NATIONAL STEREOSCOPIC ASSOCIATION
STEREO ADVERTISING

Manufacturers of stereo cameras, views and viewers of the 19th century seldom went for artsy or subtle logos on their letterheads or envelopes. They often used bold illustrations of their products—as illustrated by these two letters sent in 1898 and 1899. These are fine examples of "crossover" collectables—items that would delight stereo collectors, stamp collectors (they call these "covers") and advertising art collectors.

NSA member J. Fred Rodriguez found these gems a couple of years ago in a large collection of American illustrated covers. Those who might have similar items of stereo interest (especially from the smaller publishers and manufacturers) are invited to share them with STEREO WORLD readers.
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COVER: This issue's Newviews Column slips in a bit of history with a look at the never marketed Stereo Speich Camera. Only 15 were manufactured before the Italian company abandoned the innovative idea. The illustrations and text are from an article in the BULLETIN of the Swiss Stereoscopic Society by Marc Fontannaz.
THE REASON OF RENEWAL

If you've found absolutely nothing of interest in the past 6 issues of STEREO WORLD, then by all means ignore that renewal notice you found in the mail in December. On the other hand, if you found anything that was useful, interesting or even mildly diverting, dig out that notice and get it in the mail because there will be more of everything packed into the 1986 issues! To go into more detail now, and to do justice to the many fine articles and research projects in the works, would require more space than is reasonable for any editorial. (You'll just have to RENEW and enjoy!)

Notice that basic dues have not gone up. This is thanks to the many generous members who have donated over $4000 to the support of the NSA in the past year. This means we can keep up with rising publishing costs as well as the expenses of the Holmes Library, regional activities and some research aid.

In case you didn't get it, the subtle hint hidden in the above paragraph is that the NSA will need the same kind of support again in 1986. Your tax-deductible contributions (any size, any time) are most welcome and helpful.

PUBLICITY DEPT.

Our thanks go to the publishers of two big circulation mail-order catalogs for their help in telling the world about STEREO WORLD. Harvey Zucker and Gene Bourne announced the mailing of their fall A PHOTOGRAPHERS PLACE BARGAIN BOOK CATALOG to NSA members in a paragraph on the contents page of that catalog. It describes the purpose of the NSA, gives the address, and mentions STEREO WORLD as, "...what must be considered one of the best periodicals emanating from a photographic/historical organization in this country.... we sometimes get the feeling that if there's anything you might want to know about stereo photography, past, present or future, you'll learn about it from STEREO WORLD."

Susan Pinsky and David Starkman included a half page ad for STEREO WORLD in their 1986 REEL 3-D ENTERPRISES CATALOG. The catalog goes to over 5,500 users of 3-D material and equipment, and the ad should give a fair number of them a better idea of the range of subjects covered by STEREO WORLD and the helpful, interesting reading it can provide.

Remember, even if you don't publish a big catalog you can help spread the word of our existence to potential members by arranging to place a few NSA membership folders in flea markets, photo shows, camera stores, antique shops, etc. Just order a dozen or so from the NSA office and keep them handy in your car.

A COLOR ISSUE OF S.W.?

Response to our request for pledges to finance a possible color issue of STEREO WORLD has been slow but steady. As explained in "Editor's View", Nov./Dec. '85, any expenditure on color preparation and printing would depend completely on a separate pledge drive for that project. Quality of regular coverage would not be cut in order to include the color pages, and planning would only proceed when pledges amounting to the cost of a color section have been received. The total additional cost of an eight page color section plus color covers would come to about $7000., including preparation expenses.

There is plenty of fascinating material (both historic and modern) in need of color illustration. For details, check back to last issue's Editor's View and if you're interested, please send only a pledge (no money yet) to STEREO WORLD Color Dept., 5610 SE 71st, Portland, OR 97206.

—John Dennis

PINHOLE JOURNAL

A NEW MAGAZINE FOR AN OLD CONCEPT

A new publication called PINHOLE JOURNAL has been launched by the Pinhole Resource—a non-profit research library and photographic archive for pinhole art and science.

Pinhole cameras of various configurations have been used since the beginning of photography for scientific, artistic and educational purposes. Today they are used in astronomy, fusion energy research and nuclear medicine as well as by photographers exploring the unique abilities of pinhole cameras in combination with modern fast films and color materials.

PINHOLE JOURNAL will be printed in duotone and color and will cover all aspects of pinhole photography—scientific and artistic, old and new. Stereo pinhole images will be covered, along with articles on such things as pinhole video, pinhole eclipse studies, underwater pinhole, pinhole in contemporary art, etc. The magazine will be issued three times a year at a subscription rate of $32.50 a year. For information write: PINHOLE JOURNAL, Star Route 15 Box 1655, San Lorenzo, NM 88057.
Comment

A LIZARD IN THE CASTLE
In doing research for the Academy of Natural Sciences, Philadelphia, in connection with a plaster cast of their specimen of Hadrosaurus foulkii that used to be on exhibit here at the Smithsonian, we stumbled across Richard C. Ryder's article in your magazine. We were flabbergasted to learn that our mount of the "Kangaroo Lizard" had once stood in the Great Hall of the Smithsonian Castle, prior to its being moved into the Arts and Industries Building sometime in 1881.

Raymond T. Rye II
Museum Specialist
Department of Paleobiology
National Museum of Natural History
Smithsonian Institution

A 3-D BODY SEARCH
An article appeared in the Nov./Dec. issue of AMERICANA Magazine on "The Sampler" page concerning a gift of 250 human anatomy stereo views given last year to the University of Minnesota. Dr. Joseph Leppi, head of the biomedical department, pronounced the old views an improvement over the flat color slides, video tapes and textbook images currently in use. He wants to introduce the stereographs into classes as a teaching aid, saying, "The human body hasn't changed in ninety years... With these stereoscopic slides, students get a better understanding of the relationship of front to back and side to side."

Before he can use the views in classes next fall, Dr. Leppi needs to locate more views and viewers, and would welcome any contributions of such material and equipment to the cause of modern medicine. Contact Dr. Joseph Leppi, Biomedical Department, University of Minnesota, Minneapolis, MN.

Thanks to
G. Robert Salvi,
Somerville, MA

Events

Feb. 23

Mar. 2

Mar. 9
Third Annual D.C. Antique Photo Show. Hyatt Regency Crystal City (Ballrooms E&F) 2799 Jefferson Davis Hwy., Arlington, VA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504. Call 203-562-7800.

Mar. 15-16
Photographic Collectors of Houston Camera & Image Show & Sale. Holiday Inn, 2712 SW Freeway at Kirby Dr., Houston, TX. Contact Leonard Hart c/o The Heights Gallery, 1613 Oxford St., Houston, TX 77008. Call 713-868-9606.

Mar. 16

Mar. 23
Cleveland Area Photorama USA. Holiday Inn, 15471 Royalton Rd., Strongville, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Mar. 22-23
Third Annual Omaha Camera Show. Sokol Hall, 13th & Martha, Omaha, NE. Call 402-558-9473 days, 402-453-4065 evens.

Apr. 6
Chicago Photographic Collectors Society Trade Fair. Ramada O'Hare, 6600 N. Manheim Rd., Rosemont, IL. Write to CPCPS, PO Box 375, Winnetka, IL 60093.

Apr. 12-13

Apr. 19-20
The Boston Show. 25th Show sponsored by the Photographic Historical Society of New England at the Armenian Cultural Center, 47 Nichols Ave., Watertown, MA. Contact PHSNE c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 evens.

May 31-June 1
Ohio Camera Collectors Society Annual Camera Show. Sinclair Plaza, I-71 at Morse Rd., Columbus, OH. Contact OCCS, PO Box 282, Columbus, OH 43216.

June 27-28-29
NSA 1986 CONVENTION AND TRADE FAIR, University of California at Riverside. SEE "CONVENTION PREVIEW" IN THIS ISSUE.
THE BIRTH OF

Burlesque In America
The war between the states was over. That had been realism, more than enough realism for a lifetime, as far as many had been concerned. But even when it was over, it wasn't over. The President of the United States was shot to death in a meaningless and mindless act while he was watching a performance of Our American Cousin at Ford's Theater in Washington, D.C. For those who still wanted realism in the theater, it's hard to top that. To make it worse, the assassin was a handsome and talented, if erratic, member of one of the country's foremost acting families and the brother of the most celebrated American actor of the nineteenth century. Perhaps it is no wonder that the public began to support fluff over substance in the competition for their entertainment dollars. Anyway, that is what came to pass, and when that fluff was embellished (and even dominated) by a new kind of feminine allure, the appeal, at least for men, was overwhelming. It is probably also true that many least affected by the war (or who profited from it) were in New York City with excess money in their pockets to spend on overpriced theater tickets. Traditional drama lovers at the few theaters that held out from the trend must have felt as lonely as TV's Maytag repairman purports to be. In any event, for awhile at least, the paying public had had enough of serious matters in the theater.

When it began it was partly by chance. An unlikely set of circumstances, opportunistic thinking, and a financial gamble set a course that few might have foreseen. But, it led to millions of dollars in revenue and some very interesting new personalities. Maybe it was not art, but it was fun.
Emily Rigl danced in the original cast of "The Black Crook" in 1866. This versatile performer was then a slip of a girl who seemed to be all arms but very pretty. Some were shocked (but others pleased) by her 12-inch skirt in "Humpty Dumpty". She later came to be considered one of the best actresses on the stage. (All stereographs from the author's collection.)

THE BURLESQUE VIEWS

In one way the timing was fortuitous in that it occurred during a relatively brief period when stereo portraits were recorded of most of the theatrical personalities appearing in major New York theaters.

Some card stereographs dating from the 1850's of theatrical artists are known. Especially European issues, but the main thrust for commercially available celebrity views came in the 1860's and 1870's. In the early sixties E. & H. T. Anthony & Co. released a series covering the more notable stars of the stage among many other famous people. Darrah, in his book The World of Stereographs, says there were almost 75 theatrical people included. If so I can verify about a quarter of them in my collection including Edwin Booth, Adelaide Ristori, Clara Jennings, and other headliners. J. Gurney & Son issued many fine stereo portraits in the late 1860's and early 1870's. Napoleon Sarony supplied such stereo views in the 1870's as did Howell and others to a lesser extent. The hazy history of all this gives rise to many unanswered questions regarding the details of distribution and financial arrangements in the commercial aspects of these celebrity views. I will offer a brief summary of Sarony's operation for whatever insight it may give.

Napoleon Sarony first opened a studio in New York at 680 Broadway in 1866. He was initially an artist, first in lithography and later in cartooning. His abilities as an illustrator have been described as average but his decision to go into photography seems to have been based more on financial promise than hope for artistic acclaim. As it happened he was very successful both as a photographer and as an entrepreneur in the commercial aspects of the picture business.

Theatrical photographer Napoleon Sarony poses in the uniform of a "Count Harmoncours". Both Sarony and his wife liked to appear in public in elaborate costumes, often rented for the day. He was barely 5 feet tall, and the name Napoleon seems more than fitting.
The principle of charging a fee for sitting for photographs for commercial distribution was established by Charles Dickens in 1867 or thereabouts. Mr. Dickens' attitude had understandably become hardened as a popular writer in a time lacking copyright laws. Sarony understood this and paid well for the exclusive rights to photograph well known celebrities. It is said that he literally broke into Lillie Langtry's quarters after her arrival in America. The 'Jersey Lily' was alarmed by this strange little man but was $5000 richer after the meeting. Sarony had beaten the competition in obtaining exclusive rights to photograph this most famous mistress of the Prince of Wales. He made plates of 40 poses of Lillie at the first sitting and about 50 more at a later date. She was very vain and hard to please. I have a cabinet card of Mrs. Langtry with a very appealing Sarony portrait of her, and a blatant ad for an insurance company on the reverse. Napoleon had many ways of getting his money back.

