Reviews

by T.K. Treadwell

Since there are so few books on early stereoography, we must often draw on general histories of photography for the fragments they contain about our specialized field. Often, even these are few and far between; a good example is the eastern Mediterranean, roughly from Greece to Egypt. Although this area was well-stereographed from the earliest days, due to its historical significance and importance to several religious groups, books about it are rare. Indeed, White’s book about Frith, published by Dover, is the only one which leaps to mind. It’s noteworthy, then, that in recent months not one, but three books on the subject have appeared, two specialized, one more general. These are History of Greek Photography, 1839-1960, by Alkis X. Xanthakis, published by the Hellenic Literary and Historical Archives Society of Athens; Photography in the Ottoman Empire, 1839-1919, by Engin Cizgen, from Hashet Kitabevi A. S. of Istanbul; and Focus East — Early Photography in the Near East, 1839-1885, by Nissan Perez, published by Abrams of New York City. While all of these are welcome, they do vary in both basic quality and their interest to stereo scholars.

National in scope and modest in size is the History of Greek Photography, in paperbound octavo, 248 pages. This is the third edition; the first two were in Greek and not available here. The approximately 100 photo reproductions are generally good, and the translation is fluent. Particularly fascinating is the account of the interactions between the many foreign photographers (usually transients) and the resident Greek workers. The coverage of foreign workers, while not in great depth, seems reasonably complete: all of the Greek photographers are unknown to me, even though two are shown operating stereo cameras. The latter half is given over to the 20th century; while interesting, it will be of little value for those working with vintage stereographs. Even though only part of it will be of interest to most of us, this little book is certainly worthwhile if you have stereos of Greece in your collection. (Hellenic Historical Institute, $32.00.)

Ms. Cizgen’s quarto-sized, hardbound, 230 page look at Photography in the Ottoman Empire is a mixed bag. Many of the approximately 200 reproductions of photos are of mediocre quality, and both the writing and translation are occasionally eccentric. The emphasis is on local photographers; some (but not all) foreign workers are included. Although the geographical coverage is primarily of modern Turkey, the Empire included much of the Near East, and there are several references to other areas. An interesting analysis is made of the religious constraints which discouraged both Moslems and Jews from engaging in photography, in spite of which rulers like Sultan Abdulhamid II were strong supporters of the art. Equally useful is a summary of historical events of the Empire, a subject little-known to most of us. The first section of the book places photography into the social context of the region; the next follows the development of various fields of coverage such as travel and photojournalism; and there are biographies and examples of the work of the more important photographers. A general bibliography is provided, plus a detailed listing of materials published in Istanbul, the capital. Overall, this is a good general reference, though its limited use to stereo enthusiasts and the rather high price may discourage all but those with a deep interest in the area. ($68.00 post-paid from Hashet Kitabevi A.S., Box 219-Beyoglu, Istanbul, Turkey. U.S. checks OK.)

Finally, Focus East is another quarto, hardbound volume. The 268 illustrations are superbly reproduced, the credentials of Mr. Perez (Chief Curator of Photography at the Israel Museum) are outstanding, and the writing is excellent. The first half of the book is a fascinating analysis of the primary types of photography done: As documentation for historical research, and as tourist souvenirs. In the latter case, photographers both resident and visiting produced views to meet the preconceptions of their customers, and these were often posed and captioned with minimal relation to reality. The second half is a listing, with capsule biographies, of all the known workers in the area, and examples of their work. While most of this section is excellent, there are some notable blind spots. B. W. Kilburn, for example, who as early as 1874 issued copy views of the area, and whose staff photographers later took hundreds of fine stereos, is dismissed with a couple of cribbed sentences about the general operation of his company. But these are minor flaws in a generally excellent work. Since the geographical coverage is the Grand Tour Mid-East from Turkey to Egypt, and the time frame is the heyday of stereography, it is a “must have” general reference for stereo students with any interest at all in that area. ($52.60 post-paid from A Photographers Place, Box 274, Prince St., New York, NY 10012.)
IN THIS ISSUE

Following the Frontier from Arizona to Alaska .................. 6
by Jeremy Rowe

A Pulfrich 3-D History .......................................... 14
by Abram Klooswijk

Stereo Drawing, Part Three: Drawing Spheres and Ellipsoids ........... 16
by Horst Hoyer

Stereoclues .......................................................... 22
by Laurance Wolfe

A Precision Camera Shift Platform ................................ 32
by Al Meyers

REGULAR FEATURES

Editor's View ......................................................... 2
Letters ................................................................. 4
Newviews ............................................................. 25
The Unknowns ....................................................... 28
The Society .......................................................... 34
Classified ............................................................. 36
Calendar .............................................................. 38

Front Cover:
From Laurance Wolfe's feature "Stereoclues" on page 22, speculating on this and similar views' influence on General Douglas MacArthur in the photo coverage of his World War II return to the Philippines.
Editor's View

Pulfrich Bamboozled

If you think Cincinnati was the loser in January's Super Bowl, you're only half right. The other loser may well have been that elusive but wide potential enthusiasm for 3-D images among the general public. It somehow never completely disappears, despite its repeated exploitation by hopeless films, videos and advertising gimmicks. But this time the audience was the biggest ever — a captive of the Super Bowl, network TV's most promoted and profitable production of the winter.

Ever since the announcement late last year that the 3-D Coke commercial once scheduled to sponsor a 3-D segment of "Moonlighting" would instead bring us the Super Bowl half-time in 3-D, the news spread across the country with relatively little need for paid promotion by Coca Cola. The media, from video magazines to newspapers to TV news, seemed fascinated by the idea, and provided a large part of the game's potential audience with generally positive accounts of the Nuoptix approach to Pulfrich effect

as 20 million) Coca Cola even limited in-store promotion, and some stores had to remove glasses from shelves and ration them at the cash register to Coke buyers (often Diet Coke only) who requested them.

The glasses shortage itself became news, with segments on NPR's "Morning Edition" and several TV news shows drawing yet more attention to the first-of-its-kind 3-D event through the added incentive of the need to actually search for the suddenly scarce glasses. At least some local TV newscasters noted that one lens of a pair of sunglasses could be used over the right eye, if no glasses could be found. The total media attention easily exceeded that given to any other 3-D presentation in any format, and the resulting audience of millions was prepared for something truly impressive — something in a class with the Super Bowl.

What they actually saw between halves of the game probably amused, confused and disappointed them in varying proportions. Things started out well, with the visually dramatic 3-D effects in the Diet Coke commercial being maintained throughout most of the ad. Only in a few instances is it evident that there was a lapse in the careful attention to the inherent limitations of using the Pulfrich effect for live-action 3-D filming. (See Stereo World, Sept./Oct. '88, p. 2.) The worst one happens right after the beginning of the commercial, when one of the workers jumps back into the bed of the truck, moving in the wrong (right to left) direction for proper 3-D orientation with the Nuoptix system. None of the scenes went completely flat, and most exhibited fairly obvious and life-like depth.

The precise density of filter used for Pulfrich TV matters little, since the other variable, relative speed of movement, isn't controlled in live situations anyway. Differing densities of the Nuoptix, Fox, and home-made crossed polarizer glasses are visible here. All worked equally well, as would many sunglass lenses.
The opening of the 12 minute 3-D half-time coverage promised even better things, with its nearly flawless computer animation joined at one point by real dancers doing almost all the right moves to maintain good Pulfrich 3-D. Then came the half-time show on the field, “Bebop Bamboozled.” While often the first few movements of each shot had clearly been choreographed with Pulfrich 3-D in mind, things would quickly disintegrate into combinations of pseudoscopic and randomly confused images. At that point, even the less attentive viewers couldn’t avoid noticing that the promised 3-D wonders were producing nothing more exciting than a headache, and that the show looked far better most of the time without the glasses.

A show covering most of a football field, with so many dancers and props, would have been nearly impossible to choreograph for consistently proper Pulfrich effect movements in any case. But the producers of this mess seem to have given up on the attempt without much of a fight. People — including the star singer and dancers — were constantly moving right-to-left and ruining the effect as if they were on a small stage instead of a huge field where 360° camera coverage was possible. The cameras themselves would start to track in the proper Pulfrich direction, then stop or worse yet move directly toward the dancers, as if that would somehow improve the depth.

The whole effort was a fine lesson in the limitations of the Pulfrich effect for live action TV. But most viewers probably regarded it as just another example of an impractical and uncomfortable 3-D gimmick.

With any luck, a few million of them tried on the glasses during the game and caught on to the fact that the effect works for any relative movement on the screen (and that some plays in the game worked better than many of the dance numbers in the “3-D” half-time!). Coca Cola, Nuoptix, NBC and the NFL tried to present an aspect of human perception identified in 1922 as if it were all their own new high-tech breakthrough, available to those buying the right product and watching the right network.

Perhaps the longer people hang on to the glasses, the more they will mess around with them and realize just how basic a concept is involved. With any luck, some people with camcorders will realize that they can achieve even better 3-D results, given a bit of practice and careful control of camera or subject movement. Viewers of Fox channels 11 and 12 in southern California already had some experience with Pulfrich effect 3-D if they watched the coverage of the Tournament of Roses Parade January 2nd through the more traditional style Pulfrich glasses sold in Vons stores. The long parade allowed plenty of opportunities for wrong-direction movement and generally flat interviews, but those viewers rebellious enough to try using the Fox glasses on the later NBC half-time show learned just how little improvement the Nuoptix purple/chartreuse glasses made to the Pulfrich effect or video color or general viewing comfort.

