INSTANT ANAGLYPHIC MOVIES

One of the frustrations of writing a regular column on 3-D movie making is having continually to refer the reader to hard-to-find equipment long out of production. Well, I can happily report that a new 3-D movie system is available for purchase, the Spondon 3-D unit. The name refers to a British film supply company that is producing the device and also to the city where the company is located. The attachment is very similar to the do-it-yourself device discussed in my May/June 1985 column.

The Spondon camera attachment uses the anaglyph, or red/green format. A disadvantage of anaglyph films is that full color images are not feasible. Also, the color filters produce a "retinal rivalry" effect that is not as satisfying as polaroid filtering in projection. There are, however, some important advantages to anaglyph films. By using the full frame area, rather than splitting an already small film frame, image clarity is increased. Also, neither a projection attachment or a silver screen is required. Finally, the potential exists for application to home video cameras and recorders.

The unit should fit most movie cameras with lens diameters of 60mm or less, where the lens is not too deeply recessed. It is easily attached to most super 8 cameras with the bracket provided. An optional extra bracket is available for cameras with folding handgrips. Although the device measures $7" \times 4\frac{1}{2}" \times 3\frac{1}{2}"$, its lightweight plastic construction allows the camera and unit to be handled comfortably. A square, double image is seen in the camera's viewfinder. Zoom lenses may be used but the usable image area may be cut off at shorter focal lengths. The camera's built-in conversion filter must be switched out.

Convergence adjustment is accomplished by two small screws at the rear. Vertical alignment of the two images is also controlled here. These are, essentially, one-time adjustments rather than variable convergence settings for different shooting distances.

Of course, color movie film is used, but the resulting image is basically monochrome, the colors being filtered out in taking and viewing. The filters and glasses are red and green, which is a more effective combination than the red and blue colors typically used in American anaglyphs.

As of this writing I've had my unit for only a short time, but have obtained very satisfactory results. I've found that good lighting is important but that high contrast scenes may produce some "ghosting". Exposures have been read fairly accurately by my camera's through-the-lens metering, but I will experiment with manual override exposures as well. The 3-D effect has been very good, even with through-the-window effects, which often fail in anaglyphs. Needless to say, I'm very happy with my Spondon system, and expect to try it on print stills and video recording as well. I'll be happy to correspond with anyone interested in pursuing this form of stereo imaging.

The system may be ordered from Spondon Film Services, 5 Charles Avenue, Spondon, Derby DE2 7AJ, England. The current price is 69 pounds, with airmail to the U.S. at 15.57 pounds. The optional adapter for folding handgrip cameras is an extra 4.60 pounds. Payment is preferred by bank draft in Sterling. Incidentally, Spondon also offers a Super 8 anaglyph print of the 1941 Pete Smith short, "Third Dimension Murder", for 25 pounds plus postage.

CINEMAGIC

The world of 3-D is fortunate to have as one of its ambassadors, NSA member David Hutchinson of New York City. David is the Technical Editor of "Starlog" magazine and an active stereo photographer. Under his leadership, "Starlog" has published many articles about 3-D as well as the book, FANTASTIC 3-D, an excellent illustrated survey of stereoscopy.

Now comes the summer 1986 issue of Cinemagic a Starlog publication, featuring several articles on amateur 3-D movie making. The article describes various 3-D systems available to the small format filmmaker, including the Bolex, Elgeet and Elmo attachments. The 3-D movie division of the Stereo Club of Southern California is covered, and members David Starkman and John Hart are pictured with their Bolex and Powell systems. Also included are frame enlargements from the SCSC film, "The Ill-D D Olympiad".

The issue reprints Michael Riley's February 1977 Petersen's Photographic" article on constructing one's own super 8 3-D system. It presents detailed instructions for assembling inexpensive camera and projector attachments, using a vertical split-frame format. The reprinted article is updated with a list of sources for the needed materials, and with a picture of an accessory rear projection device for the system.

The Cinemagic summer 1986 issue is must reading for 3-D filmmakers, or anyone contemplating becoming one. It is currently on the newstands, or may be ordered from STARLOG, 475 Park Ave, South, New York, NY 10016. Mail order price is $3.95 plus $1.00 postage and handling. Specify Cinemagic issue #33.
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NOTE: Due to the discovery of additional images and information, a 5th installment of ARIZONA TERRITORIAL STEREOGRAPHY will appear in the next issue.

COVER: Colossal Hand and Torch, Madison Sq. by AMERICA ILLUSTRATED—STEREOGRAPHS OF NEW YORK CITY. From the feature in this issue by Alan Young, 'The Statue Nobody Wanted'.
A GROWING 3-D BOOK SOURCE

Books illustrated one way or another in 3-D aren’t nearly as rare now as just a few years ago, but finding where to get them hasn’t always been easy—especially the imported publications. A PHOTOGRAPHERS PLACE book store and mail order catalog is stocking a growing number of such books and magazine format publications. Included are several reviewed in recent issues of STEREO WORLD such as: The Stereo Image in Science and Technology; 3-D Past and Present; Stereo Photography; Stereokameras von 1940 bis 1984; and the CMP Bulletin issues The Orient Viewed: Philip Brigandi; and Reading Lessons & Eye Exercises.

For a free catalog with lots more, write to them at PO Box 274, Prince St., New York, NY 10012. Of course, no single source handles every 3-D oriented book, and out-of-print volumes are as likely to be found among the offerings of vintage photographica dealers. Other sources to check for recent publications are: Mr. Poster, Box 1883, S. Hack, NJ 07606; Stereo Photography Unlimited, 8211 27th Ave. N., St. Petersburg, FL 33710; Reel 3-D Enterprises, Box 35, Duarte, CA 91010; and last but not least—The NSA Member’s Book Service, 4201 Nagle, Bryan, TX 77801.

—John Dennis

DAGUERREOTYPE SHOW & DIRECTORY

An exhibit of daguerreotypes from the collection of Robert Harshorn Shimshak will end at the Palace of the Legion of Honor in San Francisco on Nov. 2nd. A catalog with 30 duotone illustrations of previously unpublished illustrations from the collection is available by mail for $16 softcover and $60 hardcover postpaid.

In addition, a directory of daguerreotype collectors is planned for 1987. If you wish to be included, send your name, address, phone number, and anything else you wish included in the directory. Also send names of other people who may be interested in being contacted about the project to: Robert Harshorn Shimshak, 55 Roble Road, Berkeley, CA 94705.
STOLEN COLLECTION NOTICE

On Sunday, August 3, our house was broken into with extensive losses including most of my collection of stereo views—stored in 22 cartons (12 x 9 x 6") each containing about 250 cards.

While my specialty was Kilburn, there was a rather good representation of most categories (blacks, trains, Indians, disasters, military, photographs, etc.). Perhaps the top items were a pair of Lander Expedition cards (a "Wolf River ford" copy and a Kansas cabin view—apparently predating the Bierstadt Brothers issue, without the strip caption in the view).

Otherwise, the best carton contained about 210 vintage California items, including Muybridge 888, 889, and 890 (the "Devil's Tea Kettle" set), 16 Houseworth and 6 Lawrence and Houseworth (including 1230, 1239, 1266, 1317, 1318, 1539, and excellent copies of the Digger Indian pair 595 and 597), 29 Reilly (including "New Series" 458, 461, 464, 465, 466, and two other great RR cards which were un-numbered), 30 Watkins (including Central Pacific 155, Pacific Coast 769, 786, and 1338) and so forth.

While I realize that the probability of any recovery is near zero, in case you should happen to learn of a suspicious surfacing of a lot containing such items, a report to the police or to me would indeed be very much appreciated.

Francis B. Hildebrand
7 Bucknell Road
Wellesley, MA 02181

3-D GEESE

Re July/August '86 issue, p. 20 et al, The Expo 86 3-D Films, they're CANADA geese.

David G. Smith,
Camden, ME

Right! I'm surprised none of our "Canada" members have written in yet... .

—Ed.

ADVICE WANTED

Regarding cameras such as Realist, TDC Colorist, and Kodak Stereo, which repair companies have you dealt with and been satisfied with? Does anyone know where I can purchase lengths of acetate sleeves the width of Realist format slides? The type I want would allow the slides to be held flat, with the top of one touching the bottom of the next one, and so on... the single sleeves sold by Reel 3-D load from the side, not the top. Any help would be greatly appreciated.

Bruce Hansen
Box 89437
Honolulu, HI 96830

THE BOTTOM LINE

Concerning N.B. Patterson's design for using 35s in tandem, ("The Society" July/Aug. page 17) I have for many years been using a pair of Pentax K1000s mounted bottom to bottom with an inch long section of 1/4 x 20 bolt thrust through a 1/4" hole in a 1/4 x 1 x 12" aluminum bar, to the nether of which is affixed two pieces of wood to form a comfortable handgrip. The vertical format works out perfectly for mounting transparencies and for trimming prints for 3 1/2 x 7" mounts. Cameras don't have to match as long as lens focal length is the same, and the tripod mounting hole is centered under the lens. You can even find nowadays a double shutter release, or it's easy to make your own from two spares. You can even use fiber spacers to control separation but I've never found it critical in day to day use.

N. Clement Slade, Jr.
Jacksonville, FL

EARL MOORE

With great regret, we announce the recent death of Mr. Earl Moore, of Wood Dale, Illinois. Earl was widely known to stereo collectors through his mail auctions, which he maintained for almost twenty years. In spite of this, he was not well known personally, preferring to maintain his contacts by correspondence. He was introduced to stereo in the early 50s by Mr. Lawrence Ziv, an early collector. They worked together for a long period, searching for views and visiting libraries and societies to dig out historical information about their stereos. He found time from his vocation of commercial artist to become an expert on views of the Chicago area, as well as specialized topics such as the Chicago Fire and the 1893 World's Fair. He had a family connection with stereo; his grandfather had been chief barber at the Chicago Palmer House, and appeared in a Kilburn stereo view of the hotel. His interests ranged beyond stereo; he also collected RPO cancellations, and published a book about his family's genealogy. It is safe to say that most stereo collections contain material which passed through his hands at some time, and because of this service he provided, he will be sorely missed.
The Statue

by Alan Young
The Statue of Liberty is our most famous immigrant. Conceived and born in France, she was officially welcomed here October 28, 1886. Since then she has been used to sell everything from warehouses to war bonds. Her image has been rendered on ashtrays, beer bottles, baking cups, glasses, handkerchiefs, lamps, needlepoint pillows, pocket knives, paperweights, playing cards, postcards, records, ribbons, menorahs, spoons, sparklers, stamps, cigars, china plates, cigarette cases, coins, clocks, compacts, comports, and cannon shells—to name a few. (If there’s ever a Garage Sale Hall of Fame, she will certainly have an honored position.) As image turned icon, she has been so incorporated into art works and advertising that what today’s spectator sees in Liberty is scarcely what she meant to her makers and early public. The fact that she is here at all, in New York harbor, is a minor miracle.

The nineteenth and early twentieth century marked the golden age of monument building in Europe. Many aspects contributed to this phenomenon: new wealth, pride, and materialism coupled with patriotism and nationalism. Any idea, event, person, virtue, aspiration, occupation, preoccupation, or memory would find itself embodied at a public square, art salon, or historic site. The slightest pretext would suffice. And it is exactly this atmosphere which enabled Liberty’s sponsors to conceive of erecting such a work. In America, the conditioned positive reaction to projects for commemorative monuments was absent.

The project was not entirely, nor even predominantly, sculptor Bartholdi’s own. In 1871, Bartholdi came to America as the agent of a small group of activist French intellectuals of moderate republican stamp who had something more specific in mind than international cordiality. The message was to convey a subtle but unmistakable signal of republicanism to their countrymen. The group was persistent but discreet opponents of Louis Napoleon Bonaparte, who had seized power in a coup d'état in France in 1851. They considered him a tyrant who had betrayed the brief republican government that followed the revolutionary movement of 1848. Waves of political instability crested periodically in France at regular intervals after the restoration of the monarchy in 1815—in 1830, 1848, and 1871. In looking towards America, the French saw a synthesis of principles eternally doomed to incompatibility in their own country—order and liberty.


On Bartholdi’s first trip to Egypt in 1856, he photographed the colossal statuary (unfortunately, none in stereo) which left a far-reaching impression. Much later he wrote: “We are filled with profound emotion in the presence of these colossal witnesses, centuries old, of a past that to us is almost infinite, at whose feet so many generations, so many million existences, so many human glories, have rolled in the dust. These granite beings, in their imperturbable majesty, seem to be still listening to the most remote antiquity. Their kindly and impassable glance seems to ignore the present and to be fixed upon an unlimited future. These impressions are not the result simply of a beautiful spectacle, nor of the poetry of historic remembrances. They result from the character of the form and the expression of the work in which the design itself expresses after a fashion infinity.”
At a total height of 76 feet, the statue of St. Charles Borromeo in Arona, Italy, was the largest example of using repousse copper in its time. With the projecting arm formed around a metal armature and the body all but filled with masonry, sheer mass was the typical solution for stability. Bartholdi stated the statue could not be "... properly included under the head of colossal art. It is an ordinary statue enlarged, and its volume gives it its principal interest. The pedestal is deplorable, and nothing in the whole work shows either research into the principles of colossal art or a comprehension of them... The work was executed in a somewhat coarse style, but it is interesting, and has the merit of being the result of a bold initiative."

