Fifties Flight

These two aircraft views (from two different photographers) seemed to go together nicely, even though the two planes shown couldn't be much more different from each other! I'm going to confess right up front that I'm not an aircraft aficionado, so I can't tell you the planes' makes or models, and while I know that these photos were shot in the 1950s, I won't even hazard a guess as to the age of the planes themselves.

The first view shows what I am guessing is a father and son proudly standing in front of their personal aircraft. The slide is unlabeled, but was found in a batch of slides that seemed to have been shot in the Portland, Oregon area, so I am guessing that was also the location of this scene. It almost appears that the plane is just parked outside someone's rural garage, but perhaps there is a small airstrip nearby that is not visible in the photo! The front of a nice '50s automobile is visible just behind the plane. Is that a wing or tail of another plane jutting into the photo on the right? The slide has faded terribly over the years, although I have improved it as much as I could in Photoshop for reproduction here. The film chips were mounted to a Realist heat-seal paper mask and taped inside of a cardboard folder.

The second view shows a happy couple on vacation standing in front of a plane at an airport, with a huge engine and propeller looming behind them. A worker is visible in the background, apparently servicing the plane out of a cute little wagon or trailer parked nearby. The words “BRITISH EURO” are visible on the side of the plane. This slide is mounted in a Realist Permamount, and is labeled “Frankfort Airport, BEA Plane, Germany, 1955”. (Would the BEA be the British Europe Airlines?)
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Front Cover:
George Rose No. 6162, "Early Morning Market, Seoul, Korea. The Korean takes life leisurely, being quite content to sit and smoke his pipe while waiting for customers."
This is one of the noted Australian stereographer's 1904 views of Korea exhibited recently in Seoul to an enthusiastic public response despite the rather paternalistic title. More Rose views are reproduced in A Rose Show in Korea by Norman Thorpe and Ron Blum.

Back Cover:
Aboard the Lady Wakehurst for the Sydney Harbor Cruise, ISU members relax after experiencing the heavy swells near South Head where Port Jackson opens to the Tasman Sea. Our long delayed report on the 13th World Congress of the International Stereoscopic Union (September, 2001) in Sydney, Australia appears on page 10.
Stereo, Timing and History

Articles directly or indirectly related to current events, or timed to appear on the anniversary of a historical event, have been relatively rare in Stereo World—until this past year. Most obvious is the “9/11 in Depth” feature, along with “Afghanistan in Better Times”, “From the Gates of Hell” and “The Death of Gary Evans”. All of these contributed to the unfortunate delay in our coverage of the 13th ISU World Congress in Sydney which at last appears in this issue, just in time to help remind people of the upcoming 14th Congress in Besançon, France, May 28 to June 2, 2003 (see www.stereoscopys.com/isu).

Another timely article appears in this issue. Bert Zuckerman’s There Were Soldiers at the Altar is about stereo documentation of 19th and early 20th century Russian pilgrims visiting places like Jerusalem, Bethlehem, Nazareth, and Hebron. These cities now suffer from a distinct lack of tourists, but are certainly prominent in the news on at least a weekly basis. One ca. 1907 view shows Turkish soldiers on guard at the altar of the Manger within the Church of the Nativity in Bethlehem. About 95 years later, the same church would again have soldiers at the altar (and everywhere else, inside and out) when a mixed group of armed Palestinians took sanctuary from Israeli forces during an incursion into several West Bank towns including Bethlehem.

As in 1907, the presence of soldiers was documented photographically, this time on video tape. Each side in the long siege by the Israeli troops was anxious to show that they weren’t desecrating the most holy site of the area’s third religion and were cooperating with the monks caring for the church. Those inside shot their own videos, while the Israelis allowed a PBS crew to record almost their entire siege operation, even including surveillance systems, negotiation sessions, sniper actions, and a brief fire ignited in an upper room of the church.

What could have escalated into a tragic slaughter and the destruction of a historic site was eventually ended through negotiations that allowed the deportation of Palestinians the Israelis had identified as terrorists. The others, some Palestinian police and some who had tried to resist the incursion, were allowed to go home. The presence of so many cameras and the attention of much of the world no doubt helped keep both sides talking in this exceptional case. The Turkish soldiers in 1907 had also willingly posed for photos, perhaps in the hope that the published views would demonstrate to all concerned that they were on guard against the sort of religious riots that occasionally broke out in connection with pilgrimages.

This Number Reveals When Your World Will End.....

For some members, this issue of Stereo World will be their last if they failed to respond to the renewal letter sent in June or to a later reminder card. You could be among them if the number (see arrow) in the top line of the address on the envelope this issue came in reads “01”. (Remember, this “issues remaining” number INCLUDES the issue contained in the envelope!)

If you sent in your renewal within the past three weeks, don’t worry. We’ll update your membership before the next issue is mailed. If you renewed more than about three weeks ago, but the number is “01”, contact us at NSA, PO Box 86708, Portland, OR 97286, strwlk@teleport.com, and we will check on your status. If you are a more recent new member, the number could be anywhere from 06 to 02 and renewal notices should arrive at about the time you have two issues left in your membership.

And if You Don’t Renew....

If you don’t renew, you could miss some fascinating stereo material coming up, just in the very next issue:

• A lavishly illustrated feature on William England’s 1867 Journey down the Rhine River by collector/researcher Hartmut Wettmann will include several gems of Rhine scenery by one of Europe’s most skilled and prolific 19th century stereographers.

• Our coverage of the 2002 NSA Convention in Riverside, California will be a prominent feature of the next issue.

• Also included will be detailed information on the digital creation of anaglyphic stereo (especially the conversion of vintage views for web sites).

Corrections

• At the top of page 13 in Vol. 28 No. 4, the caption mis-credited the image. The stereo “Stacked Remains” is by John J. Zelenka.

• At the bottom of page 9 in Vol. 28 No. 5, the captions for the two photos exchanged the names of the astronauts shown, but not the information on the camera.
Dieter Lorenz, an NSA member since 1979, is a member of the NSA Board of Directors, serving as "Overseas Director" since 1988. He was born in 1931 in Coburg, Germany. As a professional meteorologist, he worked mostly as a research scientist in infrared remote sensing from aircraft and in satellite meteorology at the University of Frankfort/Main, as well as at the German Weather Service (DWD) and at German Aerospace Establishment (DLR). Now retired, he lives in Hohenpeissenberg, Upper Bavaria, Germany.

In 1955 during his university education, Professor F. Moeller motivated him to do cloud hyper-stereo photography from railway trains, which he has continued to do ever since from both trains and planes. At a later period he was professionally engaged in stereo-scope applications in satellite meteorology. Since his retirement he has been more occupied with the history of stereoscopy and photography.

He has published many papers in scientific meteorological journals as well as articles in stereoscopic and photographic journals, including Stereo World. His books include The Stereo Image in Science and Technology (1985-87), The 3-D Cloud Book (with Max Miller, 1991), and Hummel Children in 3D (2001). In late 2001, the Deutsche Historische Museum in Berlin published, in its DHM Magazin series (No. 27), an issue devoted entirely to the history of "Der Raumbild-Verlag Otto Schönstein" by Dieter Lorenz. (See SW Vol. 28 No. 5, page 40.)
As President of the National Stereoscopic Association, I would like to take this opportunity to thank the numerous members listed here who have contributed to our fantastic organization, donating a total of $9,950.00 during the 2001-2002 renewal period. For many years the generosity of our members has been a source of extra revenue that enables us to do many positive things throughout the 3-D community. Most of our standard operating budget is reserved for the publication and promotion of our fine magazine Stereo World and in hosting our annual convention. Member donations provide the means to make our Association better than ever!

It is a pleasure for me to see that interest and support of our association remains so high each and every year and to honor those members who have provided extra financial assistance to our organization.

These donations are being put to good use. A new membership listing was published in 2001. New computer equipment was purchased to assist in publishing our magazine and we are now able to get issues out faster, with full bleed covers and with color images! Due to the success of recent conventions we are now able to help host regional meetings and we continue to have the necessary means to make future conventions longer and more diverse. In 2007 the National Stereoscopic Association will host a joint ISU/NSA convention in Boise, Idaho that is sure to be an outstanding 3-D extravaganza!

A great deal of appreciation goes out to our unpaid volunteers who have been working so hard to produce such wonderful conventions each and every year. The Genese Stereo Club who hosted 2001 with Marty Abramson as Chairman and the Stereo Club of Southern California with Lawrence Kaufman as Chairman and Mike Aversa as Co-Chairman are examples of outstanding work done by these groups. It seems that each convention provides more opportunities for projection, display and buying/selling of stereo images.

Contributions included with the annual renewal (an additional $10, $20 or more) have helped restate our grant program. Our web site continues to bring in new members each month. We now list regional 3-D events and meetings on the site as well as advance publicity and information for our annual conventions. If you have not already done so, please take a look: www.stereoview.org.

Future convention plans are already in the works. We will be going to Charleston, SC in 2003 and Portland, OR in 2004, with the big joint event happening in Boise in 2007.

We are always looking for articles for Stereo World. A regular shooters column is something I would like to see get started. We try to continue to maintain an equal balance of articles reflecting the interest of all members from the photography and collecting communities. Please feel free to contact John Dennis about submitting an article and sharing your stereo interests.

The officers and Board of Directors of the National Stereoscopic Association continue their efforts to insure that you receive the highest quality publication and services for your generous donations. Of course, we serve the association without compensation and do so based on our mutual love of all things 3-D. If you have comments or ideas you would like to contribute please feel free to write and let us know. We are here to serve you—our members.

Mary Ann Sell
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Volume 28, Number 6 STEREO WORLD
Scope Sends You INTO Your Favorite Views

If you often find yourself removing a great vintage stereoview from the viewer to check out the details with a strong magnifier, you may have also wondered what the view would look like in a stereoscope with higher magnification, as you pull the stage closer and closer to the lenses.

Now the answer is available in the Stereo OPTICARD, a lighted scope for card views that truly pushes the envelope in the quest for a combination of the highest possible magnification with the most comfortable and distortion free viewing. It largely succeeds in this effort thanks to the use of high quality 50mm diameter, 100 mm focal length coated achromats that make the images seem three to four times larger than in the average Holmes style scope with lenses of about 200mm. Once the focus has been adjusted for your own eyes, views pop into astounding 3-D, dominating your field of vision in as close to an “immersive” experience as possible while still seeing the entire width of a standard stereoview.

The effect with vintage views is very nearly like being transported into the scene yourself, rather than looking through a window at the past. Details you may never have noticed in views you’ve studied for years can appear the instant you slip them into the OPTICARD, as can a far “deeper” appreciation and understanding of the subject—be it a scenic, interior, or close-up view. The “time machine” analogy often applied to stereoscopes gets magnified by this one just as much as the images. It’s a bit like being able to insert your own favorite views into Across the Sea of Time and see them on a scale roughly equivalent to an IMAX 3-D screen.