The effect, in fact, can be seen using almost any sort of filter over one eye, as Abram Klooswijk points out in his article in this issue, “A Pulfrich 3-D History” (in which he even reveals the secret of freeviewing Pulfrich TV). Only time will tell if the Super Bowl generated more interest, more disgust, more cynicism, or just more amusement around the whole subject of 3-D video and films. Pulfrich 3-D has a very real but very limited potential which could easily be distorted by the success OR the failure of a rush to commercialize the concept.

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**TOM ROGERS
NEW NSA PRESIDENT**

Effective March 1st, Tom Rogers of Huntsville, Texas will assume duties as president of the National Stereoscopic Association. Tom has interests both in current stereo photography and vintage studies. He recently spent a year in England taking his master’s degree, specializing in Victorian photography. One of his major collecting interests is early stereos of England; another is early photography of Texas. He has been the NSA’s vice-president for regional affairs for several years.

Tex Treadwell, retiring president, will remain on the NSA board of directors. After nearly ten years as president, he looks forward to resuming his research on early European and American stereographers. Following the announcement of his wish to retire from the position last year, a national search committee was established to begin the often difficult task of locating a knowledgeable and energetic volunteer to serve as president. To the delight and relief of the search committee, a member from the top of the “short list” agreed to accept the job, and Tom Rogers was quickly and unanimously approved by the NSA board of directors.

The board welcomes Tom to his new post, and thanks Tex for his years of service to the organization.

Lou Smaus, Chairman
NSA Board of Directors
No Shoe Boxes Allowed!

Russ Young's Cincinnati banquet speech (Sept./Oct. '88 SW, page 19-21) raised many important questions that photographers and collectors should address. His points are well made and deserve serious consideration. His comments on selecting a proper repository are also important. I must, however, defend the Smithsonian Institution from suggestions that its photographic repositories are not up to snuff.

The Smithsonian is enormous. I have not recently counted how many official archives there are, nor are all photographic collections located in archives. Specific departments have collected photographs for their contents from the beginning of the Institution. Unfortunately a specialist in say, astronomy, is not likely to be a trained photographic archivist, and thus it is possible to find improper storage techniques in a scientific office, as Russ found.

The Smithsonian is aware that photographic collections exist outside of its numerous archives. Indeed, a team of three employees has spent over four years making a survey of such collections. To date they have located seven-million photographs in over one-thousand-five-hundred collections—and they are still searching. When they find an important collection, steps must be taken to preserve that find, as has already happened with the collection Russ searched. In addition, they give classes for non-archival employees on the care and handling of photograph collections. One must be careful not to suggest that the various Smithsonian archives treat their photo collections shabbily based upon one incident in a nonarchival collection. Horror stories will always exist, but they are not limited to the big institutions.

As the Photographic Archivist of the Smithsonian's National Anthropological Archives, I will not even allow shoeboxes and etc. into the photo storage area. For over eighteen years we have strived to ensure that all photo collections are carefully stored and described for maximum accessibility, and we receive the lowest funding of any of the Smithsonian archives. This not withstanding, we have evolved into the world's most important repository of North American Indian photographs—a real national treasure that you, the taxpayer, should be proud of.

In summary, Russ is correct—check out the repository you think may best serve your needs, but do not discount the large museums. When seen in their entirety they may appear as uncaring monsters, but take a closer look—you will probably find a small, dedicated division that can serve your needs, with the added benefit of a trained photo archivist.

Paula Fleming
Photograph Archivist
National Anthropological Archives
Smithsonian Institution
Washington, D.C.

Shoe Box Clarified

I appreciate the manner in which my speech was reported—it read much better than it was in reality. Thank you.

One point should be clarified lest innocent curators be impugned unfairly. The incident described at the Smithsonian occurred at Eugene Ostrov's Photo History Collection and involved Whipple daguerreotypes. Virtually all of the other Smithsonian photographic collections where I have done research were well cared for (and superbly so in some cases).

The other archives were also much more accessible. At the time of my visit (summer, 1984), the Photo Collection was available only one afternoon a week, a shame given the importance of its contents.

My apologies to the many conscientious archivists at the many collections of the Smithsonian Institution who may have felt unjustly reported.

Russ Young
Santa Fe, NM

The International Literature of Stereoscopy

In the March/April 1987 issue of Stereo World Harold A. Layer published a list of English-language books on 3-D. Restricting the scope to English might be justified in a U.S.A.-based magazine, but it should be realized that the number of all stereo books ever published is four to six times larger than Layer's list.

Before the publication of the first book on that list (Ingleby 1853) the French abbé Moigno wrote the little gem "Stéréoscope, ses effets merveilleux, pseudoscope, ses effets étrangers" (Paris: A. Franck, 1852, 16 pp).

In 1853 Antoine Claudet, the French photographer who lived in London, wrote a 55 page treatise on stereophotography, in French. Claudet is the inventor of the stereo window. Another French publication by Claudet appeared in 1858. This indicates only the beginning of a long list of French books on 3-D with important items as the 1923 textbook by Colardeau (the inventor of the interleaved film progression used in stereocamera's of the Stereorealist type) and the 1964 one by general Hurault.

In German even more elaborate textbooks were written, like the authoritative text written by the Dutchman van Albada, a 102 page contribution on stereophotography to a volume of a scientific handbook on photography (1931). More recently, the German textbooks by Pietsch (1959, 1962) and Vierling (1965) were written.

Mr. Layer's claim that a bibliography like his has never been published before omits [by strict definition] publications in German by Walter Selle.

Mr. Selle is a professional stereographer, now retired in Germany. He wrote several times on stereophotography and 3-D cinematography, and two memorable 3-D bibliographies, both compiled in chronological order:
Almost all books of Layer's list are also found in Selle's publications. Selle has almost no other books in English (within Layer's scope) on his lists, but apart from books in English he covers French, German, and Russian. Walter Selle even studied Russian to be able to read books like Ivanov's "Rastrovaja Stereoskopija v kino" (Moscow 1945), a 172 page book on 3-D cinematography with lenticular screens. Selle has collected most of the important stereo publications of this century, and that collection is now open to the public in the Library of Cologne, Germany, making it a major reference library for 3-D subjects.

In the first century of stereoscopy (1838-1938) Layer lists 22 books in English. In the same period Selle has 119 items in all languages. It will be clear that Selle's lists are better for research and judging periods of activity. The scope of Selle's second list is broader, and includes Harold Layer's own thesis (1970) and some of his articles. Selle has quoted an important source for the older references, which is of interest for any researcher of 19th century stereo history:


Professor Moritz von Rohr was an expert in optics and for many years employed by Zeiss in Jena. This book (first edition 1907) deals with all binocular instruments but especially with stereoscopes. It is focussed on the history of technical ideas, not dealing with specific brands or manufacturers. It has a bibliography of over 30 pages, probably the first large bibliography of stereoscopy after von Helmholtz' treatise on physiological optics. It lists books as well as articles.

For that matter, much remains to be done in exploring articles on 3-D over the past century and a half. As an example, the study of only the articles on stereo cinematography in the Journal of the Society of Motion Pictures and Television Engineers (SMPTE), in years from say 1935 to 1960, would be most interesting. I'm happy to see new interest in stereo literature, but it would be great to broaden the scope, including at least French and German and expanding to significant articles as well. Filling the gap in the bibliography of articles between von Rohr and Selle's second list would be a goal, as well as updating the latter bibliography to the present day.

Abram I. J. Klooswijk
HOLLAND

Bound in Boston

Stereo World has been bound and catalogued by the Boston Public Library. I gave my back issues of the publication to the library. I have been a member of NSA since 1974. The call number is:

TR780 .S78
Joseph Harper
Dorchester, MA

Bierstadt Information Sought

During the writing of a historical manuscript about the western side of Wyoming, Albert Bierstadt and the photographs he took on the Lander expedition of 1859 have come to light.

We would like to have any information which would shed any light on this trip, or would direct us to one who might be an authority on the Bierstadt Brothers' venture into the stereoscopic business, or be able to tell us if any new copies of these views have come to light.

We have also collected numerous articles on the man, the most recent by Elizabeth Lindquist-Cock in the 1970 Art Quarterly. Naturally, it would be very exciting to be able to find any more of the photos, as they would be the earliest glimpses of the Salt River Valley to have been preserved. It would also help us firm up the notion that Albert Bierstadt did in fact make it over the mountain and into the Salt River Valley—some 70 - 100 miles further west than many researchers tend to believe.

Kathaleen Hamblin
Box 35
Mountain View, WY 82939

HOW TO VIEW STEREOWORLD

Two styles of very inexpensive "lorgnette" type plastic stereoscopes are currently available for viewing the stereographs reproduced in Stereo World. There are also better quality glass lensed viewers available, one of which is convertible for holding standard card views, as well as easy viewing of pairs in books or magazines. For details on sources and prices (as well as some tips on "free viewing" with no optical aid) send a stamped, self-addressed envelope to: WORLD VIEWING, 5610 SE 71st, Portland, OR 97266.
The 19th century saw a new breed of pioneer traveling westward across the country in search of gold and opportunity. The California gold rush of 1849 saw the first explosion in the rush West for instant fame and fortune. As new bonanzas were found over the next 50 years, flocks of men followed the trail from California to Colorado, the Black Hills to Arizona, and on to the final frontier, Alaska. Occasionally one of these pioneers carried a camera, and the images they produced are a legacy of the excitement and hardship of 19th century life.

