to scene. Isham’s previous work speaks for itself. Named one of the “Top Three Composers of the ’80s” by the American Film Institute, Isham won a Grammy for his self-titled 1990 album, earned an Emmy for the main title theme to EZ Streets (1996) and received both a Grammy and Academy Award nomination for his score for A River Runs Through It (1992). In addition, he composed the film scores for numerous other major motion pictures including the LF film Hidden Hawaii (1993).
The Charles Darwin Foundation

The islands are overseen by the Charles Darwin Foundation for the Galápagos Islands, which was established in 1959, 100 years after the publication of Darwin’s *The Origin of the Species*, under the auspices of the Ecuadorian Government, UNESCO, and the World Conservation Union—formerly known as the International Union for the Conservation of Nature and Natural Resources (IUCN). An international, non-profit organization, it was created to help conserve the Galápagos Islands and their unique flora and fauna. The approximately 100 members are a mixture of scientists, conservationists, government officials, and interested private citizens who share an interest in conserving the Galápagos.

The Charles Darwin Research Station is located in wild natural terrain about two kilometers from the station’s principal partner, the Galápagos National Park Service, which is the government institution responsible for the Galápagos National Park. The partnership between the two institutions has produced some highly successful programs such as the captive breeding of endangered tortoises and iguanas, the eradication of introduced mammals in certain areas, and ongoing efforts to save endangered plants.

Online Programming

In addition to online programming, this agreement will provide for distribution of Galápagos educational materials to teachers for use in classrooms across the country. AOL will incorporate these educational materials and other elements of the film into its online programming, including broadband content and education-targeted programming.

Several elements of the film will also appear in “Internet Adventure” an Internet education and safety campaign that AOL and the Smithsonian will bring to cities nationwide this winter and through the year 2000 aboard a computer outfitted 18-wheeler truck. The “Internet Adventure” program will focus primarily on bringing educational use of the Internet to schools in under-served areas across the country. Visit the Galápagos web site: www.imax.com/galapagos.

There have been numerous films made about the Galápagos Islands. Interestingly, *Galapagos Island* (1985) was a Japanese documentary short film made with the StereoVision 3-D single strip over/under lens. It was never shown in the United States.

LF Films Compete for Theaters


Journey of Man’s move was done because the contract that Disney had for *Fantasia 2000* (2000) (affectionately known as F2K) requires that the LF theaters that run it commit to a 100% play schedule for the entire four months, which means that the theater can play no other film for the four month period. This limits the number of theaters that can commit to such a play schedule. Many institutional and museum LF theaters already had contracts signed for *Dolphins* (2000). Disney is taking a large gamble with a LF version of *Fantasia*, but many feel they could have reached a much larger audience, playing a few times a day at numerous theaters, than they will reach playing exclusively at fewer theaters. Let’s assume Disney is using this contract requirement to make these LF dates more exclusive. Reportedly many showtimes have already sold out, months in advance. Most people in the LF industry are watching F2K very closely.

Although published in 1997, the book illustrating the 1862 stereo work of Knud Knudsen with text by Neil Morgenstern and captions by Werner Ströbele was until recently available only in German. A supplemental text in English is now included with the book, making the story of this early stereographic traveler available to a wider audience. The 62 stereographs are reproduced one to a page at the full size of the original negatives, making some of the pairs a little over six inches wide.

Just why Journey to Reutlingen, 1862, about a Norwegian photographer, was published in Germany is most readily explained in a section of the Foreword by Werner Ströbele:

In 1862, Norwegian Knud Knudsen, in pursuit of a professional future, traveled from Bergen to Reutlingen, Germany, to further his education in fruit cultivation at the Pomology, a school known throughout Europe at that time. Knudsen was a pioneer of photography as well and took a camera with him. During his journey, he took photos at a number of stops along the way; among these are early photos of Cologne, Hamburg, Heilbronn, Wittenberg, and Berlin. Most of his photos, though, were taken in Reutlingen, where he stayed from May to October. From here he took trips through the surrounding area and photographed the neighboring town of Bietingen, at that time a gathering place of genre artists because of its colorful local styles of dress. He also took stereo photos of the then-popular destinations of Niedernau and Lichtenstein.

His photographs are among the earliest known images known of Reutlingen, a former free city of the Holy Roman Empire, and the vicinity around it. For Knudsen, the journey to Reutlingen was a turning point: when he returned to Bergen, he made photography his profession. He became Norway’s most important landscape photographer and had a formative influence on photographic style in the northern lands during the late 19th century.