Through experiments with an OPTICARD loaned to Stereo World for review, a number of points quickly became evident. First, this is a viewer for sharp, good to excellent quality views—only. Stereographs shot or printed out of focus or with major flaws will look worse than ever in it! You may also be in for a shock if you insert card views you’ve made yourself. Those that look fine in a regular scope may have a lack of perfect focus revealed, along with film grain in Realist format enlargements. And (except as an experiment), don’t even think of viewing lithos in it.

Handles on the sides allow the scope to be held up to your eyes, but its 7lb weight can make long sessions of viewing more like an exercise program. It works very well as a desk top viewer, once chair height is adjusted or it is placed on a book to eliminate too much bending over. The optical stage has a 1.5cm interocular adjustment range to accommodate even poorly mounted vintage view cards, but the large diameter lenses with their excellent “eye relief” make that rarely necessary. The knobs beside the lenses allow focusing over a plus or minus 1.5 diopter range—and allow individual focusing for each eye, if needed.

Those same knobs, unscrewed completely, allow removal of the lens board with its solid aluminum sides and top. By placing the lens board section on wood or styrofoam spacers (about one inch thick, but adjust to fit your own eyes), it can be placed on a light table for viewing glass views as you’ve never seen them. The
extreme sharpness and tonal range possible in glass views make them perfect for the OPTICARD, despite its name, and even 6 x 13 format views can reveal new worlds.

The OPTICARD is the work of master stereo equipment craftsman John Dukes, who introduced it at the NSA Trade Fair in Riverside this year. One of the points he makes about it is "...for many view cards, a near or true 'ortho' perspective is achieved." The cameras used in shooting the views collected today of course had lenses of a variety of focal lengths, not to mention lens separation. Just how close to an average true "orthostereo" image the viewer provides will certainly be debated, but it's hard to imagine any shorter lenses ever being used for full size views.

Lacking any hood, the viewer presents no obstacle to wearers of glasses but they will find the lower corners of some images require moving the head a little—which the large lenses easily accommodate. The lines of bifocals present the same problem as with any viewer, but with no hood it's easy to push them up or down. The bright, compact fluorescent light source is beneath a diffuser (which the view actually rests on) and a reflector inside the top of the lens assembly helps balance the illumination and keep glare to a minimum.

Machined from solid aluminum, the Stereo OPTICARD is built to last outlast most of its users. It represents a major change in card viewer design and optics which, along with its price of $850.00 plus shipping, will clearly limit its production and sales to major collectors, researchers, and those institutions most serious about the stereoscopic historical record.


Former View-Master Workers & Families Organize Against TCE

Following the February death of former View-Master Creative Vice President Gary Evans, his daughter Amanda Evans decided that much more needed to be done for current and potential victims of trichloroethylene (TCE) exposure. The chemical is a suspected trigger of the liver cancer that caused her father's death after several years of drinking TCE tainted water at the Beaverton, Oregon, View-Master plant. (See Stereo World Vol. 28 No. 4, page 28.)

For better or worse, the TCE contamination (from a degreasing machine in the paint shop) was limited to the plant's own well and landmark water tower following years of simply dumping the used parts cleaner on the ground. This kept surrounding homes and businesses from being affected, as they used city water supplies. But View-Master employees exposed to TCE (at 300 times the federal limit) came under the state workers' compensation laws, which prohibit suits against employers for on-the-job injuries. Now the statute of limitations has run out as well, leaving TCE victims largely on their own.

To offer support for former View-Master employees who are now or may in the future suffer either physically or psychologically from TCE exposure, Amanda Evans and other former workers and family members have founded Victims of TCE Exposure—A Lasting Legacy (V.O.T.E.). The group's first event will be a donor drive and celebrity silent auction at 7pm on Sunday, October 13, 2002 in Miller Hall at the World Forestry Center in Portland, OR. The goal is to raise $150,000 to be split three ways for the funding of three positive civic actions: To fund cancer research dealing with toxic exposure, to produce a documentary called TCE in 3D, and to incorporate into a non-profit organization that will advocate for the special needs of those suffering from TCE exposure.

An amazing variety of well known people from the fields of music, film, politics, art and publishing have agreed to contribute to the auction as well as provide direct support. A growing list of Portland area businesses have also offered to provide material for the auction. If publicity and eventual donation levels permit, one ultimate goal is the establishment of a free clinic for TCE victims that would provide continuing care far beyond the initial examinations offered by Mattel following the 1998 discovery of the contamination.

Guest speakers at the auction include Ms. Jane Haley, President of the Oregon Center of Environmental Health and Mr. David Baker, President of Community Against Pollution (C.A.P.) in Anniston, Alabama. CAP recently won a big lawsuit against Monsanto over the firm's PCB pollution in Anniston. The already limited tickets are $50, but donations are more than welcome from those unable to attend. For information on donating or to order tickets, call 1-800-305-3133.

Over 20,000 people worked at the View-Master plant for various periods of time, with various degrees of exposure to trichloroethylene. V.O.T.E. gives the stereo community an organized opportunity to help in the effort to locate more of them and offer them as much support as possible.
Realist Lens Caps

Lens Caps for a Realist may seem like the ultimate redundancy, but in fact, dust and moisture can get past the camera's own plastic cover and settle on the lenses. Now the 3D Development Company has added special lens caps to their line of realist accessories. The caps can be used either with or in place of the existing cover, or for taking hypers with the double exposure ability of the camera by covering one lens at a time. The caps fit tightly without scratching the camera and are $21.50 per pair from 3D Development Company, PO Box 100, Savage MN 55378, www.representatives.com/3d.

Roger Nazeley
1939–2002

On July 24, 2002, the world of View-Master collecting lost one of its greatest assets with the death of Roger Nazeley.

Roger, like most of us, got started collecting View-Master as a kid. He really loved the 3-D effect and classic tabletop fairy tales were among his favorites. Unfortunately, most of his childhood treasures were consigned to the trash heap when he entered the Marine Corps.

When he returned from active duty his first priority was to settle down in his native Philadelphia with his wife Dorothy. Another lifelong love peaked his interest at this time—the Boy Scouts. Always one quick to help others, Roger donated many years to the youth of his community through the scouting program and earned one of scouting's highest honors—the Silver Beaver—for his efforts.

Always a collector, he amassed one of the largest collections of Boy Scout memorabilia ever accumulated. In 1984 his civic pride came forth when he launched a bid for the Republican nomination in his Pennsylvania district. Afterward he was relieved that his campaign was unsuccessful.

His interest in Boy Scout and other collectibles often brought Roger, Dorothy and his daughter Nicole to area flea markets and antique shows. It was there in the early 1980's that his interest in View-Master regenerated. At that time, there was a lot of excess GAF inventory to be found at the markets and shows along the Eastern Seaboard. Roger was able to purchase View-Master items at almost every show he attended. His greatest find was in 1983 when he bought over 200 packets for $2.00. A collector's wish comes true, he often repeated later.

Collecting led to research. He printed his first book—View-Master Single Reels—in 1987. Since that time, he completed thousands of pages of research on packet styles and variations. This information still sits in his computer today. He often voiced his frustration that View-Master made so many different issues of reels and packets that his research could never keep up with all of the variations. A collector's dream but a researcher's nightmare! Another book on View-Master canister sets was just about to be published when Roger's health prohibited him from putting the final touches on the book.

Always a helpful friend to new collectors, Roger would send out an informational sheet to new collectors who contacted him outlining how to obtain items, where to go for information, how to subscribe to Stereo World and other helpful tips. He amassed a glossary of View-Master collecting terms and shared these with all of us. He graciously provided this information on the internet at: www.vmresource.com/glossary.htm.

Over the years, all of us relied on Roger to share information he gathered with other collectors via e-mail, phone call or personal letter. With this helpful attitude, he became known to hundreds of collectors worldwide.

His death followed a long battle with cancer that depleted his strength but not his generosity. Roger will be missed by all of us who knew and loved him as well as those who only knew him through his correspondence and research. His kindness was unparalleled in the world of collecting.

—Mary Ann Sell

Roger, Dorothy and his daughter Nicole to area flea markets and antique shows. It was there in the early 1980's that his interest in View-Master regenerated. At that time, there was a lot of excess GAF inventory to be found at the markets and shows along the Eastern Seaboard. Roger was able to purchase View-Master items at almost every show he attended. His greatest find was in 1983 when he bought over 200 packets for $2.00. A collector's wish comes true, he often repeated later.

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—Mary Ann Sell
Books about photography usually fall into two classes: “Picture books”, with lots of illustrations but little text, or “Listings”, with abundant text but minimal illustrations. Catalogue of Philippine Stereoviews by Christian Perez is a welcome addition to the literature since it combines the best of both approaches. Amazingly, Mr. Perez has come up with listings of some 1,400 stereoviews of the Philippines, and provides illustrations of almost a thousand of them. Unfortunately, early views of the country are very rare, so the vast majority date from the period of the Spanish-American war and the Philippine insurrection which immediately followed. A large percentage therefore are of U.S. and Filipino soldiers and war-related activities. Contrary to their captions, though, few if any show actual combat scenes; they were staged, often in laughably obvious poses.

What led to this? The conflict with Spain has been called “the war that shouldn’t have happened”. The battleship Maine blew up and sank in Havana harbor; it was claimed that a Spanish mine was the culprit. The consensus now is that it was really from an explosion in her coal bunkers. However at the time there was little happening to make headlines, so newspaper publishers rattled the sabers to get a newsworthy conflict going. Hearst, the New York publisher, told one of his photographers to get ready to go to Cuba to get pictures of the war. When the

(Continued on page 36)
Sydney ISU
13th World Congress of the International Stereoscopic Union

by John Dennis

One of the more interesting things I didn’t do in the 1960s was move to New Zealand. In the weeks following the assassination of President Kennedy, rumors of a vast right-wing conspiracy and imminent massive repression made destinations like that appealing to a politically active college student already yearning to escape the confines of Portland, Oregon. For better or worse, a complete lack of both money and familiarity with New Zealand immigration rules kept me from ever getting any closer to Auckland than Los Angeles.

Fast-forward to September, 2001. With the country in the stunned midst of the even more widely portentous national trauma of 9/11, my wife and I found ourselves holding tickets to Australia for the 13th ISU Congress—ironically close to my intended sanctuary of nearly 40 years ago. The September 19-24 timing of the congress was “a close thing” to say the least. Our packed United flight was the first to leave San Francisco for Sydney since airports had reopened, and the 747 carrying us (along with Lawrence and Cassandra Kaufman) had been the first plane after the shutdown to arrive at SFO from London a few hours earlier.

