North America's Historic Buildings
Arlington Street Church, Boston

This Heywood view published by Hervey Friend of Gloucester, Mass. shows the church that was constructed between 1859 and 1861 in Boston at Arlington and Boylston Streets. The architect was Arthur Gilman. The building is brownstone ashlar, featuring an elaborate 190' front center 5-stage bell clock tower. It includes a rear chapel, nave and side aisles separated by Corinthian colonade and arcade, box pews, 13 Tiffany windows, and a 16-bell set of chimes. It was the first structure built in Boston's Back Bay (landfill area) and is considered the mother church of the Unitarians.

MEET ME IN ST. LOUIE—
1985 NSA CONVENTION

DATE: August 16, 17, 18
PLACE: Washington University, St. Louis, MO.
MAIN ELEMENTS of the Convention:
1) Program: particularly slide shows with technical, historical, entertaining, etc. features.
2) Trade Fair: Lots of space in an air conditioned, easily accessible, secure area.
3) Competition: Stereoview displays on specific subjects.
4) Spotlight Auction: We want this to be a benefit to NSA as well as those providing auction items. We want items that people will really want. Besides items for which NSA will receive 15% commission, we would also appreciate donations of good items for which NSA would realize 100% commission. Think hard about this latter possibility, it may be something you can do to help NSA.
5) Several photo trips are possible and maybe more than one could be organized for Sunday, August 18. St. Louis City, Springfield, Ill. (the land of Lincoln), and Ozark area scenery are three possibilities.
6) Although costs are not yet determined, having the Convention in University facilities will greatly reduce expenses making this one of the most accessible of Conventions.

More details of the Convention will be forthcoming in future issues of Stereo World. 1985 Convention badges may be purchased from Stephen Best, 6943 Amherst Avenue, University City, MO 63130, for $2.00. They can be viewed in 3-D with free-vision.
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NOTE:
Part III of the series on photographer J. J. Reilly will appear in the May/June issue.

COVER:
"Ceratosaurus nasicornis," No. 11 in the "Peeps Into Prehistoric Times" series of cigarette card stereo pairs produced by Camerascopes Ltd. and issued by Cavenders in the late 1920's. From Richard C. Ryder's feature in this issue, "Dinosaurs Through the Stereoscope".
Editor's View

STEREO & THE JOY THAT KILLS

The "3-D Trivia" item in this issue's Newviews column may seem at first glance to be of little relevance to the serious study of stereography. But it's exactly the kind of "trivial" references to 3-D (itemized by David Starkman from popular media sources) that constitute what much of the population sees and hears about various forms of stereo imaging. The cartoons, jokes or commercials involving 3-D movies, for instance, are probably seen by more people than ever saw the films themselves. And the incidental appearance of a stereo camera or viewer (of any vintage) in a regular film or entertainment program may represent as much as many people will learn about stereography for any number of years.

Whether one is promoting or simply explaining the collecting and/or shooting of stereo images, it can only help to know what sort of stuff people have been exposed to lately in the mass media. A fine example is a recent feature on "American Playhouse" called "The Joy That Kills", which aired on many PBS stations January 28. The program is an adaptation of a short story by early feminist Kate Chopin, set in turn-of-the-century New Orleans. Convinced by all around her that she has a delicate heart condition, a young woman is kept a virtual prisoner in her home by her family and her husband. Nearly her only contact with the outside world is through the stereoviews he brings her. From the opening credits and through most of the story, the camera lingers on tight close-ups of views, the stereoscope, and people's faces as they slowly move into the hood. Sometimes a full view will fuse into a single image that then moves up to dominate the screen.

With the eager help of her husband, the woman builds a fantasy life around one particular view of a woman in a Paris park—a fantasy that plays an important part in the outcome of the story. Rather than being just a prop included for historical flavor, the stereoscope this time almost becomes one of the characters, and the views (some supplied by NSA member Russell Norton) are living parts of the whole setting of the drama. (If you know of anyone who regularly tapes American Playhouse, grab this one and bring it to St. Louis in August!)

THE END OF STEREOSCOPY

STEREOSCOPY, the quarterly magazine of the International Stereoscopic Union, ceased publication with its October, 1984 issue—no volunteer having been found to replace retiring editor Arthur Girling. Founded in 1976 as a newsletter for the new ISU, STEREOSCOPY evolved into an attractive and informative magazine sent all over the world to the organization's 650 individual members and 16 participating stereo clubs (including NSA). Articles on cameras, projection and general stereo technique were illustrated in many recent issues with fine examples of stereo drawing and computer stereo by various artists, and photographic color print pairs were mounted on some recent covers. (One issue had an actual lenticular 3-D stamp from Bhutan glued to the cover of each copy.)

The demise of STEREOSCOPY will leave a real gap in the international communication of contemporary stereo information, but this reflects no loss of interest in stereography in general. Local and national groups in several countries have been growing steadily and some of their publications now offer very wide coverage of stereo topics, including much of the international information contained in STEREOSCOPY. Some, like THIRD DIMENSION Magazine from the British Third Dimension Society and STEROE JOURNAL from the German stereo club DGS, even print some pages of selected stereographs in full color.

Without STEREOSCOPY, member organizations of the ISU will need to share information among themselves more readily for translation and use in their own publications. This also makes STEROE WORLD the most international of all stereo publications. With an impressive number of readers in over a dozen countries, we're living up to our name more fully every year.

FREEVIEW CITY

If you think STEROE WORLD is the only magazine that expects its readers to learn how to free view stereo pairs, think again. A double page spread filled with 7 color stereo pairs appeared in the Feb. 17th 1985 issue of CALIFORNIA LIVING, the weekly magazine of the combined San Francisco SUNDAY EXAMINER & CHRONICLE. Titled "3-D Cross Your Eyes", the text includes brief instructions for convergence free viewing of the imaginative scenic and vehicle oriented stereos by Veronique Vienne. As far as I know, this is the first venture away from mirrors or viewers and into free viewing by any major general-interest magazine. It will be interesting to learn the public response to this bold experiment from the bay area.

STEREO LIBERTY?

STEREO WORLD would like to run some "Then & Now" views comparing the construction of the Statue of Liberty to the current restoration work. Are there any stereographers in the New York area able to get close enough? (Of course a hyperstereo shot from a helicopter would be ideal.)

WHAT, AGAIN!?

If you were starting to wonder if this issue would ever arrive, you're not alone. The delay was mainly because editor, family, and editorial office were in the midst of moving to larger and far more permanent quarters. The new address for letters, texts, or photos to STEROE WORLD is 5610 SE 71st, Portland, OR 97206.

John Dennis
GLASSED PRINTS??

The article in the Sept./Oct. issue on THE STEREOSCOPIC MAGAZINE was very interesting and came at the perfect time to identify this magazine as the source of a set of 15 stereoviews I had just acquired on a trip to England. The views are carefully mounted with a glass cover over the card and view. On the back, the title of the view, the volume number of the magazine and the date are written by hand.

Numbers ranging from 1510 to 1647 appear in the left hand corner of the back. The views are bound with the usual black tape that one finds on glass slides. The views are in excellent condition and have the rich dark brown color mentioned in the Symons article. The care with which these prints were mounted gives the impression of a professional job. Does anyone know if prints from this magazine were distributed commercially in such a form, or were these prints privately mounted by someone who stripped them from the magazine for use in a viewer. Are there any more in existence in this form?

If anyone has copies of the magazine or prints from the magazine, I would be willing to catalog them for a future issue of STEREO WORLD. Send the title of the view and the date of the magazine. A Xerox of the view would also be helpful.

Anthony Winston
344 Jackson Ave.
Morgantown, WV 26505

An extensive article on the MANY publications of the Lovell Reeve Company will appear in a future issue of STEREO WORLD. One of their publications was a monthly packet of individual views called "The Stereoscopic Cabinet".

—Ed.

THE DEATH OF 828 STEREO

The Nov./Dec. 1984 issue contained in the Library Report an item about the Haneel camera and viewer. I had a set dumped on me when #828 film was no longer available for transparencies. My guess is its purchase was 1950 or so. There are some differences between mine and the camera described: 1) brown bakelite instead of black, 2) bakelite back instead of metal, 3) stops of 8, 11, 16 instead of 6.3, 8, 11. The bakelite back has warped, and must be bound by rubber bands to prevent leaks.

I am trying the camera with 828 color negative film for prints 3.5 x 7" cards. Eastman won't print them. Fox Photo agreed to try, using a 126 enlarger and masks, hand advancing the film. But I was troubled with the light leaks and the accessibility of their shop. My photo dealer found a local processor who did a good job on prints; so I now have one moderately successful roll. Unfortunately 828 is soon out of production, and this experiment will die.

Vernon Paulson,
Omaha, NE

A WORLD OF COLOR?

I have a suggestion for consideration: the members of NSA could be polled as to whether or not they would like to be assessed, one time only, a special dues addition so that plans could be made for a future, one-issue only, color edition of STEREO WORLD. A vote could be taken, and then perhaps a full year of preparation for this color issue, if approved by the members. It could come out, say, as the last issue of the year around this season. It could be done as an experiment, and would become a collector's item as the only color edition of STEREO WORLD.

Fred Butterfield,
Williamstown, NJ

Four-color SECTIONS within future issues are more practical, both in terms of planning and special financing schemes.

—Ed.

A "PERSONAL" IN GERMAN

A fellow stereo enthusiast living in the Netherlands recently acquired a View-Master "Personal" camera which bears instructions in German on the metering system and base-plate. It would be interesting to learn if instructions on the "Personal" were printed in other languages as well.

John F. Lawler,
Portland, OR

(continued on page 40)
Dinosaurs

Through the Stereo
In the late 1830's, when Daguerre was developing the first practical method of photography and Charles Wheatstone was experimenting with his "reflecting stereoscope," no one in the entire world had ever heard of a dinosaur. It wasn't until 1841 that Sir Richard Owen coined the term to describe a few fragmentary bones and teeth that had been found in England some two decades before. Even then, not much was really known about them.

Nevertheless, the public's first introduction to dinosaurs came in the early 1850's, when several life-sized replicas were built on the grounds of the Crystal Palace at Sydenham. They were the creation of Benjamin Waterhouse Hawkins, a talented anatomist, sculptor, and painter, who worked under the careful scrutiny of the geologist Owen. The dinosaurs were a triumph for Hawkins, who celebrated by hosting an elaborate dinner for Owen and twenty other scientists inside one of the nearly completed *Iguanodon*. There was only one thing wrong with the Crystal Palace dinosaurs. Based on the most sketchy evidence, they bore little resemblance to the creatures they were supposed to portray.

A small group of stereographs of the Crystal Palace dinosaurs and other prehistoric forms sculpted by Hawkins was published on glossy yellow square-cornered mounts sometime in the early 1860's. These generally bear the manuscript title "Antediluvian Animals. Crystal Palace" and are attributable to the London Stereoscopic Co., although not specifically identified as such on the cards themselves.

The dinosaurs and other "antediluvian animals" were placed on islands in an artificial lake, a measure designed chiefly to circumvent would-be souvenir hunters. How effective this was may be judged by the fact that the teeth had to be replaced at frequent intervals. Ironically, the teeth were the only thing about the dinosaurs that was reasonably accurate.