The exhibition in the local history museum and publication of this book mark the first time the photos of this journey have been shown in Germany. They represent one of the first trips through Germany documented by photography, and certainly they provide an important source of images for the places Knudsen traveled through.

Besides providing the known details of Kund Knudsen’s life and interests in fruit cultivation and photography, Journey to Reutlingen includes an early history of photography in and around Reutlingen, identifying the traveling photographers and later resident photographers—all of whom seem to have concentrated overwhelmingly on portrait work. The city had only recently emerged from its past as a small town behind walls and a moat, evolving into an industrial, administrative and educational center. Its Pomological Institute for fruit cultivation research attracted Knudsen from as far away as Norway.

Thanks to his fascination with the new technology of photography (and the documentary potential of stereoscopic photography in particular), he seems to have been the first to intentionally record the area and its streets, buildings, and natural scenery. The first thing one notices about Knudsen’s stereos is that they were clearly taken sequentially rather than with a stereo camera. Especially in scenes including groups of people, various arms, heads, or even entire bodies shift positions between exposures placing them in different planes than stationary objects. The exact type of camera used isn’t identified, but Knudsen was quick enough to avoid shadow movement between exposures placing them in different planes than stationary objects. The exact type of camera used isn’t identified, but Knudsen was quick enough to avoid shadow movement between exposures (trees in the wind are another matter) and to capture his more cooperative human subjects without distracting

REISE NACH REUTLINGEN
1862 Stereoskopbilder des norwegischen Fotografen
Knud Knudsen (JOURNEY TO
REUTLINGEN, 1862 Stereo
Images of Norwegian
Photographer Knud Knudsen)

Text by Neil Morgenstern. Original
German edition, Heimatmuseum
Reutlingen, Reutlingen, Germany
Copyright © 1997 Stadtverwaltung
Reutlingen. Hard-bound, 100 pages,
62 stereographs with viewer and
English text booklet included.

English-language Supplemental Text
Booklet Translated by Duncan Woods,
Cygnus Graphic, Phoenix, Arizona.

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(602) 279-7658, $29.95 plus shipping.
ing changes of posture or expression. He presumably prepared both wet plates at once to make quick pairs of exposures, or may have had a camera that held a single plate large enough to record both images with a septum and shift provision for the lens.

The Foreword mentions that all the stereos were made from the original glass plate negatives without manipulation or correction. With the edges of the negatives visible in most of the reproductions, no serious vertical or rotational errors are evident—indicating that at the least he had a sturdy shift device of some sort on his tripod. The separations also seem consistent and never exaggerated, another indication of a shift mechanism involving the camera, the lens, the plate holder, or some combination of these.

In the view on page 59, the Lucas family (of the Pomological Institute in Reutlingen) surrounds a small table. Several heads moved between exposures (and some during the right exposure), but clearly pictured alone on the table at the center of the image is a Brewster stereoscope. While the staff, students, buildings and grounds of the institute are documented in several views, some of the most unusual images are close-ups of rakes, hoes, spades, saws, and other implements used at the institute, carefully arranged on paper backgrounds. Illustrating his interest in devices for the preservation and use of fruit, Knudsen stereographed an apple slicer as well as displays of fruit ready for packing and shipment. A cider press using a large stone wheel in a semicircular trough looks like a left-over medieval torture device.

The city of Reutlingen itself is recorded in considerable detail, including some impressively sharp views of the new railroad station, the market, and gardens planted where the old city moat had recently been filled in (the scene used on the cover). Many of the urban views show a delightful inclusion of neighborhood detail to create multiple stereoscopic planes in what are now truly fascinating historical images. Views of rail lines, farm houses, bridges, and ordinary residential streets in near-

by towns fill many of the pages with scenes often photographed for the first time and in some cases, perhaps for the only time.

On his return to Bergen, Knudsen opened his own photographic studio where stereoviews remained one of his specialties along with portraits and landscapes. After narrowly escaping destruction in a 1916 Bergen fire, over 10,000 glass plate negatives were found in the photographer's studio just a few years ago and were added to the collection of the University Library of Bergen. Journey to Reutlingen gives us a look at the stereographs that documented a journey and a unique city and inspired Knudsen to make photography his career.

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"Niedernau, 1862." A Knudsen view of a spa with a mineral spring, showing the village from a footbridge over the Katzenbach River, from page 85 of Journey to Reutlingen.
Customized View-Master viewers have come and gone from the market for several years now, most offering shorter focal length and/or higher quality lenses than standard viewers from Viewmaster. Prices for these hand-made viewers have generally been fairly high, the ultimate being the solid aluminum De Wijs Super Deluxe View-Master at $649.00.