Business was so good that in 1871 Sarony rented a whole building at 37 Union Square, sort of in the center of the theatrical activity. He paid $8000 per year rental. First floor showcase windows drew crowds to see the latest pictures of their matinee idols. Many lesser lights signed away rights to their images on the chance that publicity would advance their careers, and sometimes it did. Hopeful young ingenues counting their pennies could obtain enough prints to meet their portfolio needs by waiving rights to the pictures. It seemed to work out for everyone.

One could buy celebrity pictures at retail at the Union Square gallery but most were probably distributed wholesale through salesmen who sent them wherever there was a customer . . . at theaters, hotels, newsstands, or even mail order. Stereoviews and CDVs were included as well as Sarony's specialty, the cabinet photograph, but by 1880 new stereos had pretty well passed from the scene as the cabinet card reigned supreme. This to the chagrin of stereo lovers who would also like to admire in 3-D the great beauties of the 80's such as Mary Anderson, Lillie Langtry, and Lillian Russell, and matinee idols like Jack Drew and Maurice Barrymore.

Entering Sarony's Union Square establishment, one was carried to the top floor by a sluggishly elevator. A garish reception room was filled with props topped by a stuffed crocodile which hung from the ceiling. The rooftop studio had many skylights and windows with associated curtains to adjust and control the natural lighting. Photographic purists may not approve of Sarony. He did not operate the camera. He posed the subject and arranged the lighting. His cameraman was Benjamin Richardson who needed little instruction in order to give the master what he wanted once Sarony had set the scene and pose. Neither did Sarony dirty his hands with darkroom work. He considered himself an artist but he didn't consider photography his medium in that respect. Yet that is what endures. When he died in 1896, in his studio there were over 40,000 negatives of theatrical personages which had accumulated over thirty years. He really was unique in his time in every way. He was SARONY.

Identifying and dating stereographs of 19th century theatrical people presents many hazards and pitfalls. Only a few have imprinted names on the cards and they are the most easily identified. A substantial fraction, perhaps one-third or more, have no identification on the card at all. Most of the rest were identified in pencil on the reverse, often with last name only. Some are misspelled or phonetically spelled in a scribbled handwriting that is difficult to read at best. The penciled writing may have mostly rubbed away in more than a century of existence. Usually the penciled identification is correct but just enough errors occurred to turn on the caution light. Sometimes views were pirated and unauthorized copies (usually degraded) were released by fly-by-night operators. Apparently negatives were also sold or loaned by Sarony and others. Gurney released views of English performers well before they arrived in the United Two of the dancers from the ballet corps of 'The Black Crook'. It opened Sept. 12, 1866 and completed 475 performances in its first run. Nearly everyone in the production was stereographed, but many are unidentified as in this C.W. Woodward view #1546.

States indicating that the negatives were imported. These do not carry the usual legend "Photographed and Published by J. Gurney & Son" but do carry a simple copyright notice. Sometimes cards imprinted for one purpose were used up on another unrelated subject. A knowledge of the 19th century theater and how to find obscure information (assuming it exists) about little known people is most helpful.

Although in no way pornographic, pictures of performers in tights or other burlesque costumes were indeed risqué in their day and would not have been found in the Victorian parlor, considering the sexually repressed attitudes which then set the norm in acceptable behavior. They were for private viewing and a lot of snickering could be expected. The less sophisticated, rural, non-metropolitan initiates were bowled over on first seeing such photographs. Risqué was pornographic in the sense that the suggestion was equivalent to the act when such material was rarely seen.

Headliners were often not pictured in their burlesque costumes but instead in sedate poses, possibly to avoid the aforementioned connotations. More revealing pictures were issued (some are shown here) but these often featured secondary players. A picture of a woman in tights in 1870 was, in the context of those times, roughly equivalent in erotic content to a Playboy centerfold today...and not nearly so available. Of course, stronger stuff did exist but was strictly underground and would not carry the imprint of any respectable photographer.

Marietta Bonfanti a premier dancer starring in the original casts of "The Black Crook" and "The White Fawn" in 1866 and 1868.
THE BLACK CROOK

New York producers Jarrett and Palmer, in the spring of 1866, intended putting on the ballet, La Biche au Bois, at the Academy of Music. For this purpose they had imported from Europe an entire ballet troupe and a large amount of innovative scenery. Only the Academy was adequate to handle the production. It was a very ambitious project and beyond anything done before in ballet in America. On May 22nd the theater burned down, stranding the artists both physically and financially before the show ever opened. William Wheatly, manager of Niblo’s Gardens, decided to take a chance and incorporate both human and mechanical elements of the ballet troupe into a melodrama written by Charles M. Barras called The Black Crook for which he had acquired the rights. This required great ingenuity and a complete rebuilding of the Niblo’s Gardens stage to make full use of the imported equipment. According to The New York Times, “Such a stage was never seen in this country before. Every board slides on grooves and can be taken up, pushed down or slid out at will. The entire stage can be taken away; traps can be introduced at any part at any time, and the depth of the cellar below renders the sinking of entire scenes a matter of simple machinery.”

The preproduction costs of The Black Crook mushroomed to $25,400 (a huge sum in those days) by opening night, setting Wheatly some distance out on the proverbial limb. The author, Mr. Barras, took a single prepayment of $1500 for the entire run, regardless of its length, and assumed no financial responsibility in the production (an option he may have come to regret).

The spectacular opened on September 12th and by that time Barras’ original script was barely discernable in the result, which had effectively become the first of the great Broadway musicals. The success of The Black Crook was immediate and far beyond any precedent. It ran for 475 performances and grossed about $1,100,000 in its first run. Many changes in personnel and specialty acts occurred during that run, keeping it ever fresh. At least three long running revivals were produced in the decade that followed. Its influence was far-reaching and in fact is still with us. The roads that led to The Ziegfeld Follies, all of the modern Broadway musicals, the Rockettes, and for that matter Gypsy Rose Lee and Oh! Calcutta! all passed through The Black Crook. This without mentioning the immense debt owed to the Crook by movies and TV.

The story line of the show was about as thin as the plot in a 1930s Busby Berkeley movie musical. It was a gossamer base completely enveloped in spectacular stage effects and, for those days, daring and sensual displays of feminine anatomy, especially a stage full of dancing legs in tights, which overpowered the mostly male audiences.

The plot involved sorcery, demonism, and wickedness. Hertzog, the Black Crook, was a deformed and ill-natured but very learned alchemist. Desperate for immortality, he made a pact with the play’s version of Satan to deliver to perdition one human soul for each year of life granted to him. The account had to be settled on the last day of each year before the clock struck midnight. The hero, Rodolphe, a poor painter, was in love with Amina, a rural beauty. The evil Count Wolfenstein saw her and invoked his feudal power to take her for himself. Rodolphe was locked in a dungeon. The Black Crook, searching for a soul to make his payment on the next new year, focused his attention on the vulnerable Rodolphe. He visited him and tricked him into searching for a cave of gold in the forest. On the way Rodolphe saved a dove from a snake, the said dove turning out to be Stalacta, the fairy Queen of the Golden Realm. She in turn foiled the Black Crook and aided Rodolphe. In short, the Count was run through in a sword fight, Amina was rescued and married to Rodolphe, and the Black Crook justly was sent to the devil in place of his intended victim. So much for the story line.

Rita Sangalli, premier dancer (one of three) in the original cast of "The Black Crook" in 1866 and starring dancer in "Humpty Dumpty" in 1868. Her skill is demonstrated here by holding a toestand in a time exposure for the slow wet plate process. Card has no publisher or other ID, and was possibly made in France.
One of the pantomimists in the 1868 production of "The White Fawn". The musical ran for more than 150 performances at Niblo's Gardens. This Gurney view does not identify the performer.

The original cast included eighteen featured players, three premier and nine solo dancers, sixty-two ballerinas, and thirty-five children. The initial performance began at 7:45 P.M. and the theater cleared at 1:50 A.M. The principal dancers were Marietta Bonfanti, Rita Sangalli, and Betty Rigl. David Costa was the ballet master and the music was written by Thomas Baker. William Wheatly and Leon Vincent directed the production and Harvey Dodworth conducted the orchestra.

The exceedingly graceful Marietta Bonfanti, an Italian, was the spiciest thing was seeing a woman in tights. As in 'The Black Crook' they were considered a terrible thing.

Lew Weber of Weber & Fields

Mlle. Braun, one of the dancers in the Viennese Ballet Troupe imported for the extravaganza "The White Fawn". They introduced the Can-can to New York City, though probably not in this costume. 1868 view by J. Gurney & Son.
had been brought over from the Grand Opera Paris and was the premier danseuse. Although appearing in a New York music hall and not in an opera house, the ballet was the most complete troupe of its kind to have performed in the United States. Just about everyone in the troupe was stereographed in studio, the views being sold in original or copy issues for many years as The Black Crook Series. They remain today cherished collector items.

At the conclusion of the second act at 10:45 P.M. (3 hours into the show) the audience had just witnessed the ballet success of the night, the Pas de Demons, and three curtain calls were required. Rita Sangalli and the full ballet performed as the Demonese who, it seemed to the audience, wore no clothes to speak of and disported themselves so well as to draw thunderous applause. Mlle. Sangalli was also originally from Italy but more recently had danced at the Grand Opera Berlin and Her Majesty's Theater London. She was a very skilled artist. The other premier danseuse, Mlle. Betty Rigl, was from the Grand Opera Paris. Her sister Emily Rigl also was in the show. Although Betty was the more celebrated dancer at this time, it was Emily who was to prove more versatile as singer, dancer, and actress in years to come. In addition to the dancers and the sensuous allure of the multitude of legs, the audience was enchanted by the complicated fairyland scenery and special effects which were awe inspiring at the climaxes. Drama was not a factor that night or for the run of the show.

Then as now, show business was prone to copycatism and follow-the-leader. What happened at Niblo's Garden was not lost on many other managers who had been following the saga of the stranded ballet troupe with increasing interest. Especially, they noticed the newly revealed fascination with the feminine form, properly or improperly displayed. If that was what the ticket buyers wanted, that is what they would try to give them. But spectacular shows like the Black Crook were very expensive and good premier dancers were in short supply, even worldwide. Dance historians tell us that this was an especially dreary period for them. Something new was needed but whatever it was, it was likely to be done in tights. In the meantime, extravaganzas were in vogue and were further exploited.

Two weeks after the Crook completed its first run early in January 1868, Wheatly and Jarrett & Palmer combined efforts on another super production at Niblo's Gardens called The White Fawn. Of the plot it is more than enough to know that a princess is transformed into a white fawn by day and becomes a woman again at night. Marie Bonfanti remained as first among the ballerinas, but a high point was the importation from Europe by Jarret & Palmer of the Viennese Ballet Troupe who introduced the Can-Can to New York City. Audiences must have been a hardy lot in those days. On opening night the second act curtain went up at six minutes to midnight and the audience was dismissed just short of 2 A.M. when equipment trouble made it impossible to carry out a grand finale. Things were much better a few days later when everything began to work and the final curtain had dropped by a quarter past eleven. No one really seemed to be complaining. The White Fawn was presented more than 150 times before closing.

A couple of months later the competition began to get its act together, literally, and Humpty Dumpty opened at Mrs. John Woods' Olympic Theater. It used 60 persons in seventeen scenes and had lured Rita Sangalli and both Emily and Betty Rigl away from Niblo's. It is interesting to note that Sangalli was paid $180 per week and the Rigl sisters received the same amount jointly. The entire ballet cost $943 per week. One might also note that a marshal at Dodge City was paid about $30 per month and a cavalry soldier only a small fraction of that.

