3-D Imaging Past & Present

STEREO WORLD

Volume 28, Number 2

The Little
Yellow
Dinosaur

Polarizing
3-D Viewers

Buffalo
Briefing
Vacationing in Canada

Our first view this time was taken by a Portland, Oregon-area stereographer who apparently made numerous road trips, which he documented in stereo. (My collection of slides by this man includes some wonderful stereo views made with a pair of standard 35mm cameras and Kodachrome film in the late 1930s, but he later adopted the Realist format once it was introduced.)

This slide is labeled, “Car and Trailer at Eisenhower Junction, Canada, Wednesday, August 15, 1956.” Since this same wonderful trailer and car appear in several of his shots, I believe they are what he was traveling in at the time.

My atlas does not show an Eisenhower Junction in this area, so it may not even exist anymore. It is clear from the sign that it was on Highway 1, and it was in or near Banff National Park (that’s what the fine print at the bottom of the sign says), but it may have consisted of only the small gas station visible in the background! The film chips of this image were attached to one of the early Realist paper masks using the Realist heat-seal mounting kit, and then sandwiched and taped in glass.

The second view was made by a different (and unknown) photographer, and is unfortunately unlabelled. However, I think I recognize these falls as Athabasca Falls from my own journey to Canada years ago. They are located between the two destinations listed on the sign in the first view: Lake Louise and Jasper.

The man in the middle is holding a wind-up movie camera, and both women have still cameras in leather cases, but apparently only their companion who shot this view chose to capture their trip in stereo. (Note the non-child-proof fence—now where did Junior go?) This slide is in an older-style (gray with red edges) Kodachrome cardboard mount.
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Front Cover:
This scene is from View-Master's 1971 packet The Little Yellow Dinosaur, Reel 2 Scene 3, featuring the clay sculpture of Mary Lewis and the stereography of Hank Gaylord. More about this classic packet appears in our "View-Master: Information on the Reel World" Column by Wolfgang and Mary Ann Sell. ©2001 Mattel, Inc.

Back Cover:
What looks like a lonely and not terribly big structure in this opening shot from the IMAX 3-D film Haunted Castle must have multiple levels going deep into the headland to accommodate the extensive CGI action taking place in various massive rooms. Despite a predictable story and some brief but execrable music scenes, the detailed setting and nearly flawless 3-D animation make the film (now available on a 3-D DVD) well worth a look. See the review by Jim Krivoy on page 26.
M aybe the dead guy should have been a hint we were in for a rough ride or a bad year or century or something like that. But at the time, the body on the porch of Chicago’s Union Station struck me more as material for a slightly more bizarre than usual convention travel story than anything else. And anyway, I haven’t paid much attention to omens since about the third grade.

Amtrak’s Empire Builder had delivered my wife Sylvia and daughter Aisha and I to Chicago from Portland on the hot afternoon of July 16. We had ample time to wander around while waiting for the Lakeside Limited to shuffle us the rest of the way off to Buffalo, and the street in front of the station was no hotter than the spacious and ornate but not air conditioned main waiting room.

He had a pleased smile on his gray but uninjured face, as if to assure any by passers that the several empty wine bottles standing in a careful row beside him had accomplished their intended purpose. We had walked to the far end of the station’s block long, columned porch before noticing anything unusual. Inside a small area outlined in yellow tape were four Chicago policemen standing near what at first appeared to be someone asleep in an old bedroll in a less than legal place. A closer look revealed why the police were looking for us from family members at home in Portland. Our other daughter had lost the child that was due to be born within a few days. Everything had been going so well that the baby had been named and we had felt relatively few qualms about leaving town and returning close to the expected birth. (The cause of the sudden “fetal demise” was a knot in the cord—one tighter than the doctor had ever seen.)

We spent much of that night arranging for a quick return flight home on Saturday afternoon. Saturday morning was a murky nightmare of telling people why we had to leave early, grabbing a few quick shots of the Trade Fair, and wishing we could get back to our daughter sooner. Missing half of a convention is bad enough, but missing it for such a heart-wrenching reason can bring guilt pangs for even thinking about the convention.

In addition to their Chair and Treasurer duties, Marty and Marybeth Abramson had already gone several extra miles with efforts like arranging an attention catching three-table booth with back and side curtains for the NSA table at the Trade Fair. When told about our need to leave early, they quickly helped recruit volunteers to staff the table later Saturday afternoon and Sunday. After the convention, they packed up and shipped back all the unsold back issues, reels, buttons, etc. from the table.

Also deserving special thanks are all the members who expressed sympathy for our loss and offered help in a variety of ways. For instance, this issue’s coverage of the Buffalo convention was pieced together with valuable help from Bob Bloomberg, Gabriel Jacob, and Diane Rulien. It’s delay in appearing is due less to the above than to the sheer volume of material that had accumulated for the previous issue (Vol. 28 No. 1), our first color issue in some years.

With the recent switch to a more well equipped printer being combined with desk top scanning, more color issues and/or sections are in the works. The big difference between color issues of the ‘90s and today is the fact that it’s now up to me and the computer system on my desk to try and match the work of an entire department of professional color separation experts that was donated for all the earlier color SW issues. So far, the results look surprisingly acceptable even if not always quite what we were aiming at. A primary difference between professional work and desk top color imaging is time. Professionals have better scanners and computers as well as tight schedules and the skills to (generally) meet them. Desk top workers generally need—and take more time regardless of the quality of their results. After a few years of preparing digital images for half-tone black & white reproduction, the sudden jump into color has both required and invited the expenditure of far more time on images than I found with black and white or than an experienced professional would devote to color. And regardless of your expertise, at home at your own desk it’s far easier to get caught up in almost obsessive fine tuning of color and density, to say nothing of stereoscopic alignment matters. With some luck and time, the quantity, quality and timeliness of the color pages in SW should improve, especially with a new computer and Photoshop software recently combined with Art Director Mark Wilkie’s years of experience in graphic design.
Verigraph Viewer

Enclosed is a copy of a photo in a recent issue of Antique Trader showing a sale of Coca-Cola items. One item caught my interest, a pair of anaglyph paper glasses advertising Coke from 1914. Does anyone in the NSA know anything about this "Verigraph" show? Was it a 3-D movie, slide show, prints, etc.? This has to be pretty rare as the glasses were going for $800.00. Any help would be appreciated. As the show was at the Harlem Opera House way 7-10 maybe someone in the N.Y. area would know.

Kent Bedford, Canton, OH

Transposing What?

Regarding the Transposing Stereo Printer article in Volume 27 Number 6, I believe the author made an assumption which led him astray. The device is NOT a printer. The builder has done just exactly what any production minded photographer would do, he built a TRANSPOSING NEGATIVE COPIER. The corrected negative it produces can then be used to produce normal contact prints on either paper or film. The black borders on the prints are now easily understood. Also, to produce the masked out writing area, my own approach would be simply to place a piece of opaque tape on the back of the corrected negative prior to making the contact prints.

The unknown builder of this device has my utmost admiration for his technical skills—he obviously was a superb craftsman. I am also much impressed by the technical quality of the photographs he created. The depth of field is extreme and the stereo alignment appears, to my admittedly inexperienced eye, perfect. I think the author, Mr. Robert Wilson, did a wonderful job on his article, revealing so clearly the workings of the mysterious device. Now, if we can only discover the name of the unheralded inventor.

I am a new subscriber to your great magazine. Indeed, I only recently (last year) began to take stereo photographs. I am finding Stereo World Magazine to be quite interesting because so much of what I encounter in it is totally new to me.

Mike Beech, Lakewood, CO

A Drastic Viewing Solution

Disfigure your Holmes stereoscope? I cut off the stem, so I could view Stereo World print pairs through GLASS lenses, which are optically superior to those in the plastic lorgnette. This may seem somewhat drastic, but I feel it is worth the sacrifice.

I “three-hole punched” these SW pages, as well as those of the SSA Yearbook, and put them in lightweight (as opposed to standard) sheet protectors, with black paper insert removed... Consequently, I have greatly increased my 3-D enjoyment. These simple techniques will bring out the detail, will clarify and enhance ALL stereo pair prints.

Roy Walls, Johnson City, TN

In general, I would suggest using the lens board from an otherwise trashed stereoscope rather than amputating the tongue of an intact viewer. Two models of high quality glass lens lorgnettes are available (starting at $90) from Rocky Mountain Memories, 6203 Avery Island Avenue, Austin, Texas 78727, (512) 257-3056, www.rmm3d.com/viewers/glasslorgnette.html.

Ed.

Correction:
The e-mail address given for George Themelis at the bottom of page 35 in Vol. 28 No. 1 should not have contained any capitalized letters. The correct address is: dnt3d@att.net.
It was only a matter of hours between the first NSA members receiving their Buffalo 2001 Convention packets and the first 3-D glasses appearing on the Chinese lions guarding the entrance of the Adam's Mark Hotel. A similar spirit of stereographic levity could be sensed throughout much of the NSA's July 19 - 23 national convention, which also featured a caricaturist who created instant portraits of members and a balloon artist showing off the world's only inflatable stereo camera! The generally relaxed atmosphere was typified by the Ice Cream Social that followed the annual Awards Banquet, a tasty alternative to the usual Banquet keynote speech.