For a combination of high magnification, smooth operation and reasonable cost, the Deluxe Viewer from the EuroStereo Foundation offers a compact, lightweight choice. After cutting down the lens cones of the standard Belgium "Model 10" viewer, two-element Ramsden-type plastic lenses are installed in threaded mounts allowing individual focusing for each eye. With a focal length of about 28mm, a magnification of about 9x is provided. This compares with the fixed focal length of about 34mm for the View-Master Virtual Viewer (see SW Vol. 26 Nos. 1&2) or 30.5mm for the De Wijs viewer. The standard model L View-Master lenses are about 47mm focal length.

At 18mm, the diameter of the EuroStereo Deluxe viewer lenses falls between that of the Model L (14mm), the Virtual Viewer (22mm) and the De Wijs viewer (23mm). It provides surprisingly sharp viewing, edge to edge, with little distortion despite the high magnification. In fact, its sharp optics at that focal length reveal the relative softness of many Viewmaster images when viewed at about Realist format size. Reels that look fine in a standard viewer or through a Virtual Viewer can suddenly reveal all sorts of flaws in duplication quality and mounting, not to mention the enlargement of any dust or fingerprints along with the very "fibrous" edges of the reel windows. If anything, the EuroStereo Deluxe viewer may do its job too well for the average product being viewed through it, although some of the best quality reels and original camera images in Personal reels can be impressive at 9X.

The EuroStereo Foundation Deluxe View-Master Reel Viewer is $74.95 plus shipping from Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064, (602) 279-7658.

Is Smaller Better?

One customized View-Master viewer currently available offers achromatic, color-corrected lenses installed in the new View-Master Virtual Viewer. The lenses are only slightly shorter FL than those of a standard model L, providing "normal" size but very high quality images in combination with the styling of the Virtual viewer and its fine diffuser. The View-Master Virtual Achromatic Viewer is available for $57.00 from Berezin Stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691 (949) 581-8378, 3d@berezin.com, on the web: www.berezin.com/3d/. Check for ordering details and shipping charges. The De Wijs Super Deluxe View-Master is also available through Berezin Products.

Our featured web site this time is: www.geocities.com/Vienna/1059/3dpic.html. Sites featuring detailed information and links covering stereoscopic technology or history are of course valuable, but the astounding number of sites using 3-D images to illustrate other interests are worth a few minutes of browsing a night too. This site is dedicated to nearly anything and everything about opera and opera stars, and includes a page of anaglyphic stereos of eight famous personalities: Martina Arroyo, Licia Albanese, Renato Capecchi, Lucine Amara, Birgit Nilsson, Luciano Pavarotti, Margaret Harshaw, and Marta Eggerth.

None of the images show performances, but were taken at public occasions where the stars appeared. Also included are links to several other opera sites as well as 3-D sites maintained by several NSA members.
Universal Viewers Support Slip-In “Tru-Vue” Cards

A “universal” stereo viewer for $8.95 may sound a bit unlikely, but the standard model Elvira Universal Viewer from the EuroStereo Foundation does accept quite a range of slide formats, from Realist or European format mounts to pairs of 2x2 slides to the special 5 pair cards designed for the viewer. The plastic fixed focus lenses and the sturdy black body provide better viewing than most people would ever expect at that price, with good edge to edge sharpness even for full frame pairs.

As could be expected, a viewer with such flexibility at that price has its limitations. Inserting a Realist slide and viewing it is easy and smooth, but removing it involves turning the viewer upside down and dumping it out, as no thumb dent is provided along the top of the slot. Slide pairs in the 2x2 format present less of a problem, as a bit of the mount remains above the body of the viewer. RBT or glass mounted slides can be a tight fit, but the removable diffuser can be loosened a bit, and the pressure peg on the film plate can be bent back. In order to accommodate so many formats, the slot is longer than needed for 101 x 41 mm mounts, but the 65 mm (4X) lenses easily cover images anywhere within the viewer opening. For 2x2 slide pairs, this long slot (with no septum) allows quite a bit of horizontal movement which can be seen as either a frustrating defect or as a quick adjustment provision for slides needing alignment for easier fusion.

By removing the snap-on diffuser, a film plate without a bottom ledge can be installed in the viewer. This allows the unique 5 pair, slip-in mount cards to be viewed, moving through the viewer like Tru-Vue cards or similar formats from Europe. The cards, available in Realist or full-frame 35mm formats, fit better in the viewer and move easily with click-stop indentations in the card surface. The system offers an intriguing potential for a method of grouping and presenting stereos—a sort of do-it-yourself Tru-Vue card that could have caught on at some time and could, by now, have seen improvements in card and viewer design and maybe even a projection system. Whether or not the idea will now have a chance to develop as the digital imaging age creeps steadily toward us pixel by pixel is another matter.