G. L. Fox, a master of pantomime, as Clown in Humpty Dumpty began an association with that part that was to span his remaining years. He played it many hundreds of

G. L. Fox as Clown in the extravaganza "Humpty Dumpty" which opened at the Olympic Theater in 1868. Fox created the part and played it 1,268 times in New York (no one knows how many times elsewhere). This Sarony view is on a black mount with DARK red logo and address at the edges.
Guiseppina Morlacci appeared in 1868 in "The Devil's Auction". A student of Blasis at La Scala, this lovely young ballerina became a great artist. Her strange and fascinating career led to her marriage to Texas Jack, the best friend of "Buffalo Bill" Cody.

A career which had strange and fascinating aspects. Not only did it lead her to the American music halls but to an unlikely marriage. She met and fell in love with 'Texas Jack'. He was John B. Omahundro, a plainsman, sometime actor, and best friend and aide to 'Buffalo Bill' Cody. Their marriage followed and lasted until Jack's death in 1880. Guiseppina lived a while longer but died in Lowell, Massachusetts in 1887. If one wanted a plot for a movie or novel and couldn't build one on her story, it would be time to change careers.

Although these shows were big productions, the pieces which had been put together to form the whole had been in

Lydia Thompson, founder and star of the British Blondes, was given the dubious honor of being the mother of modern burlesque by later burlesquers of whom she would probably not approve. Her shows were leggy but decorous. She was an eternal optimist and widely admired.
use all along. The Crook lacked comedy but it and the rest were composed of pantomime, parody, dancing, acrobatics and other stock acts which were available. Favorite characters in one production had a way of reappearing fairly intact in later offerings. G. L. Fox restored comedy as a mainstay but although burlesque was present, the burlesque show had still to be created as a distinct theatrical entity.

The definition of burlesque in our context is a dramatic presentation which tends to excite laughter by extravagant representation or by ludicrous contrast, as when a serious subject is treated ridiculously or a trifling one with mock solemnity. In particular it came to mean a dramatic travesty with more or less music; theatrical entertainment consisting of such travesties or musical farces, with individual performances or acts of singing, dancing, low comedy, etc.

None of the productions described so far were what the 19th century people came to call a burlesque show. But they set the tone, and the leggy costumes revealed a market that was waiting to be served. What was needed was someone to take the leg show away from the ballet dancers and combine it with comedy. That someone was Lydia Thompson who came to be called the “Mother of Modern Burlesque”. 

THE BRITISH BLONDES

Samuel Colville was co-manager with George Wood of Wood’s Museum & Metropolitan Theater at Thirty-first Street and Broadway in New York City when he visited Europe in 1868. While in London he completed arrangements to bring to America the lady who had become to some in London and parts of the continent as the queen of burlesque. From the age of thirteen she had been perfecting on professional stages her techniques in pantomime, parody, singing, dancing, acting, and impersonations. These had been developed from what were burlesque bits into full length parodies of well known or traditional themes, often from mythological or folklore sources. Her stardom can be traced from its beginnings in 1854 at age 18 through the English music halls to the Strand Theater in London where she was when contacted by Mr. Colville. Then, whether America was ready for it or not, the Lydia Thompson Burlesque Troupe was headed here with an imposing combination of talent.

From the Strand Theater, Miss Thompson brought her co-performer Ada Harland, the daughter of a prominent surgeon and at the time considered in the first rank of English comic and burlesque artists. Next she raided the Queen’s Theater and obtained a promising newcomer, Pauline Markham, who though of limited dramatic experience was physically spectacular on the stage and had a voice to match. Covent Garden was the next victim and it lost Lisa Weber, a fine singer and burlesquer. Alice and Grace Logan completed the female contingent. All of these ladies looked great in tights, a basic ingredient in the costuming of Lydia Thompson’s shows. Comic men, experienced in burlesque, were also a necessity and in this department the troupe made no error in engaging Harry Beckett and Sol Smith, Jr. Alexander Henderson served as manager of the troupe.

They made their debut October 1, 1868, at Wood’s Museum presenting IXION, a heavily burlesque interpretation of a story from Greek mythology (may the gods forgive what they did to Venus, Minerva, Jupiter, and the others). The company came to be dubbed “The British Blondes” and soon was just about the most popular attraction in the country. The originals each became stars in America in their own right and new troupes were formed around them, some fanning out to take the shows from city to city across the country. After the initial success Lydia’s cast was frequently reformed. New stars were created and old ones returned for particular productions. She personally toured the continent off and on for ten years or more, even to such remote places as Virginia City, Nevada, where, needless to say, traveling by stage coach was no picnic. She was noted for her positive attitude, whether in good times or adversity, both of which she knew in abundance. The newsboys of Cincinnati raised a fund to buy a silver wreath for Lydia, though I have no idea why. She cherished it. With her efforts the leg show and comedy became thoroughly combined in America.

Not all of the British Blondes were really blondes. But Lydia, whose first role as a teenager was a character called Little Silver Hair, along with the striking, piled-high, golden tresses of Pauline Markham rather blinded the audiences at first. Then late comers such as Eliza Weathersby continued the fair haired tradition. Anyway, the British Blondes is what they were called and the name by which they are remembered. Of course, living up to the name resulted in all of the girls being blonde on the stage, one way or the other. Lydia used about seven girls in the act preferably, though some at times were more decorative than talented compared to the leads.
Pauline Markham was perhaps the most physically striking member of the original British Blondes. She played Venus in their first American burlesque, “Ixion”, and was later cast as Stalacta, Queen of the Golden Realm, in the 1870 revival of “The Black Crook”.

In Ixion the success of the production depended on dressing up the beautiful ladies as immortals who were lavish in the display of their persons. Then they were set to sing and dance in the most free spirited manner. To add a twist, Miss Thompson played Ixion, a male role, requiring her to swear, swagger, and be otherwise masculine. Harry Beckett, on the other hand played the female part, Minerva, and was said to be very comic in drag without ever being gross or offensive.

Miss Harland was a fine dancer and the most clever and graceful in the troupe. She was also versatile, dancing an extraordinary jig and even doing a solo on a tiny cornet. She had a genial spicy way about her that was said to be equalled by few and surpassed by none.

Pauline Markham, as Venus, according to the newspaper had little else to do at this time but to sing a little and look lovely. But that was enough for the New York Times reviewer who said she came as near to his personal realization of the goddess of loveliness as one can expect of a mortal woman.

Lisa Weber was the superior vocalist among the Blondes and scored big with such numbers as “Walking Down Broadway”, a song that spilled out of the show and was played all over.

In the initial review in the Times, Lydia Thompson herself was described as a blond of the purest type. She said further that she was saucy, blue eyed, golden haired, and she had an elegant figure. She carried spiciness into everything she did.

Nineteenth century burlesque was far different from the connotation given to the word in the twentieth century when its genre became the striptease shows of Billy Minsky with more than a tinge of vulgarity in their presentations. But it would be foolish to say that one did not come from the other and deceptive to say that they were not marketing the same product. In the end, even the 20th century burlesque succumbed to stronger competition that wasn’t called burlesque anymore. Yet a truer tradition of the 19th century variety arose from its ashes to be reborn again to a much vaster audience on the TV tubes. They never called it burlesque on TV, but that is what it was and continues to be—whether it is called Your Show of Shows, Saturday Night Live, The Carol Burnett Show, or whatever. The spirit is the same and the substance is derivative.

Though Lydia Thompson sold sexiness it was done with nicety and style. She was lusty and they called it spicy. She got her message across and still maintained her standards of decorum. Lydia pointed out that she and her girls were completely covered save for hands and face. Ballet dancers wore much more revealing costumes. If one had trouble with the business of the pink tights, well Lydia noted, “...it is not the wearing of tights which is indecorous, but the manner in which they were worn.” Somehow, this statement reminds me of Mae West’s observation that, “...it’s not the men in your life that counts, it’s the life in your men.” Lydia also pointed out that Shakespeare wore tights. Very likely, Lydia Thompson would have deplored the later emphasis on nudity and vulgarity if one believes the evidence which survives of her character. The critic, Richard G. White, after seeing a morning performance of Sinbad in August of 1869, was surprised. He had expected a coarse comedienne playing to a less than respectable audience. He found a family audience, not affluent but respectable, and a charming comic actress playing burlesque with a daintiness that few celebrated actresses in his estimation could match, even in high comedy. And he noted especially the beautiful manner in which the troupe spoke, especially Miss Thompson and Miss Markham. In fact he said Miss Markham spoke the most beautiful colloquial English that he had ever heard.

The most detailed discussion of Lydia Thompson that I have found is in Bernard Sobel’s 1931 book “Burlesque”. It is episodic and interesting reading but does contain some
Ada Harland of the original British Blondes. Although on an 1868 Gurney mount, this non stereo view may be from imported negatives predating Miss Harland’s arrival in New York.

certifiable errors of fact. He does not identify sources. Still, it seems to illuminate dark corners. He points out that her girls were required to take four weeks of continuous diction training (shades of MY FAIR LADY). She was a woman of contradictions who found no problem in flaunting shapely legs in her shows and yet always referred to them sedately as limbs.

The versatile Ada Harland stayed with the Blondes for a while but was the first to venture into other things. Her real name was Ada S. Smith and she was the daughter of the London physician Dr. Walter Smith. Although a gifted burlesquer, it was said that she showed to better advantage in serious acting. Her face and voice were expressive and pleasant and her intelligence and gentle feeling were evident to contemporaries. One young man named Brander Matthews found Miss Harland especially unforgettable. He pursued, wooed, and won the hand of the popular actress. They were married in London in May of 1873. She was 25 years old and he was a few days past 21. As it turned out, Ada Harland was no more. Although Brander had been admitted to the bar he turned instead to literature and he and Ada retreated to academia where they spent the rest of their lives. Many expressed surprise but as time went on they had to believe it. He became eminently successful as a critic, a prolific writer, and an educator. He established credentials that led to the position of Professor of Dramatic Literature at Columbia University where he taught from 1891 until 1924. He was New York’s foremost first-nighter on the dramatic scene, and knew everyone of note. Mark Twain gave him a copy of one of his books inscribed, “To B.M. from his only friend”. He had more friends than Mark Twain. His obituary in 1929 was first page material in the New York Times. He and Ada celebrated their golden wedding anniversary in the year before she died in 1924. They had one daughter who died in 1922 and a grandson who survived them. Ada Harland did not return to the professional stage. Her obituary did not mention her acting career and certainly not the Blondes. His obituary said his wife had been an actress. I have read that Brander Matthews became increasingly sensitive about his wife’s former career and tried to buy up all of the pictures of her that he could find. If true, that is sad and underlines anew the perversity of human nature.

Lisa Weber was the first spin-off, to borrow an expression from TV. In June of 1869 she sailed for Europe with the task of returning in the fall with a troupe of English comedians. The Lisa Weber Company presented its first burlesque at Wood’s Museum the following January. About a month later there was a near tragedy when Lisa’s costume caught fire from the lights. Fortunately quick action averted the worst and, although badly shaken, she escaped serious injury. Her tour as a star met with some success but she wasn’t able to control her weight and became too stout to continue in that business. She drifted into the variety (proto-vaudeville) theaters and married W. S. Mullaly, a musical director. She still had her beautiful voice and continued to perform for years. She is said to have died in Buffalo, New York, in 1887.