The seeds for the statue were sown by Edouard de Laboulaye—professor of law, an internationally renowned jurist, and the author of a three-volume history of the United States. At a dinner party of fellow liberals in the summer of 1865, he spoke of the joint history and friendship of France and the United States; and of America, by its very existence, being an act of political criticism. He said, "There you have the basis of American feeling for the French—an indestructible basis. The feeling honors the Americans as well as us, and if a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it were built by united effort—a common work of both our nations." At the party, taking notes, was a 31-year-old sculptor named Frederic-
August Bartholdi.

But the idea did not become feasible until after Louis Napoleon's fall from power following the humiliating French defeat at the hands of Prussia in 1870, when the French republican forces would eventually succeed in establishing a constitutional state. There was no better way to fortify the republican image of France against Bonapartism, the monarchy, and radical anarchy than by linking France and America through Laboulaye's monumental gift. The gift might also have been useful to assuage American hostilities towards the France of Napoleon III, which had quietly supported a Confederate Victory and exploited the American inability to respond to the French conquest of Mexico. What could be more fitting than the one-hundredth anniversary of the American revolution to present it?

In 1871, at Laboulaye's urging, Bartholdi made a scouting trip to America. He met with sufficient positive response—or so he purported—to justify an enthusiastic report to his backers on his return. He had found a tentative site for the statue in New York Harbor and came up with a title for the monument: Liberty Enlightening the World (Liberte Eclairant le Monde). ('Eclairant' in its archaic sense could mean "Illuminating," which would act as a double entendre to the practical minds of the Americans that the statue would be used as a lighthouse.)

It was not until the triumph of the moderate republicans in 1875 that an open, enthusiastic promotion of the statue began. As the year ended, the fundraising campaign in France gained momentum through collections, benefit performances, raffles, and the sale of clay models. (Although liberals, Freemasons, and businessmen with American interests were the most enthusiastic supporters of the project, by 1881 some 100,000 people and 181 towns throughout France had contributed towards the $250,000 goal.) Nothing, however, had been started in America. Unless, of course, one turned to the newspapers.

The large New York dailies gave space to the Statue. The World compared it to the Colossus of Rhodes and other oversize statuary. The Herald wondered whether Lafayette was not a worthier subject than the abstraction of Liberty, and was corrected by the Courier that the city was to have just such a statue (by the creator of Liberty, no less!) presented by its own French colony in September of 1876. The Evening Post suggested the Battery as a better site "...because the thousands of persons who would be anxious to write their names in pencil on its legs would dislike the trouble of being compelled to hire a small boat in order to reach it." In an unnamed newspaper clipping on the Statue in the New York Public Library, 'According to the article the Statue's light would facilitate the work of counterfeit ticket agents and others who prey on immigrants. It continued in that tone, also suggesting Coney Island, an amusement area, as a suitable location...'

It wasn't until the forearm and torch arrived for the Centennial Exhibition in Philadelphia that opinion flowed...
Centennial Photographic Company, No. 1944, "Colossal Hand and Torch Bartholdi's Statue of 'Liberty' ": The Philadelphia newspaper, the Press, noted the arrival of the arm of Liberty, and with a touch of local boosterism, the paper stated that if New York did not financially support Bartholdi's dream, Philadelphia would erect the statue in Fairmont Park. The statement sparked an inter-city rivalry which would spread to other cities and not rest until the statue was in place.

in torrents. A picture at the base of the forearm depicted how the statue would look in the harbor which gave visitors and the press an idea of what was to come. The fact that it was called a gift when Americans would have to erect a pedestal of equal if not greater expense left half-conscious

America Illustrated — Stereographs of New York City, "Colossal Hand and Torch, Madison Sq."

After the close of the Centennial Exhibition, the torch arm travelled to New York City and was erected in Madison Square at Fifth Avenue and 23rd Street. For a fee of fifty cents, a visitor could climb the steel ladder leading to the balcony surrounding the torch. The arm remained there until 1884, when it was returned to Paris for incorporation in the statue. On Sept. 29, 1876, a Times editorial derided the statue, calling the arm on display a "useless gift." But on Oct. 29, 1882, when it was suggested that the statue might go to Boston, the newspaper reversed itself: "This statue is dear to us, though we have never looked upon it, and no third-rate town is going to step in and take it from us. Philadelphia tried that in 1876, and failed. Let Boston be warned."
"Vue prise au Champ-de-Mars" Exposition Universelle. Brought to the site on a cart drawn by 12 horses on June 28, 1878, the head of Liberty soon became a center of interest during the Paris Exposition Universelle of 1878. The same spot would be the site for erection of the Eiffel Tower for the Exposition Universelle of 1889. To raise funds for the statue, admission was charged to climb into the crown. Russell Norton collection.

suspicions of a certain Trojan horse. Epithets from the pulpit denounced the 'pagan goddess' of libertarian values. Even the sanity of its creator was doubted for starting from the top down without knowing what he would do next. American artists, on the whole, were silent. But to one now obscure sculptor (Launt Thompson) she seemed set up falsely, the weight on the wrong leg, the arm out of line, etc. Another critic objected that from the Battery the statue resembled "a bag of potatoes with a stick projecting from it." Some of New York's wealthier art patrons said it was definitely "not a work of art." The New York Times editor, George Jones, wrote August 30, 1876, that the statue was too expensive, besides being useless. He continued in this vein Oct. 6: "Now, the proposed statue, in addition to rendering vague but inestimable services to the cause of peace and brotherly love, was also designed to serve the purpose of a harbor lighthouse. In fact, it was to have been quite as much of a lighthouse as a statue, and its beholders would have continuously discussed the question whether

Keystone-Mast Collection X95523. Attributed to be Joseph Pulitzer in the Keystone-Mast Collection, Bartholdi's statue could have moulder for years in shipping crates had it not been for the efforts of this Hungarian immigrant.
it was a lighthouse disguised as Liberty, or Liberty disguised as a lighthouse." One more acrimonious example from a New York Times editorial was succinctly titled "Looking a Gift Horse in the Mouth": "The painful parsimony of the Frenchmen who have undertaken to present this city with the statue of "Liberty Enlightening the World" is simply disgusting. They have, in effect, told us that we cannot have the statue unless we provide it with a pedestal. This effort to compel us to pay out of our own money for the embellishment of our harbor has not been condemned by the press with the severity it deserves." The article went on to suggest the French erect the statue themselves and pay $10,000 a year as rent for the site. Enough sarcastic comments were appearing in American newspapers with sufficient regularity to merit the disgruntled attention of the French Committee members and convey their reproach to Richard Butler, secretary of the American Committee of the Statue of Liberty.

Perhaps the greatest misunderstanding was that the gift was not so much to the nation but to New York, therefore New York should pay for the pedestal. In New York, the ordinary citizen felt the rich should pay. This was brought on by the Congressional Resolution of February 22, 1877, when Congress agreed to accept the gift and to donate a site for the project, but only on the condition that the money needed to build the pedestal be raised by public subscription. The actual cost was double the original estimate due to engineers not being given enough time to prepare the estimates. Four years later would find the statue finished and no stone turned on Bedloe's Island.

In 1877, Bartholdi returned from America with a new deadline, the Exposition Universelle of 1878 in Paris. The head, which was displayed there, and the torch arm were chosen as being the most impressive components—allowing visitors to climb to a viewing platform. The two advance fragments of the statue were to be incorporated into a structure designed by the architect Eugene Viollet-le-Duc. Relying on mass for stability, Viollet-le-Duc planned to use a system of sand-filled interior compartments rising to the hips, with a lighter weight iron beam construction on top.

When Viollet-le-Duc died in 1879, the engineering firm of Gustave Eiffel was chosen to redesign the structural support. At the time, Eiffel was making a name for himself by brilliant engineering innovations in building railway bridges that would later be applied to Liberty, such as enormously high iron pylons, continuous girder construction, and flexible joints for thermal expansion and shock absorption. At the same time, problems of the skyscraper were being confronted in Chicago, Cincinnati, and New York. Eiffel designed Liberty's shell to hang entirely from an iron skeleton, so that no part rested directly on the part below it. Built of wrought iron columns and crossbeams, the 'pylon' acted as the statue's inner weight-bearing core. It was then surrounded by an envelope of metal bars that conform roughly to the statue's outline. From this frame, flat, spring-like iron bars thrust outward and upward. At its far end, each bar was attached to a shaped rib that followed the contours of the individual plates that make up the skin. The ribs were not fastened directly to the copper, but passed...
through U-shaped "saddles" riveted to it, allowing the copper skin to expand and contract and withstand harbor gales. To prevent galvanic action, shellac-impregnated asbestos was placed between the iron ribs and copper saddles. Together, Eiffel's wrought iron armature and Bartholdi's copper envelope would generate a structural cohesion far greater than the sum of the individual strength of its parts.

The statue and its framework soon began to rise over the workshop of Gaget, Gauthier & Cie. in Paris. In July, 1882, the statue reached the level of her knee. To keep publicity stirred, Bartholdi held a luncheon on a platform in her right leg. One newspaper went on to describe the repoussé process: "Each part of the statue is prepared with the use of little wooden lathes which form an enormous cage of lattice work. On this framework is put a heavy layer of plaster on which the adjustments are made. Later, new wooden moulds called gabarits are set on this plaster, and it is on these moulds that the men working with copper operate, bending the rigid metal along all the curves, even the most delicate ones. After the copper plates are thus prepared, they are strengthened by means of strong iron frames."*

Buying a view of the monument entitled one to admission: the black and white view cost 50 centimes and admitted the visitor on Thursdays and Sundays; the color view, costing a franc, admitted the viewer every day of the week. Even the former President Grant became one of the 300,000 viewers. On July 4, 1884, the statue was formally given to the American people through Levi Morton, American ambassador to France. There was still a major problem: the French had built the statue as promised, but the Americans had not raised the money for its base.

On March 11, 1884, the Speaker of the New York State Assembly introduced a bill entitled "An Act to Authorize the City of New York to Contribute $50,000 in Aid of the Fund for the Erection of a Pedestal for Bartholdi's Statue of 'Liberty Enlightening the World' to be Erected on Bedloe's Island in New York Harbor." By mid-May, the bill passed both State houses. William Evarts, head of the American Committee, wrote the French that Liberty would have something to stand on after all. June 16th, Governor Grover Cleveland of New York vetoed the bill as unconstitutional. August 5, with the fund at $150,000, the cornerstone to the pedestal was laid with full Masonic rites. (Both Major General Charles P. Stone, chief engineer of the pedestal project, and Bartholdi were Masons.) October found the fund at $180,000—all spent—and the pedestal at fifteen feet. At least $100,000 more would be required. Work on the island was discontinued.

Election day came and went, with Grover Cleveland, the "veto mayor of Buffalo," elected. In December, Lame-duck President Arthur's annual message to Congress reviewed international relations: "With France the traditional cordial relationship continues. The colossal statue of Liberty enlightening the world, the generous gift of the people of France, is expected to reach New York in May next. I suggest that Congressional action be taken in recognition of the spirit which has prompted this gift and in aid of the timely completion of the pedestal upon which it is to be placed." Shortly thereafter a resolution to aid in completion of the pedestal was passed in the House. The Senate was debating a deficiency appropriations bill, and Republican Senator Warner Miller of New York moved to amend "For the Com-

* * *
former Speaker Randall, Democrat of Pennsylvania and Republican former Governor Long of Massachusetts struck the pedestal subsidy out of the bill, killing the appropriation. The American Committee held an emergency meeting and considered the possibility of suspending work on the pedestal.

The following Monday, March 16th, Joseph Pulitzer struck. The World came out with a front page story: THE UNFINISHED PEDESTAL, accounting the relevant facts and a brief review of the failure. The lead editorial was headed, AN APPEAL:

"Money must be raised to complete the pedestal for the Bartholdi statue. It would be an irrevocable disgrace to New York City and the American Republic to have France send us this splendid gift without our having provided even so much as a landing place for it... The statue is now complet-

"New York Statue of Liberty," Geo. Barker, 1888. "...colossal statuary ought to be used only to symbolize figures of thoughts which are grand in themselves, and as far as possible, abstract. The immensity of form should be filled with the immensity of thought, and the spectator, at the site of the great proportions of the work, should be impressed, before all things else, with the greatness of the idea of which these ample forms are the envelope, without being obliged to have recourse to comparative measurements in order to feel himself moved."

—A. Bartholdi

J.F. Jarvis, "Castle Garden and Liberty Statue, New York City, U.S.A." Built in 1807. Castle Garden in 1855 became the landing place and temporary headquarters for immigrants arriving in New York before the Ellis Island facilities were completed. The extra buildings and high wall seen here were later removed, and the city turned the large central building into a public aquarium.
completed and ready to be brought to our shores in a vessel especially commissioned for the purpose by the French Government. Congress, by a refusal to appropriate the necessary money to complete preparations for its proper reception and erection, has thrown the responsibility back to the American people.