In the Elvira Viewer, the 5 pair cards are moved by hand and remain loose enough to need some adjustment for precise alignment at each image. The diffuser itself is of fairly heavy plastic and needs a strong light for good viewing. While it produces no grain or texture problem, it is close enough to the film plane that dirt or smudges do remain visible. (A battery operated light attachment is available as a separate option.)

A Deluxe version of the Elvira Viewer features larger diameter, high quality glass lenses in threaded cells for individual focusing but is otherwise identical to the standard viewer except for its $59.95 price. The 5 pair slip-in cards (in either format) are $2.40 each with discounts for quantity orders. For ordering details and shipping charges on all of the above items, contact Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064, (602) 279-7658.

The standard model Elvira Universal Viewer with diffuser removed for changing the film plates. In front is the plate for individual stereo or 2x2 slide pairs with its bottom shelf, which provided level support for all formats tested. The pressure peg at the center of the plate can be bent back for easier use of thick mounts.
Coming—A STEREO Look at the Sun

Stereo imaging has been playing an increasingly important, dramatic and public role in space efforts over the last few years. The recent shuttle mission to create a 3-D radar map of the Earth and the NEAR mission orbiting the asteroid Eros are the most recent examples. (Anaglyphic stereos of Eros can be seen at: http://nssdc.gsfc.nasa.gov/planetary/mission/near/near_eros.html.)

Stereo will actually get top billing in an upcoming mission scheduled for launch in 2004. Not only will it include stereo imaging as one of its primary purposes, but the name of the mission itself will be STEREO—for Solar TErrestrial RElations Observatory.

The mission will be a multilateral international collaboration involving participants from France, Germany, the United States and United Kingdom. By launching two identically instrumented spacecraft, both in orbit around the Sun, but one flying well ahead of the Earth and one behind, it will be possible to achieve the separation needed to get true, synchronized stereoscopic images and other measurements of the sun and heliosphere.

STEREO will, for the first time, unveil the Sun in three dimensions and study the origin, evolution and interplanetary consequences of the massive disturbances called the Coronal Mass Ejection (CME). These eruptions are known to be a primary cause of space weather on Earth, potentially causing disruptions in communications, power lines, satellites, and other technology.

At eventual angular separations of 20-30 degrees, the twin STEREO probes will be able to provide revolutionary views of the Sun-Earth system, Trace the flow of energy and matter from the Sun to the Earth, reveal the true 3-D structure of coronal mass ejections, and provide unique alerts for Earth-direct-ed solar ejections thanks to the precise triangulation potential of the large separation.

For additional information about the STEREO mission and its payload, go to: http://STProbes.gsfc.nasa.gov/stereo.htm or: http://sd-www.jhuapl.edu/STEREO/index.html

An early version of a possible logo for for the STEREO mission from a NASA web site, showing the relative positions of the Earth, sun, and two spacecraft.

U&U 3-D Calendar

An anaglyphic 3-D calendar for 2000 featuring ca. 1904 Underwood & Underwood views of the Holy Land is available from www.3dsterreo.com/. The 11 x 8 inch wall calendar was produced by Gadi Geffen, the Israeli stereographer whose work can be seen in the book Israel in 3-D. Autographed copies are available for $20.95 plus $4.05 shipping from the above web site or by calling (702) 838-7015.

Rhineland Bargain at NSA Book Service

Historic Stereophotographs of the Rhineland, the book reviewed on page 38 of the previous issue, is now available through the NSA book service for $33.00. When the book went into a second printing in Europe, the retail price nearly doubled so the limited number available from the NSA are the last to be found at the original price.