Pauline Markham grew enough professionally that she worked regularly for many years in drama as well as musical comedy. But when she was young and widely admired for her stunning face and figure she enjoyed her heyday. At that time she entered what has been described as a cozy and undemanding relationship with James Gordon Bennett, the young and flamboyant publisher of The New York Herald. When THE BLACK CROOK was revived in 1870-71 it was Pauline who was cast as Stalacta, the Queen of the Golden Realm. Later on, her voluptuous figure turned a bit pudgy and a Herald reviewer referred to her as “past her prime”. Her five year relationship with James Gordon Bennett ended but he became a social outcast when he committed an “unspeakable act” at a society party. (I am not certain but I have deduced that he became drunk and put out a fire in a fireplace by the “boy scout” method.) He left New York in disgrace, founded The Paris Herald, and quickly
Millie Cooke was with Lydia Thompson's Burlesque Company in 1871 and played in several substantial productions in succeeding seasons.

found a French showgirl to share his company. Pauline continued to work professionally until about 1890 when a broken leg led her to permanent retirement. She, like others who left the Blondes, toured far and wide as the star of her own company. (I suspect financial backing for these tours came from common sources and individual personalities were encouraged to form their own companies when the time was ripe.) Photos of an older Pauline are not flattering, and the story is told that in the end she resented the stage-door-johnny attention received by the younger girls. "They used to meet me at the stage door too. I had plenty of admirers", she was reported to have said by Vinnie Henshaw, a Gay-90's burlesque star. I hope the story is apocryphal but it is probably true. She was married to Mr. Jean Gravel. She died in New York City in 1919.

Although they were not in the original troupe, two other British Blondes of note were Alice Atherton and Eliza Weathersby. Alice Atherton, a dependable "true burlesquer" but an American, joined the company in the spring of 1870. That same year a young comedian, Willie Edouin (a stage name), came to New York by way of Australia and San Francisco. He took part in a show which spoofed Lydia Thompson and the Blondes. A year later he signed on as Lydia's chief male comedian and stayed on for six years. During that time his comedic innovations were impressive enough that he is now credited by some with being one of the progenitors of American musical comedy. He also married Alice Atherton. The Edouins became a classic show business family touring with such successful groups as Rice's Surprise Party as well as his own troupe, Willie Edouin's Sparks. They went to England in 1884 to reside permanently. Willie tried his hand at managing London's Strand Theater but his talents were on the creative side. He proved to be a poor businessman and went back to performing. Alice died in 1899 at age 52 and Willie in 1908 at age 62.

If I have a favorite British Blonde it has to be Eliza Weathersby. Eliza was born in London in 1849 and first appeared in 1865 at the Alexandria Theater, Bradford, England, where she stayed six months before joining Arthur Wood & Co. for a summer tour. Her first London appearance was in 1866 at the Strand Theater and she remained there two seasons (during which time the reader may recall both Lydia Thompson and Ada Harland played there). She came to America in April of 1869 where she first appeared with the Elise Holt Troupe in Philadelphia. However by mid June she had joined Lydia Thompson in New York to play Hafiz in Sinbad the Sailor. (This may have been related to the aforementioned departure of Lisa Weber for Europe at that time.) Eliza was so reliable that she was able to step into the lead role of Sinbad after only one week when Miss Thompson fell ill. For the rest of the season, their fans were treated to the delight of seeing all three super Blondes, Thompson, Markham, and Weathersby, in the same show.

Eliza returned to London in the late fall of 1869 to join Mrs. John Wood's company at the St. James Theater but was back with the Blondes in April of 1870. This was when Alice Atherton joined the group. Another trip to London followed after this season which also saw Lydia Thompson return home for the first time in three years. When Lydia came back in the late fall she had Eliza in tow along with a newcomer, Rose Coghlan. (Rose started in burlesque but later became a distinguished dramatic actress and eventually pioneered film acting on the silent silver screen. She continued working long enough to span an era from the British Blondes to talking pictures.) The next several months must have been hectic. Eliza appeared with the Blondes, quietly got married (becoming Mme. De Solla), and was sent to New Orleans to head a touring burlesque troupe under Mr. Colville. The marriage didn't last and Eliza's appearances with the Blondes were nearing an end.

The big success for Eliza Weathersby came in 1877 when she starred in the burlesque Evangelina, a property which had been something of a dud when first performed
Eliza Weathersby joined the British Blondes about six months after their debut and was one of the best in the group. Still, she did not enjoy her stint with the Blondes because she didn't care for some of the women with whom she had to associate.

In 1874, the new production was a complete overhaul of the original, brought to life by a fine cast, and was an immediate winner. It also had a twenty-year-old inventive comedian whose strengths were great facial expressiveness and clever impressions of other actors. His name was Nat C. Goodwin, Jr., and he was at the beginning of a long, distinguished, and sometimes notorious career. Women found him very attractive although this isn't obvious from his photographs. Eliza and Nat were married three weeks after EVANGELINE opened. Nat and Eliza worked together seven years until Eliza did her last show in 1884 and they were still together when Eliza died one March evening in 1887. Nat was said to be "wayward, impulsive, and reckless" while Eliza was said to be "level-headed and thrifty". They balanced out and Nat was well established as a manager and a performer by the time Eliza passed on. The rest of his life was erratic though successful.

Nat Goodwin was married five times in all, to very beautiful women including Maxine Elliott, and was engaged again when he died in 1919. It was not his nature to say anything derogatory about any of his wives though in some cases it would have been understandable. Writing years later in remembrance of Eliza he said that she went into burlesque to support her mother and five sisters. He said she

A maturing Eliza Weathersby (then Mrs. Nat Goodwin) was still fair of face near the end of her career. Her big hit was the burlesque "Evangeline", the first musical with a purely American theme.
Alexandrina was a burlesque showgirl of the early 1870's who was much photographed but left little record in the annals of her theatrical credits.

was a very moral woman and revealed that she did not enjoy her time with the British Blondes because some of the women with whom she was forced to associate were not to her liking. He did not elaborate on that. In many ways Eliza treated him more like a son than a husband. He still felt that Eliza Weathersby had the most beautiful face he had ever seen. Perhaps an ageing Nat Goodwin, near the end of his time on earth, revealed the most when he was asked if he could identify the high and low points of his life. The lows were easy: the day he buried his only son, and the night Eliza Weathersby died.

Personal information on many of these people is often difficult or impossible to come by. Some of it is suspect, especially when it is from secondary sources. Sometimes truth had been altered by the principals themselves and one can easily demonstrate how memory or family tradition lose focus with the passage of time.

In London on the 20th of November of 1862, Lydia Thompson was delivered of a daughter to whom she gave the unlikely name of Zeffie Tilbury. It has been said that Lydia married a persistent admirer named Tilbury who was later killed in a riding accident. Zeffie became a very creditable actress in her own right doing burlesque, comedy and drama. Her career spanned forty years, the first half in England and the last half in America. She appeared with Nat Goodwin and married Nat's stage manager, L. F. Woodthorpe. According to Zeffie Tilbury, Lydia Thompson died at her home in Westminster Mansions in London on November 17, 1908. She was 72 years old and was the widow of Alexander Henderson who served as her manager until his death in 1886 and who she had married at some unspecified time.

Zeffie Tilbury further stated that Lydia Thompson made four professional tours of the United States and estimated the profits from her four visits at one-half million dollars, of which she received only a meager part above salary. She managed the Strand Theater, London, between 1886 and 1888. Her last public appearance was at the Imperial Theater in 1904, though she retired from performing in 1895.

Lydia Thompson has been called the mother of modern burlesque. That was not her intention. She lived long enough to consider that title no compliment. Had she lived a few decades longer she might have changed her name to avoid any connection with the new meaning that such a dubious honor implied.

REPERCUSSIONS

Now all of this did not go unchallenged. That day's equivalent of the moral majority was spurred to rise in indignation against the trend, as they saw it, toward nudity on the stage. Indeed, they spoke out loud and clear. True drama lovers who at first didn't mind or even enjoyed a little leg art and nonsense found that its status had moved from dessert to main course and this shook them a bit. The newspaper critics stopped writing about burlesque.

Olive Logan, a serious actress who deeply cared for the reputation of her profession, began writing attacks on what she referred to as "the leg business". In May of 1869 she addressed the Women's Suffrage Convention and stated that of the current sixteen theaters operating in New York City, fourteen had been given over to burlesque or spectacle. Further, she stated, "No decent woman can now look to the stage as a career. Clothed in the dress of an honest woman, she is worth nothing to her manager. Stripped as naked as she dare, and it seems there is little left when so much is done, she becomes a prize to her manager, who knows that crowds will rush to see her."

The June 12, 1869, New York Times directly attacked the performers. Though initially it had praised Lydia Thompson, now it said she was at her prime 15 years before in London and even then, at best, a pretty imitator. Further, she had not advanced artistically since then. Pauline Markham, it reported, had failed at drama the prior year at the Queen's Theater and stepped down to broad burlesque. As to Elise
Lizzie Dark is another showgirl who left little record of her skills or performances but fit rather well into the burlesque type of costuming. The furniture, cover, and background are the same used in the view of Alexandrina, and the two views could have been made within minutes of each other at the Gurney & Son studio.

Holt, who was she to lead a burlesque troupe when she only had 3 or 4 years experience in it and had done nothing else? The writer (their articles were unsigned) was very bitter and had nothing good to say about any of them. There was just too much burlesque to suit drama lovers.

The effect of all this negative and derisive attention was, I suppose, predictable. The theaters were packed. Every knock was a boost. Lydia Thompson’s return to Wood’s Museum with a new company in the fall of 1870 restored the theater to financial health. The press took practically no notice but the Blondes thrived on their opposition. It may have been this new group of Blondes which Eliza Weathersby disliked, but that is supposition. There were a lot of new faces such as Lilly Hall, Annie Furman, and Minnie Walton. Eliza left their company after several months to go on tour.

In the end, of course, drama did survive but then so did burlesque. It is true that both underwent considerable change. So did everything else including critics, supporters, newspapers, and suffragettes.

Ida Bell was one of Augustin Daly’s actresses. In 1873-4 she appeared in “Humpty Dumpty Abroad” with G.L. Fox and Emily Rigl at the Grand Opera House.
Etta Revere illustrates the kind of female beauty the ticket buying public expected to see when burlesque troupes came to town.

THE LEAVITT FORMULA

Anyone who has seen a circus or a minstrel show may appreciate the rather rigid format that they follow. It wasn't long before the leg show took a similar path after the excitement created by THE BLACK CROOK and Lydia Thompson's Blondes. Extravaganzas were very expensive and limited to big theaters. Lydia's shows were imports transplanted from the English music halls to their counterparts in America. Before the decade of the 1860's was over a smaller, homegrown version of the burlesque show had taken form which was cheaper to produce. It could carry its message out to the boondocks as well as inside metropolis. That message, of course, delivered to nearly all male audiences had to do with females in tights, still a very risque thing to the common experience of that time as well as for a considerable period of years to come.

The classic format of the 19th century burlesque show was put together by M. B. Leavitt and was followed for several decades by others into the 1890's. Leavitt credited Lydia Thompson as his primary influence but he borrowed from everything in sight including minstrel, variety, and extravaganza. The Leavitt formula divided the show into three parts. The first part was taken from the minstrel show opening and was made up of songs, choruses, and gags. The performers were seated minstrel fashion in a semicircle with (continued on page 39)

Elise Holt (Mrs. H. Palmer) a skilled dancer, was among the first to bring a burlesque troupe from England and gain some fame in the U.S. in 1868. She was only 21 years old then. Her life was cut short in 1873 at 26 years.
DUAL NEGATIVE CARRIER
for Stereo Printing

by Vance Bass

After I began shooting black & white with a Realist format camera, I designed and made a negative holder for the chips which I think might interest those who print their own stereo pairs.

The holder is to be used with a 2 1/4" x 2 1/4" (or a 6 x 7 cm) negative carrier. The base is made of cardboard or mat board—heavy enough to be opaque but thick enough to fit in your negative carrier. The chip holders are the left and right frames of a Realist (or EMDE) metal slide mask. The Realist mask is preferable for this because the folded-over top and bottom margins from the unused middle section can be used to clip the frames together, making alignment much easier.