Dinosaurs remained cloaked in mystery for several more years. As late as 1858, not a single dinosaur skeleton had yet been found anywhere in the world. But in that year, William Parker Foulke, a member of the Academy of Natural Sciences of Philadelphia, learned of an incident that had taken place some twenty years before in the small New Jersey community of Haddonfield. There, not five miles from the Academy itself, John Hopkins had been digging marl from a deep streambed on his farm when he had uncovered several large bones. Although Hopkins had long since disposed of these fossils, renewed digging on the old site proved to amply rewarding. Most of the left side of the skeleton was there, including part of the hip and nearly all of the fore and hind limb, in addition to twenty-eight vertebrae and nine teeth. So, even if the skull was inconveniently absent, America's first dinosaur marked a whole new departure in the history of paleontology.
"Antediluvian Animals, Crystal Palace" by London Stereoscopic Co., early 1860's. Hawkins' life-sized sculptures were placed on islands in an artificial lake—complete with artificial tides. In the foreground, a fish-like ichthyosaur and two long-necked plesiosaurs sprawl on the shore. In reality creatures of the open sea, these reptiles were much better known in the 1850's than the dinosaurs in the left background. [All illustrations from the author's collection except as noted.]

"Antediluvian Animals, Crystal Palace" by London Stereoscopic Co., early 1860's. While a flying reptile or pterosaur looks on from the crag at the right, Hawkins' Iguanodons browse amid fake Mesozoic vegetation. The one facing the camera was the site of Hawkins' famous New Year's Eve dinner. At left rear are several archaic mammals, including a megatherium at the base of the large tree.

Officially presented to the Academy on December 14th, the specimen was described by Dr. Joseph Leidy, professor of anatomy at the University of Pennsylvania and the country's leading paleontologist. After christening the discovery Hadrosaurus foulkii in honor of his colleague, Leidy pictured for his audience a huge herbivorous saurian which was closely related to the European Iguanodon. What he found most surprising about the animal was the disproportion between the front and hind limbs. Even though both Iguanodon and Megalosaurus of Crystal Palace fame were bipedal, this had not yet been recognized, and Leidy was the first to visualize a dinosaur in an upright posture, 'sustaining itself, kangaroo-like, in an erect position on its back extremities and tail.'

The kangaroo simile evidently left a lasting impression. As late as the 1880's, even the prestigious Smithsonian In-
Dr. Joseph Leidy, America's foremost vertebrate paleontologist of the mid-nineteenth century, poses with the tibia of Hadrosaurus foulkii in an amateur stereograph probably taken between 1858 and 1861. [Courtesy of the Academy of Natural Sciences]

stitution would persist in identifying Hadrosaurus as the "Great Kangaroo Lizard."

America's first dinosaur remained in the Academy building at Broad and George Streets until well after the Civil War. It was during this time that the first stereographs of the specimen were taken. There are today in the Academy archives several unmounted amateur views (acquired originally from the Leidy estate) that show various features of this historic fossil. The most striking of these shows Dr. Leidy himself posed with the tibia (the larger of the two bones of the lower leg), which measured a respectable 36½ inches in length. This photograph has been frequently reproduced as a single image, but the fact that it is part of a stereo pair has until now been virtually ignored. Other stereos in the series show the tibia sans Leidy, a group of three smaller bones of the foot, and a display of several of the bones including the vertebrae. Exactly when these stereographs were taken and by whom remains a mystery, although they almost certainly predate the Civil War.

There had as yet been no attempt to reconstruct the skeleton when, in the summer of 1868, Benjamin Waterhouse Hawkins came to Philadelphia. At the age of sixty-one, Hawkins was about to embark on a Crystal Palace-like project for the Board of Commissioners of New York's Central Park.

Hawkins spent the autumn months making casts of the...
“Skeleton of the Great Fossil Lizard of New Jersey,” possibly by James Cremer. 1876. The original specimen of Hadrosaurus foulkii as reconstructed by Benjamin Waterhouse Hawkins in 1868.


Skeletons of both Hadrosaurus and Laelaps, a carnivorous dinosaur recently acquired from New Jersey and described in 1866 by Edward Drinker Cope, one of Leidy's students. The missing bones were carefully recreated in plaster. Hawkins approached the problem of the missing Hadrosaurus skull in a rather ingenious manner. Since the teeth of both Iguanodon and Hadrosaurus closely resembled those of the living iguana (hence the former's name — "Iguana tooth"), Hawkins simply took the skull of one of
“Kangaroo Lizard,” [sic] by Thomas W. Smillie, mid to late 1870's. The Smithsonian's Hadrosaurus stands in the lower main hall of the "Castle" before its transfer to the Arts and Industries Building in 1881. This is the cast that spent its final years in Chicago's Field Museum.

these lizards, scaled it up to a suitable size, and modelled it in plaster. Of course, it later proved to be hopelessly inaccurate, a fact that in no way detracts from Hawkin's genuine achievement—the first dinosaur skeleton mounted in a lifelike pose.

After his return to New York in December, Hawkins set up shop in a studio in Central Park and began his restorations. At the same time, work was begun at the southwest corner of the park on the new "Palaeozoic Museum," an extensive iron-framed glass building reminiscent of the Crystal Palace. The finished museum would house a pair of hadrosaurs and several Laelaps, plus Elasmosaurus and Mosasaurus, marine contemporaries of the dinosaurs, and several types of spectacular extinct mammals. But the Palaeozoic Museum was about to run afoul of William Marcy Tweed.

Boss Tweed was the undisputed—and virtually omnipotent—political czar of New York. For years, he and his Tammany Hall cronies had looted the city treasury on a scale that was truly inspired. In an age when political corruption was rampant, Tweed stood head and shoulders above the crowd.

"Interior of the Smithsonian Institute," No. 11034 by E. & H. T. Anthony. This view of the Smithsonian hadrosaur shows Hawkins' great Irish elk [Megaloceros] in the background, suggesting that some of his models might have survived Boss Tweed's Central Park vandalism in 1871.
"Bird Tracks—Turners Falls," unknown maker, 1860's. Thousands of early Jurassic dinosaur footprints were collected from the Connecticut Valley sandstones of western Massachusetts by Prof. Edward Hitchcock of Amherst College, who long contended such tracks were of avian origin.

After a new city charter gave Tweed control of Central Park in 1870, his henchman Peter "Brains" Sweeny ordered work on the museum halted and the foundations filled in. Determined to salvage what he could, Hawkins labored on, in hopes the Smithsonian would buy his reconstructions. By now, several of the animals had already been finished.

But then, in the spring of 1871, a group of Tweed's minions invaded Hawkins' studio and demolished the dinosaurs with sledgehammers. Although the actual perpetrators may have been motivated in part by religious and ethnic prejudice, Tweed was making it quite clear that no such enterprise as Hawkins' was permissible without his sanction. Hawkins had dealt directly with the Park Commissioners and had crossed no palms at Tammany Hall, a shocking breach of pecuniary etiquette in Tweed's New York.

"Horned Dinosaur, an enormous prehistoric inhabitant of America—U. S. Gov. Bldg., World's Fair, St. Louis, U.S.A." by Underwood & Underwood, 1904. This skeletal cast of Triceratops was one of two dinosaurs exhibited by the Smithsonian at the Louisiana Purchase Exposition and several other fairs around the turn of the century. Its companion, a paper-mache full-sized life model of Stegosaurus was allegedly made from recycled currency.
Stunned and embittered, Hawkins retired to Princeton to lick his wounds. Never again would he undertake such an ambitious project.

Tweed's fiscal reign of terror survived the Central Park vandalism by only a few weeks. Then, following the New York Times' sensational disclosure of massive frauds, his stranglehold on the city was broken forever. But it was too late. The Palaeozoic Museum was only a memory.

Fortunately, not quite all of Hawkins' work in America had been destroyed. Back in 1868, Hawkins had provided the Academy of Natural Sciences with a complete reconstruction of its Hadrosaurus skeleton, pseudo-skull and all. When in 1876 the Academy moved to more spacious quarters on 19th Street, just off Logan Square, this skeleton, which measured 26 feet in length and stood more than 13 feet tall, became the centerpiece of the main exhibit hall.

That the molds for this skeleton escaped the Central Park fiasco seems likely, since Hawkins continued to cast hadrosaur skeletons for some time. In March of 1874, he produced one for the College of New Jersey (now Princeton University), and sometime during the next fifteen months he completed another for the Smithsonian. A third skeletal cast was mounted (at a cost of £150) for display in the British Section at the 1876 Centennial Exhibition in Philadelphia. After the close of the Fair, it was shipped to Edinburgh and remounted in the Royal Scottish Museum in 1879, thus becoming the first dinosaur skeleton ever displayed in Europe.

Although no views of the Centennial hadrosaur have as yet come to light, stereographs do exist of the Academy Hadrosaurus, and both the Princeton and Smithsonian copies as well. Don Baird has pointed out that it is possible to distinguish between all three of these even in unidentified photographs because of differences in the framework used in mounting the skeletons.

To celebrate the move to its new home in 1876, the Academy of Natural Sciences issued a series of three stereographs on yellow cabinet mounts. One of these is an exterior view of the Academy building; the second is an overall view from the balcony of the main exhibit hall—clearly dominated by the great dinosaur skeleton; and the third, entitled "Skeleton of the Great Fossil Lizard of New Jersey," is a fabulous closeup of Hadrosaurus. These were evidently intended for sale in the museum itself and bear an Academy copyright. While no photographer is given, the card stock resembles that of James Cremer, Philadelphia's largest stereographic publisher and it may be that he was responsible for the Academy series.

Montgomery P. Simons, of 1320 Chestnut St., also stereographed inside the Academy between 1866 and 1877, but whether he produced any views of Hadrosaurus is at present unknown.

The Princeton skeleton was stereographed in Nassau Hall by Royal H. Rose at approximately the same time as the Academy series was produced. This view, an orange cabinet mount, was No. 30 in a series that apparently ran to at least 38 titles, although the scope of subject matter included in this group has not yet been determined.

The Smithsonian hadrosaur appears in stereographs by both T. W. Smillie and E. & H. T. Anthony. Thomas Smillie was born in Edinburgh, Scotland, in 1843 and emigrated to America with his parents some five years later, settling in Washington, D.C. Young Smillie studied chemistry at Georgetown College for two years before ill health forced him to curtail his education. He began working for the Smithsonian about 1870 and was appointed official photographer of the Museum in June of the following year, a position he would continue to hold until his death in March of 1917. Smillie published his stereograph of the Smithsonian Hadrosaurus sometime in the mid-1870's. This view, a standard sized light grey card, bears a penciled

"Ceratosaurus nasicornis," No. 11 in the "Peeps into Prehistoric Times" series of cigarette card stereo pairs produced by Camerascopes Ltd. and issued by Cavenders in the late 1920's. Although the subjects included on the large and small size cards were the same, the photographs in each set were completely independent. Shown here are the small and large versions of No. 11 in actual size.

The Anthony view [No. 110341, a standard red mount from the series "American Views—Washington, D.C.,” is roughly contemporaneous with that of Smillie and is especially interesting in that it shows one of Hawkins’ great Irish Elk in the background. This stereograph is apparently the only documentation we have that any of Hawkins’ other reconstructions survived the Central Park massacre.

Hawkins’ hadrosaurs have long since fallen by the wayside. With display space at a premium, the Princeton cast fell victim to a series of staged “accidents” at the hands of a vengeful curator. The Smithsonian hadrosaur remained on display in the lower main hall of the “Castle” from 1875 to 1881, then languished for a dozen years in the Arts and Industries Building. Finally in 1893 or 1894, it was shipped to the new Field Museum of Natural History in Chicago, only to be discarded when the museum moved to new quarters a decade later. During the First World War, the Edinburgh skeleton was dismounted and its ironwork contributed to the scrap drive; the skeleton itself remained in storage until the museum authorities condemned it to destruction in 1928.