The Book Service also now has the second edition of Double Exposure by George Moss for $24.00. All Book service prices include postage in the U.S. and Canada. NSA Book Service, 4201 Nagle Road, Bryan, Texas 77801. See the link to the book Service list at www.stereoview.org.
On January 23, 2000, we lost Bill Duggan, one of the major spirits in stereo for the last 50 years. Bill was born in Texas in 1922. In his teens he was a Western Union bicycle delivery boy for a while, and attended North Texas State University. By that time he did some photography, and once had the bad luck to lose a batch of film when after an evening of developing he did not notice that the final wash water from the tap in a hotel room bathtub was about 100 degrees, so the emulsion separated from the base. He served in the Army in World War II, landed at Omaha Beach in the Normandy Invasion, and within a few days was blown off his feet and into a hospital in England. Later he succeeded in transferring to Army Intelligence, and served in the SHAEF Occupation Force. As one of the not too numerous college educated enlisted men, he was assigned to the Allied Control Authority and witnessed firsthand the occupation and recovery of Germany. He also started taking 35mm pictures, often of great historic value, which he later used in lectures on German Economics while studying for his Doctorate in Economics at the University of Chicago in the early 1950s. As a member of the Potomac Society of Stereo Photographers, National Stereoscopic Association, and life member of the Photographic Society of America from about 1981, Bill greatly enjoyed travel, often with fellow photographers sharing expenses in his series of ample motor homes, the last of which was over 29 feet long and could sleep seven in three “separate bedrooms”. Many times he drove to PSA and NSA gatherings, usually with the ton of projection equipment necessary for the shows, and carrying two to six friends. For instance, I went to the Nashville and Williamsburg PSA Conferences and the Rochester Regional with him, and staying in the motor home was most convenient and comfortable. This did have some hair-raising moments, one of which was charging (unintentionally) down the Blue Ridge Parkway at 85 mph with Bill driving—and the gas pedal stuck to the floor from the previous uphill climb—asking me (very calmly) to get out a screwdriver and pry up the immobile pedal before we came to a mountain curve. Fortunately, we got it up and slowed down in time. For years Bill weighed only 130 pounds, but had a severe illness in 1961 and often nudged double that weight later.

His enthusiasm was completely irrepressible, to the point of unstoppability. The result was that he recruited dozens of people into 3-D, but he often had to be harangued, even dragged into moving on.

His enthusiasm was completely irrepressible, to the point of unstoppability. The result was that he recruited dozens of people into 3-D, but he often had to be harangued, even dragged into moving on. His vigorous wanderlust and considerable skill resulted in wonderful travel pictures. At first Bill showed them in Realist format, but in the last 15 years he went over to 2 x 2 format double...
Minoltas and Nikons and a fully automated setup of 4 to 8 autofocus Ektographic projectors on custom stands. He did very well in local competitions, but cared little for Internationals, though his acceptance percentage was very good.

Bill was honored by PSA with his election as Associate, Photographic Society of America in 1996 "for his untiring efforts in promotion of stereo photography, his technical expertise, and his sharing of knowledge through presentations". Similarly, at the NSA meeting in Richmond in 1998 Bill was given the William C. Darrah Award "for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy". That was the last time (of many) that Bill carried about 1500 pounds of projection gear, including much of his own, for NSA use. Bill also regularly provided gear for PSSP, PSA, and Greater Washington Council of Camera Clubs events, and was available for school shows almost anytime. One June he gave at least 20 elementary school 3-D shows, and I was with him to help when he showed carrier deck operations in the North Atlantic to the Experimental Aircraft Association Chapter at College Park (Maryland) Airport. That one took 2 hours to set up in 90 degree heat—for a 35 minute show.

His generosity to his friends and acquaintances was legendary—not only in advice but in time and effort. For instance, in 1996 I broke my leg after giving an astrophotography show to 2 groups of Girl Scouts. Bill picked me up at home and took me to and from work in downtown D.C. every work day for 5 weeks until I could negotiate the subway. While I had the cast on and was hobbling on crutches he even took me on one shoot of the wacky statues of Botero, and another to Skyline Drive. On that one we had a pretty good sunset over West Virginia, and I took about half a roll each with my Realist, Vista panorama camera, and Hasselblad. Bill dug out two Cokin half tobacco filters, but I noticed they were filthy and he said "Can you clean them? I can’t see the dirt." This was one of the several symptoms of diabetes that made his last years so physically hard. With the filters cleaned and aligned he took only about 3 carefully bracketed stereo pairs. A month later one of these won the Rice Trophy for Best Landscape Stereo Pair, to no one’s surprise. Bill was also prominent on the Internet in 3-D chat groups, and had taught studio technique and nude photography at Washington School of Photography, as well as economics and government at several colleges. We in 3-D will miss him greatly.

– Jim Roy

††

Bill Duggan with some of his stereo cameras at the 1989 NSA convention in Portland. The hand at left attempting to count them belongs to David Burder. (Stereo by Larry Moor.)

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Russell Norton, PO Box 1070, New Haven, CT 06504-1070
The Creation of Stereo Slide Shows

by Lawrence A. Haines

There is an increasing trend among stereo photographers in presenting interesting and cohesive stereo slide shows that hold attention with techniques seen in good cinema and television. The challenge is to present stereo programs that have merit both in the photography and in an interest-holding story line. We do not have to travel extensively nor be involved in extraordinary events to put together an entertaining stereo show. Here are a few observations and suggestions for improving your chances of success. Most of these ideas have been gained by studying the work of others, with a few personal lessons learned the hard way.