The frontier life in Territorial Arizona became known throughout the world as the epitome of the Wild West. However, with the exception of a small number of often reproduced images, most of the photographic legacy of early Arizona is little known today. Even so, much of our knowledge of life in 19th century Arizona is due to the stereo views and images left by these pioneer photographers.

Many of the nation’s finest photographers were drawn to Arizona to capture images of the camps, towns, and personalities to feed the curiosities, and lucrative markets of the East. Some came to document the expeditions and surveys to the great West (Alexander Gardener in 1868, William Bell, E.O. Beaman, William Henry Jackson, John Hillers, Timothy O’Sullivan, et al in the 1870’s). Others, like Carleton Watkins and Charles Savage, came to document the progress of the railways as they reached Yuma and Tucson on their way across America. Many came from California, some establishing galleries, others traveling from town to town making photographs of early Arizona, then returning their homes to the West.

Some of the early Arizona photographers are familiar to us today—Williscraft with his studio operators, Mitchell, Baer, and Flanders of Prescott, Buehman of Tucson, Rothrock of Phoenix, and C.S. Fly of Tombstone. By the turn of the century, the growth of photographic publishing houses such as Continent, Underwood, Keystone and others brought a flood of images of Arizona to parlors and schools across the country. But many pioneer photographers left their mark only in brief notations on the back of the stereo views and photographs that they made. Because their work received limited distribution, in many cases only copies for the client or sitter, much of this work is still
Following the Frontier from Arizona to Alaska

The Photographs of Charles O. Farciot

by Jeremy Rowe

unknown. Today, even less is known about these men behind the cameras and the lives that they led.

Occasionally, one of these obscure photographers produced a body of work of significant quality and scope, capturing a particular time or event in a way that lets it live on for viewers over a century later. Charles O. Farciot was one such photographer. Little is known about Farciot, but the exciting events in Arizona during the brief time that he worked, as well as the quality of his work justify his place among Arizona's best 19th century documentary photographers. Few of his images are familiar today, primarily as uncredited reproductions in articles, journals, and books about the history of Arizona. The details of most of Farciot's life are lost to us now, but his legacy in a collection of stereo photographs and albums of his work first in Arizona, and later in Alaska, help to give us a feel for the man, his life, and his work.

Charles Farciot was born in Switzerland in 1839, the year photography was introduced. His early history is yet to be uncovered, but by the early 1860's Farciot had crossed the Atlantic and was living in Pennsylvania. At the outbreak of the Civil War, in April of 1861, he enlisted in the 17th Pennsylvania
Volunteers. After serving 3 1/2 months in the militia he was discharged in Philadelphia. Later in the war, on October 23, 1863, Farciot reenlisted, this time in the Navy, and served aboard the Pinola patrolling for blockade runners along the coast of Texas. In 1864, Farciot transferred to the U.S.S. Gertrude stationed out of Galveston, Texas. At the war's end, Farciot was discharged at Mare Island, California.

Farciot's whereabouts for the next 14 years remain a mystery until he surfaces in Arizona in 1878 or 79. During the next four years, Farciot produced a series of stereo views and an album including 110 images of life in one of the most exciting periods in Arizona's history. Fortunes were being made and lost in the new mines. Geronimo and his band were in control of the southern half of Arizona, and Tombstone was to grow from an unknown claim to become the largest city in Arizona. During this period, Farciot visited many of the mines and growing new settlements during their heyday and made striking photographs of the soldiers, settlers, and scouts that called Arizona home. The quality of these images indicates a good working knowledge of photography by that time, but where or how it was acquired is still uncertain.

In correspondence of September 14, 1879 to William L. M. Jacobs & Co. of Tombstone, Farciot indicates that he has just returned from "a trip & I took views of most of the mines." This correspondence also indicates that Farciot was working with "very influential Gents from Philadelphia" in an attempt to acquire some of the new mines that were being opened during Arizona's silver boom of the late 1870's. He further indicated that "a great many mines are dayly (sic) being discovered, & mostly by men with but little money, or given to drinking, & by watching chances, very good purchases can be made." The album created during his stay in Arizona, now in the collection of the Arizona Historical Society, includes some images from that excursion (in the form of 91 mounted halves of stereo pairs).

Beginning about 1879, Farciot toured the state in search of mining claims, and taking photographs. He traveled south to the Huachucha Mountains and Harshaw near the Mexican border. His northern boundary appears to be the White Mountains in central Arizona, where he photographed Camp Apache, and the scenery along the White and Black rivers. Sacaton near the stage stop of Maricopa Wells in Pinal county marks the western limit of Farciot's travels. His route appears to follow the mining strikes of the time, with prolonged stops around Globe (including Pi-
n nal, McMillenville, and Silver King) and the Tombstone area. In addition, Farcicot visited the forts and military posts throughout this section of Arizona. Photographs dated 1881 of both Globe and Tombstone appear in the album, indicating additional travel during that time. His fascination with mines and mining has left us an invaluable record of the people and places that had a major impact on the future of the territory and our state.

Though Farcicot's occupation was later listed as an engineer, he apparently operated a "formal" photographic studio for at least a short period. One image in the album is a shy self portrait of Farcicot hiding behind a horse in front of his small adobe photo studio at Pima Villages in central Arizona. The door frame of the studio displays 7 stereo views offered as examples of his work.

Farcicot settled for a time in Charleston, Arizona, and began working in whole plate size in addition to stereo. The photographs of this period include 19 larger format views as well as a number of half-stereo images of Charleston and the Tombstone area. The subjects of these views span a range from the "First House in Charleston" (J.W. Stewart's Bar Room) to the mines, hoisting works, and mills, to the new shops of Herman Welisch and Herrera & McClure. The style and size of these images raises the possi-
bility that Farciot may have operated a studio in Charleston as well, possibly as a competitor to C.S. Fly's Charleston gallery that opened in 1880.6 One image from this series is particularly intriguing, a portrait of Charles O. Farciot in front of his residence. Farciot owned this lot, the south east side of block C on Pioneer Street, between 3rd and 4th streets until it was transferred to Hugh Duncan in 1883.7


Eaton & Bailey's Store, Globe A.T. ca 1879. (Author's collection.)

At some point during his stay in Arizona, Farciot made the acquaintance of one of Tombstone's most famous personalities, Ed Schieffelin. Schieffelin had made his fortune in Arizona, by finding the Tombstone mine, the first strike in the rich Tombstone/Charleston area.8 He enlisted the help of his brother and an assayer, Richard Gird, to develop the rich claim. The three worked the claim and made their fortunes by selling their claim to investors from Philadelphia, with the Schieffelins selling first and Gird first as a partner, then selling as well.9 By the mid 1880's the town of Tombstone that had grown near the mine was larger than San Francisco and became known to the world as the site of the Earp/Clanton shootout at the O.K. Corral.

Wealthy after selling his claim and looking for a new challenge, Ed
Schieffelin visited a new frontier, Alaska, with his brother Effingham in the Spring of 1882. With visions of new strikes and even greater wealth, they returned to California to acquire the resources for more concentrated exploration. Later that year, the Schieffelins returned to Arizona, enlisted the services of Charles Farciot and Jack Young and began planning the first commercial expedition to prospect in Alaska.

As they prepared to leave, the party gathered in San Francisco for a portrait. The photograph, taken in the studio of Farciot's brother-in-law Edouart, shows the explorers gathered around their leader, Schieffelin, with Farciot seated on the right. Farciot's stereo photographs of Arizona later appear published by EDOUART & COBB, 504 Kearney St. San Francisco. This raises the possibility that the negatives were sold to Edouart before the party left San Francisco. The numbering of the captions of these stereoviews (located to date) indicate a total of at least 69 stereo views in the "Arizona Views" series that was offered by Edouart & Cobb. In addition, there is only a partial dupliccation with the 91 half-stero images in the Arizona album, raising the possible number of individual titles to about 150.

The expedition party built a small steamer, the "New Racket" in San Francisco and chartered a schooner to take them and their boat up the coast to Alaska. Before leaving, the group added a new member, Johan Jacobsen of the Berlin Museum. They arrived in St. Michaels, Alaska and steamed up the Yukon River. Jacobsen left the party when they reached the Tanana River and the expedition continued up the Yukon to Nuklukayet, arriving in August of 1882. When the party reached their winter quarters, Farciot, Young and Sauerbrey built a cabin while the Schieffelins prospected the area. The group spent the winter of 1882-83 and continued to work at prospecting through the summer of 1883.

A photograph album of the Alaska expedition contains 45 6 1/2" X 8 1/2" photographs of the New Racket, their winter cabin, the Tanana and Nuklakayet natives in the area, and scenery of the area. One series of photos was taken on a dog sled trip with the temperature of 50 degrees below zero. Another shows a small steam launch built by Farciot. It is not documented, but highly probable that Farciot was the member of the party that made these photographs.