Held in Buffalo during the centennial year of that city's historic 1901 Pan American Exposition, the convention was located near Buffalo's Lake Erie waterfront and was only a short walk from the naval park there (the area where the Erie Canal once headed east from the lake) as well as some downtown restaurants. Also within about three blocks was the impressive art deco city hall with its 28th floor observation deck providing a grand view (and hyperstereo temptation) of the lake and the city.

Buffalo's long suffering economy (which also missed out on much of the boom times of the '90s) has left the downtown area with an amazing variety of historic buildings intact. These include not only government landmarks but also...
commercial structures from the small and intriguing to the large and imposing. Many were close enough for appreciation and photography during convention breaks despite the anticipated (but lower than feared) July heat and humidity. Closer yet, fans of PBS humorist Mark Russell soon noticed that the source of his television shows, the studios of Buffalo's WNED, were located directly next door to the hotel.

The Adam's Mark's recently completed convention facility provided an ideal space where all the activities were concentrated in a single large area just a one-floor escalator ride up from the lobby and dining room. The Trade Fair floor wrapped around two sides of the large Stereo Theater auditorium, making it easy to move back and forth between the two events with their usual simultaneous scheduling dilemmas on Saturday and Sunday. There were 498 prepaid convention registrants, with a total of over 800 people attending one or more days of the event.

The Stereo Theater

Under the direction of Dick Twichell, the 2001 Stereo Theater presented a wide variety of stereo formats, from View-Master to medium format to anamorphic wide screen, with a minimum of delays and a quality of projection unsurpassed by any convention or congress in recent memory. At the opening ceremony prior to the first
lighting conditions through impressive medium format stereos.

MY NEW-FOUND FRIENDS, ANAMORPHIC LENSES by Paul Pasquarello filled much of the wide NSA screen with the stereographer’s latest work. Paul also took the Buffalo harbor stereo, reproduced as an anaglyph, that wraps around the front and back covers of the convention program.

CLIMAX IN LIGHT FALL and DEEP ECOLOGY REALIZED by Melody Steele provided the latest examples of her efforts to blend stereography with poetry devoted to natural subjects.

THE HOLY LAND – PAST & PRESENT by Steve Kiesling opened with vintage 2-D photos, proceeded into stereos of the region.

THE CIVIL WAR IN DEPTH (VOLUME 2) by Bob Zeller presented many of the most unusual of rare Civil War views from the second volume of the famous book. (See SW Vol. 27 No. 4, page 32.)

IMAX 3D IMAGES FROM SPACE by Martin and Barbara Mueller revealed the design technology behind the IMAX 3-D cameras used in making an IMAX 3-D film about the Alpha International Space Station. Some amazing frames from the film taken by astronauts floating outside the station were included.

SPIRIT OF THE CANYONS by Russ & Pat Gager took the audience deep into canyons where getting any good photographs at all is a challenge, and getting impressive stereos like these is a triumph.

KNOB CREEK FUN AND GAMES by Edwin Clements documented in stereo a location in the hills of Kentucky where legal owner/collectors of machine guns gather to compare and shoot their weapons. There are about 200,000 registered, privately owned machine guns in the U.S. and many of the varieties—old and new, big and small, appeared in the slides. Some of the most impressive views in this very “eye opening” show were night shots showing muzzle flash and tracer bullets splitting the depths of the darkness.
FILLES DE JOIE, AMERICAN STYLE by Mark Kerns was shown near midnight following the Friday auction, as an "adults only" stereo look into the adult video industry.

THE 6TH VIEW-MASTER INTERNATIONAL SEQUENCE EXHIBITION was presented by Lawrence Kaufman from the Stereo Club of Southern California, and featured winning reels from that competition that again proved how much of a story can be told in a sequence of seven 3-D images.

CALENDAR GIRLS by Phyllis Maslin used the tune She's Got Bette Davis Eyes as an appropriate background to this 4 minute presentation of young women trying out for a sexy calendar.

SKY SOLDIER by Joel Glenn brought the stereos seen in his 1985 black & white book Sky Soldier, Stereo Views of Vietnam to the screen in their original Realist color format. Taken from the literal vantage point of a helicopter pilot, these rare stereos provide an added perspective on the war's between combat periods in the air as well as in and around landing zones.

D.C. IN 3-D: PAST AND PRESENT by James Roy included historic stereoviews of Washington personalities and places, starting with President Lincoln and moving on to Tidal Basin cherry blossoms from the 1920s. The show was first presented at the D.C. Public Library in June, 2001.

HEAT AND ICE by Stuart & Gregory Stiles Demonstrated the source of its title in dramatic 3-D.

STEREOSCOPIC SARATOGA SPRINGS by Stuart Stiles presented stereoviews of the historic resort town as seen in his book of the same name, but even more interesting on the big screen.

BREAKING THE STEREO WINDOW by Ron Labbe was a short video in which Ron's character (a combination of Terry Thomas, PeeWee Herman, and Boris Karloff) carefully explained to the audience the properties of all the different dimensions, ending with an hysterical attempt to penetrate a rather stubborn stereo window which he finally managed to break with the aid of "Maxwell's sliver hammer".

YOU DON'T KNOW ME (WHAT GUYS ARE REALLY LIKE INSIDE) by Bob Bloomberg was a show he had first presented at the Exploratorium Science Museum in San Francisco as part of their "Inside the Body" exhibition. It starred a couple of cooperative cadavers from the Gruber collection set to the title tune sung by B.B. King ("You give your hand to me..." etc, etc).

ARIZONA by Jim Dusen brought back some great memories to those who explored that state following last year's NSA convention in Mesa.

VIEWS OF JAPAN by John Goodman contained some wonderful, not often seen images of Japanese culture from the perspective of someone who had lived there rather than just passing through.

DREAM 5 & 6 by Lynn Butler presented the current evolution of an ongoing effort to reveal a dream state through stereoscopic images which tend to bring vocal reactions from viewers, both pro and con. As the presenter describes the 12 minute show, "Dream 5 is the dream of a girl named Lilly as she journeys to the Far East. Dream 6 is the dream of Gallopina, her horse as he follows her."

THE PSA STEREOS SEQUENCE EXHIBITION presented by H. Lee Pratt made some of the best stereo story telling slide sequences from PSA members available to an appreciative NSA audience.

"Birds of a Feather" Meetings

VIEW-MASTER ENTHUSIASTS was led by Mary Ann Sell. Representatives from Fisher-Price took questions from the crowd covering topics from a possible reintroduction of the personal reel (the answer was no) to the sale of complete Harry Potter sets instead of random packet selections (the answer was "not at the moment").

The View-Master reel made by Fisher-Price especially for the NSA 2001 Buffalo convention (and later distributed to all registered members) was projected. Also shown were reels from Charley Van Pelt's recent Lewis & Clark View-Master set. Wolfgang & Mary Ann Sell showed a clip from their newest View-Master project, a View-Master CD featuring 4 hours of View-Master video ranging from View-Master documentaries to com-
A comer view of the L-shaped Trade Fair as seen from the mezzanine (left) where the Competitive Stereoview Exhibit zig zags down a long row of tables. The yellow doors at top center lead into the Stereo Theater. The entry stairs are at the far end on the left, while the NSA booth and the food service are at the far end on the right.  

(Digital panorama by Gabriel Jacobs)

Dan Shelley shows some anaglyphs on a lap top. His two workshops covered the creation of digital anaglyphs and stereo conversions. (Stereo by John Dennis)

A glass view get close examination at David Belcher's table while Bob Duncan makes a sale at the next table. (Stereo by John Dennis)

...mercials that have run over the years. Made in collaboration with Eddy Bower, it includes a tour of the plant and interviews with past VM employees.

APEC MEMBERS MEETING was presented by Tom Dory, who is the redistrib-uter for the APEC III exchange. Some APEC business was discussed and the traditional group picture was taken.

INTERNET 3-D MEETING was presented by Dan Shelley, who went over the particulars regarding 3-D and the Internet and handed out a list of all the email 3-D related groups.

MODERN STEREO PHOTOGRAPHY EQUIPMENT USER'S FORUM was presented by Lee Moore. Bill Costa showed his 3-D gear and mentioned that Konica isn't making the S-1 anymore, so there won't be anymore S-1 RBTs offered. Dave Kesner showed his macro RBT gear.

NEW ATTENDEE ORIENTATION for those at their first NSA convention was presented by David Boyer, who also helped enliven the Trade Fair by doing caricatures of members at his table next to the Stereo Theater entrance.

Workshops

ANAGLYPHS – WHAT & HOW by Dan Shelley was an overview of anaglyphs and their creation, including common problems and demonstrations of various software applications.

2D TO 3D CONVERSIONS by Dan Shelley included examples and a demonstration of conversion technique.

MAKING STEREO CARDS by David Lee ranged from elementary to advanced techniques.

E3D "EMBEDDED ANAGLYPH TECHNIQUES" by Allan Siliphant explained his closely overlaid images that look normal without the specially designed anaglyphic glasses provided.
DIGITALIA - STEREO COMPUTER ILLUSTRATION by Boris Starosta included an introduction to scene building for computer generated 3-D rendering and a discussion of design philosophy and software limitations, stereo variables and output options.