Subject

Choose a subject—the narrower the better. Trying to do too much in a show is a prescription for failure. We have all seen shows that include a wide variety of slides without a unifying theme. Though we may have a burning interest in good stereo photography, it is not a good idea to make the audience sit through such a mish-mash of slides. We need to insure that our show is interesting by helping the audience follow an idea. If you have not done a show before, you might first choose something that is a personal specialty or interest. If you enjoy and are good at what you portray, it will of course shine though the presentation, and will be much easier to accomplish. Single subject shows, which really get into depth on a subject, can be entertaining and instructive at the same time. What about travel shows? The best are focused and do not try to cover too much. Can travel shows be entertaining? Of course, but they need to be based on a specific, easily understood theme.

Length Of Show

Producers of flat-picture slide-sound shows have known for years that the average show length should be about 15 minutes, but no longer than 20 minutes. Long shows lose audience attention and are counter-productive no matter how good the slides. With 2x2 slides, using the maximum of 160 pictures in two sets of trays, limits what can be covered. To avoid stopping to change trays, and to tell a story well, some slides may have to be left out. The story is more important than showing all our best slides. If the subject can be effectively covered in 6 or 7 minutes, let it be so. The show will be better received than if you try to inflate it.

Timing Of Slides

Carefully studying the best shows reveals that the maximum time slides are on screen is about 10 seconds. Many great shows have average times for slides as short as about 6 seconds. A fast paced show can be more fun to watch. It tends to minimize the limitation of the still photos and gives more feeling of motion. It does mean producing more slides, but that is the cost of a good presentation. Every slide will not be of salon grade, but remember that you must adequately illustrate the story.

Music

Nothing brings a show together and makes it feel more cohesive than appropriate music. Picking the right music does require experience. Do not short-change this part of your presentation. Music local to the story will set the stage for your slides and will add drama and correctness. Many of us may need help in this task. If you feel the need of help, why not ask for it? Find a friend with musical talent to help identify the music. When running the show, a key element is to have the music loud enough, but not too loud. Generally music and voice volumes in a large theater are set at a high level. Experienced recording specialists have no qualms about quickly bringing the recorded volume level of the music way down, to be under the voice, if there is any, so that the voice is clearly understood. Each time there is no voice, the music can be brought up again to the chosen volume. If the music is too ponderous you run the risk of putting your audience to sleep.

Voice

Most shows require one or more voices. When they do, you should think of these things. In some current shows the voice can be difficult to hear and understand. Straining to hear can be frustrating. As mentioned above, it is important to make certain the music does not in any way interfere with the spoken words. A common problem is using your own voice—unless you are truly good at it! It may be wise to consider a professional. This will insure that things spoken are not only understood, but carry the right inflections. Well communicated enthusiasm can be important for a show. It is also important to use language that is not tiresomely
repetitive. Avoid talking all the time, since some relief adds a welcome difference. Saying too much is worse than saying too little. A carefully prepared script is essential to insure that the voice part of the presentation is most effective.

**Recording**

Most shows with 2x2 slides use a special four-track tape where all tracks are recorded in the same direction. One track carries the voice, one or two tracks the music, and the fourth track the trip signal to operate the projectors. It could be important to get some experienced advice in making the first recordings. Figuring out at what stage each of the elements, voice and trip signal are recorded, is challenging. The recording should be on high quality tape, and with a good quality recorder. Some presenters have begun using CDs.

**Stereo Slides**

As stereo photographers you will already understand much of what is covered in this section. A slide that looks great in a viewer may be disappointing when projected.