Due to the limited success in locating a workable claim, the party decided to return to St. Michaels and disband. Before the original departure from San Francisco, Schieffelin had agreed to provide transportation back to San Francisco and "$200-300 travel money" to
each member of the expedition in case of failure. All but one took advantage of the offer and returned to Arizona. Farciot decided to stay in Alaska with a group of traders, McQuesten, Harper, & Mayo, who had purchased the "New Racket" and retained Farciot as their engineer.

He remained in Alaska for several years before returning to San Francisco in 1886.

Once again, there is a gap in information about the later part of Farciot's life. He applied for and received his military pension soon after his arrival in San Francisco and stayed for the next few years. At some point, Farciot moved to Chino Ranch California (which was owned by the Richard Gird who had been Schieffelin's partner in the Tombstone mine) and was employed once again as an engineer, operating an engine at the beet sugar factory there. Farciot died of a heart attack on October 27, 1891.

The photographs produced by Charles O. Farciot have been relatively obscure for over 100 years. The picture of territorial Arizona provided by the stereo views and his Arizona album gives us a view of the booming mines and towns that they fostered which were to become a foundation for Arizona's statehood. Similarly, the Alaska album provides a view of the natives, pioneers, and hard life in territorial
Alaska and the “last frontier” before the gold rush of the 1890’s.

There are still many additional questions about Farciot’s origins, his life, and the whereabouts of the negatives, stereoviews, and photographs that he created. Hopefully additional information will come to light and help to complete the story of this exceptional pioneer engineer/photographer.

Notes
4. Letter dated September 14, 1879 from Charles O. Farciot to Mr. L. M. Jacobs & Co. of Tombstone in the author’s collection.
7. Fulton, Richard W. & Bahre, Conrad I., Charleston, Arizona, A Documentary Reconstruction, Arizona and the West, Vol. 9, No. 1 (Spring 1967), page 50 (Farciot is incorrectly listed as (“Farciah.”)
19. Chino Valley Champion, Friday, October 30, 1891, pg. 2 col. 2.

For a checklist of Farciot stereos and other images located to date, send a SASE to Farciot List, 5610 SE 71st, Portland OR 97206.
A Pulfrich 3-D History

by Abram Klooswijk

As early as 1965, W.C. Dalgoutte, the famous editor of the British Stereoscopic Society Bulletin, wrote on the 3-D effects in ordinary TV programs when watching them with a filter before one eye - an effect comparable to the old chronostereo effect which displaces moving objects when the single views of a stereo pair are made sequentially. Dalgoutte used a pair of polarizing filters and rotated them one across the other until a substantial loss of light was achieved.

This 3-D effect in TV programs depends on the Pulfrich stereo effect, which was first reported in 1922. It is often on display in science museums, but can easily be tried at home. Just suspend a small not too light object, like a piece of wood, on a piece of string some three to five feet long, and make the object swing slowly from left to right and back. Looking with a filter before one eye, it soon appears to move in an ellipse. The effect is due to the signals from the eye which is dark-adapted being delayed by the filter. The geometry of the situation explains the 3-D effect.

With a pair of polarizing filters it is easy to control density, but any not too light grey or colored filter held before one eye will do - one lens of a pair of sunglasses generally works well. Even a tiny hole (pin-hole) pierced in a piece of cardboard works. And when I try hard, even squeezing one eye and using the eye lashes as a filter is enough to get the Pulfrich stereo effect!

Carl Pulfrich (1858-1928) was a German physicist employed by the Carl Zeiss factory in Jena. In 1901 he developed the Stereocomparator, which became an invaluable instrument in photogrammetry and cartography. Very remarkable is the fact that Pulfrich had lost vision in one eye by the time he wrote on the Pulfrich stereo effect (1922). He never saw it himself, but only reported on experiments with subjects having normal stereo vision.

3-D Snow

Early in 1977, Harm Elsinga and I wrote in a Dutch photo magazine on the "stereoscopic snow storm" which can be seen on an "empty" TV channel. Just turn your set on, hold a filter before one eye, and watch the "snow" for a few minutes. After a short time you observe a three-dimensional whirl of snow flakes, with the fast moving flakes in the periphery and the slow ones in the center. Taping a small sticker near the center of the screen makes clear that the closest flakes are in front of it. Holding the filter before the other eye reverses the rotation direction.

Tilting your head sideways makes the rotating 3-D whirl follow. Shifting attention from close to far, or to another point on the screen, makes the whirl follow in a way that reminds one of a flock of birds in flight. In any case, the 3-D snow storm is more interesting than many regular TV programs.

This 3-D snow video effect is slightly different from the classic Pulfrich effect, for the movement in the "snow" is only apparent movement, arising from randomly turned on and off bright or dark points on the screen. The direction of the apparent movement is also at random, but the Pulfrich stereo effect only works on the "horizontal" component of it (parallel to a line joining the eyes). The different apparent velocities account for the splitting up in several depth planes.

Elsinga and I later found out that this effect had been earlier reported by John Ross in Nature, Vol. 248 p. 363, 1974. In May 1980, Jearl Walker wrote on the 3-D snow TV effect in his famous Scientific American column "The Amateur Scientist," but he saw only two layers moving in opposite directions. In my opinion, a whirl of several depth planes is apparent when the viewing distance is not too small, and brightness and contrast are well adjusted.

Pulfrich Animation

In Japan, people from the Sony Corporation and from the Tokyo Movie Shinsha Company used the Pulfrich TV effect for practical purposes in 1977-78. While the Pulfrich effect itself cannot be patented, Sony designed a system with polarizing...
Sony's polarized Pulfrich system works by crossing a partial polarizer at the screen in relation to the polarization of regular polarized glasses. For left-to-right movement, the large polarizer (probably liquid crystal) aligns to darken the right lens, and for right-to-left movement the alignment is switched to darken the left lens.

Sony also added another polarizing screen which can rotate polarization 90 degrees, switching the "dark eye" from left to right in synchronization with the action in the TV movie. This system was patented in Japan in 1977 and in other countries the following year. The Sony patent is interesting, but of little practical value in my opinion. The Pulfrich effect works well with a single cheap filter.

At the same time, Tokyo Movie Shinsha Company made "Remi," a "Three Dimensional Animation" series in color of no less than 51 episodes of 30 minutes each. Movements were designed to give a Pulfrich 3-D effect when a filter was placed over the left eye. The story was based on the famous international children's classic "Nobody's Boy," written in 1878 by Hector Malot. This series was broadcast in Japan in 1978. It seems that some 10 million "Pulfrich glasses" with a neutral grey filter on the left and clear acetate on the right were distributed in Japan for that series.

The company brought "Remi" to a TV movie fair in Cannes, and there it was bought by a representative of a Dutch TV system. I was told that the series was sold to Italy, France and Britain as well, but the only country in Europe where it was broadcast seems to have been the Netherlands. The episodes were on Dutch TV screens twice a week from October 1979 to well into 1980. The Pulfrich glasses were supplied from Japan, and were distributed free with "Prodent," a toothpaste brand. About a million glasses were made for the Netherlands, which covered almost all Dutch children of the appropriate age group.

The technique used by the Japanese animators was generally very simple. They had up to five depth planes painted on sheets, which were filmed to give the impression of moving through the landscape from left to right, a classic riding camera effect. Foreground objects consistently move to the left with regard to more distant objects. The story is appropriate to a lot of moving scenes, for the boy Remi is a supposed orphan travelling through France with a group of entertainers. Generally about one third of an episode showed the 3-D effect, for obviously not all movie scenes could have horizontal movements.

As John Dennis reported on the Nuoptix demonstration (Sept./Oct. '88, p.2) movements in the opposite direction cause pseudoscopic disturbances. This was especially the case when the traveling group was visible moving through the landscape, apparently followed by the camera. Although closer than the background, they moved to the RIGHT, which displaced them farther back.

(Continued on page 27)
Part 3: Drawing Spheres and Ellipsoids

by Horst Hoyer

In the two previous articles of this series we have seen how to draw component lines to create anaglyph and stereo pair drawings of various objects such as boxes, pyramids, circles, cones and cylinders. In this final article we will extend our discussion to the 3-D drawing of spheres and ellipsoids and the creation of the 3-D grid. The conventions adopted in the previous articles apply. Thus, Figures will be numbered in sequence after the last one in Article 2 and in drawings a light line will continue to represent the color cyan and a thicker line red. We assume further that the reader has read, and has access to, the first and second articles of this series.

In addition to meeting the usual requirements of two dimensional art, the 3-D artist must create two drawings, one for each eye. The relationship between each corresponding point of the two drawings must be such that the mind interprets the visual clues supplied by these points as though they were originating from a three dimensional object. If correctly drawn, the two component drawings are perceived as a three dimensional image. Our problem now is to position corresponding points so that they create the appearance of roundness we associate with spherical objects.

Drawing the Stereo Sphere

In the first article, on drawing box-like objects, it was sufficient to position corresponding points so that they appeared to be at a desired elevation above the plane of the paper and then to connect them with straight lines to create the 3-D boxes. In the second article, on drawing circles in space, we saw that drawing curved lines permitted creating 3-D drawings of conical and cylindrical objects with curvature in two dimensions. The construction of 3-D drawings of spherical objects requires creating visual clues which will give the illusion of curvature in three dimensional space. How to do this?