As we sat in the international lounge awaiting departure, it was hard to talk of anything else but our luck in getting on the flight and of the problems that kept many other NSA members from making the planned trip. We had all answered the concerns of families and friends about flying with words to the effect that, “at least we’re getting away from the target country, but you’ll still be here!” This line of reasoning easily brought up thoughts of Australia as the final outpost of human existence in post-apocalypse stories from On the Beach to Road Warrior, followed by a general conclusion that, if more terrorism or a resulting war were to shut down everything, one could do a lot worse than be stranded in Sydney among sympathetic fellow stereographers.

The flight itself was about as uneventful as possible. Having long ago abandoned hope of ever seeing the southern hemisphere, it was the slowly moving icon of the plane on the video screen map that gave me the single most exhilarating moment of the ride. More than coming in at mast height above Botany Bay to touch down at Sydney airport, it was the sight of that little digital plane crossing the equator that gave me goose...
bumps. Nobody else seemed the least bit interested in our early a.m. crossing of a computer graphic of an imaginary line, but pictures from grade school geography books of raucous ceremonies for first-time passengers on equator-crossing ships stuck in my mind. Despite terrorist attacks, threats, canceled flights and an impending war, I'd made it—and I wanted to celebrate.

The Ultimate Stereo Club Meeting

The Congress venue in East Sydney was the 25 floor Boulevard hotel on William Street. It was arranged that all Congress participants staying at the hotel had rooms on the harbor side of the building, with a view across the Botanic Gardens to the skyscrapers of downtown Sydney, the Opera House, and Sydney Harbor Bridge. The hotel's 2nd floor conference room was just the right size for the 175 people who attended all or part of the congress. That room, along with the adjacent entry hall and reception area, was the site of all the stereo projection shows and meetings—in fact, the entire congress except for the closing banquet. The trade tables around the perimeter of the room were open for business through mornings and early afternoons on four days of the event.

This was clearly not a congress that needed to provide a map of the facilities. Once you made your way through the chain-smoking businessmen talking on cell phones in the hotel's small lobby, you found yourself in a very friendly, secure feeling space filled with some of the most congenial and interesting people on Earth. Words like grand, spacious, and ornate have been used to describe the venues of some past ISU congresses, but "cozy" really sums up the impression we had on first approaching the registration desk in the hall just outside the auditorium.

The whole atmosphere of the place couldn't have better for an event happening barely a week after 9/11. Here, in one of the most beautiful and remote of the major cities on the planet, on a windowless floor of a comfortable but sparsely decorated hotel was a space offering minimal distractions to viewing and talking about some of the best stereography to be seen. In that room, it was a lot like attending a meeting of a local stereo club (In this case the hosting Sydney Stereo Camera Club) to which a visiting crowd of the best stereographers in the world had suddenly brought their work—enough for five days of afternoon and evening projection!

Enhancing the atmosphere of intense concentration on stereo was the flawless quality of the projection—all of which was done by SSCC President and Congress Manager David Stuckey. While some ISU congresses have had entire committees involved in planning and operating huge banks of projectors, David worked with all the presenters to smoothly present a variety of shows from simple to complex using four carousel projectors for 2x2 pairs and two RBT projectors for Realist format slides.

The congress was officially opened with a speech by Hon. Barry O'Keefe, AM, QC, President of the National Trust of Australia and a judge of the Supreme Court of New South Wales. Noting the long history of stereography in Australia, he mentioned the family associations of Congress Master of Ceremonies Peter Docker with early stereo in NSW. His well researched talk covered both the historic importance of 3-D photography and its potential for use in forensic and legal applications as well as for documenting the his-
toric artifacts and structures protected by the National Trust.

The Shows

Some of the best stereography from around the world was projected, but Australians were clearly well represented among the most popular presentations. This was in part due to something of a “home court advantage” at the first congress held outside Europe or the U.S., and in part due to a number of outstanding substitutions that had to be made when some presenters were unable to travel. Mentioned here are some of the most memorable of the 45 shows seen over the four days of projection.

ISU 2001: WELCOME TO SYDNEY by the Sydney Stereo Camera Club opened the projection program with an exciting stereo introduction to the city that actually triggered an “I wish I could go to Australia someday” feeling among some of the visitors sitting right there in Sydney!

3-D CEREBRAL ANGIOGRAPHY by Dr. Sadi Sandell of Finland used modern methods of brain X-Ray imaging to present spectacular and unique stereotypes of its vascular structures. The sorts of images that used to look like jumbled masses of dark yarn are now very well defined vascular maps of even very small, specific areas of the brain.

A MEETING OF THE MINDS by Phyllis Maslin of the U.S. combined music with studio photography of lavishly modeled alien beings and on-site stereotypes of architectural detail. Different musicians performed for each of the “aliens”, who telepathically create, via music, the flowing, modern structures seen later in the show.

MELBOURNE & ENVIRONS by Max Hem of Australia helped change the image many had of Melbourne as architecturally and socially dull. His night and low-light stereography is exceptional and truly extended the reach of this 3-D tour.

SCENES OF VENICE by Bert van Aken of Australia explored far beyond the usual tourist sights, taking us to nearby islands to see the whole functioning metropolitan area. On location sound and music backed up a commentary on the city’s history, all of which was assembled from a number of visits over the past four years. On top of presenting a fine documentary, the stereography captured a sort of golden light to the light and buildings that made the show especially memorable.

MOUNT BUFFALO NATIONAL PARK by Tony Bignell of Australia featured a variety of lighting and subject matter combined with a spirited, live narration that made his enthusiasm for the subject infectious.

OUTBACK AND THE KIMBERLEY by Ray & Nancy Moxom of Australia transported the audience to Alice Springs, Uluru (Ayres Rock), and the Kimberly area of Western Australia through an Olympus XA twin rig. These views were taken in 2000, after a devastating cyclone had hit remote Western Australia—with the result that the desert was in full bloom and green.

FRACTAL CREATIONS by Peter Randlov of Denmark displayed computer generated fractal images via stereotypes of naked bodies on which they were projected. There’s a James Bond film that opens with credits projected on the bare skin of women gyrating to the theme music, but 3-D makes it clear just what part of the body is acting as a screen, removing some of the mystery but providing more interesting contours for the projected image.

GETTING HIGH by David Stuckey of Australia took the audience along on mountain and rock climbing adventures with stereotypes from a climber’s point of view, featuring ropes, legs, sheer edges and plenty of space in the down direction.

THE BATAVIA by Leo Akershoek of The Netherlands documented the 15 year construction of a replica of the sailing ship Batavia, which visited Sydney in 2000 for the Olympic Games.

FACES—A CELEBRATION OF THE ISO-DUPLEX by Neville Jackson of the UK revealed the potential for real stereo intimacy in portraits made with the 30mm lens separation ISO-Duplex camera.

ALLAN GRIFFIN SHOWCASE and VIEWS OF OUR PLANET FROM THE AIR by Allan Griffin of Australia treated the congress to what can only be called the best of the best by an international master of stereography, from sports action to nature shots to aerial hypers.

ONE HUNDRED POUNDS OF CLAY by Stephen Spicer of Australia delighted the audience with 1950s 3-D cheese-cake-nudes set to the popular tune of the same name.

DIE REISENBERGHOHLE by Franz Miller of Germany explored this spectacular cave in impressively illuminated RRT slides taken with the help of David Stuckey. They spent four days underground stereographing the highly restricted cave for a show to be installed at the visitor center of the related limestone quarry in the Sunel area of Lower Saxony.

KU-RING-GAI CHASE NATIONAL PARK by David Stuckey of Australia toured the surprising variety of natural and historical attractions to be found in one of Sydney’s largest expanses of untouched bushland and waterways. The park includes mangroves, sandstone cliffs, beaches, waterfalls, wetlands, and aboriginal sites with mysterious figure carvings. Just one more reason to return someday!

GEOMETRICAL SUPERMODELS by Burkard Polster of Australia looked into hyper-cubes, the geometrical
“Ridge Walk” from David Stuckey’s show Getting High shows the descent from the summit of the Geisshorn, 2,247 meters high in the Austrian Alps. Shot with an RBT X2, 50mm lens, in May, 1997 following the ISU Congress in Rolduc, Netherlands.

“Sahara Point” by David Stuckey is in the Blue Mountains west of Sydney and is a popular rock climbing area. This pair from Getting High shows a soloist on an extreme roof climb. David was tied on and part way over the edge to obtain the right angle for this RBT X2, 70mm zoom shot, Jan, 1999.

SSCC President, Congress manager and sole projectionist David Stuckey receives a special award for his astounding efforts from master of ceremonies Peter Docker. At left are Congress Secretary Nancy Moxom and ISU President Ray Moxom.

Supermodels (Platonic and Archimedean solids) and some 4-dimensional shadow play via anaglyphic computer projection.

STEREOGRAPIE by Sylvain Arnoux of France brought the audience up to date on the latest amazing images created using his various 3-D drawing machines.

KINDY KIDS by Debbie Williams of Australia presented studio-quality stereos of young children in their own surroundings, completely absorbed in their own activities. The well edited, four-minute show managed to be utterly charming without being cute or forced.

WINNING SLIDES AND CARDS from the 2001 Southern Cross Exhibition, the 3rd ISU International Card Exhibition, and the 2nd ISU International Slide Exhibition were presented, as were awards including the 2001 Guy Martin Memorial Award for outstanding contributors of articles in the ISU’s Stereoscopy magazine. These went to Allan Griffin, Donald Watten, James Roy, William A. Yeagley, and Editor Robert J. Leonard.

Trade Tables

Viewers and mounting aids were well represented at the tables along two sides of the conference room, from inexpensive hold-to-the-light viewers to the best quality optical instruments. DeWijs viewers machined from solid aluminum with a slide carrier that accepts either 41x101 or 2x2x2 formats were available, as well as a range of van Ekeren viewers for for 2x2x2, 41x101, and medium formats.

Stephen Spicer had his mounts for sale, RBT cameras, mounts and projectors were represented by Franz Miller, and Jaap Boon offered his innovative cards incorporating 3-D conversions of well-known art works and built in viewers.

Tours

As at most ISU Congresses, the tours were a major aspect of the event, providing a unique opportunity to see the surrounding area while socializing with fellow stereographers. At the first ISU Congress to be held outside Europe or the U.S., this was even more true than usual. The three major tours involved two coaches, two differ-
A lifesaving demonstration at famous Bondi Beach was the stereographic highlight of the “City & Beaches” coach tour, which went through several sections of Sydney and some of the narrow, winding streets of the hilly suburbs.