There is one thing that can be done. We must raise the Money!

The World is the people’s paper, and it now appeals to the people to come forward and raise the money. The $250,000 that the making of the statue cost was paid in by the masses of the French people—by the workingmen, the tradesmen, the shop girls, the artisans—by all, irrespective of class or condition. Let us respond in like manner. Let us not wait for the millionaires to give this money. It is not a gift from the millionaires of France to the millionaires of America but a gift of the whole people of France to the whole people of America.

Take this appeal to yourself personally. It is meant for every reader of The World. Give something, however little. Send it to us. We will receive it and see that it is properly applied. We will also publish the name of every giver, however small the sum given.

Let us hear from the people. Send in your suggestions. We will consider them all. If we all go to work together with a firm resolve and a patriotic will we can raise the needed money before the French vessel bearing the Bartholdi statue shall have passed the unsightly mass on Bedloe’s Island that is now but a humiliating evidence of our indifference and ingratitude.

Pulitzer had learned from the failure of his earlier campaign, when he launched his first drive after buying the ailing World from Jay Gould. Two years later, with a circulation of over one hundred thousand copies a day, Pulitzer launched a well calculated fund drive that would raise funds for the pedestal and sell newspapers for The World (and allow Pulitzer the Democrat, to lambast the New York aristocracy).

March 23rd, the American Committee put out one last Appeal to Patriotism:

“We cannot believe that they will fail us in this, our last appeal. If the money is not now forthcoming the statue must return to its donors, to the everlasting disgrace of the American people, or it must go to some other city, to the everlasting dishonor of New York. Citizens of the State, citizens of the metropolis, we ask you once for all to prevent so painful and humiliating a catastrophe! We ask you, one and all, each according to his means, to contribute what he is able; we ask you in the name of glorious memories, in the name of our country, in the name of Civilization and of Art, not to neglect this last opportunity for securing to yourselves and to the Nation an imperishable glory.”

The other New York newspapers, despite an invitation from Pulitzer, remained aloof from the drive for funds. The campaign for a pedestal for Bartholdi’s statue was The World’s project.

By March 27th, 2,535 persons had contributed $2,359.67 for the pedestal fund. The World contributed another $1,000. Each day the list of contributors grew.

Some contributors (so-called) had ulterior motives.

From the makers of Castoria laxative to the Pedestal Fund Committee, March 25, 1884:


Claimed for the East India Company by Henry Hudson in 1609, Liberty's site became a part of New York in 1664, and was acquired by Isaac Bedloe in 1667 (whose name was attached to the island until 1956 when officially renamed Liberty Island). Love Island, as it was designated in 1670, was used as a quarantine station for epidemics from 1732-1746. Archibald Kennedy used it as a summer place from 1746 to 1757. In 1759 Kennedy Island was bought by New York City as a pest house. Known as Corporation Island in 1776, it was used by Tories. A French navy hospital was located on the site from 1793-96. Acquired by the federal government in 1800, Fort Wood was built 1808-1811. During the Civil War, it was used as a recruitment camp and ordnance depot before being allocated for the Statue in 1877. New York features like Manhattan Island and the Empire State building were also documented in Keystone aerial hypers like this.
Tru-Vue No. 1018, "Statue of Liberty National Monument." Two 168 step stairways—one for ascending, the other for descending—begin at the base of the statue and wind about a central column to the observation room in the crown. During the recent restoration, liquid nitrogen at 325-350 degrees below zero removed seven layers of paint; and 40 tons of baking soda removed the two layers of tar from the inner skin. It has been repainted with a special water-based zinc primer invented by NASA.

"Form to the sculptor is all and yet nothing. It is nothing without the spirit: with the idea it is everything."

Victor Hugo to Bartholdi, May 13, 1885, shortly before his death

So far as we know the largest single subscription for the Pedestal Fund is $5,000. To promote the good work we tender you a subscription of twenty-five thousand dollars, provided that for the period of one year you permit us to place across the top of the pedestal the word 'Castoria'. Thus art and science, the symbol of liberty to man, and of health to his children, would be more closely enshrined in the hearts of our people.

"Very respectfully, yours"

On April 1st the newspaper announced that the crated parts of the Statue would leave France on May 8th. Two weeks later, an editorial in The World appealed to William H. Vanderbilt to contribute his hourly income, said to

Keystone-Mast Collection X86027. The tablet, measuring 23 feet, seven inches, stands for the book of law. Bartholdi's friends in the Freemasons suggested he use the symbol. Inscribing the date of the Declaration of Independence was an afterthought to personalize the gift.
amount to $1,250. The next day the appeal went to Jay Gould for his purported hourly income of $500. On April 17th, The World sent the American Committee its first check for $25,000. Collected in one month, the money came in stamps, pennies, nickels, dimes, postal orders, bills, silver and gold. Quoted in The World April 22, 1885, the Philadelphia Bulletin responded: "If the New York World goes on raising money at this rate for the Bartholdi pedestal, it will soon become an open question whether New York shall not put Mr. Pulitzer's statue on the pedestal instead of Bartholdi's Liberty. New York would not know the difference." One month later another $25,000 was collected, with the second $50,000 to take nearly three months. August 11th, 1885: after 21 weeks of campaigning, The

"A body of iron, a soul of fire."

M. Laboulaye's description of the monument

Tru-Vue No. 1018, "Statue of Liberty National Monument." Bartholdi's original design was to have a solid, gilded copper flame illuminated by eight lamps. U.S. engineers assembling Liberty decided to install lights inside the flame to let light escape, but it was barely visible. In 1892, a row of glass panes replaced the port-holes and a small glass pyramid was placed on top of the flame. In 1916, Gutzon Borglum, the sculptor of Mt. Rushmore, recarved the flame into a lantern of some 250 panes of amber glass in a copper grid seen here. Due to severe deterioration, the old flame is now displayed in the statue's museum, replaced with Bartholdi's original design.
World reached its goal of $102,006.39, contributed by more than 120,000 people. It was eight months later—April 22, 1886—that the pedestal was completed without a single man being injured or killed.

The other facts we know. The height from the base to the torch is 151 '1"—from the foundation of the pedestal to the torch 305 '6" (reaching higher than anything else in New York at the time). The seven diadems of her crown represent the seven seas; the 40 shields on the pedestal's facade represent the states of the Union at the time. The foundation for the pedestal was made of 27,000 tons of concrete—the largest mass of concrete ever poured.

What we don’t know is why there are so few photographs of her assembly here in America. The fact that this symbol we—and the world—have taken to our hearts was at the time seen as something of a white elephant is perhaps an underlying reason. But still, in the age of photography and stereograph publication, near one of the largest cities in the world, why wasn’t something so unique better documented? Perhaps an answer lies in another question: why are there so few stereo photographs of her restoration 100 years later?


**Ibid, page 69.

BIBLIOGRAPHY


Meanwhile back in Paris—Stereo by Jean-Pierre Molter.

Located on the Ile des Cygnes in the middle of the Seine River in Paris, this 36 foot high bronze replica was presented to the city by the American residents of the French capital as a parallel gesture on a smaller scale. The statue was moved as one piece from the foundry of M. M. Thebut Freres on rue Guersant to the Place des Etats-Unis on Paris’ right bank. Aided by a steamroller, borrowed mid-way from the city to speed up the operation, the move took five days. Commissioned replicas were either four feet (from Bartholdi’s “study model”), nine feet, or thirty-six feet. The sequence was dictated by the technical limitations of the Collas machine, used by the foundry for reductions and enlargements (which is the same sequence of measurements for construction of the statue itself in the workshop of Gaget, Gauthier).
Review
PHOTO-HISTORY PEARLS FROM HUMBOLDT BAY

THE PHOTOGRAPHERS OF THE HUMBOLDT BAY REGION 1865-1870, by Peter E. Palmquist with Lincoln Killian. Illustrated throughout, 8½ × 10", $20 (institutions $25) plus $1.50 postage. Volume #2 now available (of an eventual series of about 30 volumes) from Peter Palmquist, 1183 Union St., Arcata, CA 95521.

When I first got into stereo, California was a non-problem for me. I'd lived there, and except for a couple of places like La Jolla and San Francisco, didn't much like it. Views of the state weren't terribly common, at least on the east coast, and most of them seemed to be of the same old giant redwood. The main photographers there were Anthony and Soule, plus some fellow with a funny name who also turned out fascinating stop-motion photos of nekkid women.

Peter Palmquist has been an excellent teacher in overcoming this ignorance. From his book on Houseworth to dozens of long articles in STEREO WORLD and elsewhere, he's become a major authority on California photography, and one of the state's most prolific writers. Now he's establishing himself as THE authority on the Humboldt Bay region. In production is a 30-volume magnum opus, diaries are reproduced verbatim so that the reader can evaluate them himself. More importantly, Palmquist also gives us a setting of contextual detail on the region. So many photo books deal well with the photography, but to get a feel for the photographer as a human being one must go to another set of references. Provided here is a vivid backdrop of the geography, society, and economics of the area, and this turns up some fascinating things. We see C. W. J. Johnson, for example, when he was mining, playing in saloon dance bands, running a smelter, and having an oc-

(continued on page 43)
THE UCR CLOCK TOWER looms above Watkins Recital Hall, where several of the convention programs were presented and where the Spotlight Auction was held.

Down by the Riverside
by John Dennis

THE 1986 NSA CONVENTION

Southern California gave the 1986 NSA Convention a warm welcome—105 degrees worth, to be specific. But the high temperature on the streets of Riverside proved to be the only subject of any general complaints to be heard during the three very busy days of June 27-29. The planning and scheduling was as close to ideal as ever experienced at an NSA convention—the only lapse being that the earthquakes which hit the area in July were a couple of weeks late to provide one more dimension of excitement.

This year's convention and trade fair were sponsored by the Southwest Region of the NSA and the Stereo Photography Club of Southern California. The event took place on the campus of the University of California at Riverside, thanks in large part to the help of convention chairman Edward W. Earle, curator of the California Museum of Photography on the UCR campus.

PROGRAMS

Activities started Friday morning, June 27th with a series of programs lasting well into the afternoon in the large and comfortable University Theater. An audience participation program called “3-D Potpourri” started things off with a wild and unpredictable selection of slides brought in by anyone who wanted to share a few images without a formal introduction or narration. “The Frazee 3-D Surprise Program” surprised all those expecting Howard Frazee’s widely known and admired macro stereos or hyperstereos. This time, a close-up series treated the audience to the hatching and development of chicks in a Hummingbird nest.
Programs on the first day of the convention were in the University Theater. From the front entrance of the theater, the building currently housing the Keystone-Mast Collection can be seen. Entrance is through the "basement" door under the first arch at the center of the picture.

Ray Zone and Tony Alderson assembled a lively and interesting 3-D slide show illustrating the history of 3-D drawing and art conversions. "Bicameral Art: the Evolution of 3-D Comics" was narrated by Ray Zone with an exotic background of synthesized music setting the mood. Stereo drawings from Wheatstone to the comics of the 1950's and the present were shown—many of them for the first time ever in polarized projection.

"High Sierra Symphony" by Rick Finney and Jerry Walter proved to be everything promised in Susan Pinsky's preview in the March/April '86 issue—and more. The slides cover the Sierra Nevada Mountains from rocks in a stream to the highest peaks, but each from an angle that would make "scenic" a weak and inadequate way to describe the stereo images on (in?) the screen. With a script adapted from the writings of John Muir and music that seldom slips below the "towering" level of the likes of Mahler, the slides have their work cut out for them. The combination of fine stereo photography and careful projection allowed the images to make their own impressions on the audience within the profusion of uplifting words and music.

Peter Palmquist's talk "Anatomy of an Exhibition" went behind the story of planning and assembling the exhibit of California stereography at the CMP to discuss the practical aspects of researching, cataloguing and publishing photographic history. Speaking to many of the people who, if justice and reason prevail, will buy and use the fruits of such research, he detailed his own experiences of the past few years finding money to support both research and publication of photo-historical information—and then finding ways to reach the limited audience aware of its true value. In his own words:

"Publishing regional photographic history is a bit like beating your head against a brick wall—it feels good when you stop. On the other hand, photographic history is an immensely rewarding field, if and when you can get the finished product into the hands of the people who appreciate that which endless hours of research can accomplish."

The best work of over 50 members of the Stereo Club of Southern California has been assembled into a diverse program titled "Stereography: A Fresher Portrayal". Its presentation to the convention was clearly one of the high points of the program schedule. Every single slide brought a delighted response from an audience ready to appreciate the

The Trade Fair was set up in the University Commons building, where a large central fireplace and a wing extending from one side broke up the usual long lines of tables. While this made it impossible to photograph the entire floor at once, remembering where you saw a particular item was a bit easier with the added architectural reference points. At center is NSA president T.K. Treadwell.
skill involved in creating the close-ups, hyperstereos and various other combinations of stereo and imagination. The script was by Tim Cardinale, music by Jerry Walter and compilation by Susan Pinsky.