There are several techniques we could use and all of them require the ability to draw 3-D circles as discussed in Part 2. It is well known that the Earth is artificially divided into meridians of latitude running from the north to the south poles. A similar technique will be used for drawing a three dimensional sphere, the more meridians drawn, the more solid will the spherical image appear. We emphasize that this is not the only way to provide the visual clues for a spherical image and others will be mentioned later.

For our first example we will use meridians at 30 degree intervals to draw a 3-D sphere having a radius of 3.5 cm. and whose center is 6.0 cm. above the plane of the paper. The viewing distance is taken as...
40.0 cm. First draw the two component meridians which are parallel to the plane of the paper. These will be two component circles of 3.5 cm. radius. According to Figure 1 of Part 1 the centers of these circles must be 1.15 cm. apart for an elevation of 6.0 cm. As usual the red circle will be to the left of the cyan. Mark the center of each circle. These will be the centers of the two component spheres and must therefore also be the centers for all the component meridians.

Part 2 of this series discussed the drawing of circles with different angles of tilt out of the plane of the paper. Meridians are just such circles, tilted at different angles. The component circles already drawn are the zero degree meridians. Refer back to the second article and draw component circles tilted at 30, 60, 90, 120, and 150 degrees out of the plane of the paper. Use only the halves of the circles extending out towards the observer and position them with their centers coinciding with the two component circles previously drawn. Your drawing should resemble Figure 21 with the darker lines corresponding to red and the lighter ones to cyan. Figure 22 shows what the object would have looked like had we drawn the halves of the circles extending towards the paper. The first drawing shows the outside of the sphere, the second the inside. Figure 23 shows what the sphere would have looked like had we drawn 15 degree meridians. While this would have been a more laborious process, it does produce a more solid appearing drawing because it offers so many more visual clues.
Fig. 23. Another view of the sphere of Fig. 21.

Fig. 32. Stereo pair view of Fig. 25.

Fig. 24. First stage for drawing an Ellipsoid.
Fig. 25. A prolate ellipsoid.

Fig. 26. A spherical stereo grid.
pends upon their height. Actually little is lost by drawing circles rather than ellipses and we will do so in our example.

We draw five cross-sections with radii of 1, 2, 2.1, 2, and 1 cm. and at elevations of 2, 4, 5, 6, and 8 cm. respectively. Since only half of the ellipsoid will be visible, only the semicircles are drawn. The positions are chosen so that the centers of the red and cyan circles lies along straight lines. The separations of the component circles are determined from Figure 1 as discussed in Part 2 of this series. The marks on the semicircles are at 20 degree intervals. The result is shown in Figure 24.

Draw the ellipsoid by connecting the equal angle marks on all the dark semi-circles in red and all on the lighter in cyan. Your drawing should resemble Figure 25.

The Stereo Grid

Once the basic three dimensional form has been established using the techniques discussed in these three articles, it is possible to modify and build on it using what I call a stereo grid. Such a grid may be thought of as graph paper which makes it possible to create a design conforming to the desired three dimensional surface. Suppose, for example, that we wished to print the words Stereo World so that they appeared to be on the surface of a sphere. It would be necessary to draw each red and cyan letter so that the resulting image of the letter appeared to conform to the curvature of the sphere. We could, for example, write the words on the red sphere and then transfer each letter to that place on the cyan sphere which has exactly the same curvature. The stereo grid shown in Figure 26 makes this possible.

Figure 26 is Figure 21 drawn with some additional features. Notice first that the meridians are much closer together. They are 12 degrees apart, instead of the 30 degrees of Figure 21. This closeness is necessary in order to accurately transpose the letters from the red to the cyan grid. Because of this closeness, both red and cyan lines are indicated by thin lines. The thicker lines previously used for red would have masked some of the thinner lines. To aid in the transfer process the merid-
ians are numbered starting with meridian #3, the upper numbers referring to the red drawing, the lower to the cyan. The zero degree meridian and the 12 degree meridian on the left side of the red drawing overlap so that what appears to be the second meridian is actually the third or 24 degree meridian and is so labeled. A similar situation holds for the extreme right side of the cyan sphere.

Starting at "red" meridian #3 for the word Stereo and meridian #4 for the word World, an angular spread of 24 degrees, two spaces, were allotted to each letter. Each letter was then carefully redrawn in the corresponding spaces of the cyan sphere, care being taken that every point on a "red" letter had a corresponding point on the "cyan" letter. This results in a distortion of the shape of the letters so that, for example, the red S does not look the same as the cyan S. It is this distortion, however, which conveys the illusion of curvature. Figures 27 and 28 are the result, with the former retaining some of the meridian lines and the latter none. Most people will find Figure 27 easier to fuse into a 3-D image than Figure 28. This will also be true of their stereo pairs, Figures 33 and 34. In the absence of the meridian lines, many more visual clues are needed for the 3-D effect.

**Concluding Remarks**

Of course we do not actually see any meridian lines on a spherical object. We deduce the shape of an object from the appearance of its surface texture, its surface markings or decorations and by the interplay of light and shadow on its surface. The meridian and contour line are created by the 3-D artist to help develop the three dimensional image. These helping lines can be dispensed with once they have assisted in the creation of sufficient visual clues and we have seen how this is possible by using a stereo grid. A final example is shown in Figure 29, a 3-D drawing of a Hopi Indian vase which will eventually become one component of a three dimensional still life composition. Its three dimensional shape was established by taking circular cross-sections perpendicular to the plane of the paper and connecting equal angles on these cross-sections essentially as was done for the prolate ellipsoid.

Have some fun with the stereo grid of Figure 26! Make a photocopy (Continued on page 27)
Douglas MacArthur, who would be 109 years old were he alive this January 26, 1989, received volleys of criticism along with plenty of plaudits in a military career that spanned nearly 60 years. Much of the criticism was patently unjust, most of the plaudits deserved. Credit MacArthur’s birth and growing-up as an “Army brat” and it is easy to suggest that he devoted his full 84-years of life to the military. In the military, and in several wars, MacArthur was the target of stories which sought to denigrate a hard-won leadership reputation. One story, in particular, circulated after World War II, revolved around a photograph—and stereo views may well be implicated. The photograph probably received greater circulation than any which ever starred MacArthur. A combat photographer zeroed in on the general as he waded ashore at the time of his return to the Philippines for invasion of the soil from which he had retreated two and one-half years earlier. This one picture has been used by friend and foe to praise MacArthur or to pillory him. Central to the issue has been: Was this scene for real or was it rank theatrics? One theory suggests MacArthur himself thought of this method of dramatizing an event already dripping with drama. As the troops moved into Leyte Gulf, the Philippines, in October of 1944, Mac Arthur planned, so some would have you believe, a vignette of history—inspired by memory—for cameras to record. The aforementioned stereo views back up that
The views are part of Benjamin W. Kilburn’s Spanish-American War series. Some were copyright in 1899, some in 1900. The numbers most pertinent are 13393 (three different views so numbered), 13635, 13636, 13648. No. 13393 is titled “THE OREGON BOYS WADING THE NORZAGARAY RIVER, P.I.” No. 13635—“SOME OF THE HARD-SHIPS OF WAR. THE 12th INFANTRY BUILDING A RAILROAD, P.I.” No. 13636—“17th INFANTRY CROSSING THE RIVER, P.I.” No. 13648—“THE 12th INFANTRY FORDING THE RIVER NEAR TARLAC, P.I.”

A glance at these Kilburn views, with the common thread of soldiers wading through Philippine waters, sparks a reminder to oldsters of the wartime heroics and the patriotic surge evoked by General Douglas MacArthur wading through Philippine waters (even though his most fervent admirers might have expected him to walk on top of those waters). The 1944 repeat of a vintage stereo tableau presents the U.S. Commander of all forces in the Southwest Pacific, starched chinos soaked nearly up to his knees, heroically moving towards a confrontation with the enemy.

Could General MacArthur have plucked those stereo images of the past from his mind’s eye to provide photographers with a “photo op”?

Kilburn #13393 (variant) “The Oregon Boys Wading the Norzagaray River, P.I.”
Kilburn #13648, "The 12th Infantry fording the River near Tarlac P.I."

The flamboyant MacArthur, known for props such as a corn cob pipe and a crushed but elegant gold-braided military cap, could have used his brilliant memory to plan what was to become a classic war photo. Clues supporting a case which says the photo was a planned, staged effort: MacArthur, as an ambitious shave-tail in the Philippines, must surely have absorbed much of the reportage of the then recent Spanish-American War, Philippines branch. U.S. officer quarters in the Philippines in the early 1900's as well as Army training units, had to offer study materials of the conflict which had taken place in the so recent past on the very ground in the area now occupied by peacetime troops. Military libraries would naturally include Spanish-American War stereographs, particularly the long string of Kilburn views. The Kilburn images (the wading views being most important) suggest themselves as major pieces of evidence that General MacArthur's tip-toe through the waters was plotted beforehand.

Two other clues point to a staged photo: (1) The presence of Major Gaetano Faillace, photographer, at MacArthur's elbow as the light cruiser Nashville moved towards its Leyte rendezvous. (2) Just before World War I, MacArthur headed the

(Continued on page 31)
The 1989 International Conference on Three Dimensional Media Technology will be held at the Grand Hotel in Montreal, Quebec May 30 through June 1st. Titled 3-Dmt '89, the event is expected to attract researchers and industry professionals from around the world who are working in 3-D media technology, and is to serve as a linking bridge between them. The conference will run in parallel with "Production 89," a major Quebec Audio-Visual trade show, and with the collaboration of the Communications Studies Department of Concordia University.