Aboard the Lady Wakehurst for the Sydney Harbor Cruise, ISU members relax after experiencing the heavy swells near South Head (left) where Port Jackson opens to the Tasman Sea.

ent boats, an incline railway and an aerial tramway. In addition there were three walking “Tripod Holes” tours covering the famous “Rocks” area near the Harbor Bridge, the Royal Botanic Gardens including Mrs. Macquaries Point and the Opera House, and Darling Harbor with its aquarium, the National Maritime Museum, the huge Chinese Garden, and of course the IMAX 3-D Theater.

The four-hour City & Beaches Coach Tour wound through several areas of Sydney, especially the hilly, upscale residential areas near the beaches. Waiting at famous Bondi Beach was a lifesaving team with the floats, reel and line seen demonstrated in so many videos and old travelogues. Once the two bus loads of camera-laden stereographers had assembled, the team proceeded to “rescue” and resuscitate one of their own—every move being recorded in greater depth than ever before by any other gaggle of tourists. A wine and cheese lunch stop at a delightful cove midway through the tour made staying awake a real challenge, once back on the bus and rolling through the Sydney suburbs.

The day long Blue Mountains Tour was the one chance for those with limited time to see at least a bit of Australia outside of Sydney. It started with an exciting ride on a speedy “Supercat” catamaran commuter ferry from downtown to the site of the 2000 Olympics, which was impressive, bleak, and not nearly as much fun as the ferry ride had been. From there, two coaches took us to “morning tea” at Featherdale Wildlife Park where we were turned loose to wander through a maze of open areas and enclosed pens, stereographing sleeping kangaroos, lively kookaburras, cuddly koalas, shy wombats and other stereographers.

The lunch stop was in the old Blue Mountain coal mining town of Katoomba, where we were treated to the Large Format (although flat) film The Edge, which documents with impressive waterfall, deep gorge and rain forest footage the discovery in 1994 of the (then thought to be extinct) Wollemi Pine tree. While the location of the valley containing the 40 or so rare trees is kept secret, they are now being widely propagated (including some in Sydney’s Royal Botanic Garden) to insure the survival of the species. The real impact of the film is its revelation of the lush diversity of life in the deep, hidden valleys of the Blue mountains just below the much dryer ridges with their scenic view points and ever growing human population.

Next was the Jamieson Valley (“Australia’s Grand Canyon”) where the world’s steepest, nearly vertical incline railway plunged two loads of excited (to put it mildly) stereographers through a narrow cut in the rocks and down the face of the cliff to the floor of the valley. In a car with low, very reclined, wide seats and a protective wire mesh cage over the open sides and top, you descend, nearly standing, at what feels and sounds like runaway speed. Now called the Scenic Railway, it once carried coal miners into the valley where shafts
were dug into its sides near the bottom. A brief walk past old coal mining sites and equipment (and a couple of astounding Blue Mountains vistas through the trees) brought the survivors of this 19th century theme park ride around to the terminus of a new cable car attraction—the Sceniscender—which hauled us the 545 meters back up to the top. The ride was far quieter and the view certainly better, but despite being suspended in mid air above the valley, the experience didn’t come close to that fast trip down!

A short drive along the ridge top brought us to the final stop, Echo Point, from which countless photos (and now a lot more stereos) have been taken of the famous Three Sisters rock formations. These icons of the Blue Mountains can be seen on calendars, post cards, book covers and travel posters, but seeing them in person in the late afternoon light was an unforgettable treat. One surprise was the density of housing just across the road from the point, which made the ridge top area truly seem like another suburb of Sydney and made it easy to understand concerns about the effects of development surrounding the valleys of the Blue Mountains.

The Sydney Harbor Cruise took participants back onto the water on the morning of the final day of the congress. The Lady Wakehurst, a former ferry boat now painted bright red for tours, departed from Darling Harbor and headed around Millers Point, past some historic old wharfs being recycled into commercial developments and housing, and under the Harbor Bridge. Congress Master of Ceremonies Peter Docker was at the microphone providing a running commentary on the sights we were passing, including some fascinating details about the various mansions along the shore and their parts in Australian political history. Shutters were of course busy as we glided past the Opera House and then Mrs. Macquaries Point, where many had already seated themselves in Mrs. Macquarie’s Chair, carved in the rock of the headland with its view of any boat entering or leaving Port Jackson (Sydney Harbor).

The Congress closed with an official Dinner at the WatersEdge restaurant, located within a few meters of the Sydney Harbor Bridge. As if watching the sunset on the busy harbor from beneath one of the most famous bridges in the world wasn’t entertainment enough, a singer/didgerido player was supplied, along with more than enough Australian wine and raffle prizes for everybody. The two pieces of PVC pipe leaning on the table are a very non-traditional “sliding didgerido”.

On past the Taronga Zoo and Watson’s bay, the Lady Wakehurst took us close to where Port Jackson opens to the Tasman Sea, where the swells rolling in past South Head rocked the old ferry in a brief imitation of an ocean voyage. As we passed, two naval ships, one Australian and one from New Zealand, could be seen headed out to sea for joint maneuvers—a reminder that the recently changed atmosphere of world politics could, eventually, affect even this area.

Resisting any latent temptation to extend the tour into the South Pacific, we turned north for a look at Manly, the popular community that straddles the North Head peninsula, with one side facing the sea and the other facing Sydney Harbor. From there, it was back along the north side of Port Jackson and then to a dock next the the Opera House. The long Harbor tour had been an ideal opportunity to meet and talk with ISU members from all over the world, and the several hours between docking and the Congress Dinner that evening allowed friends—new or old—to take their time having lunch, wandering around Sydney, and of course shooting more stereos!

The 13th ISU World Congress was easily one of the best organized ever, with even the weather cooperating. (A violent spring thunderstorm waited until the afternoon of the day after the congress.) Whatever unlucky connota-
In a cage that's puny compared to one protecting a lager specimen, a rare Wollemi Pine slowly grows in Sydney's Royal Botanic Gardens.

As enticing to photographers standing five feet away as it is from a mile away, the Sydney Opera House got plenty of attention from ISU members on "Tripod Holes" walking tours, on the Harbor Cruise, or simply on their way past it walking around the city.

Tions could be attributed to its number were taken care of by a note on the large schedule board outside the door of the meeting room that read, "If you are superstitious you may call it the 12+1 Convention." Keeping such a complex event running smoothly was the work of the Organizing Committee; Robert Brand, Peter Docker, Allan Griffin, Nancy Moxom, Ray Moxom, Bob Price, and David Stuckey.

The City
Sydney is Australia's answer to New York, Los Angeles, Seattle, and Vancouver BC, all rolled into one urban area surrounding a perfect harbor filled with four million people of every possible racial and ethnic background. ISU Congresses have been held in some fascinating and beautiful places, but Sydney was special for many more reasons than simply being the first congress held in the southern hemisphere. Despite the negative influence of economic problems around the world, Sydney seemed to have the energy of New York, the informality of Los Angeles, and the natural blessings of Seattle and Vancouver plus a good portion of the money of an entire country.

Served by a transit system worthy of a large European city, the core is nevertheless filled with a taxi-to-car ratio more like New York plus entire fleets of ferry boats filling the harbor. Top that off with a monorail line that actually takes you places, like the IMAX 3-D theater with the biggest screen in the world or any of several large shopping malls filling the first floors of downtown buildings (and all of the historic and ornate Queen Victoria Building). When local people in restaurants or stores realized my wife and I were from the U.S., the expressions of sympathy could be almost embarrassing—something like being mistaken for a third world orphan refugee lost in the ultimate first world city. I never did come up with a succinct way of thanking them while explaining that we actually lived about as far from New York as they lived from Broome or Darwin.

The Australian Museum, just a couple of blocks down William Street from the Congress hotel, featured a wealth of natural and historical exhibits in its maze of rooms and halls. Artifacts from Sydney's beginnings as a crude and nearly failed penal colony are displayed next to exhibits detailing the long and determined repres- sion of the native aboriginal groups by means both physical and cultural. Many still add a question mark to the current concept of justice here, but just outside the door was a society more open and effectively multicultural than could ever have been predicted by a look at the history of the early settlements.

Without exception, attending an ISU congress leaves you wanting to someday return to the location or area. In the case of the 13th ISU Congress in Sydney, that desire translates to an entire continent in addition to all those streets not explored in Sydney itself.

ISU 2003
The 14th ISU Congress returns to Europe in Besançon, France, May 28 to June 2, 2003 in the Kursaal. Besançon is a city of 120,000 in eastern France at the foothills of the Jura Mountains. It is less than 150km from Geneva and about 1.5 hours from Paris by fast train. Besides looking truly stunning in the slides presented by the Stereoscopic Club Français, it happens to be the birthplace of Victor Hugo and of photography pioneers Auguste and Louis Lumière. For registration details, see www.stereoscropy.com/isu.
Starting about 1812, followers of the Russian Orthodox Church began to embark on pilgrimages to the Holy Land to visit sacred sites and to observe the Christmas and Easter holidays. What started as a mere trickle of landed and wealthy aristocrats eventually swelled to include thousands of fervid but impoverished peasants. By the close of the nineteenth century, up to 9,000 pilgrims converged on Jerusalem each year, and from there, spread to the cities and towns throughout Palestine. It was movement encouraged by both the Church and the Tsars and received great impetus under Tsar Alexander II when in 1860 the Russian Compound was constructed outside of the walls of Jerusalem. The compound contained suitable quarters for well-to-do visitors and large rooms where the peasants could spread their blankets and find shelter from the elements. The initiation in 1881 of the Imperial
Russian Orthodox Palestine Society lent to the pilgrimages a semi-official status. Thereafter, places for food and lodging for the pilgrims were established at the principal sites throughout the Holy Land. With the advent of World War I, the pilgrimages came to an abrupt close since Russia and Turkey (which governed Palestine) were belligerents. The rise of the anti-religious Soviet State in 1917 marked the end of the mass pilgrimages. It has never been the same.

For the masses, the difficulties encountered on the pilgrimages were enormous. Many would walk hundreds of miles and some as far as 2,000 miles to the Black Sea port of Odessa, where they would board steamers bound for Palestine. The more fortunate would go to Odessa by train. Arriving in Palestine at the port of Jaffa, they would trek to Jerusalem and from there spread to the holy sites in Nazareth, the Sea of Galilee, and Bethlehem, and flow in one huge wave to the Jordan River. At the Jordan, they underwent ritual immersion (Fig. 1), bringing with them a shroud in which they would eventually be buried. They then returned to Jerusalem bearing with them bottles of Jordan River water and other mementos. For most, it was a once in a lifetime journey, forever cherished to brighten the drudgery and hopelessness of their lives.