The original Academy skeleton was the last of Hawkins’
hadrosaurs to be removed from public display. But by the late 1920’s it too had become something of an anachronism and it was eventually dismantled and packed away in a back room.

By the advent of the Underwood-Keystone era, knowledge of dinosaurs had mushroomed tremendously. The rapid eclipse of Hawkins’ hadrosaurs was largely due to the efforts of Cope and rival professor O. C. Marsh of Yale, who between them described 136 new species of dinosaurs. The fact that they were the bitterest of enemies only stimulated these two giants to greater efforts.

Some of the field work of these great dinosaur hunters was recorded in stereographs. The Mormon photographer Charles R. Savage of Salt Lake City was commissioned by Marsh to accompany the Yale College Student Expedition 1870. Savage was already well-known to Marsh since he had in the past sent him a number of stereographs and had even collected a few fossils for him. Marsh himself appears in some of the stereographs Savage produced of the trip.

Later in the decade, C. W. Talbot of Canon City, Colorado, issued a group of at least three cabinet views of fossil bone exposures in Oil Creek Park (the term “park” is used here to describe a flat grassy valley surrounded by mountains), some dozen miles from Canon City. The bones are those of a giant sauropod (brontosaur) and were being excavated by Professor Mudge, an associate of Marsh. The cards bear a large, descriptive back label, and are entitled “Bones of the Saurians, or the Old Graveyard.”

Dinosaur tracks were also stereographed. A small series on whitish curved corner cards by an unknown maker shows a number of slabs of dinosaur tracks housed in what appears to be a barn or shed of some kind. They are identified merely as “Bird Tracks—Turner’s Falls,” indicative of the lengthy controversy over their origin. They are in fact the footprints of some of the earliest dinosaurs, dating from the beginning of the Jurassic Period, some hundred million years before Hadrosaurus. Such tracks are abundantly preserved in the red sandstones of the Connecticut River valley in western Massachusetts.

Displays of dinosaurs figured prominently in many of the great world’s fairs, from the Columbian Exposition in Chicago in 1893 to the Century of Progress in the same city forty years later. At the Louisiana Purchase Exposition in St. Louis in 1904, the Smithsonian was able to exhibit a life-sized model of Stegosaurus and a skeletal cast of Triceratops, dinosaurs well-known today but undiscovered
in the heyday of Leidy and Hawkins. These dinosaurs were housed in the U.S. Government Building at the Fair and were stereographed by both Kilburn [No. 16423] and Underwood. Evidently the Smithsonian got a lot of mileage out of these exhibits since stereographs exist in the Keystone-Mast collection showing them in three different locations.

Keystone also issued a view of a life-sized model of the giant, long-necked sauropod Diplodocus carnegii, one of several dinosaurs constructed by Josef Pallenberg in Carl Hagenbeck's Tiergarten at Stellingen, near Hamburg, Germany, around 1909. This was virtually the first attempt at full-sized group restoration since Hawkins' ill-fated Central Park venture. Curiously, the Keystone-Mast collection contains three additional negatives of Diplodocus but apparently only one of any of the other Stellingen models.

Back in the rip-roaring early days of dinosaur research, it wasn't always possible to fill out an incomplete specimen and museums on occasion decided that "half a dinosaur was better than none." This is graphically illustrated in a view by H. Lusche of Chicago. Entitled "Skeleton of the Great Herbivorous Dinosaur," the view shows just the back half of a sauropod skeleton mounted in an unidentified museum. This is apparently the partial Apatosaurus [i.e., Brontosaurus] skeleton set up in Chicago's Field Museum in 1903 and not completed for many years.

In the late 1920's, an unusual series of dinosaur stereographs was produced with the assistance of the British Museum (Natural History). This was a group of 24 cigarette card stereo pairs issued with Army Club cigarettes by Cavanders Ltd. of London. These views of dinosaurs and some of their reptilian contemporaries were made using the scale models of sculptor Vernon Edwards placed in supposedly natural settings and photographed by Camerascopes Ltd. under the supervision of the museum staff. Captions were provided by the noted paleontologist, Dr. W. E. Swinton. Curiously, the series was available in two different sizes (individual images 75x50mm and 63x37mm respectively) and the views in each are completely different from those in the other size, although the models photographed remain the same; several of the illustrations from the large series were also used in non-stereo format in Swinton's 1931 book, Monsters of Primeval Days. The
One of the strangest of all prehistoric beasts—The Triceratops. Messmore and Damon’s “World a Million Years Ago” exhibit at the 1933 Century of Progress Exposition in Chicago, from the Tru-Vue stereo filmstrip “The World A Million Years Ago”, #229.

complete stereo set, entitled ‘Peeps into Prehistoric Times,” could be purchased with a folding Camerascove for 10.6d. The photography in this set is superb and some of the models are absolutely dazzling. But, while the carnivorous dinosaurs [theropods] and the horned ceratopsians are modelled with consummate skill, the same cannot be said for some of the others. The marine forms are uninspiring and the sauropods are positively wretched, so bad in fact that NSA member Bill Altamari—a fossil preparator at the Academy of Natural Sciences who has also excavated dinosaurs in the field—refuses to believe they were made by the same hand that crafted the other models.

Dinosaurs included in the series are the theropods Tyrannosaurus, Megalosaurus, and Ceratosaurus; sauropods Brontosaurus, Diplodocus, and Brachiosaurus; ornithopods [Bipedal plant-eaters] Iguanodon, Corythosaurus, and Hypsilophodon; ceratopsians Triceratops, Styracosaurus, Centrosaurus, and Brachyceratops; the plated Stegosaurus; and armored forms Scolosaurus and Polacanthus. Non-dinosaurs include the early reptiles Dimetrodon and Pareiasaurus; pterosaurs [flying reptiles] Pteranodon and Rhamphorhynchus; and the marine forms Plesiosaurus, Mosasaurus, Cryptocleidus, and Ichthyosaurus. Of special note are the two pterosaurs and the supposedly arboreal Hypsilophodon, which are so well posed as to appear convincingly airborne.

There is little doubt that the most impressive—and certainly the most comprehensive—conventional museum display of dinosaurs in the world today is that of the American Museum of Natural History in New York. The present appearance of the two great halls is largely the result of work done by Dr. Edwin H. Colbert in the 1950’s. The massive collection was previously housed in a single hall. That earlier Dinosaur Hall was the subject of a 1936 stereo filmstrip [#110, entitled “Dinosaur Skeletons”] by Novelview, a short-lived competitor of Tru-Vue. Seven of the views on the strip show various aspects of the dinosaur hall, while the eighth is a shot of mammoth and mastodon skeletons in the Age of Man (Pleistocene) Hall. Dinosaurs included in the strip are Tyrannosaurus, Allosaurus, Brontosaurus, Stegosaurus, Trachodon [i.e., Anatosaurus], and Triceratops.

The photography in the strip is quite good, with some really spectacular three-dimensional composition; intelligent use of museum personnel supplies both scale and added interest. However, the captions at the base of the views are not in the correct sequence and such careless production flaws may be one reason Novelview never seriously challenged Tru-Vue’s dominance of this format.

Tru-Vue itself got into the dinosaur business with a
devoted to "The World a Million Years Ago," an immensely popular exhibit at the 1933 Century of Progress Exposition in Chicago. The product of the fertile imaginations at the New York firm of Messmore and Damon, "The World a Million Years Ago" consisted of an entire 'prehistoric zoo' housed within a huge hollow globe. Despite assistance from the American Museum of Natural History, Messmore & Damon's dinosaurs were far less convincing than those at the Sinclair exhibit a short distance away. But they did have one redeeming quality. Powered by small electric motors, the dinosaurs were partially animated. Especially memorable was the huge Brontosaurus that swung its neck to follow visitors as they proceeded through Messmore & Damon's prehistoric "World." Brontosaurus, Stegosaurus, and Triceratops were joined in the exhibit by Dimetrodon and other Permian reptiles, sundry cavemen, and several prehistoric mammals, one of which was pure Hollywood hokum. Inspired no doubt by the phenomenal success of the just released "King Kong," the exhibit featured a "prehistoric gorilla."

In addition to "The World a Million Years Ago," the 1933 Fair offered the public a virtual smorgasbord of dinosaurs in the Sinclair exhibit already alluded to and a pair of beautiful scale dioramas by Century Diorama Studios which may still be seen in Chicago's Museum of Science and Industry. Like the Sinclair dinosaurs, these were based on the sculptures and paintings of the talented artist, Charles R. Knight. Keystone-Mast has a number of views of all three Century of Progress dinosaur displays, but whether these were actually issued commercially is unclear.

The Century of Progress dinosaurs did leave one interesting legacy—Sinclair would repeat the same theme with equal success at the 1964-65 New York World's Fair. This time the oil company's dinosaurs would be stereographed as part of View-Master's extensive coverage of the Fair. View-Master too has found dinosaurs to be a profitable commodity, and continues today to market packets with the titles "Prehistoric Animals," "Prehistoric Life—Paleontology," and "The Little Yellow Dinosaur," the first two appearing under the general "World of Science" banner. Based on Warner Bros. 1956 feature film, "The Animal World," the "Prehistoric Animals" packet (B619) first appeared in a different (and far superior) format under the title "Battle of the Monsters." This original version consisted of three independent scenarios, Brontosaurus vs. Allosaurus, Stegosaurus vs. Ceratosaurus, and Triceratops vs. Tyrannosaurus. In the new version, the pictures have been regrouped with minimal success as "plant-eating Dinosaurs," "Flesh-eating Dinosaurs," and "Struggle for Existence." The models themselves were the product of special-effects mogul Irwin Allen, model-maker Willis O'Brien (whose credits include the classic silent version of "The Lost World" and the immortal "King Kong"), and animation genius Ray Harryhausen. Two different sets of figures were created. The larger mechanical models employed in the close-ups lack the grace and scientific precision of the smaller ones used for more distant shots, a distinction that is quite evident in the View-Master packet. Regrettably, from a scientific standpoint, the packet is a virtual mine of misinformation, combining Jurassic forms like Stegosaurus and...
A technician exposes fossil specimens in the unique vertical bone bed at Utah's Dinosaur National Monument; a scene from View-Master's "Prehistoric Life" packet #B676. © View-Master International Group, Inc. (Packets B676 and B619 are available new from Worldwide Slides, 7427 Washburn Ave. South, Minneapolis, MN 55423.)

Brontosaurus in the same image with the much later Upper Cretaceous Tyrannosaurus and Triceratops and attributing the extinction of the dinosaurs to the now generally discredited theory of widespread volcanic eruptions.

The "Prehistoric Life" packet [B676] on the other hand is a genuine masterpiece. It is a comprehensive and intelligently organized introduction to the science of fossils, detailing the work of paleontologists in both field and laboratory, the nature of fossils, evolution, and the succession of life on earth. The packet includes views of many exceptional fossil specimens, as well as models and some positively exquisite sea-bottom dioramas from the Smithsonian; however, only three of the twenty-one images are of dinosaurs.

Over the years, our perceptions of dinosaurs have been subjected to evolutionary stresses every bit as rigorous as those the creatures themselves experienced. Just as Hadrosaurus rendered obsolete the Crystal Palace dinosaurs and was in turn supplanted by the discoveries of Cope and Princeton University's Donald Baird with the original plaster skull imaginatively if inaccurately created for Hadrosaurus foulkii by Benjamin Waterhouse Hawkins. Stereographed by the author at the Academy of Natural Sciences in Philadelphia, 1982.