The vertical alignment is, of course, critical if you want to simply print on a piece of 5 x 7" paper and have a finished stereograph. Note that the metal masks all have rounded corners, which should be squared off with a mat knife. (While the rounding is unobtrusive in the viewer or during projection, the image loss is considerable if you crop to a rectangular area within the rounded area when printing.)

This basic model functions simply to keep the chips vertically aligned, correct left-to-right, and to give them exactly the same exposure. A more exacting print maker might want to make different holders which provide window spacings at different distances. Otherwise, the prints could simply be printed on one piece of paper, then cut and trimmed as per the print mounting article in the July/Aug. '84 STEREO WORLD. Users of twin SLR's, Verascopes, Nimslos, and other formats will of course have to use various EMDE mounts—so extreme care should be taken to insure vertical alignment of the frame.

2. Cut mask into left and right frames (L) & (R). Discard center (C).
3. Cut base (M) from mat board and paint flat black. (Dimensions: 65 X 65 mm) Cut notches in top if your regular carrier has them.
4. Cut film-clip margins to combined length of (L) & (R). Slip (L) & (R) into one piece of (A), butted together. Slip other piece of (A) over (L) & (R), bind edges with black masking or foil tape. Seal center joint with thin strip of tape. Trim window corners.
5. Tape metal frame onto base.
The International Stereoscopic Union held its 5th Congress October 10 - 14 in Washington, D.C. (actually in Arlington, VA at the Westpark Hotel) with close to 200 persons in attendance. The program consisted of 4 days of 3-D slide presentations and equipment/techniques clinics with a grand banquet at the close, followed by an all-day bus tour of 60 people to Harper’s Ferry, West Virginia and waypoints.

This was the first Congress to be held in the United States, and it was truly an international extravaganza of stereo slide programs. People from such places as England, Australia, Holland, West Germany, Canada, Switzerland, Sweden and France attended the convention, and they were treated to a schedule of 18 3-D slide programs from nine countries in three days! The possibly all-time classic “Handel” sequence (to the accompaniment of the Messiah Hallelujah chorus) by England’s expert flower and bird photographer Pat Whitehouse was the grand finale for the final evening program. “Creativity and the Stereo Image” by Canada’s Stan White was considered by many to be the outstanding presentation of the Congress for its originality and humor. Several of the shows were by stereo societies in various countries and represented the work of many of their members. Variety was the rule, from scenic to documentary, from old-time to modern and from moving to lighthearted.

The time between programs was spent in a large nearby room set aside for stereo exhibits and equipment sales. There was never a shortage of stereo conversation. On display were custom-made 3-D cameras and viewers, an assortment of unconventional methods of viewing 3-D, exquisite examples of silk-screened anaglyphic artwork (fluorescent green and orange), full color anaglyph photos from Spain, and the infamous “Leep” camera (an actual working model and a viewer with examples shot by Paul Wing). Arthur Girling provided a new twist with his setup for viewing 2-D drawings in apparent 3-D with only one eye! What next?

Between some programs, 3-D workshops were given by an assortment of attendees. Subjects ranged from slide

Paul Wing turns the Presidency of the ISU over to Thomas Haselnser, along with an ISU sweater. Stereo by Susan Pinsky.
David Burder demonstrates one of the more violent steps in the conversion of a NimslO to a two lens automatic stereo snapshot camera—the "Burdlo". Several were seen in use at the congress. (See the May/June STEREO WORLD, page 30.) Stereo by David Starkman.

mounting to hyperstereo techniques to the modification of a NimslO camera into a two-lensed automatic "Burdlo". Sign-up sheets filled quickly and the exchange of information overlapped into every activity. The last official event of the Congress was the banquet, where new ISU officers were announced and 3-D doorprizes were handed out to those with lucky numbers. It was a veritable beehive of 3-D excitement for three solid days.

This 5th Congress was organized by Paul Wing, President of the ISU, and by Mel Lawson, PSA Stereo Division Chairman, with the very considerable help of Bill Duggan and the Potomac Society of Stereo Photographers of Arlington, VA. A giant screen, projection equipment for all formats, tape players and other audio equipment were provided by the PSSP.

We are pleased to report that the ISU is once again alive and well, and in a state of revitalization. After the 4th Congress in 1983 in Buxton, England, it appeared that the ISU had gone into a dormant stage, with uncertain future plans and with the discontinuation of its publication STEREOSCOPY. At the officers' meetings in Arlington, the ISU not only got a new set of officers; it made plans to begin publishing STEREOSCOPY again and decided on venues for congresses in 1987 and 1989!

The next ISU Congress will be held in Switzerland, possibly in Interlaken, probably in October, 1987. This will be in celebration of the 10th anniversary of the founding of the Swiss Society for Stereoscopy (Sweizerische Gesellschaft fur Stereoskopie). In 1989, the German Stereo Society will host the Congress in honor of the 150th anniversary of the discovery of photography.

The new president of the ISU is Thomas Handschin, also currently president of the Swiss Society for Stereoscopy. Thomas is a logical choice, as the Swiss club will sponsor the 1987 Congress. The new vice president is Karl-Heinz Hatle, currently president of the German Society for Stereoscopy (DGS). Karl has been quite active in stereo and was one of the photographers shooting for View-Master in Europe for many years. He has dreams (getting closer to reality) of starting a stereo museum in Germany and will help his club organize the 1989 ISU Congress there.

The German club has also volunteered to take on the task of publishing STEREOSCOPY, utilizing the same talent and resources which currently produce the German Society's JOURNAL. This is by far one of the most impressive of all the different stereo club publications. It is done in the form of a large paperback book, with a full color cover, glossy paper, and lots of good illustrations. It is planned that the

Susan Pinsky with the ultra wide angle LEEP stereo camera and its special, required viewer standing on the table with some sample transparencies. Stereo by David Starkman.
new ISU publication will be of comparable style and quality. The new managing editor for STEREOSCOPY is Abram Klooswijk of The Netherlands. Abram is the librarian for the Netherlands Society for Stereoscopy, and is an active writer for the club’s BULLETIN. He will be looking to all stereo clubs and their members to supply information and articles for STEREOSCOPY.

The official language of the publication will be English, with the possibility of synopses in other languages. STEREO WORLD will report on price and subscription details as soon as these are determined. Please don’t send any money yet.

The new ISU treasurer is Fredrick Karl Dudey, currently treasurer of the German Stereo Society. Fred has relatives in the U.S., and will probably arrange for a U.S. bank account, which will allow for easy financial transactions in U.S. Dollars.

The ISU representative for the United States is Paul Wing, immediate past ISU President. Some of the other country representatives are as follows: David Burder—England; Allan Griffin—Australia; Harry zur Kleinsmiede—Holland; Guy Ventouillac—France.

Again, much credit and thanks should be given to Paul Wing, Mel Lawson, Bill Duggan and the entire Potomac Society of Stereo Photographers for hosting and creating such a memorable and successful event. We can only say that it was a wonderful convention and that we are pleased to report the continuing activity of the ISU. We hope many NSA members will subscribe to STEREOSCOPY when it becomes available, and also consider a trip to Switzerland in 1987.

The new international address of the ISU is: Tom Handschin, ISU, Postfach 2319, CH-3001, Berne, Switzerland. In the U.S., write to Paul Wing, 50 Floret Circle, Hingham, MA 02043 - enclosing an SASE.

1985 ISU
Stereo Slide Programs:

Under the Wild Colorado by Arthur Ojeda (Oakland Camera Club), UNITED STATES.

My Friends—3-D Fans by Karl-Heinz Hatle, GERMANY. (The work of the German Society for Stereoscopy.)

Stereography—A Fresher Portraitual by the Stereo Club of Southern California, UNITED STATES. (Efforts of over 50 SCSC members.)

Castles in the Air by Mike Fisher, ENGLAND. (The combination of vision with sound.)

The Third Petal by Arthur Ewen, AUSTRALIA. (Native orchids in Victoria, Australia.)

The Long and Short of It by Arthur Ewen, AUSTRALIA. (Light pattern stereography.)

Chicago Is! by Chicago Stereo Camera Club members, UNITED STATES. (A vignette of Chicago.)

3-D Refugees by Dan Gosch and Ron Labbe, UNITED STATES. (New horizons in 3-D photography.)

Stereoscopic Cameras—Some Historical Footnotes by Fred Spira, UNITED STATES.

1985 PSA Stereo Sequence Exhibition, Norm Henkels, Director, UNITED STATES.

A Stereo Collection—Britain’s Heritage by Pat Milnes and John Taylor, ENGLAND. (The work of members of the Third Dimension Society.)

Short 3-D Sequences by Harry zur Kleinsmiede, THE NETHERLANDS.

4th Potomac International Exhibition of Stereo Photography presented by Melvin Lawson, APSA, UNITED STATES. (A PSA-recognized selection of images from around the world.)

The Guy Ventouillac Show by Guy Ventouillac, FRANCE.

Oldies in 3-D by the Swiss Society for Stereoscopy, presented by Thomas Handschin, SWITZERLAND. (Life at the turn of the century set to carnival music.)

High Chaparral by Enar Simonson, SWEDEN. (Smaland, Sweden with music and authentic sound effects.)

Creativity and the Stereo Image by Stan White, CANADA. (The world of the imagination seen through the realism of 3-D.)

A 3-Dimensional Experience by Pat Whitehouse, ENGLAND. (Six impressive vignettes seen through the double Hawk projector.)

The Condor of Machu Picchu by Guy Moissac, FRANCE. (A spectacular based on the famous Inca ruins.)

September ’84 issue of STEREO JOURNAL, the impressive publication of the German Society for Stereoscopy (DGS). A possible model for a reborn ISU STEREOSCOPY magazine.
The Southwest Region group is proud to sponsor the 1986 NSA Convention on June 27-29. Our host site for the 3-day event is the University of California at Riverside. This should be of special interest to vintage stereo collectors as the University is the home of the California Museum of Photography and the Keystone-Mast Collection. The collection preserves over 350,000 items and is the world’s largest known collection of stereoscopic images. It represents the archives of the Keystone View Company, publishers of stereoscopic photographs from 1892 to the 1930’s. Museum Curator Edward Earle is the Convention General Manager.

The convention planning committee has been meeting regularly for several months with a desire to make this one of the best conventions to date. Publicity is being handled by Chuck Reincke who is an advertising and public relations professional, as well as a stereo view dealer.

Other Southern California locations were considered, including several in the greater Los Angeles area. We’re confident that Riverside is the ideal choice, with its beautiful and convenient campus facilities, reasonable hotel accommodations, as well as the Keystone-Mast feature.

NSA Conventions have traditionally been held in August. We selected the June 27-29 dates because of the likelihood of more ideal temperature and air quality conditions. (As a Southern California booster, I’m not allowed to use the term “smog”).

TRADE SHOW

The Trade Show Manager is Roger Adams, whose experience managing other photographic trade shows makes him exceptionally well qualified for this assignment. The show will be held in the Commons building, with more than ample floor space for anticipated dealer demand. The show hours are 10:30-5:00 on Saturday, and 11:00-4:00 on Sunday, with set-up on Saturday at 8:30-10:30. Table rates for NSA member dealers are $45 for the first table, $25 for the second, and $15 for the third and beyond. For non-members, the corresponding rates are $55, $35, and $25.

Most of the convention programs are on Friday before the trade show opens. There will be some programs on Saturday and Sunday, but two are repeated to allow attendance flexibility.

PROGRAMS

Susan Pinsky is in charge of the program schedule, and has lined up some exceptional shows and speakers. The balanced slate of programs will appeal to both vintage and modern stereo interests.

Peter Palmquist, noted author and scholar, is planning a program on historical Western stereographica. “High Sierra Symphony” is a stereo presentation created by Los Angeles photographers Jerry Walter and Rick Finney. It is an awe-inspiring photo essay on the natural beauty of the High Sierras set to music, and to the writings of naturalist John Muir.