Starting about 1880, photographers began to document the
tumultuous ceremonies that accompanied the Eastern Orthodox holidays. Resident photographers took large format pictures, primarily directed towards the tourist trade, and stereo producers ordered views to be included in their Holy Land series. Among the latter the American firms of Underwood and Underwood, White, Kilburn and A. Young come to mind. But in no case was the coverage as extensive. The inclusion of photographs from two or three of the principal events sufficed. It remained for a group of resident Armenian photographers to produce a series of stereographs that comprehensively documented the emotions that held sway over Palestine each year with the arrival of the pilgrims. These photographs served as mementos for the pilgrims to be viewed in their huts during the bleak Russian winters. This article sheds light on this rare group of stereoviews and gives details of the contemporary scene.

An excellent perspective of the pilgrimages to the Holy Land was provided by Charles Graham, an Englishman who disguised himself as a Russian peasant and joined a group of peasants and accompanied them as they visited the sacred sites throughout Palestine just prior to World War I. Graham was fluent in Russian so that his impersonation went undetected and he was able to experience firsthand the singular emotions and hardships of these devout people as they traveled through the harsh and often hostile country. The particular group that he joined, 560 in number, had embarked by ship in Odessa on the Black Sea and from there proceeded to Jaffa where they disembarked to trek by foot to various destinations in Palestine. From the several dates cited in the book (one specifying Easter in Jerusalem in 1912), it appears that the group stayed in Palestine for at least a year, and Graham remained with them for this entire period. Graham maintains a strong bias towards the peasants, who he states are honest and simple people sustained in hardship by their religious fervor. However, in recounting their daily way of life and their philosophy salted with time worn proverbs, Graham also paints a picture of the fanaticism, bigotry, and superstition that underlay this veneer of religious zeal.

This book gives the only account I know of in English of the Imperial Russian Orthodox Palestine Society. This organization, founded in 1881 by the Grand Duke Alexander, played a prominent role in the history of Palestine and fostering of the pilgrimages. Building on the Russian compound started outside the walls of Jerusalem in 1864, the society constructed a hostel that could house 10,000 people a night, and added a church and a hospital to the compound. Visitors slept on the ground within the building and were provided with food and sanitary facilities, all at a modest cost. Most important, a guide was provided for all of the major excursions outside of the city. One of the guides, always on horseback (Fig. 4), is shown with a group of pilgrims as they approach Nazareth. In addition, the society established hostels in most of the major cities visited by the peasants—thereby ensuring them both a safe and comfortable haven during their stay. However, despite all precautions, unpredictable hazards arose. One such occurred about 1890 when several hundred pilgrims perished in a snowstorm while on the way to Nazareth.

Lest the emphasis in this paper on the pilgrimages by the Russians bring about a skewed view of what transpired in the Palestine, a text by LeBeau and Moré details pilgrimages down through the ages by diverse religious groups, sects, and nationalities. In the United States Protestant groups provided the primary impetus. Moslems had processions to celebrate the site of the death of Moses. And so on. The emotional appeal of the Holy Land lays grip to many people and the faithful continue to visit each year.
Two references to the role of photography were briefly noted by Graham. Upon reaching the Russian compound, the pilgrims were presented with the opportunity of seeing magic lantern presentations of the various sites to be visited. A second reference is given to a small souvenir shop in Jerusalem where Graham and one of his companions visited in March 1912 with the express purpose of buying religious objects and stereoscopic views of the Holy Land. Graham’s friend voiced his disappointment that the views were “cheap lithographs” and not real photos. Hopefully, he found the real stereoviews described in this paper to satisfy his needs.

Discovery

Every collector cherishes a dream of uncovering something rare, unusual, or at the very least, exciting. My time came a score of years ago when I stumbled across views taken by Armenian photographers in the period prior to World War I. At the time I was engaged in research at the Hadassah Medical School, Jerusalem. After a full weeks work, the seventh day (Saturday) was devoted to ferreting through shops in the old city of Jerusalem. One day my wanderings quite accidentally led me to a cavernous, darkened shop set inconspicuously on a side street. Within was dimly outlined an assortment of goods stacked without order on the floor and tables. At first the store appeared unoccupied, but as my eyes accustomed to the darkness, the outlines of three wraith-like, shrunken figures emerged, im movably poised on small chairs. These proved to be the proprietors, alive, but as events proved, just barely. Probing languages, French proved to be a fragile but sufficient bridge for communication. To my great surprise a query “old photographs” provoked a cracking response from the old man. He quiveringly arose and led me to a dark, musty corner at the rear of the shop. A small bulb was lit, and to my great delight, three shelves upon which were stacked hundreds of stereoviews were revealed.

The rough age of the pictures was quickly evident from the presence of Turkish soldiers in the scenes. Taking a handful I noted many duplicates, sometimes 15-20 of the same scene. But sorting through I eventually selected about 25 views for purchase. Upon return to my room I realized that I had not previously seen anything like these stereoviews. I returned the following week and bought many more and shortly thereafter returned to the United States.

The very next year my project continued and at first chance I headed back to the same shop. However, this time I found two Israelis pouring through the views. I had told friends about my discovery and that, in the narrow confines of Israel, was a mistake. The pile of views had diminished significantly, but after carefully sorting through the remainder I found several I had not seen previously.

The next year when I returned to Jerusalem the store was closed. A friend told me that the old man had died and the sisters had returned to Greece.

The Format

The views were produced on standard size cardboard mounts (7x3½") or tissue mounts. The tissues, which comprise a third of the views in my collection, are mostly embossed with geometric designs and are colored pink, gray, orange, or red. The cardboard mounts generally have the following inscription in Russian stamped on the reverse:

Anton Michael Karmi Store Near the New Gate Jerusalem

The New Gate is located near the Hospice of Notre Dame in the Christian quarter of Jerusalem. This is also the present site of several small stores which specialize in selling religious items to the tourist trade, such as beads, crosses, and small boxes made of olive wood. It was in one of these stores that the “Pilgrim” views were discovered. It is tempting to speculate that at one time Mr. Anton Karmi...
was the proprietor of this very store.

The technical quality of the photographs is excellent, indicating that amateurs were not involved in their production. During the late 1800s and into the 20th century, Jerusalem was home to two prominent groups of professional photographers, the American Colony Photographers and the Armenian Convent Photographers. There are several reasons why logic dictates that the "Pilgrim" views should be attributed to the Armenian Convent group. First, the American Colony was a Protestant group, and as such unlikely to produce a series whose primary emphasis is on the rites of the Eastern Orthodox Church. Most importantly, all of the American Colony pictures that I have seen are inscribed with the logo "American Colony Photographers" and are captioned in English, with the occasional addition of French in the title.

The views described here are all captioned in Russian, with many having an added title in French and a script in Armenian on the side of the photograph (Figs. 6, 8). The script also describes the scene in Armenian. A series of large photos ascribed to Armenian photographers, and with subject matter identical of the "Pilgrim" series, appears in the three Schiller volumes. These factors, in total, strongly support the premise that

**Figure 6** - A group of pilgrims and priest outside of the tomb of Abraham, Hebron. This view is captioned in Russian and French, with a script on the side in Armenian.

**Figure 7** - Photo taken outside of the Russian Church, Jerusalem showing visiting Russian nobility in naval uniform (center) flanked by Russian Orthodox priests.
the Armenian Convent photographers produced the views discussed here.

Activities of the Armenian photographers in the Holy Land date back to 1859 when Yessayi Garabedian studied photography in Constantinople and shortly thereafter returned to Jerusalem to set up the informal Armenian school of photography. There Garabedian trained a number of photographers. The most famous of these was Garabed Krikorian who produced an excellent series of stereoviews under the title "Armenian Convent Photographers". The mounts contained inscriptions in both French and Armenian. In 1885 Krikorian married and left the convent and opened a photographic studio in Jerusalem, where he remained active well into the twentieth century. In 1991, George Hintlian, curator of the Armenian Convent Museum showed me Krikorian's photo studio, which has been preserved essentially as it had existed over 100 years ago.

The Photographs

The book by Graham contributed to a broader knowledge of the Russian pilgrimages and the "Pilgrim" series of stereoviews complemented this work perfectly by providing visualization of these treks to the Holy Land. Together they provided a perspective of the

Figure 8 - Group near the Mosque of Omar, Jerusalem. A Russian sailor is seen in the crowd. This view also is captioned in French and Russian, with a side script in Armenian.

Figure 10 - Church on Mount Zion, Jerusalem, under construction about 1906.
dying days of the Russian Empire, the influence of the Eastern Orthodox Church, life in Palestine at the turn of the century, and the power of the omnipresent Turkish rulers.

My interest was first piqued in these views by the appearance of armed Turkish soldiers at many of the ceremonies. Other writers noted that in the past the Eastern Orthodox religious celebrations were often the scene of riots, which frequently resulted in fatalities. The Turks had pledged not to allow religious zealots to upset the peace, therefore, on occasions when emotions ran high, such as the rite of the Holy Fire which took place during Easter, squads of Turkish soldiers were always posted strategically among the crowd (Fig. 2). This can be seen in a number of other stereoview issues, such as in the Kilburn series of 1898. However, the scenes of Turkish soldiers posted within the churches are a most unusual display of the government’s power (Fig. 3). This photograph shows two Turkish soldiers, one armed with a rifle at the altar of the Manger within the Church of the Nativity, Bethlehem. Another view (not shown) shows two priests and two pilgrims together with two soldiers at the same site. One could speculate that this intrusion had at its roots the historical hostility between the Moslem Turks and the Christian Russians. Whatever the cause, it certainly makes for an unusual scene.

Another of the “pilgrim” views shows the buildings of Mount Zion, Jerusalem under construction (Fig. 10). Since this work was started in 1906 and completed a year later, it is probable that most of the pictures in the series date from this period.

A number of the photographs focus on the touristic aspects of the pilgrimages rather than those associated with the religious festivities. One photo shows a group at the Dead Sea (Fig. 9). Another, not shown here, is of a group having a picnic beneath a tree in the vicinity of Mt. Tabor in the Galilee. Among the group of peasant women with babushkas (scarves) on their heads is a lovely lady dressed in fashionable clothes of the period and seated on a horse. A crowd posed in front of the Mosque of Omar, Jerusalem (Fig. 8) has among its number sailors and priests, as well as a cavass acting as guide indicating that the tour had official status. Another festivity pictures a number of Russian sailors. And the photo of a man in naval uniform standing outside of the Russian Church in Jerusalem with a large number of Russian priests (Fig. 7) suggests the possibility of a naval mission to Palestine at the time these pictures were taken. Alternately, the attention obviously focused on him and his accompanying lady could signify that they were members of the Russian nobility.