Marsh, so too the dinosaurian image of the mid-twentieth century has begun to tarnish at the edges. No longer the mindless instinct-driven brute of the past, today's dinosaur is vigorous, alert, adaptable, and possibly warm-blooded. Once considered an evolutionary dead-end, the very synonym for failure, the dinosaur is now being touted as one of nature's greatest success stories.

Partially in response to the "new" dinosaur, the Academy of Natural Sciences in Philadelphia is currently in the midst of what is a truly rare event, the total rebuilding of what is destined to become one of the world’s great dinosaur halls. As part of this landmark undertaking, America's first dinosaur will go on public display for the first time in half a century. Casts of the original bones of Hadrosaurus, stripped of Waterhouse Hawkins' imaginative accretions, will be inset in a massive sheet of clear plexiglass, upon which the outline of a living hadrosaur will be etched.

Hawkins too will not be forgotten. His old plaster Hadrosaurus skull will be the focus of a display on how Victorians perceived dinosaurs—an exhibit that will also feature a number of stereographs.

(continued on page 39)
Hunting Hadrosaurs

With Jack Horner

Much has been said in the foregoing article about America's first dinosaur, *Hadrosaurus foulkii*, both because of its pivotal importance in the history of paleontology and because of the frequency with which its various versions appear in stereographs. In April of 1982, I had the opportunity to talk with Jack Horner, perhaps the foremost authority on the hadrosaurs or duck-billed dinosaurs. Our subject: the work being done today on America's first dinosaur and its closest kin. Despite the fact that he was quite busy preparing to take up a new position with the Museum of the Rockies in Bozeman, Montana, Jack patiently answered all my questions—with some very forthright opinions—and a sprinkling of humor.

The scene is Horner's office, a cramped, windowless room in the basement of Princeton University's Guyot Hall. The far end is lined with massive wooden shelving, on which repose several large skulls and miscellaneous fossils. Above a desk littered with papers a small blackboard proclaims "Think Summer—and Montana."

Jack lounges in a chair nearby, a tall, thin man in his mid-thirties, whose high bald forehead surrounded by an abundant fringe gives him a somewhat monkish appearance. His tone is earnest yet convivial—each cluster of words or phrases succeeded by a brief pause, perhaps the result of long practice in lecturing, perhaps to summon thoughts and images from a remote past. Here, in an exclusive interview for *Stereo World*, is a portion of that conversation:

SW: I guess we'd have to say your most spectacular find occurred in Montana a few years ago. Would you tell us how this came about and describe it a little bit for us?

HORNER: 1978 . . . . I had just written a paper about occurrences of dinosaurs in marine deposits in North America and I'd come to the conclusion . . . . that there were a lot of juvenile dinosaur remains in marine sediments. So I went up to the American Museum and looked at some small dinosaur material so I would know what I was looking for and I went out to Montana and started looking for juvenile dinosaurs in some marine deposits, hoping to find something that had washed out to sea . . . .

At the end of the summer, I was asked to go to a little rock shop near Choteau, Montana, and identify a big dinosaur that some amateurs had collected. So I went there, looked at the dinosaur, identified it for them, identified everything in their shop, and as I was leaving, the lady asked me if I could identify some small bones that she'd found. And I said, "Well, I'll certainly try." She handed me two bones, both of which I immediately recognized. Damn near pass-
ed out. [Mutual laughter.] Hyperventilated. It was parts of a very very small hadrosaur—a duck-bill. And so I told her they were really important, asked if she had any more. She said she had about a coffee-can full and I looked at those and there were pieces of skulls and parts of four baby dinosaurs . . . . I asked if I could see the site. She said, "fine." Asked if I could borrow the specimens. She said I could have them if they were important. She took me to the site and—it was a nest!

SW: You have since made a complete reconstruction of a baby hadrosaur from this material. Did you encounter any particular problems in working with this as opposed to working with the larger specimens?

HORNER: That's a good question. Yes I did. Dinosaur people are generally used to working with large specimens. As far as preparation goes, it wasn't that difficult, but studying the specimen . . . . It's not very often that dinosaur people have to use a microscope to study their dinosaurs and that's one thing that I have been forced to do. As far as making the dinosaur though, I had parts of fifteen specimens. I made a composite and all I did was pick out the very best bones for each thing. So it wasn't that difficult to make, just difficult to deal with.

SW: Now that we have a fairly good idea of the different types of dinosaurs and their appearance, more attention seems to be focusing on their behavior and place in the ecosystem. Based on your findings, have you been able to form any conclusions or speculations on hadrosaur behavior?

HORNER: Well, that's mostly what I work on. Work out the social structure . . . . I have a lot of data to gather still, but we've found baby dinosaurs in nests and the babies range from hatchling size in some of the nests up to about a little over twice the length they are when they hatch.

Composite skeleton of a hatchling duck-billed dinosaur. The discovery of nests and young of hadrosaurs is a key element in the evaluation of dinosaur behavior. Stereographed at Guyot Hall, Princeton, by the author.

Which means they remain in the nest for either a long time or that they grow very fast and . . . . This gets into the hot-blooded, cold-blooded debate which I don't really want to get into but . . . .

SW: [Laugh] Okay, I'll avoid asking you one of the questions I have later.

HORNER: . . . . if dinosaurs were cold-blooded, then these babies have been in their nest for a year. Now there's no animal that keeps their young in a nest for a year. So it's highly unlikely that they were cold-blooded. If they were warm-blooded, then these individuals are probably about a month old, which is normal. To be in a nest for a month, or any period of time over a couple of weeks, either they had to have a very strong sibling group, in other words all stay together and go out and feed together and then come back to the nest, which no other animal does. They stay together in groups but they don't come back to the original nest. The only alternative is that they remain in their nest and the parents bring food to them. Now there are a lot of animals that do that and I think it's highly likely that that's what happened.

SW: For many years the Haddonfield specimen has not been exhibited. Some time ago it was sent here to Princeton. Why was the transfer done?

HORNER: Well, I borrowed it four years ago to study. What I wanted to know was . . . . what it was most like as far as what we know of dinosaurs now and what I found out was that it is most closely related and, if not the same species, the same genus as Kritosaurus . . . .

SW: Between the endothermy [warm-blooded] debate and some of the new theories concerning the mass extinctions at the close of the Cretaceous, this has to be a most exciting time for dinosaur hunters. Do you have any thoughts on that?

HORNER: Extinction theories. Well, I think one of the most disgusting things that paleontologists do is try to figure out why the dinosaurs went extinct. That to me is probably the (continued on page 39)
by John Dennis

In order to overcome the limitations of his fixed-focus Eho stereo camera, Gilbert Wright had a simple but effective idea back in the 1940s. He removed the temples from a pair of dime-store reading glasses and attached the lenses to the camera as seen in the photo. Low power magnifying spectacles of this type are very similar to supplementary close-up lenses made for photography, and of course they provide perfect spacing for a stereo camera!

Just how well the idea worked for stereo portraits can be seen in these two views taken about 40 years ago with the bespectacled Eho. Moving in so close with normally spaced lenses of course means that some window correction is required when the #120 square negatives are printed. The original contact print of the young girl shows one solution—simply cut off the edges, as a "close-up mount" would do for a stereo slide. The view of the two boys was enlarged enough for the center area to be full width and trimmed for a good window. This solution also cuts down somewhat on the exaggerated depth seen in some stereo portraits.

Gilbert Jr. and Lewis E. Wright.
From Eho stereo close-up negatives by Gilbert Wright. (For more on the Eho itself, see the "Camera Feature" on page 24 of the Nov./Dec. 1979 STEREO WORLD.)
EASY NIMSLO CLOSE-UPS!

Like the Eho, today’s state-of-the-art Nimslo camera is fixed-focus and is frustratingly unable to move in any closer than 4 1/2 feet, at most. But the Nimslo’s four lenses provide a potential of 1 1/2 or 3/4 inch separation for close-ups or portraits—inviting a modern application of Gilbert Wright’s bright idea. All that’s required is a pair of 1.25 diopter reading glasses, and the useful range of your Nimslo can be extended far beyond what you thought possible for the creation of standard stereo prints or slides.

First, remove the temples from the glasses. (Plastic lens reading glasses are relatively inexpensive, so if you won’t be needing them as glasses again you might want to cut them in half, too.) As seen in the photo, only one lens of the glasses is used to cover the two Nimslo lenses chosen, while the other two are taped over. Be careful to avoid covering the meter eye with any part of the glasses frame. A couple of pieces of tape will help secure the glasses to the camera.

With this strength lens, sharpest focus falls at two feet from the camera. This gives an ideal portrait coverage area from the Nimslo, and the 3/4 inch separation of adjacent lenses provides close to a 1/30 ratio of lens separation to subject distance. The camera’s automatic exposure system “stops down” far enough in strong light to let you estimate the two foot distance and depend on the considerable depth of field take care of most error. In low light, a two foot string can be tied on one of the strap holders for a quick check of the proper distance—even with hand held shots. As with any stereo close-ups, the background should be fairly close (although the close lens spacing makes even shots that include a distant mountain less of a disaster than would be the case with a regular stereo camera).

Using adjacent lenses, the subject at two feet is “placed” by this system almost exactly at the plane of the window. It can easily be moved further behind or ahead of the window with minor cropping of print edges. For slides, the new Sigma masks for Nimslo slides provide ample cropping effect to allow complete control of the subject’s placement in the window.
WANT MORE STEREO IMPACT?
GO FOR THREE AT A TIME!

The two left lenses are directly under the viewfinder and offer the least parallax in close-up use, but any combination of lenses can be used if the subject is kept within the bright-line frame in the viewfinder. If the lenses of your glasses are big enough, you can shoot close-ups through three Nimslo lenses at once and later choose the pair with wider separation if more depth effect is needed in a view. As long as you use only one lens of the glasses, the 1 1/2 inch separation causes no problem with the stereo window due to the slight prism effect of shooting through areas near opposite edges of the magnifying lens.

The results are surprisingly good when you consider that the images are created with the help of a plastic lens taped to the front of a camera with no properly aligned mounting device. And in fact, this trick with the Nimslo offers the ONLY inexpensive and easily available means of taking stereo close-ups of living subjects at two feet with a short base. With Nimslos selling for under $40.00 currently, this potential extension of the range of your stereo photography could make a Nimslo worth buying for its close-up potential alone.

Best of all, pop a lens out of the frames and use like this for a less bizarre looking camera. Experimenters might want to try stronger glasses (2 diopters?) for even closer use of the Nimslo, but parallax problems will appear if the idea is taken too far.
Is there a president lurking somewhere in one of your unidentified crowd-scene views that you haven't spotted yet? Not all president views have titles on the front, or even the faded pencil inscriptions found on the backs of the views in this article by Robert Mayer, director of the International Museum of Photography at George Eastman House in Rochester, NY. Some effort with a good magnifier might reveal a surprise or two among what at first look like some of the less interesting views in a collection.

The International Museum of Photography at George Eastman House organized an exhibition for display in its galleries from October 30, 1984 through January 20, 1985 called "Photographing the American Presidency". A smaller version of this show will join the Museum's traveling exhibition program and be available for rental by museums, libraries and galleries starting in Spring 1985.