Another remarkable stereo slide/sound show will be “Travels on Next to Nothing”, a historical presentation of the works of James Ricalton, from 1879 to 1914. This polished program was produced by Doreen Rappaport and Susan Kempler. “The Evolution of 3-D Comics” will be presented by Tony Alderson and Ray Zone, two masters of stereo drawing and anaglyph art forms. Other modern stereo programs will include views by Howard Frazee, who produces magnificent macro and hyper stereo works, and a show featuring the best slides of the Stereo Club of Southern California. The technical side of the program presentations will be in the capable hands of David Starkman.

(continued on next page)
SPOTLIGHT AUCTION

The 10th Annual Spotlight Auction will be held in the University Auditorium on Saturday evening, June 28, beginning at 7:00. George Skelly is chairman of that event, with Bob Kneisel serving as co-chair. They are determined that quality images and equipment will be offered for bid. This emphasis on quality is reflected in our plans for the auction catalog, which will contain many illustrations and thorough text descriptions. See the auction insert in this issue for consignment information.

BANQUET

This turned out to be the most debatable subject in our schedule planning. We finally opted for a "California style" champagne brunch on Sunday morning, from 9:00 to 11:00, featuring NSA awards and competition winners. Cost for the brunch is $10 per person.

COMPETITION AND EXHIBITS

Members, whether attending the convention or not, are encouraged to enter items for the convention competition. This year’s categories are:
- Vintage Stereo (Series of 6-12 views)
- Modern Stereo-Print
- Modern Stereo-Transparency
- Stereo Equipment-Vintage
- Stereo Equipment-Modern

Category definitions and competition rules and instructions are detailed in the insert in this issue. All items submitted will be displayed in a wing of the trade show facility. Also, non-competitive exhibits are planned, including a display of rare 3-D movie memorabilia. David Janzow, Dick Wells and I are in charge of competition and exhibits.

REGISTER NOW

We’re all eager to make this an exciting and memorable NSA convention, and encourage you to register now for the rapidly approaching event. Out-of-town participants will undoubtedly want to plan to take advantage of the many Southern California tourist attractions during their trip.

Send in the registration form contained in this issue and start thinking NSA 1986 at Riverside, California!

A number of people have been kind enough to comment on my logo design for the 1986 NSA Convention. Considering the quality of past stereo logos for both the NSA and the International Stereoscopic Union, I am quite pleased and flattered by the positive response. It occurs to me that STEREO WORLD readers may be interested in how the design was executed.

The main problem in stereo drawing is to maintain an acceptable match between analogous points. The "secret" of 3-D art is not some elaborate ritual or expensive device, but patience, attention to detail and experience.

The specific technique used in this instance was closely related to my professional activities at the time. A little over a month before the St. Louis convention, Bill Shepard called to remind me about creating this new logo. You see, sometime in the distant past I had rashly agreed to create a logo for the 1986 meeting in Riverside. This went immediately to the bottom of the priority pile, along with all the other unpaid projects. Now several months had passed and neither Bill nor Ed Earle of the California Museum of Photography had seen any of the promised design sketches. I managed to scribble out a rough concept on a napkin at the Stereo Club Awards Banquet, but considering the crudity of the sketch and the approaching deadlines, I doubt that this did much to allay Bill’s concern.

Anyway, I was doing some effects animation for an independent science-fiction movie in July, and had a rotoscoping camera available to me. For those not familiar with motion picture industry jargon, this is an animation camera which has been modified to also act as a projector. Because everything is pin-registered, this allows combining animated effects with live action. Now it so happens that I have a Kindar Hypo-Stereo lens, which records a close-up view onto Plus-X with, if memory serves, a -2 diopter correction. The corrected pencils were then composited with the Kindar lens and was done more or less "freehand" on a light box to match the perspective of the original card in the photo.

I photographed my old stereoscope with the Kindar lens onto Plus-X with, if memory serves, a -2 diopter correction. The processed negative was loaded directly into the rotoscope camera and the outline of the stereoscope was traced onto animation punched bond. These rough pencil sketches were then cleaned up by freeviewing and repeated erasures and adjustments. Since my actual stereoscope lacks a handle, I added one at this time. I also added the view for the card in the "scope. The design for the view within the view was derived from a sketch by Shepard, and was done more or less "freehand" on a light box to match the perspective of the original card in the photo.

The corrected pencils were then composited with the keystone outline and inked on a lightbox. Mechanical pens, french curves and a straight edge were necessary for adequate control of the line quality. The inked image was checked by freevision and minor corrections made. Incidentally, the keystone in the original is 10 inches high.

Parenthetically, the keystone shape was taken from the old Keystone View Company logo and refers, of course, to the Keystone-Mast collection of stereographs now residing at the California Museum of Photography at UC Riverside. The collection is truly astounding to behold, and will be a major attraction for our upcoming convention.

The typography was added next by conventional paste-

(continued on page 38)
This pair of views from Robert L. O'Nan shows the North Side Pueblo in Taos Pueblo, New Mexico. This “oldest inhabited apartment house” was built around 1450 AD, and is said to be the most photographed and painted building in the new world. Rising five stories high, it was built by placing large timbers called vigas on adobe walls. The primary reason for building it so high was defense. In the “then” view—Keystone P249-(23206) you may notice there are no doors on the ground floor. These rooms were entered through holes in the roof. Access to the roof and the upper floors was by means of the ladders seen on the outside. These could easily be pulled up in case of attack.

After 1900 they began cutting doors in the first floor walls, and now they fill the roof hole with a skylight. Electricity, running water and indoor plumbing are not permitted in the old section of the pueblo even today. However they can still carry water from Pueblo Creek, seen in the foreground. Its source is a high mountain lake called Blue Lake. It is sacred to the Taos and they fought the U.S. Government in the courts from 1906 to 1970 to regain possession of it.

Living space for a family usually consists of two rooms, one behind the other. One is for living and sleeping and the other for cooking, eating and storage. There are solid walls between the homes, with no internal passage ways between them. The walls and ceilings are whitewashed each year by the women (of course) and this keeps the interior bright. Originally there was little or no furniture, but today you will find tables, chairs, beds, stoves, etc. in the homes.

The “now” view was taken Labor Day weekend, 1984. The footbridge has been moved upstream since the first picture was taken and pickup trucks have been added to the courtyard.
A TRULY RARE AND UNIQUE CAMERA
THE STEREO SPEICH

by Marc Fontannaz

Reprinted from the BULLETIN of the Swiss Stereoscopic Society, No. 27, June 1983 by permission of the author.

It is with great pleasure that I present to you this original device which is almost unknown and does not appear on any list of stereoscopic material. We thank Mr. Marco Antonetta for the information, illustrations and a copy of the patent papers of the Speich; and also Mr. Pierre Bris of the Niepce Lumiere Club (France) for putting me in touch with him.

The Speich family, originally Swiss, moved to Genoa at the end of the last century. Pierre Speich, the grandfather, made one of the first photographs of the city. He was an optician and made lenses that were well known. He made optical instruments showing excellent workmanship. He was an avid photographer. In 1948 he decided to devise an...
unusual photographic apparatus, making use of his accumulated knowledge, and investing a large part of his fortune.

This original apparatus was a reflex stereo camera using 35mm film, equipped with a viewfinder and supplied with a leather case and a viewer.

"An Apparatus for Taking Pictures" (Patented Sept. 18, 1953 at UPIC, Genoa)

Dimensions (with viewfinder closed): Height 120mm. Length 92mm. Width 64mm.

Film: 35mm—transported vertically.

Folding viewfinder of reflex design.

Double shutters operated by a patented system of cams.

Two Rodenstock lenses (f/2.8, 20mm) with coupled focusing device.

Lens separation: 12.5mm. Fixed front mirrors give a base of 40mm.

Shutter: Speeds from one second to 1/250th sec.

Lens openings: f/2.8 to f/16.

Synchronized for flash.

Format: Two exposures 10 × 12mm side-by-side.

A 36 exposure roll gives one hundred and ten pictures.

The back opens by sliding in two grooves, thus eliminating hinges. The device has a superb finish. The covering is seen to be done with great care, the metallic parts are highly polished.
The Viewer

The pictures are fixed in special mounts designed to be used in the Speich viewer. It is made of metal and does not require any adjustment.

The camera was shown to a number of wholesalers, such as Dell’Acqua of Genoa and Erea of Milan, but they did not feel that it would be profitable to market it commercially. In the economic recovery following World War II, workmen specializing in precision devices were very rare in Genoa and imported foreign photographic equipment choked out the market.

The manufacture of a hundred of these cameras was begun, but only 15 were completed. The firm was disillusioned about the area of photography for profit and turned to making precision devices for marine use, under the initiative and guidance of one of the sons, Cesar Speich. Eventually the Speich firm made side lights for ships.

**ORIGINAL VIEW-MASTER DRAWINGS AVAILABLE**

French stereo artist Jackie Demeraux has obtained permission from View-Master to sell several original stereo drawing pairs done for the View-Master plant in Belgium for European story reels. The pairs are painted in full color on 8 x 10" pieces of mylar—much like the "cells" used in animated cartoons. One condition of their sale is that only one pair from a story may be sold to any single customer. For a list and description of available drawings, as well as current prices, contact Jackie Demeraux, Cite Gerard, 55200 Lerouville, France.

**NIMSLO IN THE SUPERMARKET!?**

The next time someone tries to sign you up for a bargain portrait deal at the supermarket or mall, check out the name "Satisfaction Guaranteed") reads "Also in 3-Dimensions". The woman at the table explained that only standard, flat portraits are currently available until a new processing plant is completed. The firm was disillusioned about the area of photography for profit and turned to making precision devices for marine use, under the initiative and guidance of one of the sons, Cesar Speich. Eventually the Speich firm made side lights for ships.

The pictures are fixed in special mounts designed to be used in the Speich viewer. It is made of metal and does not require any adjustment.

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**NIMSLO IN THE SUPERMARKET!?**

The next time someone tries to sign you up for a bargain portrait deal at the supermarket or mall, check out the name of the company. It just may be that you’re face to face with a representative of the Nimslo 3-D Camera Company. Shortly before the 1985 Holiday business period, the company seems to have made a major effort to capture some of the family portrait business around the country. This could be the remains of what was to have been an organized campaign to market 3-D portraits using the Nimslo process in a large format.

In fact, a line near the bottom of their leaflet (right above "Satisfaction Guaranteed") reads "Also in 3-Dimensions". The woman at the table explained that only standard, flat portraits are currently available until a new processing plant for 3-D prints opens in the U.S. No schedule was included with this bit of optimism, and it could be that soon more people will associate the Nimslo name with this traveling portrait service than think of a 3-D camera or print.

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**Review**

**VIETNAM IN 3-D**

*SKY SOLDIER, STEREO VIEWS OF VIETNAM by Joel Glenn; 64pp., 56 stereo views, softbound, 8 1/2" x 5", viewer included; $16.95 plus $1.50 postage, North Florida Publishing Co., Inc., 6000 NW 17th Place, Gainesville, FL 32605.*

It's generally assumed that the decade of the 1960's was a low point for stereography—less of it being done by fewer people than during most periods before or after. This makes the exceptions all the more interesting when they turn up, especially when the views were made in as unlikely a place as Vietnam. NSA member Joel Glenn was there—in a helicopter—with a stereo camera—for two combat tours in 1965 and 1969.

Of the book's 56 views, nearly half are of helicopters and related equipment. The rest are about equally divided between views of soldiers, Vietnamese, and the local environment. As Mr. Glenn points out in the introduction, the views are not the work of a combat photographer (or a journalist). They were taken in relatively secure times in relatively secure places by a soldier hoping to capture, in depth, some of the strange reality he found around himself. There is little text, but most of the captions are very informative. The book takes no political or philosophical position on the war and the views themselves reveal nothing new or dramatic that one could build a case on, one way or the other. Most of the helicopter views show no more action than the one in the ad for the book (inside back cover, Nov./Dec., '65 issue). The Vietnamese children in some of the views taken on the ground look reasonably healthy and happy as they crowd around the helicopter. (The author points out in one caption that these shots are from '65 and '66, and that "In 1969-70 these crowds weren't there anymore.")