The agenda will be divided into six themes covering the basics of stereoscopic perception, the history of devices and systems to reproduce stereo images, the special challenges involved in 3-D film and video production, concepts of virtual space and aesthetics involved with 3-D images in video and film screens, holography, and the human impact of 3-D media. The themes will be covered by exhibits, demonstrations and speakers from countries including Canada, Japan, Sweden, Great Britain, the USSR, France, Germany, Czechoslovakia, China and the USA.

The three day program will include screenings of classic and contemporary 3-D films including the 3-D IMAX film produced by the National Film Board of Canada. (See Stereo World, July/Aug. '86, p.23.) There will be live demonstrations of 3-D TV systems, and participants will be able to register for holography workshops where they can make their own holograms. If past experience is any indication, the conference will be a major event. In 1977, Concordia College hosted an international symposium on 3-D media attended by over 500 researchers, industry professionals, professors and students.

For information and registration details, contact 3-Dmt Organizing Committee, Bryan Bldg. Rm. 315, 7141 Sherbrooke St. W., Montreal, Quebec H4B 1R6 CANADA.

Reel Stereo Art

A selection of the work of 3-D artist Jim Pomeroy has been published as a 3-reel View-Master boxed set, with booklet and viewer, by the Light Work photography center in Syracuse, NY under the title "Stereo Views - A 3-D Artist's Book." The images in Reel 1, "Reading Lessons," use vintage originals from the Keystone-Mast Collection, and were first published in the California Museum of Photography Bulletin No. 3&4, 1985. Several NSA members saw them exhibited at the CMP gallery during the 1986 NSA Convention in Riverside. (See Stereo World, Nov./Dec. '85, page 2.)

Reel 2 contains photographic manipulations of some hyperstereo views by Pomeroy which were part of the Artpark 1987 Artists Project. Reel 3 is made up of miscellaneous stereos "From the Files" and ranges from the interior of the snack bar on Liberty Island to some computer-film transfer manipulations. The artist's in-depth images of political irony lose some impact in the smaller format (and some of the more biting ones aren't included) but his imaginative satire comes through well - so well as to be a bit of a challenge to fuse in some scenes.

The complete package is available for $15.00 plus $2.00 shipping, or reels and booklet alone are $10.00 plus shipping, from Light Work, 316 Waverly Ave., Syracuse, NY 13244.
Single Prism Viewer

For those who still have trouble freeviewing, even after trying the methods outlined in last issue’s article by Tony Alderson, there does remain one way to fuse stereographs without the use of magnifying lenses. Raymond Haines Jr. has designed this simple device using half of a KMQ prism viewer mounted on a mask. Turned to a vertical orientation, the prism can fuse pairs of a variety of sizes. Since one eye is left free to view the image directly, the device can be described more as a viewing aid than a complete stereoscope.

The prism can be used in front of either eye, but if it is used before the right eye, a standard view should first be held at just under arm’s length. Stare at the left image with both eyes, then bring the device up to your face without moving either eye. This should provide a fused image. (If not, try varying the distance.) It should then be possible to bring the stereograph closer while maintaining fusion. Mr. Haines cautions that the KMQ over/under viewer (available from Reel 3-D Enterprises) should be cut with a fine tooth saw, yielding two viewers for the price of one.

Elusive Soviet Stereo Camera on Hold

Over the past year or so, a number of brief articles have appeared in European stereo journals announcing the development of a new stereo camera in the Soviet Union, to be called the “Fed-Stereo.” With its x24 x 30mm format, the automatic 35mm stereo camera would be the first completely new, general purpose stereo camera to appear in many years. (The Nimslo, of course, was designed to interface with a very specialized lenticular print system.)

The Fed-Stereo is fitted with twin Industar 35mm, f/2.8 lenses with 63.4mm centers. The automatic exposure range is from f/2.8 at 1/30th sec. to f/16 at 1/650 sec. The original announcement of the camera (in the January 1987 issue of Soviet Photo) also mentioned plans for a new stereo projector along the lines of the British “Hawk.” A recent issue of the Swiss 3-D Bulletin announced that the introduction of the camera has been delayed by production problems. Stereo World will try to learn more about the camera and its eventual distribution. In the meantime, we may all have to wait through several postponements of release dates, similar to the case of the updated model of the Nimslo or the 3-D Camcorder long promised from Toshiba.

3-D Grand Prix Calendar

Eight full color stereo pairs covering the U.S. Grand Prix Motorcycle races in Monterey, California appear on this 1989 calendar photographed and designed by NSA member Marvin Josephson. (See Stereo World Nov./Dec. ’87, page 30.) A Taylor Merchant folding print viewer is included for viewing the 2-1/4 inch wide images, as well as a brief hint on freeviewing the dramatically hyperstereo action shots.

The calendar is available for $7.50 plus $2.50 postage & handling from The Third Dimension of Photography, 16478 Beach Blvd., Suite 148, Westminster, CA 92683.
Holographic Stamp

What is probably the world's first holographic postage stamp was issued October 18, 1988 in Austria, and is already a collector's item. Designed to promote Austrian exports, the stamp is 35 x 50mm with a blue and silver background and a 17 x 21mm hologram with a cube floating behind an A. The Swiss Society for Stereoscopy distributed samples of the stamp to its membership, and this one is courtesy of Thomas Handschin.

PULFRICH

(Continued from page 15)

than the background. This effect was fairly evident to me, but as John Dennis correctly supposes, few in the general public seem to notice pseudoscopy before you ask them, and even then some never get the point.

Nuoptix

The Nuoptix glasses have purple and pale green tinted lenses, and in the March/April '88 Stereo World Newviews is a report that "one scan of alternating images is toned to match the darker filter of the glasses, while the following scan matches the lighter side for the other eye." I may be wrong, but I believe that the color in the glasses is not essential, and the story on matching scans is probably to give the impression that something new is added to the Pulfrich effect. Until the opposite is proven, I suppose that the only special thing about the Nuoptix system is the choreography to get the movements right for the Pulfrich effect. From my experience with the Japanese TV animation and the accidental Pulfrich 3-D effects in other TV programs, I don't believe this effect will ever catch on as a serious alternative.

But you can spend some interesting time experimenting.

STEREO DRAWING

(Continued from page 21)

of it and use this as an underlay for a three dimensional drawing of the moon. Draw the moon's features in red, adding sufficient detail until you are satisfied with the likeness. Then carefully transfer each feature to the cyan grid. If done correctly you will have a 3-D drawing of the moon which, when viewed through proper glasses, seems to be floating in space before you. NASA space photographs are wonderful resources for 3-D drawings. You can try your skill with pictures of Jupiter, Saturn and their moons. A real challenge is to produce a 3-D drawing of the Earth. Find a satellite photograph of the Earth which you like and try drawing it in 3-D. Add wisps of clouds to broad, featureless regions like the oceans. Otherwise there will not be a sufficient number of visual clues for the 3-D effect.

CAMERA COLLECTOR'S HANDBOOK

What is claimed as the first camera collector's "handbook" has been published in France with text in French and English. The compact 76 page book gives over 700 addresses of second hand shops, fairs, auctions, museums, clubs, booksellers, repair workshops, etc. throughout the world. For instance, 20 dealers are listed for New York, and 11 for Moscow! Over 100 book sources of information on collectible cameras, and 30 magazines are listed.

Written by Patrice-Herve Pont, French technical journalist and photofanatic, for the traveling collector, the book is published by Fotosaga, Flassy, 58420 BRINON, France. The price is 85 Francs by international postal money order.
A great deal of correspondence has been received since the posting of the previous column. We'll begin this issue allowing some space for those acknowledgements and then we'll move on to our new selections.

Dieter Lorenz, Philip Budlong, Ron Lowden and Rod Hoffner all wrote concerning different views that appeared in last spring's May/June issue. While each of those views has already been sufficiently covered in our commentary sections since that time, a note of thanks is due all four men for taking the time to pass along small bits of their personal knowledge that have served to verify our findings.

Two views that appeared in the July/August issue were the subject of some commentary in the Nov/Dec column. Some of that information now needs to be revised on the basis of some new hard evidence received here.

Bill Darrah got us pointed in the right direction on our shipwreck view when he informed us that it might be the City of New Orleans as photographed by E. Ayer of Norwich Connecticut. As it turns out, the photography was definitely the work of Ayer but actually depicts the August 30, 1872 wreck of the Metis on Watch Hill Beach, Rhode Island. That ship was a 216.5 foot single screw steamer built in New York in 1864. Still unknown (to us) was the cause of its unfortunate demise. This information was relayed here by Philip L. Budlong. He has an identical image complete with an imprint identification in his private collection and, from his work as Registrar at Connecticut's Mystic Seaport Museum, can verify the existence of another like image in their massive collection. As a side note, he mentions that anyone having need of various maritime photographs, either for research or publication, might wish to contact a representative of that museum. They hold the largest collection of such photographs in the United States, including a significant number of stereoviews.