1. Avoid slides showing ghosting.
2. It is absolutely critical that the mounting be consistent and correct. This is the most common mistake of first time shows. If you are to produce a show, you must be able to accurately mount slides. Bad mounting still ruins some otherwise fine presentations. The following comment may find some objections, but it is best to mount to center of interest when edge problems crop up, especially since the slides are on the screen a short time.
3. A great show with unique photography can be ruined because the slides as a group are simply too dark. Especially if your show will be shown on equipment different than your own, you are better off with lighter density slides. We operate in a medium that robs light due to polarization. You cannot assume that a slide that looks to have a good density in a hand viewer will project well. Show projectors are not yet all equipped with the brightest lamps available.
4. The next subject is difficult to approach since there are so many existing Realist format slides. A rectangular format does make for a more pleasing show. This format is closer to the motion picture format and even to TV screens, and we have become conditioned to that appearance. However, there have been, and will undoubtedly continue to be, some wonderful shows entirely in Realist format.
5. It is preferable that all slides in a show be of the same format. Certainly there are some times when this is not possible. But changing image size can be distracting. Vertical format is sometimes thought desirable for a subject such as a portrait. But shows using some vertical slides among mostly horizontal format not only add a distraction to the presentation, but sometimes mean that the projector setup must be altered to keep the verticals on the screen. The best solution is to bite the bullet and use all horizontal formats for shows, the same as we see in the movies.
6. Glass in the mounting is essential for all slides to avoid popping and slightly out of focus slides, or to avoid slides that are focused manually or automatically while watching. Some mounts are available with glass on one side only—these seem to work well.
7. The show will be more interesting if the distance to the subject is not always the same from photo to photo. Going in for close-ups intensifies the presentation. Likewise shows that are fundamentally of close-up subjects would do well to have some slides that back off from time to time.
8. Capturing unusual lighting, as most photographers are aware, can make for spectacular shots. Backlit shots make especially good pictures for shows.
9. When a sequence can be created blending a single type of ele-

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Learning to run this device was worth the challenge. It runs the show automatically once started. Today there are many new kinds of equipment that can be used. Some people are using lap top computers and CD players for their presentations. For those who prefer to use 41x101 mm slide mounts, a manual projector such as the Brackett Dissolver or two RBT projectors and a dissolver is appropriate. On the Brackett Dissolver the slides are manually changed as directed by a signal played through an earphone. The music and voice can be recorded on a tape or CD. It would seem that the manual changing of slides might cause more glitches in the presentation, but these shows can run very smoothly under the guidance of a competent projectionist.

It is indeed satisfying to have a slide accepted as the best in a circuit. It is a nice feeling to be congratulated by fellow club members on a particular slide that is outstanding. It is confidence building to earn awards in PSA and other groups. But producing your first stereo slide-sound show is a whole new experience, and can be very satisfying. It is a good feeling to push yourself to improve and to learn other related skills. It is another really fun way to show your hobby to friends. You may not have really felt the most excitement of stereo until you have put your talents on the line with a full stereo slide-sound show.

Lawrence Haines received the William A Duggan Award for the best Stereo Theater show by a first time presenter last year in Green Bay for his show Orcas Island in Stereo. The show was also presented at the ISU Congress in Lindau in September. It seemed fitting that his advice to those interested in doing stereo projection shows should appear in the same issue in which we honor the memory of the late Bill Duggan who so energetically encouraged more people to participate in the Stereo Theater.

- Ed.

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2x2 Slides vs. 41x101 mm slides

Some of the best shows use 2x2 slides set up using four projectors. This permits smoothly dissolving from one picture to the next. Short dissolve times seem to be less distracting than longer dissolves. My setup includes two Brackett Auto-Sync II stands, each of which carries two projectors. A Tascam Portastudio 424 Mk II is used both for recording and in the presentation.

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STEREO WORLD November/December 1999 35
Finally: A View-Master guide as valuable to the advanced collector as to the "casual" or beginning collector, and everyone in between.

This new book by Brad and Julie Welsch, Collectible View-Master—An Illustrated Reference and Value Guide, is a 150 page, 7 by 10 inch softcover, which is beautifully illustrated on its covers. On the front are a blue model "B", a rare Belgium "E", a gold center reel, and the rare "Historic Cities of Virginia" Packet. The back is similarly illustrated with other View-Master collectibles. It is evident that much thought, effort, and artistic skill went into the design of this book.

Collectible View-Master is thoughtfully and logically divided into six chapters. The book opens with a preface thanking those who unselfishly gave of their time and knowledge, and acknowledging Roger Nazely for his reel classification system which the author credits with being "the backbone of the entire guide".

Chapter one is actually a one page "history in a nutshell" of View-Master, from its beginnings in 1939 to the present. Chapter two illustrates and describes 60 of the more than 200 different reel styles originally classified by Roger Nazely. Under each style is an explanation of how that particular style differs from the other closely related styles—a fact not otherwise so easily realized due to extreme subtlety in variations. Brad points out which styles are most commonly found and mentions the interesting and important, but not generally known fact (except among the most serious collectors), that the United States and Belgium only produced 99% of all reels, the other 1% having been produced in Australia, France, and India.

Chapter three is a short chapter that describes the various "hand lettered" reels clearly and concisely, giving years of production, color changes, etc. Again, this is important and interesting information, most of which is not generally known.