Another quite unusual scene shows piles of skulls in the ossuary of St. James Monastery (Fig. 5). When I visited St. Katerina Monastery in the Sinai Desert, I was shown a similar ossuary and was told that it contained bones of the monks who had lived there in the past.

Finally, in the processions approaching Nazareth (Fig. 4) and Mount Tabor (Fig. 11) one senses the determination and religious zeal of the peasants who participated in the pilgrimages. The faces seen here offer a classic panorama of people whose faith sustained them on this most difficult journey.

Bibliography


Credits
The author gratefully acknowledges the assistance of the following people in the preparation of this article:
Dr. Simon Keechekian, Professor Emeritus, University of Massachusetts for translation of the Armenian titles and scripts and Mr. Stanley Radosh, Librarian, University of Massachusetts, for translation of the Russian titles.

Also, Leslie Starobin, Associate Professor, Framingham State College, Massachusetts, for making 35mm slides from the original stereoviews.
Ms. Karen M. Piepho for her chaste typing of this manuscript. All of the stereoviews shown are from the author’s collection.

---

Not George

Found myself flipping through SW Vol. 27, No. 6 and happened to read the caption of the two men on page 26. The left man might well be Dickson, but there is no possible chance that the bearded gent on the right is George Eastman.

Firstly, the man is much (decades) older than Eastman could have been at the time. The man is also far heavier than Eastman ever was. I have (previously) examined all the portraits of Eastman at the George Eastman House museum, and there is not the slightest resemblance.

-Nicholas M. Graver
Rochester, NY

Thank you for your sharp eye(s), Mr. Graver. It’s always nice to know that people are actually reading one’s work when it is printed. The gentleman standing beside William Kennedy Lauren Dickson is not George Eastman as I stated. It is, in fact, Etienne Jules Marey, the inventor of the Chrono-photographic gun. The photograph in question was taken of the pair of inventors at the Universal Exposition of 1889. As a matter of fact, Marey produced in 1870 a Stereo-Zoetrope which displayed stereoscopic moving pictures. I have included a picture of Mr. Eastman so that the readers of Stereo World will know what he really looks like.

-Ray Zone

George Eastman in 1921 by Russian photographer Nahum Ellen Luboshez. The portrait was used on the 1954 three-cent stamp commemorating the centennial of Eastman’s birth.
Missouri State Fair View-Master Reels

The Missouri State Fair produced a limited edition View-Master three-reel set featuring scenes from the fair. The set was available for the 100th Missouri State Fair, August 8-18, 2002, in Sedalia, Missouri.

When Missouri Governor Lon Stephens signed House Bill 279 on April 19, 1899, he set in motion what was to become Missouri’s number one showcase, the Missouri State Fair. The first Fair opened its gates on September 9, 1901 and ran five days drawing 25,346 people. The extravaganza has been held every year except for two years during World War II, making the 2002 Missouri State Fair the 100th Fair. Today the event lasts 11 days and draws nearly 350,000 people.

The Fair shows the Missouri to the world with its diversity of visitors, varieties of exhibits and assortment of entertainment offerings. Young families with their toddlers in strollers mingle with senior citizens. Tattooed men and women displaying their bodies as art socialize with cowboys and clowns. Teens congregate along the Midway and farmers gather in the various livestock barns discussing the challenges of agriculture. The Fair offers something for everyone.

These new View-Master 3-D reels encapsulate some of the significant historical moments from the past 100 Fairs and highlight some of the premier free entertainment offerings in recent years. You will enjoy viewing images of everything from youth exhibitors with their livestock, to the Flying Walendas performing their death defying high wire act, to President Truman with a champion Missouri mule taken during the 1955 Missouri State Fair. This packet provides a real 3-D way to “Celebrate 100 Fairs of Fun!”

A special State Fair Centennial Committee was formed a year before the 2002 fair to plan special events, activities and to produce souvenirs. Along with spoons, t-shirts, hats, lapel pins and the usual collector's items, the committee wanted something that tied into the 100-year theme that both children and adults would enjoy.

(Continued on page 37)
Postal Rate Increases

For decades it has been the United States mail which made the Folio Circuits of the SSA possible. That tradition will continue, despite increasing use of the internet for folio exchange. Membership Secretary Paul Talbot gives us a very timely report on changes in postal rates.

A postal rate increase of mind-numbing proportions took effect on June 30. All Priority Mail rates for packages over one pound will be zone-rated (rather than the current single rates, regardless of distance, for up to five pounds). The difference between “Parcel Post” and Priority Mail rates will also become more significant for packages of typical stereo slide folio weight.

The shipping cost for folios weighing 2 or 3 pounds will change as follows:

<table>
<thead>
<tr>
<th>Weight</th>
<th>Old</th>
<th>New</th>
<th>Range</th>
<th>Zone VI</th>
<th>Zone VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 lbs</td>
<td>$3.95</td>
<td>$3.95</td>
<td>5.75</td>
<td>$5.05</td>
<td>$5.40</td>
</tr>
<tr>
<td>3 lbs</td>
<td>$5.20</td>
<td>$4.75</td>
<td>8.55</td>
<td>$7.15</td>
<td>$7.85</td>
</tr>
</tbody>
</table>

The low end of the range only applies to Zones 1, 2, 3 for each shipper, and those tend to be extremely small geographic ranges. My general impression from working with zones in the past is that most shipments of any distance fall in the Zone VI and VII categories, so I’ve listed those rates above as my guess as to the rates most likely to be paid for medium-length shipping distances.

Full details of new first class/Priority rates can be seen at: www.usps.com/ratecase/html_rates/R100.html#Aa98716. New parcel post rates can be seen at: www.usps.com/ratecase/html_rates/R000toc.htm.

Perhaps all folio secretaries should review their routing lists and evaluate whether changes should be made to minimize routing distance. Significant cost savings may be possible by avoiding long hops, and by choosing parcel post instead of Priority Mail when the distance is such that delivery times would not be significantly impacted.

Paul Talbot can be reached via email at: ptww@flash.net or contacted by telephone at: (512) 219-8408.

Feline & Cyber Circuits

Feline and Cyber Circuit Secretary Craig Daniels writes:

These two SSA circuits would not normally be treated of in the same run of words—save that I’m the secretary for both—and both have consequently suffered from similar neglects for years under my stewardship (that displaced person, depressed, living-out-of-cardboard boxes syndrome which a few of us get to experience). Hopefully, SOME performance/accountability out of me (if only excuses!) is better than had I woke up dead.

That was then, this is 2002. I’m ensconced (and married to SSA’s newest member, Peggy Daniels) and both circuits are rolling again. Feline is the easiest to explain, following in the Ovine and Caprine tradition and in being a classic SSA print-pair circuit—except:

Our folios fit into a standard one-pound USPS Priority Mail box (lightweight mounts and #10 envelope sleeves encouraged). We allow a week’s travel PLUS each member gets at least a full calendar week to deal with it [so as to include your day’s off]. There’s tracking but no voting (same goes for Cyber Circuit).

Cyber Circuit consists of a single CD (read only) plus a submissions diskette (for 100 KB max entries, larger ones submitted via e-mail or mailed media). It’s packaged and travels through the mail like Feline. If one assumes the cost of having a computer rig as being a ‘given’ now-a-days (and that comes-with PC graphics program ‘Paintbrush’ will serve), Cyber—sans need of a camera or even an ISP subscription, is our most affordable SSA activity.

Craig can be reached via email at: stereotype@winfinity.com or telephone at: (514) 997-8879.

2X2 Transparency Folio

Bruce Hansen, Circuit Secretary for the 2x2 folio, reports:

The membership is way down in the 2x2 folio, and we’ve had little luck trying to find new members. If you find space in your column, we would appreciate a message to the membership at large. The folio was started for people using 35mm slide film, and we have members with (and welcome new members with) RBT cameras, dual cameras, single cameras for side-step, macro, and hyper shots. We have also had some views that were computer generated images, medium format and Realist format images mounted in 2x2 slide mounts, and any other kind of experimental image making technique (as long as it fits in a 2x2 slide). The members can be pro or new-comer. We will be gentle with any beginners. (I’ve been in other folios that weren’t so gentle with newcomers and they drove a couple of members away)."

2X2 Voting Results

1. Boris Starosta, 103 points
2. Roy Hensel, 92 points
3. Jim Riley, 89 points
4. Dale Walsh, 82 points
5. Neil Steller, 73 points.

Top Scoring Views

“Mono Lake” by Neil Steller,
“Orange Gladiolas” by Roy Hensel
“Yakima River” by Jim Riley

Anyone interested in joining the 2 x 2 Folio should email Bruce Hansen at: hansena002@hawaii.rr.com or telephone him at (808) 732-1646.

Making Stereo Cards

Dan Shelley, a member of the Ovine Print and On-Line Folios is a true resource for anyone interested in stereo. He has provided some useful internet links on making Stereo Cards. “Someone asked about this on the SSA-Online list,” writes Dan, “and since I pulled together these links for that message, I thought folks here might like to see them. This is instructions/how-to information from seven different folks on making your own stereocards. Enjoy!”

Greg Kane:
http://home.earthlink.net/~pgwhacker/APEC/HowTo/HowTo.html
R J Thorpe:
www.skep.com/313/
Ernie Raitdin:
www.dddesign.com/3dydan/apex/makecard/ernie.htm
Carole Honigfeld:
www.dddesign.com/3dydan/apex/makecard/carole.htm
Dan Shelley:
www.dddesign.com/3dydan/apex/makecard/dan.htm
Les Gehman:
www.dddesign.com/3dydan/apex/makecard/les.htm
David Lee:
www.benziin.com/3d/Tech/mounting_carts.htm

You can email Dan Shelley at: dshelley@dddesign.com.
Stereo Club Tokyo

One of the newest members of the SSA is Takashi Sekitani (member number 1091) from Japan. From February 2-15 this year the Stereo Club of Tokyo presented a Stereo Photography Exhibition at the Green Gallery in Tokyo. The Exhibition included international entries submitted via the internet and several SSA members participated including Phyllis Maslin, Boris Starosta, Shab Levy and David Kesner.

Takashi has produced a 3-D CD-ROM of the Stereo Exhibition with photographer portraits, stereo photographs of the exhibition and all entries viewable in anaglyph on either a PC or a Mac computer. It's a great display of stereo photographs from many individuals in Japan and around the world. To contact Takashi about getting a copy of the CD-ROM send email to: sekitani@stereoeye.com.