Brought back by popular demand for a record breaking third appearance at an NSA convention was "Travels On Next To Nothing: A 3-D Travelogue Starring Underwood & Underwood’s James Ricalton" by Susan Kempler and Doreen Rappaport. In 1980, the New Jersey Committee for the Humanities awarded these two researchers a grant to produce what has evolved into the present highly polished sound/slide production covering the career and images of stereographer James Ricalton. (See STEREO WORLD, Sept./Oct. 1980 page 4.)

The "Amateur 3-D Movie Extravaganza" was a chance to see some of the latest and best efforts of filmmakers working in a variety of formats including the Bolex 16mm, Elgoet 16mm, Elmo Super 8, and the custom Powell Super 8 systems. Projection conditions in the Watkins Recital Hall were far better than those for films shown at previous conventions. There was even a projection booth at the right distance for several cine and still segments of the programs. (And while the air conditioning worked well over most of the campus, Watkins Hall was easily the coolest place for miles around.) The 6 minute spoof by the 3-D Movie Division of the Stereo Club of Southern California titled "The 3-D Olympics" featured some of the best 3-D "special effects" and generally tight editing. (See STEREO WORLD, Nov./Dec. '85 page 30.) Completing the program of potential classics and/or cult films were "Week-end Panorama" by Wes Western, "Nature Trail" by Bill Shepard, and "How to Walk" by Alan Williams.

**EXHIBITS**

A grand selection of both competitive and non-competitive exhibits could be found in a large and well illuminated room (unlike those often provided by hotels) at one end of the busy Trade Fair in the Commons. The large display of 3-D movie memorabilia by David Janzow filled nearly half the room with posters and stills—some in 3-D themselves. Vintage views were well represented as well—by some of the most dramatic and unusual displays brought to a convention in some time. The largest of the vintage displays gave members their first chance to see views from the Helen D. Mosely Collection, recently donated to the NSA Holmes Library. (See STEREO WORLD, Nov./Dec. '85, page 15.) The selection of views was assembled by John Waldsmith, who should be contacted by any NSA Region interested in exhibiting samples from this exciting collection.

Along with an impressive selection of modern prints covering nearly every sort of subject, stereo slides were a significant part of this year's exhibits; with luck, setting a standard for the future. One surprising set of modern prints not in competition was a group of anaglyphic color enlargements sent from Madrid, Spain by Jose Ariz-Navaireta. Relatively little ghosting and less color contradiction affected these views of city life in the U.S., Spain and Portugal—making them among the best such efforts most people who picked up glasses from the nearby box had ever seen.

One of the more significant "extras" at this year's convention was Peter Palmquist's exhibit at the California Museum of Photography, "RETURN TO EL DORADO: A Century of California Stereographs". Special viewers were available at the door, allowing visitors to walk around viewing stereographs in any order, for as long as they wished. Stereo by Susan Pinsky.

"Best of Show" winner in the EQUIPMENT category of the exhibits was the S.D. Goodale Travelling Stereoscopic Museum—one of the best documented and displayed items ever seen at an NSA convention. Exhibited by Mike Kessler.
SLIDES
(best of show)
Gracie .............................................. Susan Pinsky
(ribbon winners)
An Old Man’s Dream of a Young Man’s Fancy .................. Stan White
Ontario Balloon Farm .................................. Stan White
Mistress of the Dark #2 .......................... David Starkman
High Voltage .................................. Susan Pinsky

EQUIPMENT
(best of show)
S.D. Goodale’s Travelling Stereoscopic Museum ............... Mike Kessler
(ribbon winner)
Red Wing Viewer .................................. Luther Askeland

NSA AWARDS
This year’s “awards banquet” took the form of a California Champagne Brunch, Sunday morning at the nearby Holiday Inn. Chosen 1986 FELLOW OF THE NSA for distinguished scholarship and extraordinary knowledge of the field was frequent STEREO WORLD contributor Richard C. Ryder. The MERITORIOUS SERVICE AWARD for contribution of time and effort to the NSA went to the organization’s founder, Rick Russack. The EDWARD B. BERKOWITZ AWARD for the best article in a recent issue of STEREO WORLD went to Norman B. Patterson for his article “The Birth of Burlesque In America” in the Jan./Feb. ’86 issue. William “Rus” Young was again honored for his GENEROUS FINANCIAL SUPPORT of the NSA.

EXHIBIT WINNERS
VINTAGE VIEWS EXHIBITOR
(best of show)
The Austro-Hungarian Polar Expedition of 1872-74 ............ Russell Norton
(ribbon winners)
Mechanic’s Institute Fairs of S.F. .................. Larry Moskovitz
Kilburn, Fair Kilburn ................................. Laurance Wolfe
D.S. Mitchell’s Black Hills Gold Region ............. Jim Crain
Ships of San Francisco Bay .............................. Lou Smaus
Indians of the Yosemite Region .................... Lou Smaus

MODERN PRINTS EXHIBITOR
(best of show)
Canyon Country No. 1 ......................... Quentin Burke
(ribbon winners)
Air Show No. 2 ....................................... Quentin Burke
Any Old Rock ........................................ Nancy Sobottka
Come Bossie ........................................ Nancy Sobottka
Air Show No. 3 ....................................... Quentin Burke
Bradley Infantry Fighting Vehicle ............... Bill C. Walton

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Ready with glasses for anything anaglyphic 3-D comic artist Ray Zone had a table at the trade fair where several comics featuring his 3-D conversions were available.
The collection of 3-D movie memorabilia displayed by David Ianzow took up the entire back end of the display room, and included posters and stills from 40 years worth of 3-D films. Included were some large lenticular transparencies created at considerable expense to promote 3-D features in 1953 and '54. The rear-lighted color images pop into fine stereo from a wide range of viewing angles, as with this carefully posed shot of Guy Madison and Vera Miles for CHARGE AT FEATHER RIVER (Warner Brothers, 1953).

KEystone-Mast AND THE CMP

On and around most of the locations involved with convention activities could be found signs pointing the way to the building housing the Keystone-Mast Collection. The 350,000 item archive of stereo negatives and prints became a sort of looming presence in the minds of most of those attending the convention. The collection was open through the entire convention for members to visit or do research—making it truly hard to decide whether to follow the signs to this tremendous resource (and possibly become distracted enough to miss some programs or a special item at the Trade Fair) OR, to wait and see the collection later (and possibly miss one's plane!).

As much as ever, and possibly more, this convention presented the delightful problem of having too much to see and do in the time available. Choices had to be made, and the California Museum of Photography itself could have been missed by many people (it's in a separate area of the campus) had not a delightful reception been held there Fri-


Almost certainly the youngest enthusiast at the convention, Gregory Western shows off his 3-D shirt.
In the fourth year of presenting awards at conventions, it is clear that we are still “catching up” by recognizing the years of service contributed to the NSA by a variety of deserving people.

This year the NSA honored Rick Russack, founder of the organization, with the annual award for Meritorious Service. Actually, both Rick and his wife Fran should be named on the plaque, since both were instrumental. Rick recently recounted the circumstances:

“Bill Darrah and I were discussing in 1973 earlier stereo clubs such as the Amateur Photographic Exchange Club, and I wondered if there might be enough interest to form a stereo group. Bill thought there might be a couple of hundred people that would be interested. My wife and I took it from there, setting up NSA as a collector’s organization. A few years later the Stereoscopic Society approached us with the idea of combining our two publications, and we did so, thus setting up the multifaceted organization of today. While many of the original membership were not enthusiastic about welcoming contemporary photography, it has certainly turned out well. We were most fortunate that our early members contributed the type of articles we needed, and thus set the standards for later years.”

While the Russacks have been pursuing other interests lately, they still retain an affection for stereo. On behalf of those who have benefitted from their foresight and enthusiasm, our sincere thanks.

—The NSA

day evening for Peter Palmquist’s rich and eclectic exhibit “Return to El Dorado: California in Stereo, 1850-1950”.

Convention chairman and CMP curator Edward W. Earle welcomed NSA members to the convention and the museum, explaining how exactly this sort of event would help bring more serious attention to the study of photographic history and to the museum’s presentation of exhibits like Peter’s. Following his talk, the crowd flowed into the museum to view (with special Keystone viewers) the over 200 original stereographs representing the amazing variety of views comprising the whole of the vast Palmquist California stereo collection. Also on display were the Realist Camera prototype recently donated by inventor Seton Rochwite (see July/Aug. ’85 page 24) and the contemporary stereo work of Jim Pomeroy (see Nov./Dec. ’85, page 2, “Anaglyphic Ironies”).

THANKS TO:
Convention Chairman: Edward W. Earle; Trade Show Manager: Roger Adams; Spotlight Auction Managers: George Skelly and Bob Kneisel; Program Director: Susan Pinsky; PR/Advertising Director: Chuck Reincke; Contest & Display Coordinators: Bill Shepard, David Janzow, Dick Wells; Technical Director: David Starkman; Registrar/Treasurer: Daphne Shepard; NSA Membership Representative & Convention Logo: Tony Alderson.

NEXT YEAR:
The 1987 NSA Convention will be held at the George Washington Motor Lodge in King of Prussia, PA over the week-end of June 27-28. The core of a convention commit-

(continued on page 33)
Arizona Territorial Stereography
Part IV

by Bruce Hooper
PART IV: The advent of the big stereopublishers of the East, 1890-1906

There was little stereography in Arizona Territory during the 1890s. Stereographs were being superseded by cabinet cards, oversize cabinet cards, the new picture postcards and motion pictures. Stereopticon and sciopticon exhibitions were still popular, but their popularity waned with the advent of Nickleodeons and motion picture theatres. Buehman, Baer, and Rothrock probably took small quantities of stereographs during the nineties.

In March 1890, Erwin Baer offered for sale before and after views of the Walnut Grove dam disaster for fifty cents each or three views for a dollar. The Walnut Grove dam disaster occurred on Saturday at two o'clock in the morning on February 22, 1890 during heavy rains. The dam was located twenty miles downstream from Prescott. The flood killed seventy people and caused $600,000 to one million dollars in property damage. The views that Baer took must


Larson, Panorama of Nogales, c 1890 (Photos courtesy Arizona Historical Society, Tucson).
have been stereographs. At about the same time, he offered for sale photographs of General Crook in the following formats: cabinet size for fifty cents, Boudoir for seventy-five cents, and eleven by fourteen inch for a dollar. In December 1892, Baer offered for sale 2,000 Arizona Views (300 different subjects) in lots of a dozen each until January 1, 1893. These views were all cabinet cards.

As early as the late 1880s, stereographs were being sold for less and less. For example, when Edward Hunter opened Erwin Baer's branch gallery in Flagstaff on June 4, 1887 he only offered for sale imperial, promenade, and vignette cabinet cards. Two Flagstaff photographers who probably did take stereographs between 1887 and 1889 were Edward A. St. Clair and J.E. Burchard. During October 1887, St. Clair was in the Grand Canyon taking natural scenery. I suspect that these were stereographs, although cabinet cards were St. Clair's specialty. Burchard in November 1888 planned to travel up the railroad taking views of natural scenery. These were in all likelihood stereographs. Erwin Baer and George Benjamin Wittick visited Flagstaff in 1887 so stereographs probably were taken. In May 1891 E.M. Jennings of Prescott offered for sale views of all parts of Arizona and the Grand Canyon. These must have been

Underwood, “Where Copper is King, Clifton,” c. 1903 (Photos courtesy Arizona Historical Society, Tucson).

stereographs.

On September 25, 1895, George Wharton James of Los Angeles visited Flagstaff and on the night of October 26th did a stereopticon lecture on his “Rambles Through New Mexico” and “The Moqui Snake Dance.” Admission was twenty-five cents at the M.E. Church. I do not know if James took these stereographs or if someone else did. I’ve never seen any of these sets but they must be rare. There were no new stereographers in Arizona Territory until the beginning of the twentieth century.

About 1901, Underwood & Underwood sent a stereographer to Arizona Territory. This stereographer took stereographs of Arizona until about 1903. Subject matter is mining, Indians, natural wonders, ranching, and the Grand Canyon. One of the most noteworthy of these views is titled “The Presidential Party descending the 3,000 ft. shaft into the Congress Gold Mine, Phoenix, Arizona” and shows President Theodore Roosevelt preparing to go down a mine shaft. This stereograph is copyrighted 1901 and is on a buff mount. Most of these views are on gray mounts and are in the 6000 to 6100 number range. In 1904, Underwood issued an eighteen card set of the Grand Canyon in slipcase plus a booklet with a map that shows where the views were taken. Stereographs are copyrighted 1903 and include views of the Canyon Diablo Bridge, Red Mountain.

and Thomas Moran sketching at Bright Angel Cove. This is a beautiful and scarce set. In 1906, H.C. White also sent a stereographer to Arizona Territory, but these views are all of the Grand Canyon and start around number 12200. Stereographs are black with gold lettering. These views are scarce. Keystone did not send a stereographer to Arizona until the 1920s.