Chapter four, the largest chapter and the heart of the book, opens with a short description of the fifth and final generation of reels—the typeset reels. The next 57 pages are the single reels price guide, which is designed to be very user friendly. All variations in reel style, color, etc. are given, as well as notes, where necessary, on specific variations. However, there is no mention of the relatively few Belgian non packet, numbered suffix (such as 1436 D-C) reels. I would advise any collector searching for reels at flea markets, antique shows, NSA conventions, etc., to take this book (or a copy of this section) with them. Not doing so would definitely put you at a disadvantage.

Since, in my opinion, the relative ease of establishing agreed upon, stable, values for any particular collectible is inversely proportional to the number of collectors for that particular collectible, then establishing agreed upon and stable values for View-Master is a difficult task indeed. View-Master values, in the past, have quickly and unexpectedly shown a wide range of fluctuation. Not too many years ago, test reels and movie preview reels were at a premium. However, as soon as a relatively small number of those reels surfaced, prices

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**Collectible View-Master—An Illustrated Reference and Value Guide**

© Brad & Julie Welsch, 2000, 150 pages paperback, 7 x 10 inches, 32 pages of color illustrations plus B&W photos throughout. $26.95 + $3 shipping in the U.S. (International $6) through: http://homepages.pu.com/~collectvm or Brad Welsch, 85 Shelley Drive, York Haven, PA 17370, email: bwels@epix.net phone: (717)938-8038.

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Review by Sheldon Aronowitz
plummeted. The same thing happened, to a lesser extent, with Belgian made reels. So writing a price guide for View-Master is no easy task and many factors have to be taken into consideration. To that end I think Brad has done a superb job. I have heard talk of the prices being a little high, but I have seen most of the middle and higher priced reels go for even greater prices at auction. The prices given seem to be fair—both to buyers and dealers—and should remain so for years.

There are short subsections in this chapter, which contain descriptive text and prices for the 9000 series reels, SP reels, DR reels, FT reels, CH, MG, MU, SAM, and WF reels. There are also brief non-inclusive sections of special singles (2A1571-Reno and Lake Tahoe), advertising, and non-3-D reels. I would like to have seen more thorough coverage in these areas. Also, there is no coverage or mention of the RP series of reels (RP, RPA, RPB, RPC, RP1A, RP1B, etc.).

The balance of this chapter, 32 pages, contains 110 full color, beautifully photographed pictures, many close-up. The first two pages of this section use 16 pictures to demonstrate how reels identical in every way (title, year, reel style, and scene description) can have different pictures for the same scene number. (Who knows how many of these variations exist—as the only way to locate them is to compare every "identical" reel to every other "identical" reel.) The next four pages show the five generations of reels with their accompanying sleeves. The final 26 pages show the wide array of viewers and viewer variations, viewer boxes, projectors, storage cases for single reels, 3 reel packs, blister packs, and View-Master games. This section alone is worth the price of the book. The viewer variations alone can be mind boggling to both the new and established collector, and this section makes it all very clear.

Chapter five is the logical extension of the previous chapter. The first seven pages describe all the subtle and not so subtle viewer variations. The next four pages are the viewer price guide. All the important information is clearly and easily found and virtually any viewer variation can be identified in a matter of seconds. This chapter will surely inspire many, including myself, to expand on their viewer collection—and some may, because of this chapter, make View-Master viewers their primary focus (no pun intended) The information here is quite valuable and, to the best of my knowledge, not otherwise readily available.

Chapter six, the final chapter, opens with 13 pages of text plus black and white pictures describing the primary packet categories (S1-S6, G1-G6, and V1-V2). This will surely clarify this accepted but often confusing area to many collectors. Following is the price guide to the packets, starting with the early unnumbered (S1-S3) packets, and through the numbered A-T prefix packets and old style talking packets. Edition numbers are not covered (except for A571—Indianapolis Motor Speedway Editions A and B), nor are Blister Packs.

The countless hours of work and research that have obviously been expended to uncover the wealth of information in this book are immediately obvious to the reader. I would be hard pressed to find any collector of View-Master who could not greatly benefit from this book. Whether your collection fits in a shoe box or takes up an entire house—this book is a must. Collecting View-Master without it is like going to work without your clothes—maybe not as embarrassing, but certainly just as foolish.

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The Sorbonne, as documented with numerous other Paris street scenes from the late 1930s to the early 1950s by E.P. Frank, perhaps the best and most active stereographer in France during that period. For more about the eccentric Brazilian/French Mr. Frank, who drove an ambulance that was hit by a shell during the battle of the Marne, once met Lenin, and who remained in Paris through the German occupation to be arrested by the Gestapo, see Norman B. Patterson's feature "E.P. Frank's Paris" (this issue's installment of The 20th Century in Depth) on page 4.