WIDESCREEN WORKSHOP by Bob Brackett and Paul Pasquarello covered the construction of a wide format projection screen through the joining of two standard screens. Samples of wide format slides were projected.

USING THE DARKROOM FOR STEREO PHOTOGRAPHY by David Lee covered both basic techniques and special considerations.

IT'S ALL DONE WITH MIRRORS: REVIEW OF LARGE PRINT STEREO VIEWERS WHICH USE MIRRORS by Steve Berezin reviewed current methods for viewing print pairs larger than standard stereoviews and for viewing large pairs on a computer monitor.

STEREO SLIDE MOUNTING by George Themelis, Dave Kesner and Jon Golden explained and demonstrated the basic principles with currently available 41x101 mounts, and included projection examples of mounting errors.

HOW TO DO TRICK/CREATIVE STEREO PHOTOGRAPHY by George Themelis focused on unusual stereo pictures via the use of unconventional composition, films, stereo base, multiple exposures, digital manipulation, etc.

CREATIVE STEREO PHOTOGRAPHY by Boris Starosta used several creative images to illustrate his approach to the art, technical challenges, and ongoing development of philosophy.

THE FRanken PONY PROJECT by Bill Davis covered the splicing of two Kodak Pony 135 Model C cameras into a "poor man's RBT".

IMPROVING YOUR STEREO PHOTOGRAPHY by David Lee answered questions and gave suggestions on many topics.

GETTING STARTED IN STEREO PHOTOGRAPHY WITH A MANUAL STEREO CAMERA by George Themelis gave tips on selecting and using a stereo camera from the 1950s. A variety of cameras were available for examination.

HOW TO TAKE STEREO PICTURES WITH A SINGLE (2-D) CAMERA by George Themelis covered techniques from slide bar hypostereos to hand-held shots to stereos from a moving platform.

Awards

NSA President Mary Ann Sell presented awards at the Saturday evening banquet to the following deserving recipients:

THE WILLIAM C. DARRAH FELLOW AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Russell Norton.

THE ROBERT M. WALDSMITH AWARD for Meritorious Service went to Paula Fleming.


THE LOU SMAUS AWARD for the Best Article on Contemporary Stereoscopy went to Robert Vance for "The Lenticular Legacy of Harvey Prever" in Stereo World Vol. 27 No. 5.

THE PAUL WING AWARD for the best Stereo Theater Show went to Bill Salkin for On the Surface and Below the Rim. Second Place went to Steve Kiesling for The Holy Land - Past & Present. Third Place went to Lynn Butler for Dream 5&6. The Best New Presenter Award went to Jan Burandt for Laissez Les Bons Temps Rouler.
SPECIAL AWARDS went to Bob Aldridge for his restoration of the Pat Whitehouse show and to Marty Abramson for chairing the convention.

Competitive Exhibits

THE TEX TREADWELL AWARD for Best of Show went to Shab Levy for his digital prints.

FIRST & THIRD place for contemporary views went to Boris Starosta.

SECOND place for contemporary views went to David Saxon.

FIRST place for collections went to Keith Longworth.

SECOND place for collections went to Jim Gran.

THIRD place for collections went to Dave & Cindi Wood.

Trade Fair

The 2001 Trade Fair, chaired by Harry M. DeG., stretched in a large L-shaped space around the side and back of the Stereo Theater in the Grand Ballroom. At 123 tables, 62 dealers offered nearly any variety of stereo image, camera, projector, hardware, software, or gadget known in a plush atmosphere that featured new carpeting and good lighting. The shape of the room made remembering the location of a particular table (with that item you meant to get back to) easier than in a big rectangular space with row after row of tables.

A helpful map of the room and tables was included in the convention packets, and a good view of the area for those in search of missing family members was available from the mezzanine along one side, where the Competitive Stereoview Exhibits were also located. At the end of one leg of the L was the NSA membership booth, and behind that was a food service area with tables to prevent starvation among the more fanatic shoppers and busy dealers.

New NSA Board Member

With the retirement from the NSA Board of Directors of Paula Fleming, the directors unanimously approved Helena E. Wright to fill the vacant spot on the Board. Like Paula Fleming, Helena Wright is on the staff of the Smithsonian...
MEANWHILE, BACK AT THE FAIRGROUNDS...
As part of the 100th anniversary of the Pan-American Exposition, the Buffalo & Erie County Historical Society was running its own 3-D projection titled "Electric City, a 3-D Visit to Buffalo's Pan-American Exposition". The show is the work of NSA member Paul Pasquarello, and the title slide is one of several copied night views of the exposition's lavish architecture.

Stereoview coverage of the Pan American Exposition was extensive enough to fill a fast paced, 30 minute 3-D slide show with fascinating images of the huge event's crowds, structures, decor details and transportation modes. An NSA convention badge was good for reduced rate admission to the Historical Society museum—the only building remaining from the Exposition.

The Music Building at the Pan American Exposition, in which President McKinley was assassinated in September of 1901. Over 100 stereoviews from several collections were scanned at very high resolution for the Electric City show, then transferred to medium format slides for projection on a 12 foot screen. The presentation was sponsored by the New York Power Authority.
Institution where she is Curator of Graphic Arts, Division of Information Technology & Society at the National Museum of American History. As if that wasn’t enough, she is also in charge of the Smithsonian’s History of Photography exhibit. At the Thursday evening meeting, the NSA Board also approved more frequent color issues (or sections) of Stereo World as well upgraded hardware and software for Art Director Mark Wilke to use in the design and layout of the magazine.

Bus Tours

Two stereographic excursions departed early Monday morning from the hotel. Tour 1 visited Niagara Falls and included a ride on the Maid of the Mist. From there, the tour went to the Niagara Power generating plant and to Fort Niagara at the mouth of the Niagara River.

Tour 2 featured a visit to the Fisher-Price Factory in East Aurora, NY, the new home of View-Master. View-Master representatives welcomed the group, giving a short introductory talk prior to the plant tour which included refreshments. The atrium of the plant was set up with a variety of View-Master memorabilia for the occasion.

The tour included a demonstration of how the “Atlantis” set was produced. Traditional techniques are still used for part of the work, including the huge stereoscopic mirror viewer from the Portland plant for viewing pairs of art cels. Scene two from reel B was on display as an example. They also had the same scene in a View-Master viewer, as 2x2x2 slides, and as large stereo pairs on the wall. Other equipment in the room consisted of high end workstations with Wacom graphic tablets.

The next stop was another workstation where they were converting some scenes from another title. They explained that unlike the Atlantis set that was done entirely from flat animation cels, this set was submitted as 3-D models with the background scenery being flat 2-D. The file sizes were approximately 4000 x 2500 pixels. They demonstrated how they incorporated and converted it into a 3-D scene meshed in with the 3-D models. They had a parallel stereo pair on the wall for viewing with some custom made mirror viewers.

In the product integrity labs a View-Master viewer was set on fire! The purpose of this test was to determine not if the plastic burned but rather more importantly the burn rate. Of course they have all this data already and set up the demonstration just for the NSA tour. They also demonstrated a pull test, that determines how many pounds of force the View-Master viewer lever could take. They increased the pressure until the lever broke and went flying.

In the Fisher-Price toy store the group all stocked up on View-Master toys at the employee discount price. At the end of shopping spree everyone was given a bag of View-Master goodies. From there it was off to the Toy Museum and some photography around the huge models of classic Fisher-Price toys on the building’s front lawn.

Thanks To:
Convention Chairman: Marty Abramson
Treasurer: Marybeth Abramson
Stereo Theater Chairman: Dick Twichel
Trade Fair Chairman: Harry m. DeBan
Workshop Chairman & Webmaster: Lee Moore
Auction Chairman: Bob Duncan
Registrar: Bill Davis
NSA 2001 Logo art by: David Boyer
NSA 2001 Logo 3-D conversion by: Ray Zone
Program cover photograph by: Paul Pasquarello
Anaglyph conversion of cover by: Dick Twichel
3-D Glasses by: American Paper Optics
Souvenir View-master Reel by: Fisher-Price
Recent estimates as to the number of stereo photographers worldwide puts the number at around 5000. There are numerous clubs and national organizations dedicated to stereo around the world and the Stereo Club of Southern California (SCSC) is one of the oldest in existence. In all of these organizations it is always a core group of dedicated members who keep these 3-D “ships of state” sailing.

SCSC recently lost one of its longtime members, a core individual who was an important voice for stereo photography in many different ways. Charles A. Piper, a graduate of M.I.T. and a Registered Professional Engineer, has passed away. He was President of the SCSC from 1975 to 1977. Charlie was a part time optical designer and former amateur telescope maker when he bought his first Stereo Realist camera. Until he joined the SCSC in 1966, Charlie made stereograms purely for his own amusement.