Rather than political or historical, the book's approach is more like a photo-diary of a young man's travels during the war—a record of those moments in the air and on the ground when there was time to experiment with a novel thing like a stereo camera. The last eight views in the book, in fact, were taken during "R&R" trips to Bangkok and Hong Kong—places experienced by probably thousands of American troops through the 60's but shared in stereo by Joel Glenn to become a unique part of the growing personal historical record of the very intense American experience in (and about) southeast Asia.

The one real action view in the book is a true stereo eyetwister. It's taken from the pilot's seat of a Cobra gunship just after two rockets have been fired at a tree covered hillside. The "reflex infinity site" and the rockets' exhausts lead your eyes directly to the target area despite the proximity of the instruments and the reflections on the curved plastic canopy. The stereo effect is overwhelming, and the thought hits home that those are real rockets, and there might be real people under those trees fighting a real war—but the longer you look, the more abstract the image becomes. Maybe the years since the war have exposed us to so many films and so many video games involving rockets and projected cross-hairs that this kind of image just doesn't suggest human drama any longer.

For all their lack of action, the most effective war stereographs may nevertheless still be those from the American Civil War, 100 years before Vietnam. Maybe it's the fact that our minds haven't been so saturated with images of that war and its times, or maybe it's just the historical distance. A hundred years from now, "Sky Soldier" will cer-
tainly provide a rare stereo look at some of the people and equipment involved in a significant conflict in 20th Century history.

While the original color slides no doubt lost some detail and impact in these black & white reproductions, the views in "Sky Soldier" are good documentary records of some aspects of the war in Vietnam. They are probably more than most of us ever expected to see of this subject in stereo, and that alone would make the book well worth the investment.

—John Dennis

Animal Camouflage and Stereopsis.
by J.H. Cocatre-Zilgien

Camouflage is a passive optical illusion used in conjunction with immobility by a wide variety of animals, both predators and prey, to mislead each other. It can be very elaborate and in some cases it seems that only stereoscopic vision can "extract" an animal from its environment.

Among the principles of camouflage, one of the most strikingly efficient is disruptive coloration. If an animal displays a pattern of strongly contrasting tones, vision will tend to follow the lines of the pattern instead of the shape outline and the animal will be difficult to see. The shape outline can be further reduced by other means like counter-shading, a quite common trait among vertebrates, which consists in having the ventral tones lighter than the dorsal ones; with light coming from above, the shadow on the light tones is less intense and allows the animal to blend itself more smoothly with its surroundings. The zebra, a conspicuous caricature of these principles, simply vanishes when standing at a certain distance. These effects are enhanced if some of the tones and colors match those of the background, and ultimately if some features of the camouflage pattern mimic parts of the environment like leaves or pebbles. A moth at rest on a tree will also press its wings close to the bark to minimize its telltale shadow, and to render its three-dimensionality more difficult for a bird to perceive. Stereopsis then becomes an important tool in reconstituting the shape of the animal. As can be seen on the figures, the animals only reveal themselves when viewed binocularly.

Very little is known on animal vision when it comes to depth perception, but it has been proven that some birds and mammals do use stereopsis as a cue to measure distance. In his mostly urban life, man has no opportunity to use his stereoscopic vision to avoid such otherwise invisible threats as a copperhead snake on a bed of dead leaves. Nevertheless, if the reader takes the time to watch attentively a few square feet of nature, he will see a surprisingly great number of insects, some of them obviously camouflaged. He can then judge by himself how difficult it is still to see them when closing one eye.

Visual camouflage is also used in warfare. During WWII, the Germans painted bomb craters on their landing strips to make reconnaissance flights believe that their airfield was destroyed. But stereo-photography revealed the flatness of these craters and so exposed what had been a successful trick.

Since "seeing through" camouflage is a true advantage of stereopsis and stereophotography, a camouflaged animal is an excellent subject to have in front of our two lenses.

Thanks to David Sundman we have the complete story on "The Hanging of Mills", pictured in the JAN/FEB '85 issue, and an intriguing story it is. The date was May 6, 1868; the site Haverhill, New Hampshire. In the last New Hampshire execution held as a public spectacle, Samuel Mills was hung for the crime of murdering an elderly Franconia farmer named George Maxwell. Mills, an Englishman who worked in the Franconia copper mines, used an axe on Maxwell in an attempt to steal the $1,200 profit from the sale of some property. Mills then fled, but was eventually captured in another state by a Boston detective named Moses.
Sargent who brought him back to justice at the Haverhill jail. Security there must have been loose. One escape was made but Mills was recaptured. A second escape failed. Finally, Mills' friends smuggled him poison and a pistol in case he wished to attempt suicide. He didn't. At 10:30 A.M. on May 6, Sheriff Stevens sprang the trap. Unfortunately, Mills didn't break his neck in the fall, but died by slow strangulation that took nearly thirty minutes. The Haverhill jail still stands on Court St., and the owner will accommodate visitors interested in seeing it.

The unknown at the bottom of page 45 in the SEP/OCT '85 issue brought a swift response from Elaine Pease, who recognized it as the home of Professor Thaddeus S.C. Lowe, whose early career brought him fame as a hot air balloonist during the Civil War. When he retired he moved to Pasadena, Cal, and in 1890 built this house at 995 S. Orange Grove Ave. The tower that can be seen in the view housed his large telescope. In its day, the $65,000 structure of 24,000 square feet was one of the finest homes in southern California. The Lowes were Pasadena's social leaders and entertained lavishly. Unfortunately, the house was eventually demolished. (continued on page 39)
Convenience and Precision for Stereo Prints

by John Dennis

Precision-made masking and mounting materials have long been available to those interested in producing their own stereo slides. While the 3-D quality of the slide depends largely on how carefully one uses the mount, at least it hasn't been necessary to measure and cut each one by hand—the task faced (and often dreaded) by makers of stereo prints.

A better-late-than-never move toward some equality of convenience for creators of stereo prints came at the 1985 NSA Convention, with the formal introduction of the Q-VU mask-mount for pairs of 3″ wide prints. Both mounts and masks are made of plain black, medium weight (6pt.) railroad board. The masks come in two styles—the classic arched top (shown here actual size) and a square window style (rounded top corners on windows). Both styles are available as either one-piece hinged mounts OR two-piece mounts with mask and back separated.

The hinged mounts are scored along the bottom edge, the mask folding over the prints and forming a sort of pocket with windows. The separate masks can of course be used with heavier stock if you wish to cut your own backs, or with stock of a lighter color on the back side for easier labeling. Adhesive methods are up to the user, since there are so many possibilities. The use of a dry-mount press with Q-VU was demonstrated at the NSA Convention, but roll-on glue, spray glue and even double stick cellophane tape have been used with good results by various people.

Q-VU inventor Quentin Burke is quick to acknowledge that nothing about the mount is “archival”, from the stock to the adhesive methods likely to be used. Those wishing to create perfectly mounted stereoviews that will last a few hundred years still need to make their own prints, trim them, and mount them on acid-free board. Q-VU mounts are intended largely for commercially made color prints, which will deteriorate on their own long before any mount or glue can affect them. Beginners or those who produce only occasional stereo prints will be far less intimidated or frustrated with a mask/mount system like the Q-VU. People who have trouble cutting anything in a straight line no longer need worry about paper cutters or razor blades or calculating the placement of the stereo window before every slice. Before anything gets glued, you can do as much trial and error placement of the prints, using the Q-VU mask, as you wish—trimming a bit off the inner edges with each improvement in the fused image.

Even more experienced “old pros” at making stereo prints...
Demonstrating the use of his Q-VU mounts at the 1985 NSA Con-

vention in St. Louis, Quentin Burke talks stereo with fellow
Stereoscopic Society Print Folio member Brandt Rowles, right.

could find this system a relatively speedy solution to their
backlog of print pairs - some of which have no doubt been
waiting for years to be mounted. While Q-VU isn't perfect
(or as elegant as the smaller format TOA mounts from
Japan described on page 43 of the Mar./Apr. '84 STEREO
WORLD) they do potentially make it possible that
thousands of prints that might otherwise never leave peo-
ple's shoeboxes will be mounted and shared. To that can
probably be added many stereographs that may be taken at
all only thanks to the existence of a convenient means of
mounting them for showing as nicely framed stereo prints.

The mounts come with complete instructions, and
samples can be ordered by sending a stamped, self-
addressed envelope. They are sold by the hundred ($33.00)
in four varieties; arched or square top windows and hing-
ed or separated masks/backs. Write: Q-VU, 817 East 8th,
Holtville, CA 92250.
—John Dennis

A PARIS ORIGINAL:
STEREO EXHIBITION BY
JACQUES-HENRI LARTIGUE

By Daniel Fodor

The upcoming stereo exhibition of Jacques-Henri
Lartigue's work from the first part of this century, opening
at the Grand Palais on Winston Churchill Avenue in Paris
in March '86, will be the first time this renowned
photographer's work is seen in the original three di-

mensions; giving in this way a measure of recognition to this
medium which sadly has had little recognition in our cen-
tury. This is bound to make some waves in ordinary
photographic circles, where the word 'stereo' means two
loudspeakers.

One often wonders why so few of this century's great
photographers have done any stereo work, but the answer
is actually quite obvious: outlets and markets in any field
cannot but influence the kind of work that people will do.
And in this century, unlike the 19th century, the main
outlets for photography have been on the printed page: the
big picture-magazines like LIFE, a multitude of smaller
specialized magazines and the daily press, as well as books.
As presenting 3-D on the printed page has never been too
easy, it's obvious that photographers like Henri Cartier-
Bresson, W. Eugene Smith, Edward Steichen, Margaret
Bourke-White and others would have found the going uphill
if they had tried to present the results of their assignments
in the form of stereoviews.

Jacques-Henri Lartigue, the second son of a well-to-do
Parisan financier, born in 1894, had an interest in the
photographic image since early boyhood, and his father
presented him with his own camera at the ripe age of 8. It
was a 5 × 7 camera for glass plates on a wooden tripod,
which Lartigue still remembers for the fact that it was so
high that he needed a stool just to reach the level of the
ground glass for focusing. The first photograph he made
with it has never been shown, but the second photograph,
of his parents posing in the garden, has not only been shown
but eagerly bought by those who buy photographic images
as art objects.

The first stereo photograph was made by Lartigue in
1905, at the relatively mature age of 11, with a 6 × 13cm
Spido-Gaumont stereo-panoramic camera owned by his
father, featuring f6.3 Zeiss lenses, shutter speeds to 1/300,
and a 12-plate magazine.

His second stereo camera (and the first that was actually
his) was a Klapp (folding) Contessa-Nettel stereo-panoramic
camera with focal plane shutter (to 1/1200) and f4.5 Zeiss
Tessar lenses, and a 12-plate magazine (as well as double
plate-holders). He used this camera, and a similar one pur-
chased second-hand in Nice, between about 1912 and 1938.
He used all of the above also for panoramic (non-stereo)
views, but he shot so much in stereo that quite a few of them
have made it into the collections of his best photographs
seen in books and exhibitions (and all in 2-D to date).

Though he has owned and used many different cameras
in the course of a long lifetime (he will be 92 in June '86), he
never spent unnecessary time on equipment or techniques.
In fact the strength of his art—his seeing—was in his abili-
ty to devote himself completely to the magical charm of special moments in life, thus recording the joy of life, the spontaneous actions, and the amusing and farcical images that speak to people's hearts with their symbolism of human existence.