The exhibition itself includes 22 different stereographic cards from a view of Abraham Lincoln's funeral passing in review in New York City in 1865 to Warren Harding speaking in Butte, Montana in 1923, several weeks before he died.

In doing the background research for this exhibition, the writer identified over 100 stereo views in the George Eastman House Collection that included portraits of or scenes with or related to fifteen different Presidents. In ad-
Unidentified photographer. Grant and party at cottage.
Courtesy International Museum of Photography at George Eastman House.

In addition there were scenes taken both outside and inside the White House and even stereo views of the Presidential yacht, The Mayflower. Six of these stereo views have been reproduced in the Museum’s most recent quarterly periodical, accompanying an article with the same title as the exhibition (IMAGE, Vol. 27, No. 3, September 1984).

Among the various stereo cards, there were three not used in the exhibition or publication which it seems may not have been published before. One of those is of Andrew Johnson, the 17th President, and two are of Ulysses S. Grant, the 18th President. They are illustrated here with detail enlargements.

The stereo view of Andrew Johnson, an albumen print on an ivory card mount, is inscribed in pencil on the verso “Johnson at Douglas Monument”. It shows a large crowd surrounding a monument on which a group of speakers are standing under billowing striped bunting. In the enlargement one can clearly identify President Johnson standing in the most prominent position on the monument, with what appears to be his speech in hand.

In one of the two stereo views of Ulysses S. Grant, the President is posed with a group of people on the porch of a patriotically decorated building. This albumen print is mounted on a yellow card. A pencil inscription on the verso is only partially legible. It reads: “Grant and Party, Bishop (Haven’s?) Cottage, Clinton (illegible)”. Grant is standing in the center of the picture area with Mrs. Grant seated in a wicker chair to his immediate right.
Unidentified photographer, "No. 541. President Grant & Party." (Perhaps on the Mt. Washington Cog Railway?)

*Courtesy International Museum of Photography at George Eastman House.*

The other stereo view of President Grant is also an albumen print mounted on yellow card stock. On the front of the card is printed "No. 541 President Grant & Party". This title, without the number, is also inscribed on the verso in pencil. In this photograph, the President is standing on a platform next to a railroad car, surrounded by a large group of people. In the enlarged detail, he can be seen standing with Mrs. Grant to his left and his children to his right.

None of these stereo views are identified as to either photographer or publisher. They are, however, interesting additions to the known views of these two presidents who, with Abraham Lincoln, were among the first to be documented on stereo cards.

PHOTOGRAPHING THE AMERICAN PRESIDENCY is currently scheduled to appear as an exhibit of about 50 images at the following locations:

- September 1985 (dates to be confirmed)
- December 15, 1985 - January 26, 1986
- February 1986 (dates to be confirmed)
- March 1 - March 30, 1986
- April 29 - May 31, 1986
- July 5 - August 11, 1986

- Eisenhower Library
- Abilene, Kansas
- Butler Institute
- Youngstown, Ohio
- Boston Atheneum
- Boston, Massachusetts
- Lakeview Museum
- Peoria, Illinois
- Midwest Museum
- Elkhart, Indiana
- Indiana State Museum
- Indianapolis
KHARITINA-KHARITON

During the Russo-Japanese War the Third Imperial Army of General Nogi, commander-in-chief of the land forces which laid siege to Port Arthur, was eventually able to extract a hard-won victory from the determined but outgunned Russian defenders. But, such great events were constructed of a multitude of individual stories, most of which were never told. Occasionally, an interesting sidelight has been recorded in print or photograph and on rarer occa-

Kharitina and her rifle stand an endless vigil in defense of Port Arthur as captured in this view by a Russian photographer on the day she died.

General Nogi's headquarters exudes the confidence of victory when American photographer James Ricalton captured this Sunday luncheon meeting. General Nogi (bearded) is surrounded by junior line officers, Major Arriga (extreme left) the legal expert who prepared the surrender document, and high ranking medical officers.
In the case of Kharitina all of this happened, even the stereograph. No matter that the city she helped to defend fell to the enemy. No matter that Kharitina died in its defense. Many cities have fallen whose names are now known, if at all, only to a few historians. And, many are the unsung defenders whose stories have died with them. In the end, all of us will have been here only briefly and even the most celebrated will have passed from living memory. Some have said it is how we play the game that counts but even that, at its best, is only rationalization.

Kharitina's story, what I know of it, is told on the reverse of Underwood & Underwood view #7733 which quotes from "Notes on Travel #23". Perhaps this is the only record still extant. Even then, it was second hand, having come from the Russian photographer who brought his cameras to Port Arthur and caught Kharitina in stereo on the day she died. If she had a last name it wasn't passed on to us.

Kharitina was married to a private in one of the Russian regiments which was recruited in Siberia and sent to the defense of Port Arthur. She refused to leave her husband's side. She put on a uniform, and her boyish appearance earned the alternate name of "Khariton" from the men. They drew the line however, at granting her request for a rifle. For about three months she served in any way she could, accepting any chore but never abandoning her quest for a rifle. When her husband was severely wounded and taken to the hospital one day she finally got her wish. In resignation, they gave her the rifle and permitted her to take his place at the fortifications where the ceaseless Japanese attacks continued. No doubt the defender's ranks were being depleted. She divided her time between her post and the hospital, when she had a chance to rush down there and back.

On the final day, at least for Kharitina, she was happy. A hurried trip to the hospital had found her husband improving. The sun was shining and a photographer appeared at the earthworks. He heard of her story, set up his tripod, and exposed a plate of her manning her post behind the sandbags and holding the coveted rifle. About two hours later an incoming Japanese shell struck this spot and Kharitina was killed instantly.

Now, all of that is just a footnote in history. The cause was lost. Nothing could save Port Arthur. All that remains intact is the picture in which Kharitina stands an eternal vigil at her post.

Norman B. Patterson

INTERNATIONAL STEREO IN D.C.

Plans for the 5th Congress of the International Stereoscopic Union are moving along smoothly. It will be a unique opportunity to see some of the very best in modern stereo photography and to visit with the people who make it happen. The Congress will be at the 280 room Westpark Hotel in Arlington, VA overlooking the Potomac and downtown Washington. Our host is the Potomac Society of Stereo Photographers, William A. Duggan, President. An 8 X 12 foot screen and an array of projectors of various formats will make possible a wide variety of top grade programs including all sound and synch requirements.

Pat Whitehouse is coming from England to perform her wizardry with the four-lens double Hawk projector. (STEREO WORLD, Jan./Feb. 1984 p. 15.) There will be programs from several European countries and from Australia as well. The American programs are equally exciting. The Potomac Society is presenting an International salon and The Stereo Club of Southern California, along with other stereo clubs, will have a special presentation. The Stereoscopic Society—American Branch will have displays of prints and slides and will help with clinics on stereo mounting of both slides and prints. A large room has been reserved for equipment displays, and recognized dealers in stereo equipment will be on hand.

A banquet Sunday night and a tour to Harpers Ferry on Monday will bring the festivities to a close. EVERYONE IS WELCOME. To see the best and learn the most about modern 3-D photography, come to Washington in October. Put your name on our mailing list by dropping a card to Paul Wing, 50 Floret Circle, Hingham MA 02043, or to Col. Melvin M. Lawson, 1400 S. Joyce St. (A-513) Arlington VA 22202. The stereo logo for the Congress is by Ron Labbe.
Oops...we goofed! Several of you pointed out our error in the NOV/DEC issue, in the article about the U.S. General Post Office in New York City. The description was correct for the building that still stands today. The view, however, was of an earlier post office that was completed in 1875 and stood at the south end of City Hall Park between Broadway and Park Row. It was considered an architectural eyesore and was demolished in 1938 and 39. Thanks for catching this one.

In the MAY/JUNE '82 issue we ran a view of Indians in front of a log cabin. Ken Hamilton recently bought a similar view but on a green card rather than yellow. Ken's card has a pencil notation of “Sioux Chiefs”. He has two other cards apparently from the same series. One is a studio shot of a “Sioux warrior over 7 feet in height.”, and the other is of children and teepees with a partially torn label, “...e at the Omaha Agency.” Published by Hamilton and Hoyt—Sioux
City, Iowa.” Does anyone have information about this publisher, or the series of Indian views?

Wayne Wheeler, President of the newly-formed United States Lighthouse Society, was kind enough to identify the unknown from the bottom of page 28 in the SEP/OCT '84 issue. It turned out to be the Yerba Buena light in San Francisco Bay. It still stands and the keeper’s quarters is now the residence for the Commander of the Twelfth Coast Guard District. If any of you are interested in lighthouses you may want to consider joining the Society. Contact Wayne at 130 St. Elmo Way, San Francisco, Cal., 94127. Phone 415-585-1303.

Jim Becker sent us an ID for the view at the top of page 35 in the NOV/DEC '84 issue. The building at the right is the Gedney House, located in Red Hook, N.Y. at the junction of the two main thoroughfares (now routes 9 & 199). It still stands as a commercial building, with a drug store at street level. An interesting feature is the long pole to the right of the hotel. In other views it can be seen to extend perhaps two stories above the 3-story hotel. At this height it is very thin and does not appear to be able to support a flag or serve any other obvious purpose.

We have four more views this issue to test your knowledge. The first is a western view from Tony Winston. It is Keystone #16759, “A Silver Mining Camp Nestled in the Mountains of Nevada.” Location is given only as latitude 37 degrees north and longitude 116 degrees west. Anyone happening to recognize it please let us know.

Ken Hamilton’s first unknown is a nice summer scene of a family group in front of what may be a resort home, with (continued on page 36)
Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don't know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

NEW "TWIN PROJECTOR SYSTEM" OFFERS SOUND, DISSOLVE & 3-D FOR UNDER $500

When I heard about this new system demonstrated at Photokina it sounded too good to be true: a modular twin-projector system that features a built-in sound cassette system (with automatic cue advance), and a built-in dissolve unit for cross-fade professional-looking slide presentations. For good measure a "3-D" switch allows both projectors to project together for 3-D slide shows (with added optional polarizers).

In addition, the system features Auto Focus, bright 250 Watt, 24 Volt quartz-halogen lamps, and come with f2.8, 85mm (about 3 1/4 inch) lenses.

Before you get excited I want to warn you that this system is not perfect. It does offer more value for the dollar than anything on the market. I've had a chance to test the system, and will give you a rundown of the positive and negative features that I found:

Positive features: First, there are all of the features already mentioned. The two projectors stack together as a single unit, with no need for a twin projector stand or a tangle of connecting wires.

Tape controlled shows are easy to do. A microphone is built into the hand controller. With a tape running in the program mode, simply pressing the microphone button to narrate your show will put your voice on tape. Pressing the forward or reverse buttons will automatically put the proper slide cue signal on the tape. This is all done in real time.

When played back, the narration tape will control forward and reverse advancing of the slides, in the exact sequence and timing as you programmed it.

The same type of program with a musical background can be done just as easily. There is an input on the front of the projector that allows you to plug in a patch cord to record sound directly from another tape or record player. When the microphone button is depressed for narration, the music level is automatically reduced. The technique is the same for single slide, dissolve, or 3-D slide projection.

There is a built-in speaker, with provision to plug in an external one. The tape recorder may also be used to play back any prerecorded standard cassette.

There is a timer for automatic advancing at two different speed intervals. Fading may be done at a choice of three preselected rates.

Trays are the standard straight European DIN type (also used by Leitz, Rollei, Zeiss Ikon, Agfa and Braun), available in 36 or 50 slide sizes. The upper unit only may be used with a Rollei 80 slide circular tray. These trays are universal for 2"x2" slides of all thicknesses.