The only new local photograph gallery where stereographs were taken during the early 1900s was the Kolb Brothers Studio. The Kolbs were from Pennsylvania and in 1902 Emery Kolb bought a photograph gallery in Williams. In 1903, they built a studio on the South Rim of the Grand Canyon. This is the only photograph gallery that was ever built at the Grand Canyon. They transferred all their photograph stock from their studio in Williams to the Grand Canyon. During 1911, the Kolbs navigated the Green and Colorado Rivers taking stereographs and the first motion pictures of the Grand Canyon.

Arizona stereography experienced many changes from the early 1870s until the early 1900s. Arizona stereographers, especially during the 1870s and 1880s, photographed Arizona Territory’s natural and other wonders in the same style and excellence as the photographers of Arizona Highways Magazine do today. They set the tone for a style that is unique to Arizona.


NOTE: Stereography in Arizona Territory probably began as a result of saturation and cut-throat competition between California stereographers. Operators from California galleries began trickling into the state as early as the late 1860s. Competition does not seem to have become cut-throat in Arizona Territory until the late 1870s. From the start, stereographers had great difficulty selling views. Most photographers derived their income from taking portraits. Stereographs by local Arizona photographers were marketed in the east, the midwest, and in California. Some stereographs by local galleries were also pirated back east. Many stereographers in Arizona Territory had second jobs because they did not make enough off their views. Most stereographers stayed in business a short time. For example, D.F. Mitchell quit the photography business and got into insurance and real estate, because he was not making enough to survive. Overall, it was difficult to survive in the photography business during the nineteenth century in Arizona Territory.

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Waldsmith, John. Antique Graphics [Auction Catalog] [July 1985].

Underwood, "A Wonder to the primitive inhabitants-Santa Fe Train crossing Canyon Diablo, Arizona," c. 1903 (Courtesy of Special Collections Library, N.A.U.).

CHRONOLOGY OF COMMERCIAL PHOTOGRAPHY AND STEREOGRAPHY IN ARIZONA TERRITORY

1863 or 1869—Rudolph D'Heureuse visits Fort Mohave.
1864-1877—F.A. Cook establishes first permanent gallery in Prescott.
Nov 1868—Gentile of Gold Run, California visits Prescott.
1873-1874—Flanders & Penelon begin tour of Territory.
1875—Penelon dies in February.
1874—Flanders continues tour of Territory.
March 1874—Parker & Parker establish gallery in Yuma.
1874—Williscraft buys McKenna gallery in Prescott.
1874—Adolfo Rodrigo establishes first gallery in Tucson.
August 1874—William McKenna establishes gallery in Prescott.
2/20/1875—Henry Buehman buys out Juan Rodrigo.
10/1875—Williscraft buys McKenna gallery in Prescott.
January or February 1876 - April 1878—Young & Rothrock begin tour of the Territory. Young dies in 1876. Rothrock establishes himself in Phoenix during Spring/Summer 1878.
1877—Charles R. Savage stereographs first Colorado Bridge at Yuma.
June 1879—Addis & Porter establish gallery in Tucson (stereographs).
April/May 1880—Carleton E. Watkins goes on stereographic tour on Southern Pacific.
1880s—C.S. Fly establishes gallery in Tombstone.
1890s—Buehman forms partnership with F.A. Hartwell in Tucson.
July 1883—George Benjamin Wittick stereographs Flagstaff.
7/7/1884 - 2/1885—Hildreth & Burge establish gallery in Flagstaff.

(continued on page 48)
Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don’t know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

The CAPPA viewer from Japan with the selector in the viewer position and a slide in the slot. For use as binoculars, the selector is moved to the infinity symbol.

A RARE BINOCULAR/VIEWER FROM JAPAN

Six of the more obscure items to be found in the catalog of this year's SPOTLIGHT AUCTION at the Riverside convention were “Cappa” stereo slide viewers made in Japan for sale at the Expo '85 fair in Tsukuba. Production seems to have been quite limited—the sample shown here is from a 100 set run made for a market test in Okinawa.

Designed as a tourist souvenir item, there are actually four plastic eyepiece lenses. Slide the button on top to the left and the device becomes a crude pair of 2.5 power binoculars. Move it to the right, and the viewer lenses pop into place. When a slide is slipped into the slot, it forces a simple hinged diffuser into place between the objective lenses and the slide. Fortunately, the optics involved in the viewer mode work far better than those of the binocular function. There is no interocular adjustment, and no focusing is needed due to the long (65mm) focal length of the viewer lenses, which provide a sharp image from edge to edge with very little distortion.

For a novelty souvenir item, the Cappa viewer is sturdy and well-made—even if it is probably the strangest piece of stereo hardware designed in recent years. The dual full frame mounts were designed specially for the Cappa and have a center-to-center separation of only 56mm. The views of Okinawa included with the sample viewer were taken by NSA member Rob Oechsle at the request of the Gakken company, makers of the Cappa as well as the Pan-Pet and the Can-Look stereo viewers. These were also produced as souvenirs for sale at fairs, but in much larger quantities—the Pan-Pet claiming sales of over 300,000. (See STEREO WORLD, Mar./Apr. '84, page 42-43.)

While the Cappa mounts were apparently available in Japan at one time for people to make their own full frame stereo slides, the viewers and mounts sold at the Spotlight Auction in June were, at this point, the extent of any U.S. distribution.

THE LAB LIST: PROCESSING AND/OR MOUNTING OF STEREO SLIDES

Since Kodak stopped mounting stereo slides, more labs offering this service have been discovered than most people had ever hoped to find. This list is an updated version of the one printed in Newviews May/June '86. As then, it does not constitute an endorsement of these services by STEREO WORLD or the NSA. Check with the labs for prices and ordering information and to learn if a mount-only, by-the-piece service is offered. (K) means Kodachrome processing available, (E) means Ektachrome processing available. (Compiled by Reel 3-D Enterprises.)

BROWN PHOTO, 4011, Washington Ave. North, Minneapolis, MN 55412, 612-522-3651. (E)
3-M DYNACOLOR, 616 Dwight St., Springfield, MA 01101, 413-739-2521. (K) (E)
KOLOR PRINT, INC., 2121 Thayer St., Little Rock, AR 72202, 501-375-5581. (K) (E)
STARLIGHT COLOR LAB, PO Box 36617, Los Angeles, CA 90036. (E)
SUNSET COLOR LAB, PO Box 46145, Los Angeles, CA 90046. (E)
K&L CUSTOM PHOTOGRAPHICS, 222 E. 44th St., New York, NY 10017, 212-661-5600. (K) (E)
PHOTO FAIR of COLOR LAB INC., PO Box 37, Hastings, MN 55033, 612-437-6290. (K) (E) Also makes 3½ x 3½" prints from color neg film exposed in Realist format stereo cameras for home mounting on standard view cards.

Actual size full frame stereo slide made for the CAPPA viewer. Note that the centers are only 57mm apart in the windows of these unique mounts. Stereo by Rob Oechsle.
FIRST COMPUTER HOLOGRAM FROM MIT

The Massachusetts Institute of Technology's Media Laboratory has announced the first free-standing holographic image generated directly from a computer. Most holograms are same-size images of small inert objects, but the Media Laboratory has been working on making them from data in a computer—data about images that may be imaginary or even impossible in reality. The technique is expected to have widespread applications in five to ten years in such fields as design, medicine and architecture.

Called an 'alcove hologram,' it can extend the angle of view of the holographic image from 30 degrees or so to almost 180 degrees.

The MIT scientists have used an automobile and a pelvic bone in their first demonstrations of the system, but many kinds of computer data can be "beamed up" into a three-dimensional display, according to Dr. Stephen A. Benton, the principal investigator.

"You have a two-dimensional image on a computer screen and you can rotate it to give a three-dimensional perspective, but you can never really see it as a solid," he said.

To make an alcove hologram, they compute almost a thousand views (usually about 960) of the threedimensional image data, such as a design proposal for an automobile, or an x-ray view of a hip joint. These side to side views are recorded on a roll of 35mm film, which is processed and taken to the laser laboratory. There, each image is projected into the holographic film at exactly the same angle that it was computed for, along with a reference beam, in a step and repeat process. After processing, the holographic film is curved into the concave cylindrical shape of a niche or alcove, and illuminated from behind with laser light, via a curved mirror. All of the angular views are reconstructed simultaneously, and overlap to provide a solid-looking image suspended within the alcove, and visible from an exceptionally wide range of views.

"Using our system, the image is completely projected into space, suspended, floating in front of the observer," he continued. "You get a real sense of what it's going to look like, and thus you have a much more effective interface with the computer."

Dr. Benton, an associate professor of media technology in the Media Laboratory's Spatial Imaging Group, began his work in three-dimensional imaging as a scientist in Edwin Land's laboratories at the nearby Polaroid Corporation in Cambridge, Mass.

One of the experimental projections shows a three-dimensional, solid-looking image of an automobile nine inches long and four inches high floating in space in an alcove-like setting about three feet across, a foot high and several feet deep.

NSA member Ron Labbe photographed the floating car in stereo at the MIT demonstration/press conference, where it appeared in glowing green. The remaining goals of the $450,000 research program (funded largely by the General Motors Design Staff) are to create full-color images and to make larger-scale images of up to three and a half feet long. "We have proved that the principle works and we are going on from there," Dr. Benton said. "Holographic technology is about where photography was in the 1860s."

3-D GRAPHICS MARKET GROWS

Another company has joined the suppliers helping make it easier to create and view 3-D computer images on a reasonable budget. Antic Software plans to market, by January '87, liquid crystal shuttering glasses to go with the CAD-3D solid modeling program currently available for the Atari ST. The glasses are expected to sell for about $160, and the CAD-3D program is $49.95.

Using the program, an Atari 1040 ST will display the left and right images one-sixtieth of a second apart. The LC shutters on the glasses will synchronize to this rate, producing a stereo image for the person wearing the glasses. CAD-3D allows users to draw objects and view them in three dimensions, perform hidden-line removal, and light the objects from a variety of sources. It also allows users to create animated sequences, and on a 1040 ST with two double-sided floppy drives, CAD-3D can store 20 seconds of continuous non-repeating stereo animation.

Some big names in the computer and video industry seem to be getting serious about 3-D, with Techtronix selling similar LCS glasses in evaluation kits, and Sharp showing such glasses for home use with 3-D video disks at a recent Chicago Consumer Electronics Show. (See Newviews, July/Aug. '86, page 37.)

ANOTHER VIEW-MASTER MAIL ORDER SOURCE

A list of current View-Master reel cards for ordering by mail is available from REELS-WEST, 21075 NW Quatama Rd., Beaverton, OR 97006. Cartoon, movie and TV subjects are available, as well as a number of current scenic subjects not found in stores. REELS-WEST also lists the current View-Master viewer, projector, talking reels and viewer, the Show Beam line, and the Pana-Vue line. Release of the NEW "push-button" viewer has been delayed, but it will also be available from REELS-WEST.
CHANGES

Robert F. Kruse of Minneapolis, MN, has assumed the duties of Treasurer of the Society, replacing Dave Huddle. I'd like to thank Bob for taking on this important task. Such volunteer effort has kept the Society alive and vigorous since its beginnings in the nineteenth century.

I am sorry to report that Beta Secretary Robert T. O'Brien of Dayton, Ohio, has had to curtail his activities and has resigned as folio secretary. Bob took a serious fall in his home and the resulting injuries led to a period of ill health. He reports that he is recovering but has had to reduce his involvement in the Society. He has guided the Beta circuit well through its formative period and ironed out the problems which initially beset it. The circuit is grateful for his steady hand and years of experience which he brought to it. Bob has been doing photography and stereo long before many of us were born and expects to remain active in the folios, though on a reduced basis.

We are fortunate to have Vance Bass take over the duties of Beta Folio Secretary. Vance lives in Austin, Texas. He is thirty-four years old and is a full-time programmer for IBM developing Dutch language software. Once again we are well served in having people like Vance step into the gap when the need arises.

MOUNTING CONCERN

Now that Kodak has stopped offering mounting service for stereo transparencies, a number of members are expressing, if not panic, concern. Well, the truth is that commercially mounted stereos left much to be desired, only occasionally placing the window correctly and especially giving unacceptable results with close-up subjects. They used only one mask type, regardless of the subject.

Now is the time to take the plunge and mount your own! It is not really all that difficult and the results are much more satisfying. Susan Pinsky and David Starkman at Reel 3-D Enterprises (P.O. Box 35, Duarte, CA 91010) can supply everything you need to do a good job. The essentials include a film slicer, mounting gauge, and a supply of assorted masks, all of which are available at reasonable cost. Society members David and Susan are both top-notch stereographers and care about their craft. They can fill your stereo needs and provide answers to your questions on supplies and their use.