We have received four additional responses pinpointing the "Rockville Bridge" image to its Pennsylvania Railroad location just north of Harrisburg. In this case, thanks goes to Wendy Shadwell, John Dowling, Bob Shotsberger, and Carol Nagle Brown. Carol has an identical image published on an American Scenery mount and given the title "1358, PRR Bridge over the Susquehanna River." She also has four other views of the same structure, two the work of Purviance and two bearing the E. Anthony label. All refer to it by the name "Susquehanna Bridge." From her childhood years in the area, she remembers only the name "Rockville Bridge" in use for the railroad span that crossed the river at that spot. Thus, the names appear to be somewhat interchangeable with the "Susquehanna" name probably representing the older usage.

Carol also found a large mounted print made from 1/2 of one of Purviance's stereo images amongst the photographic material available at the Historical Society at Harrisburg. A label pasted on the reverse side of that find contained the following information:

The first Pennsylvania Railroad Bridge at Rockville, Erected 1847-49. With the extension of the road west from Harrisburg, the first river crossing was located at the nearby settlement of Rockville. Construction of the masonry piers began in early 1847 and was completed in December 1847. Ten spans were blown down in March, 1849 by a tornado but were rebuilt at once and the bridge opened to traffic in August of the same year. A wood Howe deck truss structure of 23 spans stiffened with an arch of wood, its total length was 3680 feet. Construction was directed by the company engineer, William B. Foster, Jr., brother of song-writer Stephen Collins Foster.
In his letter, Bob Shotsberger relates almost identical information that he uncovered within the pages of Richard Sanders Allen's *Covered Bridges of the Middle Atlantic States*. One possibly significant difference was a reference to the name of Daniel Stone as the individual responsible for the construction of this particular bridge. Perhaps this man was simply an on-the-spot contractor working with and for Engineer Foster. That would easily explain any apparent contradiction over just who built the bridge. One other minor difference between the two accounts.

The oversized clock was created by a Hazelton, Pennsylvania Jeweler and Watchmaker named Stephen D. Engle. Evidently it was exhibited around the country for a number of years beginning at least as early as 1878 and as late as 1881. These dates appear on different cards from the collections of Brandt Rowles (the owner of six different images of the clock) and Mary Ann Sell. Probably views were sold on-site to the public who came in to see the massive clock that was billed on a trade card as the "8th Wonder" by the show manager Capt. J. Reid. Note some of the hype found on that billing:

Engle is the first and only man in the World, who ever invented and constructed, individually, an Apostolic, Musical, and Astronomical Clock...does more and better work than any Clock in the World...grand in conception, beautiful in design, superb in finish... unrivaled, the admiration of the World...operates more dials, has more wonderful mechanism(s) and more delicate movements, beside being more beautifully designed and finished than any mechanical invention or work of art beneath the sun...No description of tongue or pen can give any adequate idea of the perfection of this marvelous work...it delights equally the child and the philosopher, and has given greater satisfaction to the American public than any exhibition ever placed before them.

The person who wrote this must have garnered at least some of their education from watching the career of P.T. Barnum! The trade card also describes some of the actual features of the clock. Thus we learn it operated forty-eight moving figures, more than double the number produced by the Strasburgh Clock in Germany. The figures were made of wax and included Jesus and the Twelve Apostles, Orpheus and Linus, a group of Continental Soldiers accompanied by Mollie Pitcher at the Battle of Monmouth, and a Roman Soldier in full armor. In addition, "it shows the hourly, daily, and yearly movements of the heavenly bodies, with their relative position to the sun, the earth, and to each other." Music was provided alternately by a pipe organ placed within one of the towers and a mechanical fife that sounded patriotic strains.

Arlene Peterson and John Waldsmith have both reported that the photographic likeness viewed dead center in the third view of that Sept./Oct. issue is that of President James A Garfield. Garfield, an ex-Civil War General from Ohio, was narrowly elected to the Presidency as the Republican Candidate in 1880. His administration turned out to be the second shortest in our nation's history when Garfield fell to
an assassin's bullet on July 2, 1881. Following his death at the resort town of Elberon, N.J., on the 19th of September (he had been transferred there by his doctors to escape Washington's oppressive summertime heat and humidity), his body was transported by a special funeral train to Cleveland, Ohio for burial. Churches throughout the country held memorial services, and our view as presented by photographer C. A. Paul of Skowhegan, Maine was probably just one of many documentations of those services. Today, a collector can still find many surviving CDV and Cabinet Card images of Garfield that date from the mourning period of 1881.

Our final piece of correspondence comes by way of Gary Leveille. He states that Great Barrington, MA photographer J. Hall was very active traveling about western Massachusetts and northwestern Connecticut, his camera equipment in tow. Falls Village, CT lies well within that territorial range, and inhabitants there used to hold a large fair nearby on an annual basis. It would have been only natural for Hall to have examined the profit potential on the sale of views of such an event. The ‘M. E. Society’ sign present would seem to indicate the Methodist Episcopal Society, a church organization.

All four views this issue are from the extensive collection of Tex Treadwell. We'll start with two images that spotlight buildings of fortress-like architectural styles.

Image #1 shows a nearly square three-story structure, one level of which is partially below ground level. Several placards are strategically placed so as to be noticed and read by all who enter, but they are illegible from our vantage point. The most striking feature of the building is the open-topped turrets that jut above each of its four corners and that flank both sides of the main entrance. A medieval lord could almost be made to feel at home here! The only hint we have as to location is that a recent owner purchased the view somewhere in upstate New York. Most likely this building has gone the way of urban renewal and all we are left with is this likeness on one side and a handwritten “Town Hall” on the verso of an orange/lavender mount. But should it still be standing, complete with its guardian towers, we would expect someone to sing out quickly on this one.

Our second building is both larger and more physically imposing. Its towers are far more massive and physically imposing and they appear to be functional as well as ornamental by providing additional interior working/living space for the building's occupants. Most of the building stands four stories tall with only the section directly above the main entrance and its twin flanking towers rising an extra level. A U.S. flag has been raised to the top of a flagpole on the roof of the building, awaiting only the day's first breeze to unfurl its familiar colors.

Stretched out before the building is a wide grassy area interrupted occasionally by newly planted trees, a well-defined walkway, and a solitary parkbench. The general mood of the image seems to suggest a couple of possible uses. Could the building be a hospital? Or perhaps some university's main classroom or administrative building? Should it prove of any consequence, Tex purchased the 1870's style view about 10 years ago while on a trip through Delaware.

In our third view, we gaze down a lengthy thoroughfare from a rooftop perch. About a block away and on the opposite side of the street is the only completely recognizable business, “Wileys Tin Shop...Stoves and Tinware.” Back on our side of the street and almost directly beneath us is a partial sign, “DIK...” On a rooftop just three buildings away stands what may have been a local landmark. How often would one expect to encounter an oversized cupola adorned with a large black horse? From our perspective, the horse appears to be not only lifesize, but also held steady by a man gripping the reins! The street runs on uninterrupted for some distance, until eventually bisected by a low, wooded ridge. Some of the many buildings are brick and some wooden. Several sport the false fronts so common in the more westerly regions of the country. Still, this one's location seems pretty much...
wide open. Any ideas?

Our final entry this issue is displayed on a cabinet-sized, buff-colored mount. Two business names are visible, one on either side of the street. At the extreme left, just in front of the only trees in evidence, stands a sign post which reads "Revere (?) House. . . . R. Richner."

Directly opposite, a large brick building, home to at least four businesses, displays an awning across one of its proprietary sectors that reads "W.J. Levis." A short distance down the street, the lone arch of a modest iron bridge can be seen indicating the nearby passage of a small river or creek.

The original negative appears to have been circular, with only the sides of our copy having been trimmed away in order to fit the image to the card. This unusual mounting style may be enough in itself to suggest the name of a photographer to one of our readers.

STEREOCLUES

Bureau of Information of the War Department, an organization dedicated to press relations and developing stories and techniques promoting the military. "Information" by any other name, and it has had many, has always provided a training ground for individuals who yearn to publicize words and deeds.

Pros and cons relating to the Leyte Gulf photo continue to proliferate, just as articles and books about the controversial Douglas MacArthur continue to be studied. Strangely though, two biographers, one a MacArthur partisan, another a detractor, agree in print on the wading incident. MacArthur’s party, according to the agreeing biographers, transferred to a landing barge from the Nashville. Approaching shore, the barge was grounded. An impatient MacArthur ordered the ramp lowered. He stepped into the water, sloshed his way to shore. MacArthur's facial reaction—apparent in the news photo—was considered to be one of rugged determination. Actually, the biographers say, the General was teed off at a naval officer who, as beachmaster, had not had time to provide the usual courtesies extended to high brass, courtesies such as a brief orientation for the landing group.

The first and best known wading print was made at Red Beach. However, the next day, at White Beach, MacArthur deliberately performed for cameramen, convinced, no doubt, from having viewed the first print, that Red Beach was possibly a rehearsal for more wading situations.

Be that as it may, the last word would seem to go to the commentator who likened the wading scene to a carefully plotted screen scenario. He quoted Dwight Eisenhower’s reply to a woman who asked him if he had ever met MacArthur:

“Not only have I met him,” said the man who had not been the standout at West Point that first-in-his-class MacArthur was. “I studied dramatics under him for five years in Washington and four years in the Philippines.”