Though primarily he wished to record special moods and moments in the lives of family members and friends, the excellence of his images has the power to invoke similar moments in the memories of most of us.

Some images of his will not invoke memories because of our having been born too late. For example, not many of us will remember the magic thrills of watching one of the very first kite-like airplanes taking off from a grassy slope (with helpful friends pushing and pulling), or the cross-country motor races so popular in the first two decades, with those very tall racing cars whose wheels looked almost as if they had been taken off horse-buggies.

These historical photographs, caught so well by Lartigue during his teens, would certainly be worth the price of admission—if there is to be a price of admission—to the exhibition in Paris to see them in three dimensions.

Anyone going to Paris this March who would like more information could get in touch with the Association of the Friends of Jacques-Henri Lartigue (Association des amis de Jacques-Henri Lartigue) by mail or phone, at 18 rue Vivenne, 75002 Paris, France. Telephone 296-1034. The above association was set up in 1979 to look after Lartigue's photographic collection upon its donation to the State of France. The collection includes some 200,000 items in all, about 100,000 of which are negatives of all sizes (glass and film) dating back to 1902.

An exhibition catalog, using the anaglyph system, will be available.

This Henry T. Hiester view, ca. 1877, shows Old Oraibi in Navajo County, Arizona, on the Hopi Indian Reservation. Old Oraibi is the oldest continuously inhabited Indian pueblo in this country. It consists of seven discontinuous north-south house rows, most of which are three or four stories high. There are several enclosed courts and several kivas. The Hopis are the only prehistoric pueblo culture in Arizona to survive into modern times. Tree ring dating of beams from this pueblo have been invaluable in southwest archeology. The site involves one of the least changed Indian cultures in the U.S., as well as many early contacts between the Hopi and European explorers. Ownership is in private hands.
FOR SALE


A TRIP THROUGH SEARS, ROEBUCK, 50 card set with case, $35. Keystone World War I, 100 card set, missing #5, 18, 24, #79 poor cond, $65. O'Donnell, 199 Weld St., Roslindale, MA. 02131.

JOHN THE RED scope in walnut with spacious leather hood accessories. A SASE will promptly get you Camerass, projectors, viewers, mounts, etc. authoriative dates and sources. $6. Trade. Please send SASE for list. Also look-for card set with case, $35. Keystone World War -- TRIP GETTYSBURG STEREO VIEWS., Buy, Sell, Trade. Please send SASE for list. Also looking for Gardner views of Gettysburg, David Hazelt, 23 Bynard Lane, Westboro, Mass. 01581, (617) 366-7364.

THE RED WING VIEWER, a fine stereoscope in walnut with spacious leather hood and matched glass eyepieces splitt from a single ophthalmic quality lens. $75. Includes stand and US shipping. For ordering or more information: Luther Askeland, Rt. 2, Box 18, Welch, MN. 55069, (612) 388-5304.

HAVE PREPARED a listing of many stereo items I am closing out at reduced prices. Cameras, projectors, viewers, mounts, accessories. A SASE will promptly get you this listing. Bob O'Brien, 5101 Lauderdale, Dayton, OH 45439.

RED-HOT REDHEAD, Crissy, in 10 sizzling nude 3-D views; 10 realist format color slides $22; Ron Gustafson, P.O. Box 7228, Ron Gustafson, P.O. Box 7228, Huntsville, TX. 77340.

WANTED


STEINHEIL-REDFOCUS wide angle lens set for the Stereo Realist. Must be Excellent condition with case. Ronald Judd Moore, 1109 East 39 Street, Brooklyn, N.Y. 11210.

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

THREE DIMENSION CO. (Bell & Howell) "Selectron" trays for Stereo Vivid projector, and 2-sided suitcase made to hold 8 Selectron trays. State Condition & price please. Fred Butterfield, Rt. 3, Box 394, Williamstown, N.J. 08094.

EARLY VIEWS OF N.Y.C.—and early European views always wanted. Will buy or exchange for a variety of views. Also require any unusual stereo viewers. B. Grinns, 152 East 84th St., New York, N.Y. 10028.

GERMANY—Stereo views, military or political (Nazi) from early 30s on. Amateur or Professional (Are there any?). Steve Chamberlain, 2631 Smith, Rolling Meadows, IL. 60008.

STARTING A PARTS DEPOT for View-Master equipment, need all types, broken & complete. Send descrip. & price (reasonable). Will accept donations. F. Rader, Box 294, Stewarts, N.J. 08866.

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: Any Florida image, stereo, cdv, etc. and date, any condition. Also letters and documents. R. Cauthen, P.O. Box 342, Leesburg, FL. 32748.

CATSKILL MOUNTAIN HOUSE and all Catskill Mountains views wanted for my collection. Also want Saratoga Race Course and other horse racing tracks. Cash or trade views you collect. Gosse, Box 5351, Albany, N.Y. 12205.


RIP VAN WINKLE HOUSE wanted! Gosse, Box 5351, Albany, N.Y. 12205.

ANY STEREO VIEW, CDV, etc. made in Huntsville, Texas. Am doing research towards publication of a book on Huntsville, Texas photographers in the 19th century. Tom Rogers, 1111 12th St., Huntsville, TX. 77340.

SARATOGA RACE TRACK wanted! Gosse, Box 5351, Albany, N.Y. 12205.

FERRIS WHEELS—wire walkers, balloons, opium smoking, oddities, Coney Island. Please quote or send xeroxes. Will purchase if needed. Jeff Kraus, 1654 E. 19 St., Brooklyn, N.Y. 11229.


ANYTHING CATSKILL MOUNTAINS wanted! Gosse, Box 5351, Albany, N.Y. 12205.

CATSKILL MOUNTAIN HOUSE wanted! Gosse, Box 5351, Albany, N.Y. 12205.

(continued from page 26) up. Again, a light box was used to check alignment and parallax. I find the light box is an indispensable tool for stereo drawing. Finally, the images were mounted on a large board and reduced to a useable size by my local lithographer. The entire process had taken about two full working days.

I also had a set of film positives made, with the black outline on a clear base. Sometime in the near future, this will be painted on the back with acrylic paints, much like an animation cel. The color image will be shot onto Kodachrome and mounted for use as a title slide.

Those adept at freeviewing will find it possible to freeview the "sunset" card in the stereoscope while freeviewing the logo!

Of course, one could also try viewing the card in just one of the images but this, while challenging, is not quite the same philosophically.
THE BIRTH OF BURLESQUE
IN AMERICA

(continued from page 20)

an "endman" at each end. Taking turns, each member did a specialty and set up gags. But Leavitt used all women. The end boy-girls were called principal boys and wore tights. The rest were girl-girls and wore gowns slashed to show their legs, a sensational effect in the 1869 mind. Pauline Markham recalled that she did an early version back then and every time her leg appeared outside of the cut skirt it was greeted with great guffaws from some of the men present.

The second part of the show was taken from variety. It consisted of an assortment of presentations which was called the "olio" (from a Spanish term implying a hodgepodge or stew). The girls were not a part of the olio but the other performers might take part in all three sections. The olio was something like vaudeville and used any talent available.

The third part was the afterpiece or burlesque. Everyone took part. This included all of the variety artists and of course the showgirls. It was basically the minstrel walk-around and served as a grand finale by the whole company.

M. B. Leavitt ran a tight ship. He was strict on discipline, stern but likeable, and brooked no foolishness. Rules of behavior were printed on his contracts and violators were fired on the spot. He ordered his company to behave as ladies and gentlemen at all times and in those days he could make it stick. All of the girls wore tights but there was no nudity, smut, or profanity in the Leavitt shows. Other burlesque troupes borrowed his format but, by and large, not his way of life.

Everything suffers change and the general direction of burlesque was downhill as the years went by. One surprising trend from a modern point of view was the increasing acceptance of overweight burlesque stars. It is hard to imagine in the context of today's tastes. May Howard, for example, would hire no one for her troupe who weighed less than 150 pounds. Though stereotypes of the latter day stars are hard to come by, flat photos of some of the aging, portly red-hot-mamas, bursting out of their tights now only evoke a good laugh.

All of this is now a century behind us. What came to be called burlesque in the 20th century bore little resemblance anymore to the Leavitt formula before it succumbed to stronger stuff. It was still capable of producing a multitalented person like Louise Hovick (Gypsy Rose Lee) who advanced to bigger things and a degree of respectability. But its fare was pretty well summarized in the popular song of the day which said something like, "... and the thrill of the evening was when out Queenie stepped, and the band played the polka while she stripped."

19th century burlesque had more than one child, not all legitimate. The one that carried the name lost respectability and became the strip shows. The great family entertainment was called vaudeville. It sent its shows on circuits reaching into every nook and cranny which could muster up a theater. The top circuits had the best talent. The acme was the Palace Theater in New York. One had not arrived until they had "played the Palace". The name "vaudeville" is traced back to a French village which attained a reputa-

tion as a source of songs and performers in the distant past. American vaudeville was the outgrowth of the variety shows and the middle part, the olio, of burlesque. It consisted of individual, unrelated "acts". Eight acts made a nice length show but there were all sorts of variations and some theaters ran continuous performances. Vaudeville honored talent and was not sexually oriented though it never forgot that "a pretty girl is just like a melody". It produced the great talents that dominated the first half of the 20th century including many of the top stars of radio when it was at its best.

Radio and especially the movies destroyed vaudeville. I last saw a vaudeville show in 1950 in Rochester, N.Y., and it was a marvelous experience. But even then it was an exercise in nostalgia and had long since been doomed by economics. A few magic moments couldn't save it.

Standing above vaudeville was the Ziegfeld Follies, the true and elegant daughter of the oldtime burlesque. It was possible to start in burlesque, move through vaudeville, and headline The Ziegfeld Follies as Eddie Cantor and Fannie Brice did. They even moved on to radio and the movies. Though their material never worked in the movies, they were both really big in the golden age of radio. Bob Hope and George Burns did it all except Ziegfeld, and are still with us to give testament of the quality of training burlesque and vaudeville offered.

In studying history one may notice that major events of one century are only understood by tracing their roots into the prior century. The start of one conflict finds its source in the resolution of an earlier one. The principle seems to apply as well to the lighter side of human experience, its diversions, its entertainments. THE BLACK CROOK and its display of spectacle and legs; Lydia Thompson's Blondes and their welding of music, comedy, and pulchritude; M. B. Leavitt and the burlesque show . . . contained all of the seeds necessary to plant a 20th century of entertainment.

THE UNKNOWNS
(continued from page 33)

Well, you just never know. We had little hope of an ID for the railroad views at the top of page 44 in the SEP/OCT '85 issue, but Earle Shettleworth, Jr. proved us wrong. He recognized it as the rail yard at Oldtown, Maine, with the Catholic church in the background. Earle feels the view is by local photographer M.L. Averill, who is known for similar crudely mounted gold card views.

For our unknowns this issue we once again show a couple of Keystone proof sheets, but these have been cut down and mounted on cards. The first, labelled "X 112433", is of a scenic waterfall. A sign nailed to the tree proclaims it to be 'Empress Fall'. Any guesses?

The second proof sheet is numbered "X 40014" and is of a group of rock outcroppings. Somewhere out west?

Next we have a gray card with what may be amateur photos of a mammoth construction project. Could it be the Panama Canal?

Finally, a group of bathing beauties enjoying the surf. Don't you love those bonnets? The front is numbered "856", and the reverse is stamped 'Wm. B. Holmes Photographic Materials Stereoscopes & Views 736 Broadway, New York'.

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Mlle. Braun poses for J. Gurney & Son view in a costume considered revealing in 1868. She was a dancer in a Viennese ballet troupe imported for the stage extravaganza "The White Fawn". -From Norman B. Patterson's feature in this issue, "The Birth of Burlesque in America".