In 1969 and 1970, Charlie began writing a monograph on stereo which he felt was needed to help new members of the club get started on the right foot. It was always Charlie who emphasized proper mounting of stereo slides. A few excerpts of Charlie’s monograph were printed in the SCSC 3D News in 1970 to 1974, and in 1975, under the editorship of Jerry Walter, one page selections became a regular feature on the back cover. Charlie called these selections from his monograph The Technical Page. When stereographers outside the SCSC saw the 3D News and asked for reprints of The Technical Page back to installment number one, Charlie decided to make the back issues available at cost to all interested stereographers.

In 1989 I bought a copy of the 4th edition of The Technical Page for $15 from Charlie which included installments 1 through 107. On the title page Charlie called himself the Editor but he was really the author. He graciously signed my copy when I purchased it. Even more generously, Charlie always donated the proceeds from sales of the collection to SCSC. Charlie always typed up, copied and sold The Technical Page himself.

(Continued on page 24)
A Souvenir of 20th Century New York

review by Mary Ann Sell

Thinking about New Year’s Eve, the first thing that comes to many people’s mind is seeing the big Waterford crystal ball drop in Times Square. What better way to celebrate the new millennium than to capture this event in 3-D.

Stereographers Sheldon Aronowitz and John Zelenka undertook this project. What an awesome assignment! Photographing millions of people in the dark with all of the hoopla surrounding the New Year’s Eve countdown.

Each reel of the 3-reel View-Master packet Times Square 2000 features celebritites and celebrants in the midst of New Year’s Eve revelry. From pre-dawn arrivals to New York VIPs, the dramatic images make you feel like you are in the midst of all the merriment.

The scenes in this packet portray the majesty and mystery connected with the arrival of a very special new year. Mayor Giuliani looks unconcerned with Y2K worries as he presses the button to lower the famous ball. Entertainers amuse the crowd with balloons, flying figures and other antics.

In the final images we see three tons of confetti showing the street revelers and fireworks lighting up the sky in celebration of the year 2000. A true treat for the eyes and a great souvenir of this historic event.

This is a once in a multi lifetime happening and a 3-D collectible that should not be missed. You will have to wait 1,000 years for the next chance so don’t miss out on the only 3-D record available of this fantastic occurrence. Lots of work went into its photography and the photographers should be congratulated for their efforts. A souvenir of the times that will remain timeless with the ages—that’s the best description for Times Square 2000.

Only available as a limited edition, this packet is sure to sell out quickly. Be sure to order yours now.

Scene 3, “Excitement starts to build” from New York city Times Square 2000. Some of the smiling crowd (note the couple photographing themselves at center) just before midnight. Few celebrating the advent of 2000 amid the massive security precautions in Times Square would have predicted that by the end of 2001 the closing years of the 20th century would seem like the “good old days” of peace, prosperity and innocence.
The works of Spanish architect Antonio Gaudi (1852-1926) feature some of the most photographed structural details in the world, and this includes a fair amount of stereo photography. In 1997, the Eurostereo Foundation released a small paper folding viewer that included ten color lithographed views of Gaudi buildings (see SW Vol. 24 No. 2, page 18).

Antonio Gaudi: Park Güell, the latest View-Master release from Michael Kaplan’s View* Productions features views that surpass many in the Spanish Eurostereo set, although they were in fact stereographed by Kaplan back in 1966 with a TDC Colorist. This is the first single reel release from View*, following the previous successful 3-reel packets covering the works of Frank Gehry, Bruce Goff and Frank Lloyd Wright. (See SW Vol. 26 No. 6, page 37 and Vol. 25 No. 6, page 25.)

The reel’s seven scenes were all taken in the unique Barcelona park and include the castle-like gate lodge, fanciful stone and concrete galleries, ceramic-faced fountains and serpentine benches. As Kaplan notes on the reel envelope, Gaudi’s...

assortment of park structures that conformed to the topography of the Barcelona hillside. Only three residences were completed: two gate lodges and a house in which the architect lived until 1925. After Eusebio Güell’s death, the property was transferred to municipal ownership for use as a public park.

...residential and religious buildings are known for their complex shapes, intricate and colorful decoration, and daring structural innovation. Park Güell, commissioned in 1900 by Gaudi’s lifelong patron Eusebio Güell, was the architect’s unique venture into urban design. The ‘garden city’ included 60 potential building sites and an
The polarizing viewers which we now take for granted in viewing 3-D movies are the result of years of development by many researchers. This is the story of the viewers used during the famous 1950's 3-D movie craze and my small part in the making of them.

In January, 1953, I had just been relieved of my pressing Air Force duties in the Korean "police action", and I was looking for an opportunity to use my engineering background to support my growing family. A friend knew of a local printing company who was looking for someone with my skills. It seemed that they were involved in some way with the new 3-D movie craze which was invading the nation's theaters. I had recently seen "Bwana Devil", Arch Obler's first entry into 3-D, in a local theater. I was awed by the exciting twin-projector film system developed by Milton and Julian Gunzburg's Natural Vision Corp. I had been an amateur movie maker for some time and an active member of the Society of Amateur Cinematographers and I was very interested in the possibility of becoming involved in this new and exciting process. I decided to go for it.

My interview with "Buster" and Bob Sanderson, the owners of Sanderson Brothers in North Abington, Massachusetts, was anticlimactic. I was prepared for the interview wearing my best suit, with my hair carefully combed, and with my meager resume in hand. But, almost before I could make my pitch, I was hired on the...
Fig. 2. The "classic" Polaroid viewers.

Fig. 3. The "wire temple" viewers.

spot. I didn’t realize until somewhat later, that a panic operation was going on just behind those calm executive offices. Sanderson Brothers was the sole supplier to Polaroid Corporation of all the 3-D viewers being made for the movies then being released. Production of the viewers was a twenty-four hour, seven day operation and was barely keeping up with demand.

The Polaroid polarizing film used in 3-D movie viewers is the result of early work in the late 1920s by Edwin H. Land, the President and founder of Polaroid Corporation and the developer of the Polaroid “Land” Cameras. Land was intrigued by work done by earlier researchers such as William Herapath, who discovered the existence of tiny polarizing crystals which scientists later named “herapathite”. At age 18, in an epiphany typical of Edwin Land, he foresaw the possibility of using crossed polarizers on automobile headlights and windshields to reduce the glare from oncoming cars to a dull glow. To embody this vision, a low cost synthetic polarizer would be needed.

In early 1927, he attempted to make such a polarizer, by dispersing herapathite crystals in a nitrocellulose base and orienting them in a strong magnetic field. These experiments were somewhat successful, but fell short of a commercial system. After many attempts over the next few years, he eventually developed an extrusion system which uniformly oriented the crystals. He applied for a patent on this process on April 26, 1929 and U.S. Patent 1,918,848 was issued on June 13, 1933, the first of Land’s 535 patents. Finally, by 1938, a system for stretching the base material mechanically, resulted in a high volume, low cost, production system for making polarizing film. In 1934, Eastman Kodak became interested in the use of the Polaroid system for making 3-D amateur movies, an idea which was never fully exploited.

After my involvement with the making of the 3-D viewers described here, I had the pleasure of working with Dr. Land at Polaroid on many exciting camera developments on which I hold a number of patents, and later as an engineering manager for the production of the revolutionary flat battery for the SX-70 camera.

The operations as they were established began with the printing of large 22” x 34” card stock sheets (Fig. 1), with the viewer artwork on them (Fig. 2). Each set of sheets contained ten viewers. At the head of a long conveyor belt, the back sheets were individually fed through a glue applicator roll, which applied a thin glue coating to the back of the sheet. The sheets would then travel down the belt, where each operator, in turn, would lift a pre-glued back sheet from the belt onto an assembly table. They would then carefully place a 2-inch wide strip of
Polaroid polarized film over the row of left eye-holes. The same operation would take place for the row of right eye-holes, except that the polarized strip would be placed upside down. With a 45-degree polarization pattern, this resulted in the correct phasing of the left and right lenses. The operator would then lift a printed front sheet from a stack, and place it in carefully over the back sheet. The finished “sandwich” was placed back on an unoccupied space on the conveyor, where it would travel to the end of the belt and be run through a set of squeeze rolls. An operator at the end of the belt would insure that the finished sheets were evenly stacked.

After a twenty-four hour drying period, during which the stacked sheets were kept under pressure to insure flatness, they would be individually inspected for cosmetic defects. To check for correct left and right polarization, a Polaroid inspector would lay each sheet over a “master” sheet on a light table. If the eyepieces were correctly placed, light would shine through them. If one of the polarized strips had been misplaced, the cross polarization would block the light and the faulty sheet would be discarded. The finished sheets were then run through a die-cutting press to punch out the individual viewers, which would be stacked in cartons for shipping. To relieve the pressure, we occasionally resorted to practical jokes. The Polaroid inspector was a relatively inexperienced young fellow, who was often the victim of our efforts. One day, we cut out and reversed a single eye hole, which, of course, would not be possible under normal conditions. This kept him busy on the phone to Polaroid for a couple of hours. We could just imagine the raised eyebrows and rolling eyes back at his office. For one press run, I placed my name in very small type on the artwork. Neat way to impress your friends at the theater (I guess). Another time, we placed the crossed polarizers in regular sunglass frames. When the attendant at the theater door tried to pass out viewers to us, we told him we already had some. The ensuing squabble was always amusing, especially when we finally had the poor lad look through our “sunglasses” at the movie screen.