A Stereo Peek into SSA Yesteryear

A stereoview card that made the rounds recently in Speedy Alpha Folio shows the people in attendance at the Friday Night Supper of the SSA at the 1988 NSA Convention in Cincinnati, Ohio. The empty chair was occupied by Ron Zakowski, who took this picture from a balcony. Starting at the empty chair and going clockwise the individuals are Bill Walton, Audrey Kruse, Bob Kruse, Eileen Bohman, Ray Bohman, Dorothy Patterson, Norman “Bill” Patterson, Mrs. Jack Cavender, Jack Cavender and Mrs. Ron Zakowski. The supper was held in the restaurant of the Mike Fink Paddlewheel Steam Boat.

Its a small group of 11 people compared to the recent SSA Friday Night Supper at the NSA 2002 Convention at Riverside which was sold out with over 100 people in attendance. The next installment of this column will cover the SSA Annual Meeting and the results of the SSA International Stereocard Exhibition.

As always, Circuit Secretaries, SSA members and any interested individuals are encouraged to contact me with reports, info, input or questions anytime via email at: r3dzone@earthlink.net or telephone me at: (323) 662-3831

To join SSA, contact SSA Membership Secretary Paul Talbot: mailto:ptwv@flash.net.

As with any other folio, SSA-Online is open to anyone who is already a member of SSA. For details on joining, email Shab at: shab@easystreet.com.

To read more about SSA, go to: www.stereoview.org/ssa.html.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should write to the Membership Secretary, Paul Talbot, 6203 Avery Island Ave., Austin, TX 78727. (512) 257-3056

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A large audience in South Korea had an opportunity earlier this year to see photographs taken by pioneer Australian stereo photographer George Rose. The exhibition of photos by Rose was shown first in Seoul, Korea's capital, then in the southern port city of Pusan. The events attracted more than 3,500 people and received considerable coverage in the Korean media.

Included were 30 Korean photographs that Rose took in 1904 plus 34 photos that Rose took in Australia around the same time, and unpublished photos of Rose and his family. Much of the interest focused on the changes that the photos documented at a time when Korea was beginning to evolve from centuries as a non-industrial society.

A table in the center of the Seoul exhibit provided copy stereographs of the photos on the walls, and six stereoscopes for viewing them. (Photo by Norman Thorpe.)
George Rose at 19.

“When the Australian photographer George Rose arrived in Korea in 1904, Seoul was just beginning to show signs of modernization. Electric streetcars had just begun to run on the main streets around Namdaemun, yet rickshaw pullers waited in the shade for passengers,” wrote Park Soo-mee, a reporter for Seoul’s Joon Pang Ilbo newspaper. Rose captured these elements with his stereo camera.

The Korean photos were printed directly from some of Rose’s original glass production negatives, located in the Keystone-Mast Collection of the California Museum of Photography, University of California Riverside. The 16x20-inch enlargements from the original negatives provided stunning detail rarely seen in old photos of Korea.

The negatives for Rose’s photos of Australia haven’t been found, so the Australian photos were copied from Rose stereographs in the collection of longtime Australian collector Ron Blum. The large photographic prints, both Korean and Australian, were mounted and framed before being hung in Seoul’s Munye Gallery. In the display, most of the Korean and Australian photos were paired along similar themes, such as port scenes, beauty spots, or agriculture in both countries, so visitors could have a glimpse of both cultures at about the same time period.

The exhibition prints were made from a single side of the stereo photos, so were not in 3-D. At the exhibition in Seoul, however, a table held copy stereographs of all the photos, and six old Holmes-type stereoscopes for viewing them. The sepia toned reproductions were mounted on original George Rose blank stereo mounts, which added to the realism. These stereographs were very popular. Some people sat for lengthy periods to see every 3-D view available. Children liked them, too.

For the two of us, one of the most delightful moments was to watch people young and old use a viewer for the first time and break into a beaming smile and voice an audible “Oh!” when their eyes picked up the third dimension. At times, people were queued up to get a chance to hold a stereoscope.

The photograph exhibition was funded by a grant from the Australia-Korea Foundation, part of the Australian government’s Department of Foreign Affairs and Trade. It was one of about a dozen events held in Seoul to celebrate the foundation’s 10th anniversary, and was one of the best attended.

The Festival was opened under the glare of TV lights by Mark Vaile, Australian Minister for Trade, Colin Heseltine, the Australian Ambassador to the Republic of Korea, a group of Korean and

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Rose No. 6053, “Village near Seoul, Korea. In small villages temples and the better class houses are tiled; common houses are thatched with straw.” Rose’s Japanese guide is seen here with a Korean child. Extremely rare among commercially published views, Rose’s titles are optically printed on the photographic paper under each image for fusion at the plane of the window in a stereoscope. (Norman Thorpe Collection.)
Australian dignitaries, plus the authors. Rose's photos hadn't been seen in Korea before. They are important because fewer photographers worked in early Korea than in neighboring countries. Korea was fiercely isolationist until the early 1880s, repelling foreigners from its shores. That prevented the introduction of photography, which had already taken root in Japan and China.

In addition, many early photographers in Korea were amateurs, such as diplomats, missionaries, and travelers, or were native photographers who were still developing their skills and may have lacked the best cameras and chemistry. Work by professional stereo photographers tended to be on a higher technical plane. Rose's photos show better composition and quality achieved by superior equipment. Even today, most have survived as wonderful images.

An Arrest

Rose's Korean photos also are significant because he frequently put key details on the back of the stereoview. Many publishers printed information on the back of their stereographs, but often it was just general information taken from books about the subject country. Rose's back notes about Korea are more specific to the photo on the mount, making them more informative.

For instance, on a photo taken from atop one of the city gates, he wrote: “Immediately below us are three Japanese policemen, who are escorting a Korean law-breaker to the lock-up, while a pack horse, which is apparently a party to the crime, is being led by their side.” In the photo, along with the other activity going on in the street, we see the offending man and horse being led away to the police station.

Seoul's city gates were the only openings in the medieval wall—the capital was still a walled city. A panorama taken from atop the wall contains another surprise. On the back of the view, Rose alerts us to a Korean man in a flowing traditional robe whom the camera captures halfway up the wall, climbing the sheer 40-foot face. The man wants to avoid walking all the way around to the city gate, Rose explains, so he risks life and limb...
and scales the stones to get where he is going. A missionary who lived in early Korea also wrote of people climbing over the city wall. Rose, however, is the only photographer known to have captured the activity in a photograph.

From these back notes, we also learn a little about the environment for Rose's work. On one view, Rose wrote how young Korean boys he was photographing showed the conflicting emotions of fear and curiosity toward the “white skinned photographer and his ‘two-eyed’ stereoscopic camera.” We also learn how Rose got along in this foreign setting.

A man with a camera case is seen in several views. On the back of one view, Rose identifies him as a Japanese guide who accompanied him in both Korea and Japan. It seems likely that Rose photographed in Japan first, hired the guide there, then came to Korea.

Rose went to Korea not long after the outbreak of the Russo-Japanese War, which started in February 1904. He probably expected the war to generate interest in Korea and Japan, and thus a market for stereographs. His photos don't focus on wartime activities, but on the culture of the two countries, although the back notes of a few views mention events of the war. One view shows the wreck of a Russian ship sunk by the Japanese off Chemulpo, Korea.

**Rose the Photographer**

Rose, who lived from 1861 to 1942, was a pioneer photographer in Melbourne, Australia. He was born at the gold mining town of Clunes, Victoria, in southeastern Australia. His father was a Cornish sea captain who left the sea, got married, and opened a shoe store in a Melbourne suburb.

Young George helped in the shop, but wasn't happy there. At an early age, he developed an intense interest in photography. In those days, the camera, tripod, and boxes of sensitized plates were heavy items to carry. George and his two brothers would travel by the last train on a Saturday night from Melbourne to Croydon in the Dandenong Ranges, a distance of about 30 kilometers. There, they trekked along the bush walking tracks in the moonlight, carrying their camera gear, food, and sleeping bags until they reached a campsite. At daybreak they would take photos using the special atmosphere of early morning to achieve the best artistic effect.

George soon developed a market for his photography by going to scenic spots in the woods, such as Fern Tree Gully, that were popular for picnics. When he found a picnic group, he would offer to photograph the people, and would get someone's name and address so he could send a sample of the photo and take orders for more. Rose rapidly became skilled at photography and soon found a more lucrative market. In 1880, at the age of 19, he formed the Rose Stereograph Company and began to build an inventory of views to sell for parlor entertainment.

Thus began a career that was to continue for decades. To create new views, Rose climbed mountains, went to out-of-the-way places, and visited other countries, always carrying his 3-D camera and tripod. He took photos throughout Australia, then traveled to New Zealand, Europe, North Africa, and Asia, photographing in at least 38 countries, always aiming for perfection.

To accomplish his photography, he even became an expert mountain climber, and hauled his stereo camera up peaks in New Zealand, Norway, and Switzerland, includ-
ing the Matterhorn. By the time he went to Korea in 1904, he had more than 25 years' experience as a photographer.

Early in the 20th century, however, a new form of entertainment—cinema—began attracting people away from the stereoscope, and the market for stereo views began to decline. Rose and his company continued to publish stereo views, but around 1908 he began to focus on publishing post cards, which was becoming a larger market. He was successful at this, too, and for a time the company employed about 20 people to keep up with the demand for “Rose Series” post cards. Rose's output of stereo views was monumental, despite the shift to a new product halfway through his career. During his life he produced an estimated 9,000 different stereo photographs.
In its “Australian collection,” the California Museum of Photography has negatives from an Australian source that show scenes in Algeria, Burma, Canada, China, Egypt, England, France, Germany, Holland, India, Ireland, Italy, Japan, Korea, New Zealand, Singapore, and Wales. The museum hasn’t identified the photographer or publisher of the photos, but Norman Thorpe matched the Korean negatives with stereoviews published by Rose, and determined that those photos are by him. Some years ago, Wellington, N.Z., collector William Main determined that the New Zealand negatives are by Rose as well. The other negatives also are probably by Rose, although that hasn’t yet been researched.

The Authors

Norman Thorpe and Ron Blum were curators of the George Rose photo exhibition in Korea, Norman responsible for the Korean views, and Ron the Australian ones.

Norman, of Spokane, Wash., has been researching Korean photographic history for the past decade, and has a large collection of Korean images. For more on early photography in Korea, see his article in Stereo World, Vol. 24 No. 5, page 22.

Ron, of Oakland Park, Australia, has collected stereoscopic views for 35 years. His collection of tens of thousands of photographs is probably the largest and most diversified private collection in Australia and includes thousands of George Rose stereoscopic views—the largest Rose collection in existence. For more on George Rose, see Ron’s article in Stereo World, Vol. 5 No. 1, page 6.

Ron is also the author of The Siege at Port Arthur—the Russo-Japanese War Through the Stereoscope, published in 1987. The book includes more than 70 stereographs that can be viewed through a viewer that comes with the book.
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CHICAGO related, other Illinois, and Jewish related stereoviews. Please contact Mark Josephson, 1001 Spring St. #623, Silver Spring, MD, 20910-4008. (301) 608-8127. icebox938aol.com.