"Honey Bees". From a macro stereo color transparency by Alpha Circuit member Howard Frazee of Los Altos, CA.
THE YELLOW BON-BON FACTOR

Amateur photography has been changing. Not all that long ago the serious amateurs worked in black & white prints and spent a lot of time in the darkroom. When color replaced B&W, in time most of the darkroom photographers disappeared (replaced by the dark room projectionist). The increase in cost and the shorter storage life of color chemicals worked against their survival. In short, the many B&W photo clubs were not replaced by color print clubs. Transparencies flourished. It was so much easier to "Let Kodak Do It" and buy a Carousel (or whatever) projector. Of course, friends who used to admire the B&W prints which stood about now ran for the hills when the projector was wheeled out... (Oh no! not her Baja trip again!). Well, now Kodak isn't "doing it" for stereo any more. And who would bet that the rest of transparency mounting won't go the same way?... given time and the decreasing numbers of transparency makers. Could the stereo experience be a Distant Early Warning for transparencies in general?

I still make black and white viewcards. I can fuss around with the prints and try to improve them, I may fail to get what I want but its my failure. I have nothing against color prints. They are marvelous when done right. But so is black and white, and I have more things still in mind to do in that medium than I will ever get around to doing. I make them the old way. The old prints didn't fade or deteriorate. RC paper?... I have no idea. All of the original Kodacolor prints have long ago turned yellow. No one can really say how today's color prints and/or RC papers will fare. Time will tell... but not speedily. I have old albumen prints processed over a century ago which are still beautiful. I guess that is an indication of the stability of that method. But it is only of historical interest now as the materials used to make them are long since obsolete and unavailable.

Well, the signs are there today. My favorite B&W paper is Kodak Medalist. It has been recently discontinued. Kodak is no longer mounting stereo transparencies. Last year, I could get Kodachrome processed, unmounted, in one day. Six months ago it became two days. Now the best I can get is a promise of two to three weeks at the local photo services... possibly ten days but don't count on it. By this time next year for all I know Kodak may be making yellow Bon-bons.

Serious amateur photography is on the way out if one reads the signs... except for the inevitable few who are willing to make the extra effort. Instant photography and disc camera prints are not the basis for a serious hobby... they are the stuff of snapshots. And the photography manufacturers are increasingly less inclined to cater to the decreasing numbers of serious amateur photographers. Camera stores that stock supplies for such amateurs are becoming scarcer each year. How does this affect the Stereoscopic Society? I don't know... except today it is harder to get transparencies mounted and Kodachrome processed. Tomorrow?... who knows? Kodak may discontinue Kodachrome and leave us grainy Ektachrome (for a while, but no promises). Other manufacturers?... if it is not profitable for Kodak why would anyone else be interested in supplying amateurs?

Craig Daniels, our Viewsletter editor, has reported that there are prospects for at least two possible alternatives to the lost Kodak mounting service but it is still under negotiation. I have no inside information but past experience tells me to expect a considerable increase over the Kodak price. [See NEWVIEWS column in this issue.]

The more things change, the more they stay the same. The original amateur photographers were a hardy lot... carrying heavy equipment and doing everything for themselves the hard way. Maybe we are in for rediscovering a little of that.

Stereoscopic photographers who wish information about the Society should contact the Corresponding Secretary: Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.

RIVERSIDE (continued from page 23)

te has been formed with William Brey serving as General Chairman. Russell Norton will manage the Trade Fair, Melvin Lawson will serve as Program Chairman, and the Exhibits will be coordinated by Robin & Dave Wheeler and Peggy Bartlett. Contact the above people for information about convention planning or better yet, with offers of help.

Local coverage of the convention was carried in the Friday, June 27th issue of the Riverside Press Enterprise.

A scene from the wide-screen 3-D film WEEK-END PANORAMA by Wes Western. The wide format is made possible by splitting, then rotating the images 90° so that both left and right share a single super-8 frame.
The idea of stacking the left and right halves of a stereo pair on top of each other generally strikes most stereo enthusiasts as somewhere between needlessly complex and downright bizarre. Actually, there are some quite logical reasons for presenting stereo images in an over/under format—despite such obvious drawbacks as the impossibility of freeviewing them without major surgery.

Large horizontal stereo images (as are sometimes needed in book or magazine illustration) simply fit on the page better if printed as over/under pairs. (Size alone is not a factor, since large images can be fused with prism or mirror viewers regardless of whether they are beside or above each other.) Also favoring over/under fusion is the fact that our eyes have a tendency to resist their normal convergence being manipulated by the lenses, mirrors or prisms of side-by-side viewers. Over/under fusion requires no major adjustment by the eyes to forced convergence changes which may have no relation to their point of focus. The eyes remain focused and converged on a very nearly common point. The fact that one eye is actually looking a bit up and the other a bit down seems less distressing to the visual system—perhaps because such movement has no relation to our normal horizontal convergence mechanism.

Whatever the reasons, over/under viewing systems can work well if the images are properly presented. The German publishing company KMQ set out to make just that point in 1983 with their elegant book Fascinating Nature—filled with high quality over/under color stereographs. The often microscopic close-ups of insects, flowers and minerals fuse easily into stereo images that make the most experienced and cynical 3-D enthusiasts say "wow"—even through the simple plastic prism viewers provided by KMQ.

The book has sold out its first press run, and the similar calendars done by KMQ have become collector's items. The company has magazine features and other publications in the works, but another current aim is the perfection of an over/under system of 3-D television. A number of prism viewers, both fixed and adjustable, are in various stages of planning or production in order to make over/under viewing compatible between print and video images of any and all sizes.

A U.S. video production company, TVLI, has recently joined with KMQ to develop and distribute over/under 3-D for all media—especially television—under the LEAVISON trade mark. The first LEAVISON over/under videocassette is a 10 minute introduction to 3-D video titled Summer Day. The tape is a leisurely look at a park, a birdbath, and a young girl blowing bubbles—complete with music soundtrack but no narration or sales pitch.

Aside from the obvious difference of the short, wide shape of the picture when fused (see photo) the first thing you notice is the lack of ghosting or flicker present in many other 3-D TV systems. The stereo image is as clear, bright and sharp as your TV screen is capable of producing—except that in exchange for seeing the full height of your screen, you get to see into it. The tape opens with a cross...
centered in the top (left) frame and a circle in the bottom frame. By adjusting your viewing distance from the screen while using the prism viewer, you can make the cross appear in the center of the circle. At that position, the images will be fused for stereo viewing.

Since the currently available KMQ viewers were designed for much closer viewing of book photos, only one of the prisms is used for the LEAVISION tape—leaving the other eye to view the screen directly. For more extended or frequent viewing of over/under TV, 6 and 8 diopter prisms mounted in eyeglass frames are available. Adjustable viewers are planned as well, allowing the screen to be viewed from almost any distance and allowing the same glasses to be used to fuse images printed in over/under publications.

One aspect of over/under viewing which bothers some people (especially at first) is the presence of vestigial flat images above and below the central stereo image. KMQ tried to solve this problem by "Frosting" a strip along the thin edge of the prisms in their original viewers. This can make using the viewer a bit like peeking through barely open Venetian blinds. For the vestigial images of over/under video, the KMQ-TVLI solution is somewhat more sophisticated. Polarizing filters are placed over the screen—covering the top half with one orientation, and the bottom with polarization in the opposite axis. When polarizers at matching angles are placed in front of the prisms in the viewer, vestigial images are suppressed without involving the polarizers in the actual fusion of the images.

A close look at the screen image reproduced here will reveal some apparent discrepancy in framing between the two images. (Her head looks closer to the top in the upper picture.) This is due to the cropping effect of the TV screen, which also introduces a contradictory curvature to the top of the left image and the bottom of the right image. TVLI president John Brumage has said that this will be corrected in the final release version of the tape by moving the top and bottom images closer at the center, allowing better masking all around fully visible images.

The inherent limitations of over/under TV (like the small image size and the somewhat restricted zone of good viewing in front of the screen) are all too easy to point out. (Prism viewers present problems of distortion and/or expense, but a lightweight adjustable mirror viewer could solve most of them.) But the overriding advantage of this system is that it can be seen with any reasonably healthy color or black & white TV using a simple passive viewing device. Without a viewer, the two pictures look redundant but not otherwise distorted, jumpy or tinted. The TVLI tape clearly shows, if nothing else, just how simple and inexpensive 3-D TV can be and still present images better than a number of other recently promoted systems of far more cost and or complexity.

According to John Brumage, “This first release is intended primarily for 3-D buffs and video professionals. The first mass market application will be for conversion of theatrical 3-D movies for cassette or television. In the long run, I feel that the biggest market will be network sports, especially football. We are working with a major optical company to develop a next-generation stereo lens system suitable for live television.”

The LEAVISION tape with viewer and instructions is available in VHS or BETA for $29.95 from TVLI. The company can also supply better viewers, custom made viewers, and polarizing filter kits. For complete price list and information, contact TVLI, 185 N. Clinton Ave., Lindenhurst, NY 11757.

Summer Day is hardly exciting video, but while watching it, all sorts of 3-D possibilities come to mind. The wide aspect ratio is similar to that of recent 3-D films—both 35mm and 70mm. With projection as poor as it was for the last flurry of 3-D movies, over/under tapes could provide thousands of people their only opportunity to see these films as they were intended to be seen. And even if the networks never catch John Brumage’s enthusiasm, Summer Day prompts thoughts of 3-D home video cameras designed to stack the over/under images electronically (from paired lenses) rather than through bulky optical systems feeding a single lens and image tube.

Like so many other stereo imaging concepts, this one could work if a few of the right people (and corporations) latch on to it. Unlike the Nimlos, this one at least has the advantage of a basic simplicity on which investment and research could build.
H.C. White Company stereographs were the inspiration for the exhibition “NORTH BENNINGTON REMEMBERED: THE WORKS OF THE H.C. WHITE COMPANY” currently on display at the Park-McCullough House in North Bennington, Vermont. With a grant from the Vermont Council on the Arts, Marguerite d’Aprile-Smith, Curator of the Park-McCullough House, and Tordis Ilg Isselhardt, Co-Curator for the exhibition, set out to research stereography and the H.C. White Company. Each succeeding interview with members of the White family and former employees of the White Company (many of whom still live in the area), showed the importance of the H.C. White Company to the community. With so much information available, it seemed appropriate to focus the exhibition on the H.C. White Company itself, and place stereographs and stereoscopes in the context of the many products the Company produced.

Hawley C. White, a native of North Bennington, was founder and first President of the H.C. White Company. In 1870, after attending a business school in Poughkeepsie, New York, White moved to New York City where he took up the manufacture of spectacle lenses. Later he was associated with Bernard G. Surdam making stereoscopes and grinding lenses. Surdam and White were listed in the New York City directories for 1870-74 as manufacturers of lenses and stereoscopes with addresses in both Manhattan and Brooklyn. Having learned the art of the trade, White and Surdam left New York City and returned to North Bennington, where they felt it would be easier to operate a business.

Surdam and White continued to manufacture lenses in the factories they occupied on Prospect Street in North Bennington. Their partnership lasted several years, after which time the business was sold to H.S. Walbridge and Surdam and White went their separate ways.

Hawley C. White established the H.C. White Co. to manufacture lenses, stereoscopes and fancy work boxes. He built the original plant along the Paran Creek on land he purchased in 1879 from the Burden Iron Works of Troy, New York. Fire destroyed the original wooden structure in 1887; however, a new three story brick structure was soon built in its place. Local workers were hired and trained to operate the machinery.

White made several improvements to the original Holmes type stereoscope and received a patent for his design, the “Perfec Scope”. The H.C. White Company soon grew to become one of the largest manufactories of stereoscopes in the world.

In 1899 the H.C. White Company added the production of stereographs. The Company plant was re-outfitted and a photographic studio was added. Hawley’s sons, Harrie and Clarence, were among the photographers for the Company. Once again the H.C. White Company produced a high quality product and received the “Highest Award for Stereographs” at the 1900 Paris Exhibition. By 1910 the Company had offices in New York, Chicago, San Francisco,
and London, in addition to their main office and plant in North Bennington, Vermont.

The Company's next product was the Radiopticon, a device designed to project photographs, postcards and other pictures. It was the major product in 1914 and continued to be manufactured for several years thereafter.

By 1912 the market was changing, which subsequently caused the H.C. White Company to alter its production. The Company dismantled the stereo producing machinery and prepared for its new product line. The H.C. White Company negatives were sold to Keystone View Co., for many years a leading competitor. It was also at this time that the Company underwent a change in leadership. Hawley C. White resigned and his sons, Harrie as President and Clarence as Vice President, took over the business.

In July 1915 the H.C. White Company introduced the famous "Kiddie-Kar", the first of a series of juvenile vehicles the Company would manufacture. Clarence White invented the first Kiddie-Kar for his son Freddie. He recognized it as a marketable product and the H.C. White Company went into full production. Pedal Kars, Strollers, Skooters and Koaster Wagons were among the other juvenile vehicles the Company produced. The Company increased its line of production in the 1920's to include porch furniture, folding desks, lounge chairs and children's furniture.

In the mid 1930's, after more than 60 years of production, the Company closed its doors. The H.C. White Company was a family owned and operated business that was once the major employer in North Bennington. The Company, the family and the dedicated workers brought international recognition to North Bennington through the fine products they produced.