In order to increase production and lower costs, we began the development of a large, fully automatic, roll fed machine to replace all the operations which were then being done by hand, exclusive of the initial printing. Unfortunately, this machine never had the opportunity to go into production before the 3-D era ended.

There were many variations made to the viewers during the overall production period. There were changes in artwork, including special viewers for individual movie releases, such as Kiss Me Kate. Natural Vision Corp. distributed our viewers on the West Coast under license to Polaroid. A new “skinnier” viewer design was introduced, primarily to allow four more viewers to be placed on each sheet thus lowering production costs, and a version was produced with cutout notches in the cardboard temples to allow more comfortable use by eyeglass wearers (see Fig. 2).

Simultaneously with this development program, we proposed an improved viewer design. This design incorporated a wire temple piece covered with a gold paper strip (Fig. 3). It was an elegant design which made the viewers much more comfortable to wear. This also resulted in lower cost and higher throughput due to the larger number of viewers on each sheet (Fig. 4). This viewer design was readily accepted by Polaroid, and suddenly I was committed to a crash program to design and build machinery to produce the new design. Fortunately, I was then at the age when we could work from 6 in the morning to 10 at night, relax with a couple of adult beverages and still be back on the job bright and early the next morning. This schedule continued seven days a week for the next year.

Being under extreme time pressure to produce the new viewers, it was not possible to follow a conventional machine design schedule, where preliminary models are tested before designs are finalized. We had to design and build concurrently, and run with the finished machines as best we could. We built six machines at the same...
time, so even the luxury of testing an initial unit was not open to us. Polaroid had also initiated the design of assembly machines in a simultaneous effort, as a backup to our program. Polaroid had a staff of engineers and designers second to none (the design team that I later joined). However, they worked in a more conventional mode, which greatly extended their development time. I have no doubt that their equipment would have been excellent if time had been on their side. Unfortunately, we did not have that luxury. In Polaroid’s 1953 annual report, they showed a picture of a nicely styled machine (Fig. 5), implying that these machines were producing the new wire-temple viewers. The fact was, that in the down-and-dirty trenches, our jury-rigged machines shown with the author at a slightly younger age (Fig. 6), were running twenty-four hours a day, seven days, on two shifts, and were producing over a million and a half viewers a week. There was great rivalry among the machine operators, with a “Team of the Week” competition and prizes. I recall that bailing wire and Scotch tape were heavily in evidence to keep the machines performing, but perform they did. At each shift change, a lot of secret paper clips, shims, and other goodies would be hustled into hiding by the outgoing crew, as the incoming crew applied their own secret bandages for the next twelve hours. When a machine went down, the maintenance crew was under extreme pressure from the operator to get it running again.

As you can see in the pictures of the machines, the gold tape and the temple wire were fed into the machine in continuous strips. Simply separating the individual viewers by cutting them apart as they exited the machines would leave a sharp wire at each end of the strips, which could easily injure the wearer. The Polaroid engineers decided to use a secondary operation to apply hot-melt glue to protect the cut ends of the temples. We thought that the additional operation would be too costly and time consuming, so we searched for an alternative method. We finally came up with a scheme for cutting the wire as it was being fed into the gold tape, rather than waiting for the final cutoff. When the wire was cut, we twisted the two cut ends back on themselves, to form a small loop in the wire ends. This produced a smooth end which worked out very nicely. The cut wire pieces were held in place, in their passage through the machine, by magnets located under the tape path. This procedure left a “wireless” section in the continuous strip of gold tape, where we removed a small section of the tape with concave cuts, leaving nicely rounded ends on the tape (Fig. 7).

Toward the last quarter of 1953, cartons of viewers began stacking up in the warehouse. Shipment orders to the movie houses were slowing down. On November 26th, in an attempt to revive the sluggish industry, Warner Brothers released Kiss Me Kate, an exceptionally high quality, 3-D motion picture. We made a special viewer...
run dedicated to the film, with Kiss Me Kate graphics, and special attention to quality. But it was too late. 3-D was suffering its death throes. Looking back, it was an exciting time, which created many fond memories. These are probably colored with a bit of nostalgia now, but that should be one of the few privileges of growing older.

What were the reasons for the failure of the 3-D movie craze? The three reasons most popularly put forth are: (A) the making of Grade "C" movies; (B) poor projection techniques, particularly in smaller theaters; and (C) uncomfortable viewers, lack of separation, double images, and eyestrain.

Addressing the first of these reasons, it is true that many of the smaller movie production companies tried to jump on the bandwagon and frantically produce 3-D movies, some in as little as three weeks. The problem was that quality stereo could not be produced in haste. Stereo cinematography is both a science and an art. With little or no training, a quality 3-D movie just cannot be made, and there were very few professionals who were skilled in the art. The minor studios just lashed a pair of cameras together, and shot away. As most of the readers of this magazine well know, this cannot, and did not, produce good stereo. In addition, the scripts were poor, the plots were thin and the acting was second rate. There was a tendency to use gimmicky effects to thrust things out into the faces of the audience. By the time that the major producers attempted a comeback with films like Kiss Me Kate, the public had been disen- chanted and the end was in sight.

The second complaint, poor projection, probably has some merit. However, I have seen many small theaters show stereo movies with excellent quality. I believe that most projection problems were due to poor quality films, and poor film production. The movie house operators certainly wanted to do their best when showing these films, and most projectionists were dedicated professionals.

The third, and most important reason for failure, the poor performance of the polarized viewers, as reported by many historians, is generally thought to be inherent in the polarized viewer system. It is theorized that many people have an innate problem in viewing properly presented stereo. While there may be a minority of folks who have such a problem, I believe that the major reasons lie elsewhere. Good quality stereo, viewed through the comfortable wire temple Polaroid viewers, with Polaroid filters on the projectors, was a satisfying experience. What may not be general knowledge is the fact that, along with second rate movies, there were low quality polarized viewers being used in many of the theaters. Since Land's original polarizer patents had expired, other manufacturers were producing polarizing sheet material, without benefit of Polaroid's many years of experience. These viewers were less expensive than the genuine article, thus tempting movie houses to use them. The quality of the polarizing film was generally poor, allowing "leak through" of the double images and the viewers were frequently uncomfortable to wear, due to poor design. I believe that one of the major reasons for the downfall of 3-D movies was the poor viewing experience resulting from these lower quality viewers.

Let's hope that the popularity of the new specialty 3-D movies now being shown in selected venues, along with more modern production techniques, may result in the return of 3-D viewing in regular movie houses once again.

Bill Eburn is President of Corporation XIDIX, an Engineering Graphics House in Palm Bay, Florida, where stereo viewing is very much alive.

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Among the minor frustrations to be encountered in using a Realist (most of which dedicated Realist enthusiasts will acknowledge only to a professional therapist or the rare stereo savvy bartender) is the camera's lack of a rewind crank. Aside from lots of practice, there isn't much that can be done about the slow advance and shutter cocking process, but rewinding is a different matter.

One of the new products from 3D Development Company is their Rapid Rewinder for the Stereo Realist. The polymer body of the device is pressed down over the rewind knob, and the stainless steel handle on top provides plenty of easily gripped leverage for fast rewinding of film. To remove the rewinder, you put two fingers under the top flange and press on the white button.

Most people will probably remove the Rapid Rewinder while using the camera since it interferes with easy access to the shutter release, but it is possible to reach over the device and push straight down with the tip of your index finger. With a flash mounted on the shoe, the trick gets a little more difficult unless you have fairly small fingers. A smaller, folding metal crank would take up much less space and remain on the camera, but one of the selling points of all 3D Development's products is that they won't scratch or damage a Realist, while a metal crank could.

The Rapid Rewinder is $21.99 from 3D Development Company, PO Box 100, Savage, MN 55378, sales@representatives.com or www.representatives.com/3D.

"Secret" Revealed in 3-D Book

A book recently published in France, Le Secret des Yeux (The Secret of the Eyes) features 96 black & white stereographs of classically posed nudes. To reinforce an impression of 19th century photography, the images are "tinted" in soft and vintage looking colors somewhat reminiscent of the tinted nude stereo daguerreotypes of the 1850s. (See SW Vol. 15 No. 1, page 9.)

Le Secret des Yeux is by Philippe Assalit, whose images are reproduced in a large 2-D format on top of each page with the stereo pair version at the bottom of each page. The hardback book includes a viewer, but the placement of the pairs allows the use of a standard Holmes stereoscope as well. A "limited number" of the books are available for $39 US (shipping included) from Stereoscopics.com. For details, contact shop@stereoscopics.com.
Long before Michael Crichton's novel *Jurassic Park* was ever conceived, View-Master was hard at work creating their own prehistoric legend. In 1970, Mary Lewis was hired in as a valuable new member of View-Master's artistic team. Her love of everything reptilian and the promise to create something new, dynamic and completely View-Master was the lure to get her to join the staff. She began doing preliminary work for a new project, *The Little Yellow Dinosaur* (Packet BS09). This packet was uniquely View-Master, with Mary doing the clay models and Creative Director Bob Johnson writing the accompanying booklet. Mary began her research at the Portland Public Library delving into pictures and descriptions of the animals that inhabited North America about 190,000,000 years ago. She focused her attention on the flora and fauna of the Mesozoic Era and the Upper Cretaceous period, drawing many preliminary sketches from her research. These sketches were the first phase of her inspiration and were later used during the sculpting phase of her work.