Lenses are screw focus "MC" size. This is the standard used by Leitz and other European manufacturers.

Now for the negative features. The most negative feature for 3-D projection is that there is not positive film gate registration in two directions. This means that when a given slide pair is projected in 3-D, there may be a slight horizontal shift each time the pair is shown. Vertical alignment is much tighter, and this is the more critical one to be concerned with. I found the tolerences acceptable for 3-D projection with properly mounted 3-D slide pairs.

There is not a gate blackout during slide changes. In dissolve mode this is not noticeable, but in 3-D mode it means that you will see the slides horizontally move in and out of the gate. I found this slightly annoying, but still acceptable.

Vertical adjustment of the two slides is easily done using a control knob on the back of the lower projector. Horizontal adjustment is harder to do, by just physically moving the upper projector. No provision is made for rotational adjustments. Properly mounted slides should not require adjustment during projection.

The sound system is monophonic. No provision is made for stereo recording or playback. The built in speaker is adequate, but I found that an external speaker sounds much better. The output is 4 Watt, 4 OHMS.

In general, I feel that the positive features, combined with low price, far outweigh any negative ones.

As a comparison, to put together a similar system using two standard autofocus Carousel projectors, a twin projector stand, dissolve unit, and program tape recorder would easily cost over $900. Using two professional Ektagraphic projectors would cost even more.

The 3-D version of the two-lensed Rollei projector (yet to be released) is tentatively priced at over $2,000, with no sound system. The Royale System 150 (imported from
England) offers all of the same features in a single case package, including positive film gate registration, but its retail price in the U.S. is $2,595.00.

In conclusion, while I'll be the first to admit that this isn't the perfect system, it offers the slide photographer many professional features without high professional equipment prices. It is an excellent value that will enhance slide presentations, flat or three dimensional.

The system is now available from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010. Price is $495.00, plus $11.00 domestic UPS shipping and handling. (Orders shipped to destinations in California must add $32.18 Sales Tax.) Price and availability of the supplementary polarizers is not determined at this time.

3-D TRIVIA
Non 3-D Use of 3-D In Film and Television

Since the 3-D Movie Boom of 1953/4 the idea of 3-D photography or 3-D films has crept into scripts—usually as some sort of humorous element. Many of us '3-D' nuts are interested in anything 3-D related, so I thought it would be fun to write about some of the things I've noticed. Perhaps some of you readers know of other things which you can write to me about for a future update on 3-D Trivia.

The first time I noticed 3-D as a background element in a film was in the 1954 (non-3-D) science fiction film "Them". In two scenes the female scientist uses a Stereo Realist camera to snap the giant ants attacking Los Angeles. The authenticity falls apart in the next scene when a group is looking at the resulting large flat prints. But wait! These guys aren't totally stupid! In the background someone is looking into a Stereo Realist viewer, so I guess they are redeemed from a grave technical error!

Although I was too young to be aware of it at the time, 3-D movies must have been the subject of lots of jokes in 1954. I've seen many of the cartoons from that period that make light of 3-D, and even "Snoopy" donned 3-D glasses for a few panels. A few nights ago I just happened to watch a late night repeat of a 1954 "Burns and Allen" TV show. In the plot Gracie and Blanche want to get George to join them for an evening at the opera, but Gracie tells Blanche that they already had plans to go see a 3-D movie! She even tells Blanche that George likes it when they throw the ball at you and he has to duck!

The 3-D movie is mentioned a few more times, including Gracie mentioning to George that his 3-D glasses are hanging in the closet. In the end they all see the opera, but George has the final word to the audience, saying he really would have preferred seeing the 3-D movie. Now that's 3-D trivia!

In a recently re-shown episode of 'The Twilight Zone' (which was kept out of syndication for 20 years because of a copyright suit), the final scene shows Robert Duvall in the victorian parlour of his sweetheart, looking into a Holmes scope while she hands him views. The title of the episode is "Miniatures", but I won't give the rest of the plot away.

The 1950 film "Cheaper by the Dozen" features a "Magister" motion-study stereoscope, being used by Clifton Webb. I found this a surprising bit of authenticity, as Webb played the role of the efficiency expert in the 1920's/30's, and such a device was really used to study work tasks. See pages 285 and 286 of "Stereoscopic Photography" by Judge Webb. I found this a surprising bit of authenticity, as Webb played the role of the efficiency expert in the 1920's/30's, and such a device was really used to study work tasks. See pages 285 and 286 of "Stereoscopic Photography" by Judge Webb.

Several TV commercials have made use of 3-D. At the top of my list, and qualifying as a bona fide 30 second "rock video" is a recent "Budweiser" beer commercial. With a catchy rock version of the 'This Bud's for You!' theme as the background, a group of movie goers come up to the box office of a theater showing—what else?—'This Bud's for You in 3-D'. While one guy gets the tickets and 3-D glasses (always anaglyph on TV commercials—they like the color), another looks at the lobby poster which suddenly animates and has the words "THIS BUD'S FOR YOU" pop right out of the poster.

Next the group grabs their seats, puts on their anaglyph specs, and are treated to a well-done series of scenes where everything not tied down is thrown at them (including a case of beer cans). This culminates in a shot of a rocket which fires a laser blast straight into the group. They scatter just in time, as their seats are blasted into flames. Running out into the streets it all ends when the foot of a giant Godzilla-type creature (also seen in the 3-D film on screen) crushes

(continued on page 40)
Mr. Clark E. Leverette likes to do things in a big way. In this case, it is an extensive and comprehensive index of stereographs published by major American publishers at the turn of the Century (1900 that is). The first CPIS was released in the fall of 1983 with annual supplements being issued each year until completion in October 1990.

Mr. Leverette's intention is to provide multi-level access to collections of stereographs so that a particular view may be identified by subject (e.g. St. Paul's Church), location (St. Paul's Square, Main Street or Hogtown), source of photograph (Hogtown Tower view-St. Paul's Church) and area. The final issue of CPIS will include a list of countries and related stereographs by publisher, including the relevant sections in the sets of world tours.

Each of the first two issues of CPIS contains more than 200 pages of lists. It is anticipated that when the 8th issue is published that more than 80,000 stereographs will be identified. The annual supplements may be obtained from Killaly Press, 764 Dalkeith Avenue, London, Ontario N5X 1R8 for $34.95 each for a total cost of $280 by 1990.

For the economy minded soul, the publisher, Mr. Leverette, offers a price reduction of 5 cents per title or 10 cents per title with stock number to those who provide omitted information.

We are grateful to Mr. Leverette who has donated the first two issues of CPIS to the Library because of the help given to him by Dr. Treadwell, President of N.S.A.

VISITORS
Recently we were pleased to have two special visitors to the Library. Dr. Wayne Vose, a Medical Physician from Baltimore, was interested in information he could gather in reference to stereophotography and its application to medical imaging. Another visitor, Dr. Gerald M. Long, is a Professor of Psychology at Villanova University and uses stereoscopy in his courses and counseling. The application of three dimensional photography to a variety of professions and life situations continues to increase.

DONATIONS
* 30 stereoviews from Marvin Housworth.
* 507 stereoviews from the estate of James E. McFee; courtesy of John Waldsmith.
* A Proto-type plastic Lorgnette stereoviewer produced by Retained Communications, Inc., PO Box 4673, Clearwater, Florida 33518. Courtesy of Craig Daniels.
* 190 stereoviews from Paul Dickson.
* 217 stereoviews from Fred and Edith Bell.
* 9 stereoviews and other papers, courtesy of Robert Cauthen.
* American Stereographs, 1980 Exhibition of stereographs at the Grey Art Gallery and Study Center, New York University, NY (Courtesy of Freeman F. Hepburn).
* German Anaglyphic Poster, “Levi’s” (32” X 24’) Courtesy of Freeman F. Hepburn.
* Taylor Merchant Stereoscope, gift of Craig Daniels.
* “The Egyptian Idol” a 14” X 18” electrically illuminated, framed 3-D picture of Robert Taylor and Eleanor Parker in the Valley of the Dolls. Donated by Susan Pinsky and David Starkman. This item may be purchased from REEL 3-D Enterprises, PO Box 35, Duarte, CA 91010.

FRIENDS: KEEP THOSE ITEMS COMING! WAZ

MORE ON HANEEL
(See SW N-D/1984)
Walter McCabe has sent us a plastic holder for the Haneel Viewer along with the printed instructions for both the Trivision camera and viewer. Note particularly the “Lifetime” guarantee. Having written to the address indicated, no reply was forthcoming. Walt says, “it must have been a guarantee for the life of the manufacturing company.”
For every individual who struts boldly across the stage of history, declaring some major role to the applause or jeers of the generations beyond the footlights, there are hundreds of bit players who appear momentarily at center stage, mouth a few short lines, and then fade back into the swirling mists of anonymity which chance has but briefly swept aside. One such person was a grizzled old Pennsylvania cobbler, who would probably have spent his remaining years in uneventful rusticity had not fate and the fortunes of war decreed otherwise.

Little is known of John Lawrence Burns prior to his brief moment of glory. According to the family Bible, he was born of Scottish ancestry at Burlington, N.J., on 5th September 1793. He subsequently emigrated to Pennsylvania, married a local girl, Barbara Hagarman, on New Year's Day, 1820, and settled in the little carriage-manufacturing town of Gettysburg, just north of the Maryland border, where he plied his trade as a shoemaker. He was elected town Constable and served in that capacity from 1853 to 1858 and again from 1862 to 1863. A dry, humorless, and somewhat eccentric individual, Burns was the inevitable target of numerous practical jokes and, if even half the tales told about him are true, he would undoubtedly qualify as one of the town's chief sources of entertainment.

He was also fond of regaling listeners with stories of his experiences in the War of 1812, which allegedly included participation in the battles of Sackett's Harbor, Plattsburg, Queenstown, and Lundy's Lane. [His application for a veteran's land bonus, however, confines his service to a mere three-month enlistment in Capt. Christopher VanOrsdel's company of Pennsylvania Volunteers.] During the Mexican War, Burns also volunteered and was stationed at nearby Camp Newton.

When civil war broke out in the spring of 1861, Burns was already 67 years old; nevertheless, he attempted to enlist at least twice but was refused because of age. Then the Confederates invaded Pennsylvania. On June 26th, 1863, soldiers of Gen. Early's division entered Gettysburg (allegedly looking for shoes). Apparently the soldiers found Burns abusive and the constable was confined until the Confederates left town two days later, an act for which Burns exacted prompt revenge by jailing a Confederate chaplain.

For a man of Burns' temperament however, the incident undoubtedly still rankled a few days later when advance units of the Army of the Potomac arrived and took up positions on the low ridge west of town. As the troops marched by his Chambersburg Street home on the morning of July 1st, Burns appeared with his old flintlock and prepared to join them, pausing only briefly to castigate a neighbor who took the more conventional view that warfare was a thing best left to the professionals.

Burns first offered his services to Col. Langhorn Wistar of the 150th Pennsylvania Volunteers, joining that unit's skirmish line in a field near the McPherson House. When the 150th pulled back, Burns attached himself to the Seventh Wisconsin Regiment of the famed Iron Brigade, ap-

(continued on page 40)

“John Burns,” by Richard C. Ryder

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(continued on page 40)
1984 voting results are in for the Print Circuit and for Beta Transparency Circuit. Picture quality has been getting steadily better in that it is more and more difficult to choose three pictures in a folio to vote for and painful to have to pass over others. More people are producing high quality work and there is more variety and innovation than ever before. It is not the purpose of the Society to compete with salon competitions, but quality and personal growth are at the end of the rainbow in both.