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COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billlee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbott, Expeditions, Ships, Utah and occupational. CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256. FAMILY/GROUP PORTRAIT STEREOVIEWS, including camping/outdoor or studio work, vintage to present, professional or amateur, even today's NSA members work in this category. Michael Hevener, 1517 Roemer Blvd., Farrell, PA 16121, mhevener@trumbull.com. GRANDSTANDS and all views of American horse racing tracks. Also want artists sketching, painting, etc. Cash, or trade old Western and other subjects. Ralph Gosse, Box 5505, Albany, NY 12205. I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xerographs of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 21 20 S. Palmas Cir., Mesa, AZ 85202. KOREAN IMAGES WANTED. Old photographs, glass slides, and stereoviews of Korea. Also other early materials about Korea. Norman Thorpe, Korea Photo Researcher, 6920 So. South Park City, UTAH wanted. Photos or stereoviews of mining or town scenes. Also collect other Park City related items. Thank You! Linda Roberts, 1088 East Rubio St., Altadena, CA 91001. STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera. Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc. or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versafile". Mark Willke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458. THE RHINE AND IT'S VICINITY by William England and other stereoviews of the Rhineland always wanted. Please contact Hartmut Wettmann, Postfach 210 729, 10507 Berlin, Germany or email: hartmut@wettmann.de or: http://www.wettmann.de. WEST VIRGINIA stereoviews, real photo postcards, other photography, postcards, books and other old paper. I buy from xerox or e-mail scan. Tom Prall, PO Box 155, Weston, WV 26452, wvabooks@aol.com.}

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**Classified**
Counting Philippine Views

(Continued from page 9)

cameraman objected that there wasn't any war, Hearst said "You get the pictures, I'll get you the war!" The fight with Spain itself was soon over, but the U.S. was surprised to find that the Filipinos didn't want them as boss any more than they had wanted the Spaniards. Dogged resistance by the Filipino natives dragged on, and in spite of promises that the islands would soon be independent, they remained U.S. territory until after the second world war.

The non-military photos concentrate on the poor people. This catered to the U.S. public attitude of the time; the American people were successful and well-to-do, and looked down on others who they viewed as less "civilized". "Our little brown brothers" and "The white man's burden" were phrases which typified this attitude. The author rightly deplores this, but it might be argued that it was not totally distorted since many of the Filipino people outside the big cities were indeed lacking the trappings of civilization. In any event, this patronizing approach was no different than that taken with all the peoples of Asia, Africa, and Latin America.

Overall, the hard-bound book is well-turned out with 181 pages, quarto size. The illustrations are all in color, which surely ran up the publishing cost but doesn't add much except for the few lithographed views. The illustrations are rather variable in quality, but this is just a reflection of the condition of many of the original views. Most of the illustrations are roughly half-sized, which both permits having more of them and makes them very easy to free-view. The listings are loaded with meticulous detail and are highly informative. In sum, the book is highly recommended not only for those interested in the country but for those who look at military topics.
Since stereocards were a popular item 100 years ago, Centennial Committee member Van Reydler suggested producing a set of 3-D images featuring scenes from the fair. The committee liked the idea and presented it to the State Fair Commission, which approved production of the reels. Reydler, an NSA member who photographed and produced the Branson, Missouri View-Master set, took several hundred photos at the 2001 Missouri State Fair for the project.

Fair Centennial Committee members selected the final images to be included on the reels. One reel includes "flat" historic photos from past Missouri State Fairs. The other reels feature 3-D images of Missouri State Fair mascot Bartholomule and fair attractions including an alligator wrestler, antique tractors, ribbon winning produce, the carnival Midway, fair exhibitors and more.

The card design features the fair’s Centennial logo and theme, “Celebrate 100 Fairs of Fun.” The fair produced only 1,000 sets in order to offer a limited number of items featuring the centennial fair logo, sold on-site at the souvenir booth in front of the State Fair Grandstand. Proceeds from the sale of the reels go to the State Fair Foundation, which uses the funds raised to preserve and advance the Missouri State Fair and fairgrounds.

According to the fair’s webmaster, Centennial souvenir items will be on their website in the near future, with order forms being downloadable so those interested can print, fill out, and send orders back to them. For more information about the Missouri State Fair, visit www.mostatefair.com.
American Paper Optics, Inc., the world's leading manufacturer of paper 3D glasses, is your one-stop source for all your paper 3D and stereo viewer products. We specialize in the custom manufacture of printed 3D glasses with the following optics:

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**WANTED HART & HOUSEWORTH STEREOS**

**ALFRED A. HART STEREOS WANTED TO BUY**

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

<table>
<thead>
<tr>
<th>Hart No.</th>
<th>Hart's or Watkins Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Summit, Castle Peak from NW</td>
<td>Snowbank in foreground slopes down to right</td>
<td>$100</td>
</tr>
<tr>
<td>245</td>
<td>Railroad around Cape Horn from Canyon</td>
<td>Small farm at left, RR high above</td>
<td>$450</td>
</tr>
<tr>
<td>329</td>
<td>Second Crossing of Humboldt River</td>
<td>Line of dorm cars enters at lower left</td>
<td>$650</td>
</tr>
<tr>
<td>331</td>
<td>Sentinel Rock, Ten Mile Canyon</td>
<td>Line of car roofs at left, River at right</td>
<td>$800</td>
</tr>
<tr>
<td>353</td>
<td>Poetry and Prose--Scene at Monument Point</td>
<td>White covered wagons pass train</td>
<td>$850</td>
</tr>
<tr>
<td>354</td>
<td>First Greeting of Iron Horse, 5/9/1869</td>
<td>From top of tender, looking into back of cab</td>
<td>$1,000</td>
</tr>
<tr>
<td>356</td>
<td>The Last Rail is Laid--Promontory Point, May 10th 1869</td>
<td>Stick between rails</td>
<td>$1,250</td>
</tr>
<tr>
<td>358</td>
<td>The Monarch from the West</td>
<td>Loco. JUPITER heads left, Army band stands</td>
<td>$2,500</td>
</tr>
<tr>
<td>359</td>
<td>The Monarch from the East</td>
<td>Loco 119 heads right, army band stands front</td>
<td>$2,200</td>
</tr>
</tbody>
</table>

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

**HOUSEWORTH OR LAWRENCE & HOUSEWORTH STEREOS WANTED TO BUY**

<table>
<thead>
<tr>
<th>No.</th>
<th>Houseworth's Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Sacramento Flood from top of Pavilion</td>
<td>Title on back, &quot;L&amp; H&quot; embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>8</td>
<td>Sacramento Flood, J St. east from Levee</td>
<td>Title on back, &quot;L&amp; H&quot; embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>152</td>
<td>The Monitor Comanche [being assembled]</td>
<td></td>
<td>$400</td>
</tr>
<tr>
<td>154</td>
<td>Building ironclad Monitor Comanche</td>
<td>Front view</td>
<td>$550</td>
</tr>
<tr>
<td>156</td>
<td>Propeller of the Monitor Comanche</td>
<td>Watkins views of Comanche also wanted</td>
<td>$750</td>
</tr>
<tr>
<td>157</td>
<td>Turret engines of the Monitor Comanche</td>
<td></td>
<td>$500</td>
</tr>
<tr>
<td>636</td>
<td>North American Hotel, summit of Sierra Nevada</td>
<td></td>
<td>$650</td>
</tr>
<tr>
<td>825</td>
<td>Main Street, Dutch Flat, Placer County</td>
<td></td>
<td>$600</td>
</tr>
<tr>
<td>1062</td>
<td>Steamers for Upper Sacramento River at Sacramento</td>
<td></td>
<td>$700</td>
</tr>
<tr>
<td>1063</td>
<td>The Levee and Steamers at Sacramento City</td>
<td></td>
<td>$600</td>
</tr>
<tr>
<td>1064</td>
<td>Sacramento City, K Street, Masonic Hall &amp; Catholic Church</td>
<td></td>
<td>$625</td>
</tr>
<tr>
<td>1068</td>
<td>Sacramento City, J Street looking West</td>
<td></td>
<td>$675</td>
</tr>
<tr>
<td>1079</td>
<td>City Cemetery, Sacramento City</td>
<td></td>
<td>$500</td>
</tr>
<tr>
<td>1203</td>
<td>High Water at Sacramento City, CPRR works</td>
<td></td>
<td>$850</td>
</tr>
<tr>
<td>1208</td>
<td>The new Capitol Building, Sacramento City</td>
<td></td>
<td>$900</td>
</tr>
<tr>
<td>1210</td>
<td>Sacramento City from new Capitol looking North East</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1212</td>
<td>Sacramento City from new Capitol looking East</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1215</td>
<td>Sacramento City from new Capitol looking South West</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1260</td>
<td>Upper Cisco from CPRR Passenger Depot</td>
<td></td>
<td>$1,000</td>
</tr>
<tr>
<td>1275</td>
<td>Kidd's Dam, Meadow Lake</td>
<td></td>
<td>$550</td>
</tr>
</tbody>
</table>

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The 370 lot sale features many rare stereo views from the American West, California, Colorado, Utah and New Mexico as well as good views from the South, Mid West, Pennsylvania, New York and New England. Subjects include a good run of CPPR and other railroad views. There are numerous Balloon and other Aviation views, Civil War, Erotic, Native American, Mammoth Cave, Powell Survey, Photographica related, Shipping, Great Eastern, boxed sets of Tissue views and Diableries. The selection of foreign views features fine early examples from Australia, Canada, China, England, France and Russia. There are glass views of various subjects throughout the sale. Photographers represented include, Watkins, Houseworth, Carter, Savage, Weitbre, Jackson, Brady, Brown, Carbutt, Bennett, Wilson, Anthony, Stoddard, Langenheim, Robbins, Hilliers, Ferrier & Soulier and many others. Stereo Daguerreotypes and Stereo Autochromes complete the image section.

There is a good selection of collectable and usable stereoscopic cameras, featuring a rare and important Stereo Realist prototype, a Verascope "F40" with super wide angle lenses, a Wollensak and several others. Stereoscopes include a Beckers "Sweetheart" Viewer, a fine Stereo-Graphoscope, a good Brewster style viewer, a pedestal viewer, a viewer especially designed for the "F40" Camera, as well as several other stereoscopes in various styles. The section also features the stereoscopic book "Gems of American Scenery" with built in viewer.

The Magic Lantern Slide section features a fine selection of Mechanical and static slides and related material. There is also an excellent selection of early Magic Lantern Slide Readings.

Every lot is illustrated on-line at:
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