The main character—The Little Yellow Dinosaur himself—was modeled after the real-life species "Anatosaurus" (a.k.a. "Trachodon"). This dinosaur is commonly referred to as the "Duck-Billed dinosaur". These creatures inhabited the earth millions of years ago with abundant fossilized specimens found throughout the Western United States. Research notes indicate that the *Nature Magazine* from 1927 was a primary source of information for Mary's creation.
Along with the "Anatosaurus", the cast of characters for this packet included the following: "Ankylosaurus" (armored dinosaur), the "Triceratops" (horned dinosaur), the "Ornithomimus" (ostrich-like dinosaur), the "Pteranodon" (flying dinosaur) as well as the familiar "T-Rex".

In reel 1 the story begins with a giant Sauropod smashing a nest of dinosaur eggs. Three are left—the Little Yellow dinosaur and his two green brothers. His brothers are abducted by a meat-eating dinosaur leaving the little dinosaur all alone. Wandering about, he is chased by a giant crocodile and forced into the sea. A sea reptile then grabs him by the tail...

On reel 2 the sea reptile flings him out of the water into a bed of rhododendrons. There he meets a Triceratops and an Ankylosaurus who teach him how to eat. Just as the little dinosaur and his new friends begin to enjoy themselves the nasty Tyrannosaurus appears on the scene.

Finally in reel 3 the little dinosaur runs from the mighty T-Rex only to find himself lost and alone in the forest. There he strikes up a conversation with a Pteranodon who feels sorry for him and offers to fly the Little Yellow dinosaur back to the marshes where he was born. When he arrives home he spends countless hours telling stories of his many adventures.

The accompanying story booklet contains a great deal of educational material regarding dinosaurs and the cretaceous period within it's pages. Detailed illustrations were also produced in-house by View-Master artists. This is one of the few projects produced from an original concept developed by View-Master.

Dinosaurs became works of art in Mary's skilled hands. She used a wide variety of different materials to create the backgrounds and accompanying animals that complete each scene. Most figures were...
modeled in “sculpy”, placed over armatures, then baked and painted. Her talent is evident throughout the packet—down to the smallest detail.

Mary was ahead of her time as she depicted the dinosaurs as active, warm-blooded creatures; which was not the accepted profile back in 1970. This theory has now become the suggested lifestyle of these great beasts.

Because it takes so long to create one hand sculpted packet, the models are only finished on one side. This means that tabletop placement is critical to achieving the desired effect. Staff Photographer Hank Gaylord was given the job of doing the photography for this packet. His skill at tabletop placement, exposure and scene lighting truly brought these wonderful sculptures to life.

The Little Yellow Dinosaur was finished and released in 1971 in both regular and talking formats. It has been one of our favorite packets since we first began collecting View-Master items. We hope that you will find this packet as enjoyable as we have.

Charles A. Piper (Continued from page 13)

If you have a copy, count yourself lucky.

This is a core publication in the world of stereo photography. Charlie always put it together in booklet form with comb binding, a Table of Contents, Index and Glossary. Each subsequent edition included updated information. In the Preface to the Fourth Edition, dated December 24, 1988, Charlie notes that “several changes have taken place in the Stereo Scene: Realist has given up Stereo business altogether, including manufacture of masks and repair of Stereo Realist cameras.” By that time Charlie had begun to repair all makes of stereo cameras, including the Realist. His personal-ized California license plate read “3D Doc.”

Charlie’s writing in The Technical Page is always a model of clarity and, no matter how complex the subject, he is quite accessible. He always kept his primary goal in mind when writing and that was to introduce the fundamentals of stereo photography to beginners in a simple and clear fashion.

“Stereo is a very old concept;” wrote Charlie in the very first installment of The Technical Page. “It was recognized by the ancient Greeks and studied by Leonardo, who pointed out the subtle differences between the views seen by the two eyes. Between the invention of photography in 1839 and World War I in 1914, at least 100 different stereo cameras were designed and manufactured.”

Every aspect of stereo photography is clearly covered in The Technical Page, from the stereo window, mounting, theory of stereo vision, hyperstereo, slide-bar, polarizers, View-Master, free-viewing and projection. One of the classic subjects Charlie discussed in The Technical Page was “a complete step-by-step treatment of photography of the Moon in stereo” which Charlie believed “should no longer be the exclusive province of the professional astronomer.”

Frequently The Technical Page was illustrated with clearly drawn schematics that clarified Charlie’s discussion. Installment #74, for example, was a “Proposal for a Free-Viewed Stereograph” with a reduced interocular print spacing of 63-65mm to facilitate the process. Charlie included a graphic showing all the applicable dimensions for his proposed standard. This kind of precise thinking was evident in all of his writing.

Charlie Piper will be missed. But hopefully The Technical Page will remain in print for years to come.

-Ray Zone
It may at first seem odd that a 72 page book containing only three actual frame pairs would be published about a 3-D film. But Hummel Children in 3D, the Adventures of the M. I. Hummel Figurines by Dr. Dieter Lorenz features a wealth of both stereo and flat photos detailing the film's makers, sets, camera rig, and characters.

Of all the obscure 3-D shorts produced in the early 1950s, more seems to be known about Hummelkinder (Hummel Children) than most others. The author was able to talk with several of the people involved with the project and obtain production stills, single frames, and the three remaining stereo pairs—saved during editing by cameraman Heino König. The origins of the famous Hummel figurines are traced through the illustrations of Bavarian artist and Franciscan Sister Maria Innocentia Hummel to their translation into sculpted figures by the W. Goebel porcelain company starting in 1935.

The 1952 birth of the project to make a 3-D film based on the figurines is not only pinned down to the precise time and place, but the people involved in the meeting (and the scenic resort table where it happened) are shown as documented, in a stereo photo!

Details of the paired Arri 35mm cameras and of the operations of the 18 inch tall marionettes used in the film are provided in both text and photos, as is the fate of the dual strip, 14 minute film. While it was exhibited only briefly in 3-D, it did run in a 2-D version for a few years of limited distribution in Germany.

Large stereo pairs of Hummel figurines dominate the 23 pages of color images, with eight views showing the Goebel manufacturing process and display area. Twelve flat frames from the film's surviving 2-D footage are also included, as is a summary of the plot. Hummel Children in 3D is a fascinating look into the history of a truly "independent" 3-D film created by artists every bit as skilled and dedicated as those who created the porcelain figures on which it was based.
Haunted Castle, film maker Ben Stassen’s 3-D Large Format entertainment film has made its long awaited 3-D DVD debut. The film, latest in a group of n’Wave produced giant screen 3-D projects including Encounters in the 3rd Dimension and Alien Adventure [SW Vol. 26 No. 2, page 40] is available in a package that includes all three titles and is bundled along with 2 pair of wired glasses and junction box manufactured by IO Display Systems, LLC., or separately without the glasses.

In the stand alone versions of these films, an insert offers 2 pair of wireless glasses available from IO at 50% off the retail price. IO has recommended that 3-D viewing can only be accomplished via CRT monitors and will work in both NTSC and on 100Hz capable TV sets (now the rage in Europe). For those where money is no object, there are 3-D breakout boxes and 3-D projection gear available to view these films utilizing polarized glasses. The distributor is Slingshot Entertainment, which is also offering another large format live action aerial 3-D title, Ultimate G’s as a stand alone DVD item.

Haunted Castle had created some controversy in its large format release, due to depictions of torture and a beheading, the decapitation not actually seen on camera. No big deal here, nothing you can’t see in a funhouse or at an amusement park, possibly even tamer than that form of experience (Haunted Castle ultimately received a PG Rating). The film’s plot, what there is of it, concerns a young rock musician Johnny (Arid lead singer Jasper Sterverlinck) who has been summoned to his deceased mother’s castle. She was a famous rock star (seen as a ghost and played by Belgium rock star Kyoko Baertsoen). Upon entering the castle, he is greeted by several ghostly figures, including a character named Mephisto, voiced by veteran actor Harry Shearer (who also voices the character of “Mr. D” in the film). Mephisto is the spokesman for Mr. D, assumed here to be the head of “The Organization”—and housed in the castle. Seems that Johnny’s mother had made a pact with Mr. D in order to become successful and in doing so, had sent the then 3 year old Johnny far away, we assume not to share the same fate as his mother.

For the most part, we are then transported into the CGI animated Castle, where numerous objects, including guitars and other musical instruments leap off the screen. And while Stassen, in an accompanying “Director’s Commentary” indicates that none of the footage here was intended to be recycled into a ride film, “Haunted Castle” has the feel of being an extended ride film, and it would be fun to actually be in a large format theater to experience this film on motion simulation seats. As it is, Mr. D (think the devil) wants Johnny to make a pact which will assure his place in rock history while making the musician one of his subjects. How Johnny gets out of this mess is predictable and we have seen most of this before in other more fleshed out horror pics.