**Print Circuit 1984 Totals**

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<tr>
<th>Folios</th>
<th>Points</th>
<th>1st places</th>
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<tbody>
<tr>
<td>Wil Metcalf</td>
<td>155</td>
<td>33</td>
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<tr>
<td>Brandt Rowles</td>
<td>139</td>
<td>27</td>
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<tr>
<td>Bill Patterson</td>
<td>104</td>
<td>20</td>
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<td>John Dennis</td>
<td>96</td>
<td>18</td>
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<td>Bill C. Walton</td>
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<td>12</td>
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<td>Nick Graver</td>
<td>94</td>
<td>19</td>
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<td>Jack Cavender</td>
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<td>Ray Bohman</td>
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<td>Craig Daniels</td>
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<td>Terry Wilkerson</td>
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<td>Eric Stott</td>
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**Speedy Folio**

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<td>Bill C. Walton</td>
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<td>John Dennis</td>
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<td>Bill Patterson</td>
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<td>Jack Cavender</td>
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<td>Robert Kruse</td>
<td>8</td>
<td>1</td>
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<tr>
<td>Sherry Lovato</td>
<td>7</td>
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</tbody>
</table>

**Favorite Views**

**Print Circuit**

1st—Lake Louise - Wil Metcalf
2nd—Egale - Wil Metcalf
3rd—Edmond Blowing Bubbles - Jack Cavender
4th—Grand Hotel From Below - Brandt Rowles

**Beta Transparency Circuit**

1984 Totals

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<th>Points</th>
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<td>Robert O'Brien</td>
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<tr>
<td>Rebecca Ratcliffe</td>
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<tr>
<td>Richard Vallon, Jr.</td>
<td>91</td>
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<td>Dave Huddle</td>
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<td>W. R. Young</td>
<td>87</td>
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<td>Dave Hutchison</td>
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<td>Edward G. Currier</td>
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<tr>
<td>Pat Wilburn</td>
<td>76</td>
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<tr>
<td>Dal Darrow</td>
<td>75</td>
</tr>
<tr>
<td>Dave Eisenman</td>
<td>68</td>
</tr>
</tbody>
</table>

**Favorite views:**

Mitten Country—Bob O'Brien (65 points)
Venice Scene—Rebecca Ratcliffe (49 points)
Ding Darling—Pat Wilburn (47 points)

**Holystoning**

I received a note from Tex Treadwell correcting me on a technical point. On page 37 of the Nov/Dec 1983 *STEREO WORLD*, I identified a Navy shipboard scene taken by CPO L.E. Goodnight as a swabbing session. Tex, a near 30-year Navy veteran, tells me that what was actually going on was 'holystoning'. Wooden decks were rubbed down daily with coarse sandstone blocks about the size of a brick, which removed both dirt and some wood, and left the planks squeaky clean. Swabbing occurred later in the process of completing the daily cleaning. Well, I believe that accuracy is always important and welcome such corrections. It is also educational as I had never heard of holystoning, though the association of sailors and swabbing was part of common legend as long as I can recall. The nearest I came to this sort of activity during my Army days was mopping barracks (no sandstone bricks) and cleaning up mustard gas, a training exercise in the Army Chemical Warfare Service. Later, when I was a laboratory technician in the U.S. Army Medical Corps, they seemed to hire people to do that sort of thing or to use prisoners of war. So maybe Tex and others will excuse my ignorance, for which I have no real excuse. Anyway, I thank Tex for setting me straight.
Celebrity Corner

Some people are doing their bit in capturing interesting contemporary personalities in stereo. Dr. Brandt Rowles is one such stereo photographer. Brandt is one of the best print-makers around these days as well as a top-notch maker of stereo color transparencies. His candid camera is always ready should the opportunity arise to get an elusive subject worth recording. Illustrated are three very diverse individuals: G. Gordon Liddy, a relic of Watergate and the Nixon resignation; Senator Daniel Patrick Moynihan of New York; and Vince Van Patten, a tennis professional and son of actor Dick Van Patton.

Society Membership

The Stereoscopic Society is made up of contemporary stereo photographers at all levels of experience. Making regular entries in the folios is important and one of the few requirements of membership. Persons wishing to consider joining the Society should write to the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.
The 1985 PSA Convention is scheduled for July 29 to August 3 in Seattle, WA.

PSA logo done into stereo by Owen Western.

A SEQUENTIAL INVITATION

The Stereo Division of the Photographic Society of America is inviting ALL stereographers everywhere to participate in the 1985 STEREO SEQUENCE COMPETITION. Closing date is June 1st 1985. Selected entries will be premiered at the annual PSA convention (July 29-Aug. 3, 1985) in Seattle, WA. Entries remain the property of the maker. Accepted sequences (scripted stereo photo-essays) are retained for subsequent exhibition at requesting clubs, then returned to their makers about Sept. 1, 1986. Rejected entries are returned immediately after the selection date of June 8, 1985. First, second and third PSA Sequence Award Plaques and 3 Honorable Mention Medals will be awarded at the 1985 PSA Convention in Seattle. Entry forms are not required - however, Sequence guidelines with complete details are available from Stereo Sequence Director Norm Henkels, 3441 Ashley Drive, Glenview, IL 60025. (312-724-5999)

SWISS STEREO SHOW
STUNNING SUCCESS
by Paul Wing

There are many frustrating problems in any attempt to exhibit stereo pictures in a museum setting. The viewers have to be childproof. Focusing mechanisms or horizontal eye adjustments seldom stand the gaff. Fortunately, horizontal adjustment is quite unnecessary if slides are properly mounted and achromats of good diameter are used. The need for focusing is minimized by carefully setting the lens to slide distance at normal infinity, and by using lenses of relatively long focal length (low power). To be sure, the picture is a bit smaller but this is not noticeable and leads to marked improvement in public acceptance.

Trying to produce high quality multiple view mechanisms presents another challenge which the Swiss Stereo Society has met by assigning a viewer for each slide. Finally, the eye level height of a mixed audience must be taken into account.

The photo forwarded by Thomas B. Handschin, President of the Swiss Stereo Society, shows an interesting stereo "box" made by them for the Exhibition "PHAEOMENA" in Zurich which ran from May to October 1984 and was seen by 1.2 million people!

THE UNKNOWNS (continued from page 29)

Fixed focal viewers, originally supplied by Reel 3-D Enterprises, were used: one for each view. The pictures included four by NSA member Steve Aubrey of New York. The other American contributor, with one view, was Dan Gosch from Providence, Rhode Island known for his unique approach to stereo art. German, Dutch, Swiss, and English photographers were also represented.

The public liked the 3-D “box”. The viewers were almost continually occupied. It was such a great success that the city of Rotterdam in Holland hired it as an attraction for the 1985 summer season.

THE UNKNOWNS (continued from page 29)
tents to the left. A handwritten notation on the back appears to be "Cilley".

A second view from Ken is the yellow card of two men standing by the steps that are the "Entrance to the Cave. No. 256", the title being written in ink on the back of the card.

Finally, an untitled pink Kilburn card of what looks like a tornado-damaged trolley barn. One of the cars says "...Grove Park". This is one of a group of untitled cards that Ken recently acquired in Maine. He wonders if they might once have belonged to Ben Kilburn and would welcome information from anyone about unnumbered, untitled Kilburn cards.

Send information on these or past views to Neal Bullington, 137 Carman St., Patchogue, NY, 11772.
Events

Apr. 21
Midwest Photographic Historical Society Collectors Show, Ramada Inn, Westport, St. Louis, MO. Contact Joe Kresyman, 502 Glenmeadow Dr., Ballwin, MO 63011. Call 314-391-9405.

Apr. 21
Cleveland's 4th Photo Trade Fair, Cleveland Mariott Inn/Airport, 4277 W. 150th, Cleveland, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Apr. 26 (NSA EVENT)
NSA Delaware Valley Regional Meeting at the Oliver Wendell Holmes Library, Eastern College, St. Davids, PA. at 8:00 P.M. Program will feature 3-D projection of “Highway USA” presented by its creator Jack Turner. (See Holmes Library Report in the Jan./Feb. STEREO WORLD.) Contact Dr. William Zulker, Eastern College, St. Davids, PA 19087.

Apr. 26
"The largest auction of photographica ever held" will benefit the Photographic Historical Society of New England when the Dr. James Hopkins Collection is sold in a day-long auction at the Skinner Galleries in Boston, MA. Contact PHSNE, P.O. Box M, West Newton Station, Boston, MA 02165.

Apr. 27-28
The Boston Show. The 23rd Show sponsored by the Photographic Historical Society of New England at the Armenian Cultural Center, 47 Nichols Ave., Watertown, MA. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565.

Apr. 27 (NSA EVENT)
NSA Southcentral Region, Spring, 1985 Meeting & Show. University Hotel, Huntsville, TX. Contact Tom Rogers, 1111 12th St., Huntsville, TX 77340. Call 409-291-0110.

Apr. 27-28
Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

Apr. 27-28

Apr. 28
2nd Annual Photographica & Image Show, York, PA. York Fair Grounds, Olde Main. Contact Central PA Photographic Associates P.O. Box 964, Carlisle, PA 17013. Call Bob Pare, 717-258-5261.

May 5
Photographica 85 sponsored by the Photographic Collectors Club of Great Britain in Porchester Halls, Queensway, London W2. Contact Photographica 85 c/o 1 Hazelmere Road, St. Albans, Herts, AL4 9RR England. Call 0727-64125.

May 5
Photographic Fair sponsored by the American Photographic Historical Society, Penta Hotel, 33rd St. & 7th Ave., New York. Contact APHS, P.O. Box 1775, Grand Central Station, New York, NY 10163.

May 5
South Bend Photographica Swap Meet, Century Center, South Bend, IN. Contact Heirloom Images, P.O. Box 6486, South Bend, IN 46660. Call 219-259-2968 after 9:30 P.M. EST.

May 17 (NSA EVENT)
NSA Southwest Regional Meeting, 7:00 P.M., Saga Motel, 1633 E. Colorado Blvd., Pasadena, CA. Contact Bill Shepard, 425 N. Morada Ave., West Covina, CA 91790. Call 213-962-5581.

May 18-19
Western Photographic Collectors Association 16th Annual Spring Trade Show, Pasadena City College, Pasadena, CA. Contact WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

May 25-26
Ohio Camera Collectors Society 23rd Trade Fair at Sinclair Plaza in North Columbus, OH. Contact OCCS Trade Fair, P.O. Box 282, Columbus, OH 43216.

May 26
5th Annual Camera Bazaar, Sheraton Mountain Brook Inn, Birmingham, AL. Call 205-870-3100.
FOR SALE

CLAUDET STEREO DAGUERREOTYPES, New Hampshire, Lincoln Funeral, Balloon tissue, Powell Survey, other western, and more. Call or write. Mark Koenigsberg, 700 Boulevard East #7D, Weehawken, N.J. 07087, (201) 865-0868.

I RECENTLY ACQUIRED—some 400 better-than-average stereo views, mostly pre-1900: SASE and 44¢ in stamps (refundable forder) for list. Look for some real sleepers (Anthony, Jackson, Kleckner, Weitfle, Pease, Bierstadt, Kilburn). Wolfe, Box 62, North Sutton, N. H. 03260.