It is fitting that the Park-McCullough House produces the exhibition on the H.C. White Company. Operating out of an 1864 Victorian mansion, once home to two Vermont Governors and now maintained as a historic house, the Park-McCullough House Association has, since 1968, taken an active role in the community through a variety of interpretive programs and exhibitions. It is located within a mile of the building which once housed the H.C. White Company. During the more than sixty years that the Company was in business, both the White and Park-McCullough families were central to life in North Bennington. The exhibition 'NORTH BENNINGTON REMEMBERED: THE WORKS OF THE H.C. WHITE COMPANY' commemorates the vitality and ingenuity of an era they both shared.

Besides the stereographs that were the original inspiration for the exhibition, the Park-McCullough House collections contain other H.C. White products such as: stereoscopes, radiopticons, and Kiddie-Kars. Letters and receipts in the Park-McCullough archives document correspondence between Governor John G. McCullough and Hawley C. White. Together these artifacts form the core of the exhibition. Other H.C. White products have been loaned for the exhibition by the Bennington Museum, and by private collectors, many of whom are White family members.

The exhibition follows the chronology of the Company's product line, from an 1879 fancy work box and its receipt, to a varied line of wooden furniture introduced in the 1920's. Set in this context are the Radiopticon, Kiddie-Kars, and the famous H.C. White stereoscopes and stereographs for which the Company received international recognition. (continued on page 47)
A man pops up in front of us, smiling as water drips from his body. Way behind him, the beach of Biarritz with its white buildings glows with sunlight. Suddenly, it seems like the bather will move, he is so close: perceiving the depth of the photograph, it becomes so real that it seems odd that the picture stays so still.

Jacques-Henri Lartigue, who turned 92 in June of 1986, wants us to discover his stereoscopic photographs. When several of them were put on exhibit in Paris this year, he chose to emphasize the odd and surprising side of his work by titling the exhibit 'The Third Eye'. Since the many thousands of his photos were donated to the French state in 1979, more has been learned about the range of his imagination and work through exhibits which featured never-published photos alongside his more famous and widely published images. The current exhibit, however, marks the first time the public has been able to see his stereo work in 3-D. This includes some of his most famous images (often reproduced as flat photos) as well as some never published examples of the nearly 5000 stereographs (including about 100 Autochromes) he made between 1902 and 1928.

A fascination with stereo photography certainly came early to Lartigue. He was 8 years old when his father lent him a 6 x 13 cm Spido-Gaumont stereo camera. With 3-D he discovered a game: not only could he capture reality, he could also stop movement with the camera's top speed of 1/300th. He printed the negatives onto glass positives of the same format and mounted them in sequence with the captions, neatly put together in a school notebook—a reflection of his own private world. By 1912 he had his own stereo camera, a knapp Nettel 6 x 13 cm. (See STEREO WORLD, Jan./Feb. '86, page 35.)

While Lartigue's contemporaries were taking stereo pictures from a documentary point of view, he was interested in movement, daring acts and his relatives—the reflection of an era seen through the eyes of a very sensitive man full of curiosity and humor. He once said: If technique is an important base, it must remain a tool to the photographer who, like a painter or a writer, must have, above all, eyes...
to see, obedient reflexes, and a heart to love and understand and guess; to try to catch the things that pass in life.

In one view we see a large room with heavy curtains in between which a diffuse light filters, a billiard table, mirrors, and in the background a young woman ironing—her eyes on her work. “Bibi, 1920” the caption tells us. We are looking at her without being seen, in the comfortable silence of a familiar afternoon. Another view is of racing cars, in a cloud of smoke, their drivers leaning on the steering wheels, the only witnesses of the immobile speed.

The exhibit reveals one of the more famous of Lartigue’s photos to also be a stereograph. Seen at last in 3-D is his cousin Bichonnade, running down the stairs, projected into space, like flying, with a tranquil smile, sure of her landing that we will never see. Movement remains vital to most of his stereotypes, including his evident interest in the early auto races and aircraft flights. Most have the effect of a still frame from a movie—ready to spring back to life at any instant. “The Third Eye of Jacques-Henri Lartigue” allows us to see parts of the magic and the photographic pleasure, like a child’s vision and the marvel that inhabits those images.

The Exhibit’s stereo images are displayed in specially designed Wheatstone type mirror viewers. This means only a single visitor may view each pair at a time, resulting in a more intimate one-to-one relationship with the image—much like that of photographer and subject. The feeling seems to be one of more fully sharing Lartigue’s vision; a bond which reinforces the emotional impact of the stereographs. The exhibit was arranged by the Association of Friends of Jacques-Henri Lartigue with the help of the French Ministry of Culture and Communication. It can be seen in Paris at the Palais des Champs Elysees, Avenue Winston Churchill, at least through January 30, 1987 (one press release gives March 29, ‘87 as the closing date).

An exhibit catalog reproducing 32 full stereo photos is planned and will be produced as soon as the best format is decided on. For more information, contact the Association des Amis de Jacques Henri Lartigue, 18 rue Vivienne, 75002 Paris, France. Telephone 296-1034. STEREO WORLD will announce the publication and U.S. distribution of the catalog.

THOUSANDS OF AVID EYES WERE LEANING TOWARD THE HOLES OF THE STEREOSCOPE LIKE WINDOWS TO THE INFINITE

Charles Baudelaire: “Aesthetic Curiosities” (1859)

A few months ago, stereo artist Roger Alan May sent a unique invitation to over three hundred cartoonists and illustrators in the USA and Europe. Done in the form of a booklet called "3-D Handbook '86", it invited the artists to send in a cartoon drawing to be considered for inclusion in the first set of 3-D cartoons to be published as side-by-side drawings on standard stereo cards titled, "STEREOGRAPHIX". The artists were asked to provide just one drawing within a 4¼" square border, reduction and conversion into 3-D to be done by Roger when the drawing was accepted for use and a fee paid the artist. One of the advantages of the stereo card format over the anaglyphs commonly used for 3-D comics is that color reproduction can easily be employed, and that idea was included in the booklet—giving the artists the choice of doing color separation on acetate overlays themselves, or having Roger do it from their instructions. We asked Roger just how he became involved in such an ambitious project, and below in his own words is the story, so far, of STEREOGRAPHIX.

—Ed.

Until I "discovered" 3-D photography in Chicago on a family visit in 1982, I felt comic art was the perfect art form for me—words and pictures. Getting to know the renegade feeling of some of the stereo people reminded me of how mainstream writers feel about science fiction and how the gallery crowd feels about comics. "Sounds like fun as well as something NObody else I know is into", I thought. (More than once I've heard "3-D is dead" from some major downtown photo store or in conversation with working photographers.)
get you rich (which also means it's not easily corrupted by money). The ensuing results of freedom of the press were originally Xmas presents for friends. To see the stuff coming off the press was thrill enough, satisfying whatever creative urge in me that prompts image making and proliferation.

I began going to the San Diego Comic Convention 15 years ago. This is the major west coast comic book trade
show, promoting the work and its creators, publishers, fans, and the many related fields like movies, toys, computers and video. Over the years I've met many of my artist heroes and have become a standard of my own by publishing a Minicomic on the Friday of the convention, starting with a title at 9:30 AM and getting the artists attending to do one small drawing each, which I assemble, photocopy, cut, collate, staple, and distribute by 5 PM. The model for my chosen format is the old 8-pager which was so popular in the '40s—small and relatively simple.

I discovered dimensional photography upon the invitation of Dr. Charles Nims, Harry Erksine and John Paul Jensen to attend my first 3-D slide show in Chicago. Like most of you, I was hooked. From the first look into Mr. Jensen's hand viewer to the last slide of the evening I was amazed; the wheels were already turning, and three years later I had absorbed every available information source, settling on Ferwerda's book as the most reliable reference. The cameras then came my way, and at the PSA 50th Anniversary Convention I met Seton Rochwite. When he put that little pink sticker on my membership badge, I felt I had been knighted.

Then, at last summer's Comic Convention I met Ray Zone. My earliest comic book memory is that red/green Mighty Mouse, and I'd been seeing new anaglyph books since early '85 or so. I'd seen the credits for "3-D conversions by Ray Zone", and the year before I had seen original "Wally Wood" 3-D art on layers of cels. I'd heard Ray was working from flat art and I knew this seemed highly unlikely and I HAD to talk to him. I started asking questions and we hit it off immediately. I picked his brain every chance I got for the next three days of the convention, and he shared with me the methods and theory of cut-and-shift parallax adjustment. (I'd never have understood it without the serious 3-D study of my previous 3 years.) Ray then suggested that I practice on the art in those little books of mine, and see what comes up. I did just that for a solid month.

I've never liked the stress involved in viewing through color filters, and realized that if the overprinted anaglyph pairs were pulled apart I could view them in a stereoscope—a new model of which had just become available from Reel 3-D. Also, when the images are side-by-side, the introduction of color is obvious. Consulting the authority of historian Bill Blackbeard of the San Francisco Academy of Comic Art, I found that comics had not been published on stereoview cards.

I knew I was on to something, but what? I hand-colored some of my experimental cards and showed them to different people, none of them comics fans or stereographers. The consistent result was the single word, "Wow!". Then I showed them to my dad, and what would have been nothing more than an idle pastime for lack of capital is now D.B.A. "Roger May Enterprizes" of Oakland, California.

Where once had stood a beatnik is now a businessman with a studio. I proceeded, thanks to Dad's investment, to produce a booklet about the idea I had for a set of the world's first full-color 3-D cartoons on standard stereoview cards—a fine art edition, collectible and unique. I mailed the booklet to over three hundred cartoonists and illustrators in the USA and Europe. Some of those who responded wondered what I was talking about; others sent completed art or a pencil rough of an idea. One thing I learned is that image-makers need very simple information.

I now have 25 very good works of art that have been converted to 3-D. Various problems have made a shambles of my deadlines, so I'm not sure of my mid-July printing as planned. Samples were shown at the NSA Convention and will be displayed at my table in August at the San Diego Comic Convention.

I realize that modern media habits will preclude a major portion of the populace from being interested enough in a project such as this to obtain the viewer, let alone take the time to view and enjoy. But hey, isn't that what this magazine is all about anyway? You who are reading these words will most likely already have a stereoscope and may find this idea of interest. Any feedback would be appreciated. The first STEREOGRAPHIX edition will be an introductory Starter Set of 15 black & white cards (including a lorgnette viewer) for $5.00 plus $1.50 postage.

Roger May Enterprizes, PO Box 7049, Oakland, CA 94601.

"3-D Wallpaper" art © 1985 John Pound
3-D IN FORT WAYNE: AN EYES-ON AND HANDS-ON EXPERIENCE

Residents of the Fort Wayne, Indiana area currently have the opportunity to see, study and produce a variety of stereo images thanks to an exhibit and educational program at the Fort Wayne Museum of Art titled SEEING IS BELIEVING—THE HISTORY OF 3-D IN ART AND POPULAR CULTURE. The exhibit opened in July with an anaglyphic showing of "The Mad Magician" (complete with the exhibit's own special glasses) and continues with workshops and other activities until January 25, 1987.

A wide variety of stereo formats are used in the exhibit—from mirror viewers to Nimslo prints to View-Master reels. One unique installation by Chicago artist Thomas Petrillo is a huge over/under mirror viewer mounted on a swiveling base in front of a curved panoramic pair of over/under images titled "Glasses and Glasses".

Linda Girvin of Aspen, Colorado assembled a collage of Nimslo prints which give a stereo-kinetic effect as visitors move their heads. Also on exhibit are stereo images from Jim Pomeroy's series spoofing monumental public sculpture, "Making the World Safe for Geometry". Two holograms are included in the exhibit; the famous moving image multiplex hologram, "Kiss II" and a hologram of a microscope in which it's possible to look down the eyepiece tube and see the magnified image of a computer chip.

Also displayed are stereo cameras, viewers, 3-D comics, View-Master viewers and reels, and a video tape of scenes from 1950's 3-D movies. All of this came together thanks to Sharon Blume, Fort Wayne Museum of Art, 311 E. Main St., Fort Wayne, IN 46802.

BEYOND SEEING

Perhaps the most interesting aspect of the exhibit is the program of the museum's Education Department. Two special workshops are scheduled—"Making 3-D Images" on Nov. 16 and "Exploring the Third Dimension" (ages 14-18) on Nov. 28-29. Another 3-D film, "The Maze" will be shown at three different times during the very appropriate evening of October 31st.

And for museum members, a View-Master Personal camera and several Nimslo cameras are available to use for 2 days worth of learning about stereography first hand, for a $10 deposit. Members receive complete instructions for picture-taking and mounting, with a charge of $1 per reel for those trying the View-Master camera.

Several of the works exhibited are by artists associated with the (Art)² Inc. group in Chicago, a collaborative effort dedicated to the fusion of 3-D photography, holography, computer graphics, video and sculpture. Large scale lenticular images and special video techniques are employed in their contributions to SEEING IS BELIEVING. We hope to provide more detailed information on the artists and work of this group in a coming issue.