What really makes Haunted Castle interesting is the film’s innovative use of stereoscopic computer animation. Except for a couple of shots of Steverlinck, Baertsoen and the rock group Arid (under some interesting but unreadable end titles) there are no live action shots. For the most part, Johnny’s adventures in the castle are seen from his point of view, think the classic Robert Montgomery MGM film Lady In the Lake as a possible inspiration. In this respect, the animation takes us down hallways, into various chambers and into the bowels of the castle itself, making the castle the real “star” of this film. The extended CGI animated tracking shots within the castle itself are truly something to behold and would have been prohibitive to shoot in live action for it’s originally intended release.

Haunted Castle was designed to be seen on IMAX and other large format screens, and, as many large format films have made their way to home video formats, Slingshot Entertainment has taken a bold step to bring this and the other three 3-D titles to DVD in a field-sequential 3-D format, as well as the inclusion of a 2-D (flat) version, a 2-D and 3-D virtual image gallery (stills), theatrical trailers, a brief documentary on the making of...and so on. Of particular interest is Stassen’s commentary, an optional voice-over which can be heard over both the 3-D and 2-D versions of this film. The transfers are fine, color is well defined and the Dolby Digital and DTS tracks add to the enjoyment of this film. Slingshot has elected to go full frame for this version but probably could have offered this in wide
A lonely road approaches the castle on its promontory above the sea. The outdoor moonlight 3-D CGI effects are good, but the best involve a series of wild rides on rusty, collapsing rail and cable vehicles that take the viewer deeper into the diabolical maze inside the castle.

Busy skeletons and demons appear around every corner in Haunted Castle, bringing the spirit of the classic French tissue views called diableries (SW Vol. 11 No. 1, page 22) to life on the huge IMAX 3-D screen - or now via 3-D DVDs at home. © n'Wave Productions

Screen. The decision to go with 4x3 aspect ratio may have had something to do with adhering to the convergence requirements of the large format release. The bigger the screen, in this instance, the better the actual 3-D experience. The flicker we have all become accustomed to is still evident, but an improvement over VHS viewing.

Slingshot Entertainment has chosen to underplay the 3-D aspects of this and the other 3-D titles, the average person not looking for 3-D in this instance may not even realize that the films are available to view in 3-D unless they read the back cover of the stand alone versions. More noticeable at the top of the front and back of the packaging is “Originally Presented in IMAX Theaters” This may be due to the fact that there are still a great number of individuals that may not be interested in the 3-D format, or have other issues about 3-D movies in general.

While Haunted Castle is not a masterpiece, it should, along with the other 3-D titles, be a “must own” for 3-D aficionados. Field-sequential VHS 3-D videos (some legitimate offerings and some bootlegged) have been around for about 5 years, but the quality and content has been severely lacking and most of that group of titles have only been available via the internet, but not at retail outlets, so the availability of this group of titles is something of a breakthrough for 3-D fans—and, based on the potential popularity of this group of large format 3-D films, hopefully will signal similar releases of other large format 3-D titles as well as many of the classics that were created in the 1950s. Those of you who read this should, in a nice way, contact the distributors of these classics, including Universal Home Video, Warner Brothers, MGM, Turner Classics (which controls all of the RKO titles), Paramount Home Video, Columbia Pictures, BATJAC, etc.to request 3-D versions of their 3-D libraries to be released in 3-D on DVD. In most instances, the right and left eye negatives still exist. The success of the current offerings could eventually signal the release of more 3-D films on DVD in the foreseeable future.

For the time being, we have the n’Wave titles, and while only Haunted Castle was available for review, the real “must see/gotta have it” item in that package has to be Encounters in the 3rd Dimension which covers the history of 3-D, has some outstanding visual effects, including comedic horror star Cassandra (Elvira) Peterson (a special effect in her own right), Stuart Pankin (of SCTV fame) and a rather amusing flying robot. The stereoscopic virtual sets and the accompanying computer animation in this film are nothing short of phenomenal and the film has a whimsical quality not experienced in the other three offerings.
The Society, 2001

The annual Stereoscopic Society of America meeting was held in July during the NSA convention at Buffalo, NY. About 60 people were able to attend. Unfortunately, I was not one of them, as I had to leave early due to not feeling well which probably was helpful in speeding things along more efficiently. However, I am told that all went smoothly, a number of items were discussed, and several of these were acted upon.

Since the Society Treasury has been rather healthy of late, it was felt that some breaks should be passed along to new and/or current members in a way that should be beneficial to the maintenance and growth of the Society. Along these lines it was decided to offer a two-year membership and a free Yearbook to any new candidate as of that day. The stipulation of course being that the offer is good so long as the current Yearbook supply holds out—after which we will revert to the old system. At the time about 40 books were left in the inventory and several people took us up on the offer during the convention.

Membership in folios catering to some of the traditional stereo interests such as prints and Realist format have been rather flat. Some, like 2x2-matched pairs, have been ebbing of late (unfortunately so, since this is a creative area open to anyone with a 35mm camera and the desire to make stereo views with minimal equipment and the possibility of getting spectacular results).

The newest kid on the block (the digital, online-circuit, SSA-ONLINE) is waxing in membership, interest, and participation. All activity is by computer posting of images, descriptions, and back and forth discussions. After a six-month shakedown cruise, the few bugs showing up have been dealt with and all systems seem to be GO. Some sage person once said that leadership was finding out where everyone wants to go and then trying like heck to get in front of the pack—maybe that is what is going on here. At any rate it is a fresh and exciting development and as new as tomorrow. The golden days of stereo imaging lie ahead.

In other action, this time an executive decision, the editor of Stereo World was made an Ex-Officio member of SSA. Usually this is redundant but clarifies the instances when active membership and participation may be interrupted for one reason or another.

Life Members

According to and in keeping with the Society's bylaws the occasion was used to nominate a few members to Life Membership status in the Society. The following were affirmatively acted upon: Robert and Audrey Kruse, William Kreitzer, Bill C.Walton, and Norm B. Patterson. Taken together, they represent well over four score years of active participation in the Society.

Congratulations are in order for their achieving this singular honor. I pass over the awkwardness of writing about my own inclusion. I will say it came as a surprise and was a much-appreciated gesture from the membership. Anyway, I would like to publicly thank the Kruse's, Bill Kreitzer, and Bill Walton for all that they have brought to the Society and to the many aspects of stereo imaging over the years. We all received a great deal of pleasure and knowledge from stereoscopy and from the contributions of those that came before us—they gave back in full measure.

Bob Kruse was our Treasurer for many years and Audrey Kruse served as our first Supplies Secretary for almost as long. They were fixtures at the annual meetings until more recent years when illness cut back on their activities. They are unable to travel anymore but are still always present in spirit. Bill Kreitzer joined the Society well before all but a very few of our current membership had even heard of it. Bill Walton, of course, is a legend in stereo circles today and has been unrelenting in advancing the cause whenever and wherever the opportunity presented itself.

Origins of Tradition

Traditions often have humble beginnings. A case in point is the Friday Night Stereoscopic Society Dinner, that has become a mainstay event during the annual NSA conventions. Audrey Kruse was the main motivator in establishing this tradition, which, like Topsy, just grew without any apparent formal planning.

Everything really goes back to the early years of NSA's conventions that, except for the very first, were held in Canton, Ohio, for several years. This location that had a very nice civic center facility made it possible for John Waldsmith and his family, in large part, to get the whole stereo convention business underway. In those days the trade show was the heart of the affair, meeting on Saturday and Sunday. There were no formal projection show programs or workshops. The stereo card competitions were mostly for displays of collectible classic cards—though a category for current and new cards was available—and the walls of the facility were made to order for displaying pictures.

Projection shows did occur off and on during the trade show, with attendees and dealers rushing off to catch them as they could. Popular ones would be repeated to give everyone a second or third chance. What might pass for an ad hoc workshop did occur whenever interested people could get together for a demonstration. They were exciting times, with what would now be considered fantastic bargains found everywhere at the trade show. The last Canton show was in 1961, just 20 years ago. That year the increasingly popular "seminars" moved to Friday afternoon, reestablishing the convention as a 3-day event.
Evolution

In 1982 at San Jose, CA, further expansion of the seminar/theater programs had them running all three days, independent of the NSA show schedule. The need for an NSA dinner was beginning to be recognized and this occurred for the 1984 Bedford-Manchester convention in New Hampshire. Scheduled for Saturday evening, it seems to have gotten bigger every year since. But, this left Friday evening with people looking around for a place to eat and also wanting to spend time with stereo friends who had the same idea. It became a problem that solved itself.

In 1986 Bob & Audrey Kruse and about a half dozen others arranged to have dinner together. In subsequent years, Audrey took the lead in finding a suitable restaurant and posting a sign-up list at registration where those interested could indicate their intentions to “join the group.” This grew steadily from year to year and was incorporated into the official NSA program schedule.

At Buffalo, about 54 folks attended. The dinner was held at the Pearl Street Grill, within walking distance about 3 blocks from the hotel, where there was plenty of good food. Everyone agreed that the main thing missing was Audrey Kruse, who started it all.