THOUSANDS OF VIEWS—in many categories, especially good later views of children, U.S., foreign; individually or in quantity at reasonable prices. Let me know your interests! John Weiler, 49 E. Longview, Columbus, OH. 43202.

EDINBURGH STEREOSCOPIC OBSTETRICS ATLAS: 75 (of original 1007) views on 7 x 9 cards, with description page above prints. Anatomical bone shots, instruments, delivery, fetuses. $75.00. Ken Farson, POB 551, Glendale, CA. 91209.

EAST COAST'S LARGEST year-around collector's search service: Photographica, Eastern Farmer or good quality copies sought. Mark Koenigsberg, 700 Boulevard East #7D, Weehawken, N.J. 07087. (201) 865-0868.


BURMA 50 card U&U set (partial or complete). Also U&U Tour Book on Russia. V. Buttnogl, 9893 W. Moccasin Tr., Wexford, PA. 15090.

SHAKER people stereoviews, cabinet cards, real post cards. Send Xerox & price to: Richard Brooker, 450 East 84 St. 1F, New York, N.Y. 10028.


KALEIDOSCOPES WANTED. Collector seeking high quality 19th century kaleidoscopes made of wood/brass/leather by makers such as Brewster, Bush, Jewell and others. Also unusual types and kaleidoscope mechanical slides. Martin Roenigk, 26 Barton Hill, East Hampton, CT. 06442. (203) 267-8682.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Walle, 49525 W. Seven Mile, Northville, MI. 48167, (313) 348-9145.


FLORIDA STEREO CARDS and views. Mark V. Barrow, M.D., 1130 N.W. 64th Terrace, Gainesville, FL. 32605.

OTTAWA, KANSAS—Stereo views, photographers, post cards, advertising, etc. wanted from Ottawa, Kansas. Also desire anything pertaining to W.H. Martin, Ottawa photographer from 1890 to 1912. Morgan Williams, Box 2558, Washington, D.C. 20013.

WILLIAMANTIC, Windham, Conn, and other small cities and towns in Eastern Conn. Also pool tables and anything pertaining to the game. Rob Roy, 283 Beaver Hill Rd., Williamantic, CT. 06295.

CENTRAL PARK (NYC): All photographic images (stereo views, etc.) up to 1930. Herbert Mitchell, Avery Library, Columbia University, New York, N.Y. 10027, late evenings (212) 894-8163.


WALT WHITMAN STEREOES (except Gurney). Also Whitman cartes-de-visite. Generous prices paid. Fred Lightfoot, Box A-F, Greenport, N.Y. 11944.

GLASS LANTERN SLIDES of Nagasaki, Japan. Both B/W and hand-colored, from earliest to ca. 1910 desired. Also, stereo view boxed sets of Japan. Please describe and price. Rob & Etsuko Oechsle, Box 55 Kadena, Okinawa-ken, 904-02 Japan.

LANSING, MI., stereo views, photos, books, advertising. Anything from or about Lansing. David R. Caterine, 9879 Bismarck Hwy., Vermontville, MI. 49096.


3-D VIDEO MOVIES, VHS or Beta formats. Send lists to J. Rando, Rt. 8, Box 486-1, Gonzales, LA. 70737.

BY COLLECTOR, views of California, Los Angeles, S.F., Parks Quebec, France, animals, little girls to teens, nuders, personalities, disasters, wars; also collect old 78 records, catalogues, phonos, sheet music before 1930. Edward Couture, 1233 So. Curson Ave., Los Angeles, CA. 90019. (213) 935-4866.

AUSTRALIAN VIEWS in stereo, CDV, also Australian dags wanted to buy or exchange for U.S. cards. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2144, Australia.

VOTES FOR WOMEN—photos, stereo views, posters, buttons, anything pertaining to Woman's Suffrage movement wanted. Send xerox or description and price to Chris Hearn, 11118 Safford Way, Reston, VA. 22090.
DINOSAURS (continued from page 17)

Footnotes:

1Scientific names consist of two parts, genus and species (i.e., Hadrosaurus foulkii): they are always italicized and only the genus is capitalized. In practice, when dealing with extinct animals, frequently the genus alone is used. Popular or common names are often derived merely by dropping the -us from -saurus. Hence, Hadrosaurus is the scientific name for a particular type of dinosaur, while hadrosaur is a general term often applied to the entire group of “duck-billed” dinosaurs.

2There was at least one dinosaur on display at the 1876 Centennial that did manage to get itself stereographed. If one looks closely at the Centennial Photographic Company’s view of Henry Ward’s gigantic fossil ground sloth Megatherium [See Stereo World, May-June 1984], a small model of one of the Crystal Palace Iguanodons may be seen nestled inconspicuously on a shelf in the background.


HADROSAURS (continued from page 19)

most useless waste of time that a person can get into . . . . We can’t even tell why the dodo bird went extinct. I mean we can’t figure out how animals are going extinct now for sure. We assume that man plays a role in some of them. On the other hand, the condor appears to be going extinct by itself without our help, or non-help. We’re talking about a whole group of animals which are related because we say they’re related—all the dinosaurs. We know nothing about them. I think the most important thing we can work on right now is to figure out why they were so successful. They were the dominant land animals on this earth for a hundred and forty million years. We’ve been here four million years. And we’re trying to determine why this animal was not successful?

SW: Yes. It’s always seemed to me to be rather odd that we think of the dinosaurs as failures when in fact they were one of the most successful forms of life on the planet.

HORNER: They were the most successful land animals ever.

[Jack Horner’s work with the Montana dinosaurs continues to attract widespread attention. The subject of a major biographical article in the December 1984 issue of Esquire, Jack also recently appeared with Hugh Downs in a “20/20” segment detailing his experimental use of CAT scans to study dinosaur embryos within fossilized eggs.]
COMMENT (continued from page 3)

THE HALF-FRAME SOLUTION

I was delighted in reading your articles on the Nimlo camera, especially the Sept./Oct. 1984 issue, I.E. price $26.95. I'm not that interested in the lenticular prints, although I might try a roll this summer if I can find a mailer. I have tried many ways to take my own stereo pairs short of a Pentax splitter. There was just not that much equipment around until you told us how the Nimlo ticks.

I'm sure by now you have solved the extra-print problem; if not, spread the word: just cover up the middle two lenses, shoot and send them off for 1/2 frame prints. (They only charge for pictures they can print.)

George M. Schnare
Hampden, MA

3-D Body Scans

The answer to Mr. Bass' question (Jan./Feb. '84) regarding the possibility of stereo sonograms is that it cannot be done practically at present. The sonogram consists of images of multiple planes of tissue having 2-D information only. Without the information of the third dimension there is no way to have stereo.

Nevertheless, several centers around the country with large computers are involved with 3-D medical imaging. The various ways this can be carried out are reviewed in Diagnostic Imaging, March 1983, PP. 54-6 in an article by Thomas Budinger, M.D. PH.D. entitled "3-D Image Displays Bring Scans to Life". The results so far are quite promising. There may be a place in the future for stereo sonograms, stereo cat scans, and stereo magnetic resonance images.

Wayne F. Vose, M.D.
Radiology Resident
Medical Center of Delaware

LOOMIS

I recently picked up a card with "E. W. Loomis" stamped on each end and on the back.

Handwritten at the bottom of the card was: Eroded Sandstone. Delta Co. Colorado. On the Reverse in handwriting following Loomis' name were the words "is Aunt Mary's son-in-law."

I was wondering if anyone has any information on this Photographer?

Dan M. Jacobson
P.O. Box 7101
Sacramento, CA 95826

NEWVIEWS (continued from page 31)

the entire theater and its 3-D marquee! More action in 30 seconds than most 3-D movies!

I won't describe the story, but a recent local clothing store chain, "Millers Outpost", also did a commercial that took place at a theater showing a 3-D movie. 3-D Trivia answer: the title of the movie is "The Cowboys in 3-D".

For sheer humor and taking a fun poke at all of the 3-D movie stereotypes is a running gag on the "SCTV" television comedy show. A Dracula-style horror movie host named "Count Floyd" hosts a show called "Monster Chiller Horror Theater", which seems to almost only show gimmicky 3-D movies. The films always have the same two stars; Dr. Tongue (a lisping parody of Vincent Price) and Igor (a parody of all "Igor" characters). Their films are almost all titled "3-D House of something". So far I've seen "3-D House of Cats", "3-D House of Stewardesses", "3-D House of Naked Slave Chicks", and "3-D Stake Through the Heart" (a spoof of Coppola's "One from the Heart"). Although never shown, mention has been made of other titles such as "3-D House of Pancakes" and "3-D House of Representatives".

These parodies are real classics, with numerous gratuitous "at-the-camera" scenes, which are always accentuated by the use of wide angle lenses and their special "poke-the-camera" theme music.

3-D is obviously a good running joke, as the most recent Count Floyd parody was a 15 minute spoof called "3-D Firing Line". This is a film-critic talk show just to review 3-D movies. In the first show Count Floyd hosts a discussion between film critic "Pauline Kaell", Dr. Tongue and Igor. Clips are shown from "Midnight Cowboy II in 3-D", and Pauline tears it apart while Dr. Tongue and Igor defend their art. In the end Pauline says she loves the film anyway.

I hope they'll do more of these, as they are even funnier to a hard-core 3-D fan! I just wish that real 3-D films weren't so deserving of parodies and spoofs.

Anyway, I hope you enjoyed a bit of 3-D Trivia. If you like it, or want to add more to the 3-D trivia collection, write to me c/o "Newviews".

JOHN BURNS (continued from page 33)

propriating the musket of a wounded soldier when he had exhausted the ammunition of his own antiquated piece.

As the Confederates poured across Willoughby Run and swept up the slope, Burns was felled by his third wound, a severe one in the ankle. Left behind in the retreat, he was less exhausted the ammunition of his own antiquated piece. As the Confederates poured across Willoughby Run and swept up the slope, Burns was felled by his third wound, a severe one in the ankle. Left behind in the retreat, he was less convincing in his claim that he was there by accident (either seeking aid for his ailing wife or searching for a stray cow). Nevertheless, his wounds were eventually dressed by a Confederate surgeon and late the following day Burns was unceremoniously carted home in the junk wagon of a neighbor. Thus ended the only direct civilian participation in the Battle of Gettysburg.

Overnight John Burns became a celebrity. Bret Harte wrote a lengthy (and highly inaccurate) poem about him and he was subsequently hailed as the "Hero of Gettysburg" at gatherings in Philadelphia and Washington. He was granted a pension by special act of Congress; the State Senate did likewise and for good measure elected him Assistant Doorkeeper. But for Burns, the greatest honor had occurred earlier.

By November of 1863, the sounds and stench of war had long since receded from the quiet Pennsylvania countryside, although the scars still remained. On November 19th, after the dedication of the National Cemetary, President Lincoln asked to meet Burns and, together with Secretary of State Seward, the two attended a patriotic service at the Presbyterian Church. One eyewitness recalled seeing the President and the crusty old warrior walking side by side up Baltimore Street, the smaller Burns struggling valiantly to match the gangling Chief Executive stride for stride.

In the postwar years, Burns was active in Methodist and Temperance circles. He died of pneumonia at the home of a nephew in nearby Bonneauville on February 4, 1872, at the age of 78. Today, his statue stands on the battlefield near McPherson's Woods, its base emblazoned with the tribute of Gen. Abner Doubleday, under whose command Burns on that hot July day ever so briefly served.
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