Both View-Master International Group Inc. and the Nimslo Corporation loaned 3-D related materials for the exhibition. Support also came from SCHOOL ARTS Magazine, which will feature the exhibition in its November '86 issue with a pull-out 3-D poster and glasses along with suggested activities for art teachers.

For more information on the exhibit (or to simply congratulate the museum on such an innovative effort!) write to Sharon Blume, Fort Wayne Museum of Art, 311 E. Main St., Fort Wayne, IN 46802.

REVIEW (continued from page 17)

casional night's "entertainment" with one of the local ladies. This personal touch nicely compliments the information about the basic subject of photography, and makes the people come alive in a way all too seldom found. As lagniappe, he even follows them when they give up and leave the area, to points as remote as Australia!

Another big plus for Palmquist is that he knows how to write. All the articles in technical and scientific journals are produced by people who are recognized pros in their special field. Unfortunately, most of them got bogged down at elementary school level in composition, and it shows embarrassingly—even in STEREO WORLD, sometimes! Palmquist has a flowing, lucid style which makes his prose a pleasure to read, instead of a jerky, confusing recital of bare facts in short sentences. I sat down to skim through the manuscript to write this review, but quickly found that I was just reading it for pleasure, rather than in a critical mood.

As an aside, Palmquist is a jack-of-all-trades for these volumes. In addition to the research and writing, he also does the design, layout, proofing, and marketing, simply to keep the costs down. It's sad but true that this sort of specialized history, no matter how meritorious or readable, will never be commercially successful due to the miniscule market. You only dream of breaking even; mostly, you just try to cut your losses. This means doing most of the production work yourself as a labor of love, and he's done that just as professionally as he has done the research.

It's tempting to hold this up as an example of what needs to be done for many areas around the country; it certainly sets a standard for others to follow. However, given the labor, headaches, and financial burden, it's understandable that few try it. In the meantime, if you want to know about photography in the Humboldt region and more, grab these volumes as they come off the press.

—T.K. Treadwell
KILBURN SPECTACULAR... hot dog! Here it is almost 110 years since B.W. Kilburn took over the Kilburn Brothers enterprise and his brother Edward retired. In honor of that, we present a quartet of Larry Wolfe's unidentified Kilburn views.

**WAS** the person who operated the Kelsy Hand Press asleep at the switch, thus failing to put captions on these views? **COULD** this be some of Kilburn's personal photography, therefore uncaptioned? For the answers to these and possibly other exciting questions, tune in to later issues and perhaps some of our astute members can help us out.

In the first view a pair of children model the very latest...
in high fashion duds. In the second, apparently a comic view, Grandpa has his foot on something his daughter has hidden under the rug, or is it vice-versa? In the third view we’re treated to a fruit tree from Polk County, Illinois, and a display of “Florida Water”. And finally, a young couple view an awesome waterfall chasm. Either he is supporting her, or else getting ready to pitch her in. It’s hard to tell because her white clothes blend in with the light background.

Robert Mayer, Director of the George Eastman House, writes that the unknown view at the bottom of page 33 in the MAY/JUN ’86 issue is a Civil War memorial located in New York’s Central Park, on Central Park Drive, one block inside the park from the corner of Central Park West and West 69th Street. It was dedicated in 1873 by the 7th Regiment, National Guards, New York, in honor of 58 of its members “who died in defense of the Union”.

We’ve had some inquiries about how the system works. As a rule we print the unknowns in the same order we receive them. Often it may be six or eight months before we can use your view. It may also take a few weeks more for us to get it back from the printer and then mail it back to you. Occasionally the whole process may take close to a year, but don’t lose hope. Incidentally, we’ve never lost a view yet!

Send unknowns (include return postage) or information on past unknowns to Neal Bullington, 137 Carman St., Patchogue, NY, 11772.
FOR SALE

READY, Nov. 3, 1986. Illustrated catalog of ap- proximately 300 choice Western United States stereographs, by many makers, including many rare views. This will be a priced catalog, not an auction. $3.00 via bulk mail. $4.00 via first class mail. California residents add 6% sales tax. Talisman Press, Box 455, Georgetown, CA 95634.

BOOKS ON STEREOSCOPY by Darrah, Taft, (not red/Blue) Viewers, and others. A fine col- lection of 15 titles in very good to mint condi- tion. SASE for list. Ray Walker, Rt. 153, Madison, N.H. 03849

F40 FLASH ADAPTER—converts two-outlet flash connector on Verascope F40 to modern PC outlet. Extremely rare. US $12. postpaid. Stereo equipment and reels list available US $1. refundable. Francois Beaulieu, 3157 Lacombe, Montreal, Quebec, H3T 1L6, Canada.

HOMEOS 35MM STEREOTHEM camera with case. An historic, super piece! Photos on request. $1800 range. Katrinka Kreisman, PO Box 1774, Columbia, MO 65206.

H.H. BENNET, Winniebago Indians. #480 Thunder Cloud holding of rumen, close, sit- ting view, VG; #483 Squaw tanning Deerskin, full view, VG. Best reasonable offers accepted by Dec. 1, Postage extra. Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054


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RARE GERMAN-MADE Realist 35 (non-stereo) Steinhall Cassar 12.80 50mm lens to 1/300 wicase. Good condition but will require repair. No instruction manual. $50. Bob Robbholz, 190 Meucci Ave., Copiague, N.Y. 11726.

VIEWMASTER—"Personal" camera, case, cut- ter, "deluxe" projector manuals, near mint 40 reels: $75. Art Faner, 4507 Garden Ct., S.E., Salem, OR. 97301.


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VIEWMASTER, pre-1960 reels bought, all types. Dealers or private sellers please send me your lists indicating titles, conditions and prices. Air-mail postage refunded. Rare early reels and promotional items especially sought but anything may be needed. Joao Mimoso, Rua Cap. Ramires, 22-5 Dir. 1000 Lisbon, Portugal.

WANTED VIEWS of the U.S. a Liebert, "deluxe" projector manuals, near mint 40 catalogs, posters. Highest prices paid! Also many rare views. This will be a priced catalog, not an auction. $3.00 via bulk mail. $4.00 via postcard. H.H. BENNETT, Winnebago Indians. Also request literature, "deluxe" projector manuals, near mint 40 catalogs, posters. Highest prices paid! Also many rare views. This will be a priced catalog, not an auction. $3.00 via bulk mail. $4.00 via postcard. RARE GERMAN-MADE Realist 35 (non-stereo) Steinhall Cassar 12.80 50mm lens to 1/300 wicase. Good condition but will require repair. No instruction manual. $50. Bob Robbholz, 190 Meucci Ave., Copiague, N.Y. 11726.

AS part of their membership, members are offered FREE use of classified advertising. Members may use 100 words per year, divided into three ads with a max- imum of 35 words per ad. Additional ads or words may be inserted at the rate of 20c per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Rate sheet for display ads available upon request. Send ads to the National Stereoscopic Association, Box 14801, Columbus, OH 43214 or call (614) 895-1774.

STEREO VIEWERS, for the Leica Sterma, Con- tax Sterital & Leica Steroedly. Harry Porter, 3524 University Blvd., Dallas, TX. 75205.

RE MARBLES—trade cards, post cards, stereo cards, tokens or other items wanted to people at marble competitions. Top prices paid. Bertram Cohen, 169 Marlborough St., Boston, MA. 02116.

SHAKER people stereo views, real photos, snapshots, etc. Please send photocopy with price to Richard Brooker, 450 East 84th Street, New York, N.Y. 10028.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Walle, 4952 W Seven Mile, Northville, MI. 48167. (313) 948-9145.

WALT WHITMAN stereo view, cdv or cabinet card wanted. Also want Puerto Rico stereo and real photo post cards. Please send xerox or on approval to Fred Rodriguez, PO. Box 112005, Miami, FL. 33111.

GOLD & SILVER MINING: All original photographic images (stereo views, etc.) up to 1910 (no foreign). Prospectors, mine interiors, exteriors, mining equipment, mining towns, etc. Also, wanted anything Numismatic, views of U.S. Mints & Assay Offices (Philadelphia, New Orleans, San Francisco, Denver, etc.), and mint and coinage operations. Also, views of U.S. Bureau of Engraving & Printing (Washington, DC) and its paper money opera- tions. Plus any similar views of private Banknote Engravers. Please send photocopies with price and description, or send for my approval. I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Lit- tleton, N.H. 03561.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for preserving views. No. St. Augustine, Hendriksen, PO. Box 21153, Ken- nedy Space Center, FL 32815.

NEBRASKA, Kansas, and other midwest states. Want to buy early stereo views, scenic CDVs and cabinets, early town viewbooks, small town photo post cards, Don Ulrich, 1625 South 23, Lincoln, NE. 68502.

LONG ISLAND, N.Y. stereo and real photo post cards wanted. Brooklyn, Country Island, Queens, Nassau and Suffolk Counties. Stereos by Hammond of Greenport specially sought. Send xerox or on approval to Fred Rodriguez, PO. Box 112005, Miami, FL. 33111.


POST OFFICE related photographs in any for- mat wanted. RFD wagons and carriers on post cards, mailmen, interior of post offices, real photo post cards and postal history wanted. Send on approval or xerox to Fred Rodriguez, PO. Box 112005, Miami, FL. 33111.
Events

Nov 1

Nov 2
Photographic Collectors of Tucson, 5th Camera & Photographic Show. Contact PCT, PO Box 18646, Tucson, AZ 85731. Call 602-298-6247.

Nov 2

Nov 2
1st Louisville Area Photorama USA. Executive Inn, 978 Phillips Lane, Louisville, KY. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

Nov 8

Nov 8-9
Western Photographic Collectors Association 18th Annual Fall Trade Show, Pasadena City College, Pasadena, CA. Contact WPCA, Box 4294, Whittier, CA 90607. Call 213-693-8421.

Nov 9
The Meadowlands Show, Meadowlands Hilton Hotel, Meadowlands Parkway, Meadowlands, NJ. Call 201-533-1991.

Nov 15
3-D Projection Program of vintage stereographs covering Egypt and its archeological finds. Opens Nov. 15th at the Jacksonville Museum of Arts and Sciences, 1025 Gulf Life Drive, Jacksonville, FL 32207. For details and schedule, contact Philip Groce, Director, Alexander Brest Planetarium.

H.C. WHITE HISTORY (continued from page 37)
In addition to a sampling of views listed in the catalog on display, unpublished stereographs which depict Hawley C. White, his family, home, and factory also on view. NOTE: Due to favorable public response this exhibition has been extended and will remain on view through October 31, 1986. Members of the National Stereoscopic Association are encouraged to write or call ahead of their visit to make arrangements to photograph the exhibition and meet with the curators.

The Park-McCullough House is open daily 10-4; Saturdays 10-2. Admission is charged. For more information call: (802) 442-5441.
ARIZONA STEREO
(continued from page 29)
3/1885 - 12/1885—Burge travels up Atlantic & Pacific and establishes temporary partnership with Wittick.
2/1886—Erwin Baer acquires Mitchell gallery in Prescott.
2/1890—Erwin Baer stereographs Walnut Grove Dam disaster.
9/1895—George Wharton James holds stereopticon exhibitions in Flagstaff and Prescott.
c. 1900-1901—Underwood & Underwood send staff photographer to Arizona.
1902—Emery Kolb buys photograph gallery in Williams.
1903—Kolb builds gallery at South Rim of Grand Canyon.
c. 1906—H.C. White sends staff photographer to Arizona.
1911—Kolb stereographs Grand Canyon.

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4 x 5"  per 100: $7  case of 1000: $50
STEREO (3 3/4x5 1/4")  per 100: $8  case of 1000: $70
CABINET (4 3/8x7")  per 100: $8  case of 1000: $80
5 x 7"  per 50: $5  case of 200: $30
8x10"  per 25: $6  case of 200: $34
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Ron Labbe, of Boston, is "mounting" a state-of-the-art stereo projection show called SPACESHOTS, to be shown to the public in the Spring of '87. Six Ektographic projectors, dissolve, hi-tech stereo music & live narration will be used. Ron has done many TDC shows to very enthusiastic crowds and expects a large attendance. YOU CAN BE PART OF IT! He is soliciting stereoviews of all types (slides preferred) to be included in this possibly historic show. The BEST views will be used and photographers credited. Plans for college tours are in the making and if the show is successful, contributors will be monetarily rewarded! Orinals will be duped & returned - send your own dupes. All views not used will be returned, insured if requested. 50's and 60's domestic/people shots sought. DON'T DELAY - send your views, questions or comments to: Ron Labbe, 15 Anson St., J. Plain, MA 02130 USA 617-524-8154.
Stars of Warner Bros. "House of Wax" say...

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(Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.)
Just a few of the 3-D movie posters and stills displayed at the NSA Convention in June from the collection of David Janzow. These panels were covered on both sides and the room seen behind them was full of more such memorabilia. See "Down by the Riverside" in this issue for full coverage of the 1986 convention.