The Stereoscopic Society, since its inception more than a century ago, has been held together by a common love of the stereo image and the pleasure of sharing one’s work with others. Get-togethers like the SSA Dinner are icing on the cake.
The much anticipated View-Master Reels and Packets - A Collector's Guide was released at the National Stereoscopic convention in Buffalo, N.Y., in July of 2001. At first glance you know that this hardbound, 7 by 10 inch, 238-page book is a "first class" publication. Not surprisingly, as its author, Harry Zur Kleinsmiede, stands alone among View-Master collectors. He has been collecting View-Master longer than anyone else in the world! He has been an avid collector since 1952 and has been an active and successful promoter in keeping the popularity and practicality of View-Master alive.

Although View-Master is Harry's primary interest, he is a major personality in all areas of 3-D, being one of the founders of the Netherlands Society for Stereo Photography (1973) and the International Stereoscopic Union, founded in 1975. He is the most prolific private publisher of View-Master reels through his publishing house 3D Book Productions. Harry has published some of the most beautiful and varied View-Master illustrated books on educational and entertaining topics. Every one of his books and albums, each illustrated with View-Master reels, is a treasure. Many of us in the 3-D community look forward to seeing Harry at the yearly National Stereoscopic Convention. As a dealer he brings us many items we collectors are not able to find in the United States. His knowledge of View-Master and 3-D in general is astonishing and he is always willing to share with others his love for 3-D.

Harry's knowledge of View-Master releases is unsurpassed and I know of no one more qualified to produce such an all-inclusive book on the subject of View-Master reels and packets.

Over the past few years there have been View-Master publications dealing with single reels, packets, values, history, etc. This book differs from its predecessors even though it touches on many of the same topics. Although not a book on the history of View-Master, its first chapter on reel and packet development gives much history and important, but not generally known information on the production of reels and packets. As in prior View-Master books, reels and packets are listed, but: they are listed in a most unique and useful way, by specific country. Not to negate the importance of numerical and alphabetical listing, this book does not replace, but rather completes the missing link of the "trio"—alphabetically, numerically, and now, by country, reminiscent of the style of categorization of the reel lists. Research-
ing available releases by country prior to this book was a tedious, time-consuming and sometimes next to impossible task. Now it couldn't be easier!

This book is not a price guide and Harry makes this clear early on in the book. Prices change over time and can rise or drop sharply for many varied reasons over the years. Although there are rare and valuable reels, mostly due to scarcity, there are also many reels, which, for one reason or another, may be valuable to one collector and not to another.

Although much of the reel and packet development information is contained in the first chapter, there are many tidbits of useful, interesting, and entertaining information dispersed throughout the book.

There are over 200 black and white reel and packet illustrations and over 20 illustrations of products, ads, and other related information, such as a photo of Pope John Paul II looking through a View-Master viewer while being presented with a specially designed View-Master gift. There are also 317 full color reproductions of View-Master packets, many seldom before seen, on 16 color pages dispersed throughout the book. Each is also briefly described in one of the four appendixes.

Following the table of contents and a preface, there is a section on "general information". There is quite an abundance of information packed in these 34 pages. If you thought you knew all there is to know about the numbering and production of reels and packets, check out this section! I guarantee you will find facts you never knew before. After the first few pages describing the organization theme of the book, there is a history of the various types of single reels and 3 reel packets.

A few of the topics discussed here are how a reel or packet of the same number can differ, edition numbers, the first and second generation of reels, the four generations of packs, various numbering systems, types of Belgian packs, blister packs, the one reel stereocard, universal packs, test reels, reels produced in Australia, France and India, different languages used, custom reels, talking View-

Master, and the oft neglected “RP” reels are just some of the topics covered. The amount of information packed into this relatively short section is mind-boggling. Many of your questions will be answered and new insights and information will be gained. If the book ended here I would feel I got my money's worth, and the concept and purpose of the book did not even start!

Chapter one is titled "Scenic World Travel" and lists primarily the various RP, DR, talking, and 3D Book Productions reels whose topics cover world travel. Many of the reels listed here are again mentioned in the section covering the reel's specific subject. The format in this chapter, and in those to follow, covers the reels in a specific order. Single reels, three reel packets, one reel blister packs, seven reel blister packs, three reel blister packs, reels from reel packs and special releases, View-Master preview reels and demonstration reels, and miscellaneous—all organized by number within these categories. This is quite logical and well thought out and makes the location of any particular reel or packet a simple matter.

What I particularly liked about this chapter is the coverage of the RP reels. I often observe how collectors give little credence to the RP reels and often toss them aside at shows in favor of other reels and packets. Perhaps this is due, in part, to the lack of information on the sequence, logic, and categoriza-
tion of these reels. Many are parts of reel packs and sometimes there is no particular sequence or logical meaning to the numbering system of the RP reels. This has made it confusing and frustrating in determining where these reels belong and how they may be part of a particular set. With this book as a guide, the RP reels will now surely become more desirable and many collectors will experience a renewed or new interest in them.

Although most of the scenes in the RP reels were taken from existing images, Harry points out that there are some scenes which were previously unreleased. So don't overlook these RP reels. Happy Hunting!

The next five chapters follow the same sequence as the first chapter and cover Europe, Central and South America, Africa, Asia, and Australia and Pacific respectively. The beauty of the eight categories under which the reels of each country are listed, as discussed earlier, now becomes readily apparent. Virtually any reel or packet, in any format, can now be located with ease. The "Miscellaneous" section is quite interesting and certainly contains many heretofore generally unknown items, as well as many known but extremely rare reels.

There are four appendices, one of which I have already mentioned, and three more giving the single reel and packet numbering at a glance, and an index of countries. Even though Harry does not purport to have listed every reel and packet ever produced, even the most advanced collector would be hard pressed to identify a reel or packet which is not included in this book. If you do, though, please let Harry know so he can include it in his supplement.

There is an old adage in show business advising performers to "leave them wanting more". While this has been a proven formula for success in show business, I think it applies here as well. Harry has certainly left us wanting more—and we will get more! Volumes 2 and 3, covering the United States, Canada, Showtime, and education, as well as a supplement to the three volumes will be published one each year. These will be released at the next two National Stereoscopic Association conventions. I have many reasons to attend NSA conventions, and now I have added one more to the list.

Simplicity Itself

by Mary Ann Sell

Together with Sheldon's exceptional review, I wanted to present my views in a "joint" assessment of this fine new edition from 3D Book Productions. Harry has compiled an orderly listing of View-Master reels known to us as World Travel in Book 1 of his series View-Master Reels and Packets.

When first glancing through this work it appears that the logic behind the format is somewhat lacking. This is because most of us collect by number rather than title or subject. However, when reading through the book in detail you see the reason for Harry's layout—simplicity. Novice collectors are often confused when trying to find all of the reels any particular place. This problem is now eliminated. I can't remember how many times someone has asked me "what reels were made of Sweden?" or "Germany" or "South America". Now these questions can be easily answered by a quick reference to the appropriate section. Advanced collectors need the information set down by Harry just as much—he lists many scarce or unknown titles and gives a great deal of detail on the various packet editions.

This information is sorely lacking from other listings. Most books published on View-Master are price guides. This is a welcome change from that format. Since prices vary greatly based on where the item is purchased as well as when and from whom, price guides are usually outdated before they are even published. Instead Harry gives us a glimpse of some extremely rare items and informs us as to why they are rare in some thoughtfult insights provided alongside the listings.

The amazing number of both color and black & white photos that accompany this publication gives a real feel for the depth of knowledge amassed by Harry during his many years of collecting. For several years, Harry enjoyed an on-going relationship with many of the folks at the Belgium View-Master plant. He has harvested this knowledge and shared it with us between the pages of this work.

There is a nice section on the evolution of packet development. This takes us from the early line-drawn format into the manufacture of blister packets—which were originally devised at the Belgium plant. Information on Lowell Thomas’ Nations of the World Series invites us to discover and collect all of the packets produced in this wonderful series.

Have you ever heard of the 7-reel blister pack Souvenir de Paris? Well, you can see it pictured for yourself here. Pictures of European display items as well as descriptions of others are also included. Custom reels, reel listings and many other items unique to the European market are featured both in description and pictures. A detailed description of the many color photographs used in the book is provided via an appendix in the back as well as a brief listing of which country appears on what page.

At first glance this book may appear to be incomplete, but that is only because it is the FIRST book in a series of four. Each one to be completed and released over the next 3 years. When all four volumes march together, this series will provide collectors with the most comprehensive listing of View-Master reels and packets ever imagined.

This monumental undertaking is just one of the many fine publications produced by Harry zur Kleinsmiede over the years. I highly recommend that all collectors, whether new to the hobby or old timers like myself, purchase this wonderful book. It is sure to make your mouth water for many reels that you hope to find someday in the future and add respect to those you have already acquired.
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The illustrated catalog for this sale (U.S. and Canada) is $20.00 or $35.00 for the next two catalogs. The overseas rate via Airmail is $25.00 for this sale or $40.00 for the next two catalogs. All catalog subscriptions include a post sale list of prices realized.

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