Actually, historians tell us that the last words on the matter belong to Eisenhower, who over the years more than once commented on the honorable military record and soldierly qualities of Douglas MacArthur.
They say a picture is worth a thousand words so I guess it's safe to assume that our beloved stereo views are worth at least 50% more than that. Moving ahead on that assumption, I shall keep this text as short as possible.

Although the platform itself is not at all unique, there seems to be little doubt in the minds of those who have used it that its simple hardware and the precise control it provides are pretty darn neat. It does come off as low in cost and easy to build, as well as allowing absolute micrometer-like control. Everything is smooth as can be, with a range from 1mm either side of center to whatever you desire.

Measurements are sure to be determined by the needs of each individual builder, so let us just say that this unit was constructed of hardwood of ¼" and ½" thicknesses and measures 4¼" x 12½" overall. The side rails were first positioned with carpenters glue and then re-enforced with flush wood screws.

There are several different levels that could be employed and integrated but it seemed to me that the inexpensive Stanley unit was more than adequate. It is glued to its own small platform and moves with the larger platform, being attached by a leather hinge.

**Hardware Parts List**

1 - 8x32x12" Threaded Rod  
2 - 8x32 Cap Nuts  
2 - ¾" Screw Eyes To Fit Threaded Rod  
2 - #8 Lock Washers  
2 - 8x32 Hex Nuts  
2 - 8x32x¾" Threaded Sleeves of Nylon or good substitute  
1 - ½x20 Bolt for Camera Screw  
1 - ½x20 Tee Nut for Tripod Socket  
1 - ¾ Wide ⅜" to ⅝" Sheet Metal For Saddle & Pointer  
1 - ⅜ Rubber Pad for Camera Platform  
1 - Spirit Level  
1 - Assortment of Appropriate Screws

Assembly 1 to 5 is reversed and repeated at opposite end of rod.
When the platform isn't in use, the nylon stops can be adjusted toward the center to prevent the camera board from passing over the access holes in the base and allowing the camera screw to drop out. Black sleeves at each end of the rod may be omitted.

A 35mm is comfortable, as would be a 4x5 press or view camera. The level on its leather hinge shows at the left. The platform base can be made as short as you wish, or as long as your tripod can support.

Bottom of the platform base showing access ports with the camera board positioned so that the camera screw is seen. It is also recessed to be flush with the bottom of the camera board. The tripod at the left is screwed into the tee nut, which must be TIGHTLY driven into the hole at the center of the platform base. At the right is a screwdriver held in a slot by a spring clip. (You could also just keep a pocket knife with a screwdriver blade handy.)
The Society

The Society newsletter, the Viewsletter, is being issued again after an unplanned hiatus. Nancy Sobottka of Red Wing, Minnesota is off to a great start as the new editor with a fresh format and lots of news from contributors within the Society and some nice reproductions of stereographs taken from recent folios. This helps to draw the several folio circuits closer together and strengthen the Society. This was not a problem when the membership was smaller but now an active Viewsletter is needed along with those members who belong to more than one folio circuit to help the officers tie the group into one successful whole. We owe much to Nancy Sobottka for her yeoman effort in getting the Viewsletter back into operation.

Limitations

One of the drawbacks of growth in the Stereoscopic Society is that a successful folio circuit may have to limit membership. 1988 was a banner year for new members in the Society and along with enjoying this indication of increasing interest in a neglected branch of photography we have to adjust to the problems of success. Alpha and Beta transparent circuits are filled and only accepting new members on a replacement basis. It takes about a year now for a folio to visit each member and return and both circuits wish to hold it at that. The print circuit also has about 30 members but is not projecting any limits at this time.

The new kid on the block is the 2x2 35mm matched pair circuit which began operations in November, 1988. It is off to a great start and is wide open to new members. It is directed especially to those producing one-camera stereo (slide-bar or weight-shift stereo, etc.) or who use a pair of synchronized 35mm cameras. So far, the entries are mounted in two separate 35mm 2" x 2" mounts but discussion is taking place to admit such stereographs mounted in Realist format, which is preferred by some. Actually we would like to be as open as possible to those producing stereo views, particularly in a time when stereo camera production is very limited. Some photographic clubs are unnecessarily restrictive as to format and they are the losers. In any event, new members are welcome and interested persons should contact the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue - Suite C, East Point, GA 30344.

Print Circuit

Print circuit members were concerned over the December holiday season when Print Secretary Bill C. Walton was stricken with food poisoning. It was a serious seizure and a closer call than comfort allows. Those who attended the NSA convention in Cincinnati will recall Bill's outstanding entries in the stereoview competitions that garnered first place ribbons in several categories. He stands alone as the stereo chronicler of the modern US Army, covering the training programs at Fort Benning, GA. Bill is a thirty year army veteran himself and now works as a civilian in public relations at Fort Benning.

Catching the Passing Parade

Society members have been quite active in capturing in stereo some of the important events of the passing parade. Much is happenstance and catch-as-catch-can. But some is planned and considerable time and

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If you haven’t renewed your NSA membership yet, dig out that renewal form and send it in!
For Sale

HOLOGRAM of beautiful blond nude girl. (6" x 5 1/2") True 3-D, US $22. postpaid. Other 3-D items available. Payment by MO only. Francois Beaulieu, 3157 10001, (212) 737-2345.

FREE STEREO LIST, Collectibles catalog or Professional catalog, list preference, includes Nimslo, KEH Camera, 188 14th St. NW, Atlanta, GA. 30318, (404) 982-6905, also wanted Quality Professional Cameras and lenses to sell only 1-800-241-5694.

REALIST, Busch, Kodak, Revere/Wollensak, Stereo Boliks, a Repairman's Views, by Jess Powell. $9.95 each, Revere/Wollensak $10.95. Postage $1.50 each, $3.00 three or more. Jess Powell, 131 Bartlett, Woodland, CA. 95695, (916) 666-5334.

FREE! 3-D CATALOG of 3-D books, slide viewers and stereoscopes, 3-D slide mounts and other 3-D accessories. Send postcard with name and address, or phone us; Reel 3-D Enterprises, Inc., PO. Box 2368, Culver City, CA. 90231 USA, Phone (213) 837-2368.

3-D DEMO VIDEO TAPE, over/under process, use your own prism glasses, viewing device not supplied. Exciting scenes of California coast, Golden Gate Park, Parades, Jugglers, etc. 15 minutes. VHS only $20.00, includes shipping. Robert Devee, 1212 Campus Dr, Berkeley, CA. 94708.

PROFESSIONAL darkroom equipment bought, sold and traded. Inquiries write: Arrow, PO. Box 61000, Tucson, AZ. 85751 or call (602) 289-6911.


As part of their membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20c per word. Please include payments with ads. We can not provide billings. Deadline is the first day of the month preceding publication date. Send ads to the National Stereoscopic Association. PO. Box 14801, Columbus, OH. 43214, or call (419) 927-2930. A rate sheet for display ads is available upon request. Please send a SASE.
WANTED

IRELAND views wanted. Will trade or buy. Also interested in Dublin International Exhibition (1865) and Irish genealogic views. Joe Henggeler, 1209 N. 125th Street, North Stockton, TX. 79735.

CLEVELAND, Fostoria(Ohio), LaPorte(Indiana) views wanted. Also views of Truman, Ike, Ireland views Cleveland, bition (1865) and Irish general comic views. Joe Henggeler, 1209 N. 125th Street, North Stockton, TX. 79735.

VIEW-MASTER projector S-1, Viewers Type A B, Reels Nos. 450-455 ABC -- all American reels, books, Mushrooms, Wildflowers. Have reels for trade or sale. Roger Vits, Leuvensesteenweg, 400 B-3370 Boutersem, Belgium.


CARLO PONTI — Any views (carte-de-visite, stereograms or cabinet size) by him. Also information regarding the Alethoscope versus stereograms or cabinet size) by him. Also information regarding the Alethoscope versus stereograms or cabinet size. Norman Callahan, 40 Arlington Acres, Stonington, CT. 06378.

STEREO VIEWS, US Navy, especially submarines and aircraft, any format; VM reels of NEG. World's Fair '94, also Wirgin Edixa IIA, Exc. condition. Norman Callahan, 40 Arlington Acres, Stonington, CT. 06378.

STERLING 800 Deluxe viewer, it's identified by red focusing knob. Any condition from junkers for parts to Mint. Dennis Sherwood, 40604 N. Kenosha Road, Zion, IL. 60099.


STEREO VIEWS of Sicily. Individual views and boxed sets sought. Send description and price to Ron Basile, 59 Pineapple Street, Brooklyn, NY. 11201.

1000 ISLANDS/MCINTYRE. Serious collector interested in this section of the St. Lawrence River between Upstate NY and lower Quebec. Paying $5 for unduplicated views. Fred McCarthy, RR 1, Box 40-H, Alex., Bay, NY. 13607-9711.

MAGIC LANTERN SLIDES (3 1/4" x 4") of Jacksonville, Florida and area. If you have or know of any, please contact Clement Slade, Apt. #159, 7061 Old Kings Rd. So., Jacksonville, FL. 32217.

J.J. HAWES & Southworth & Hawes & all traveling photographers. All formats. Send photostats and wants to Ken Appollo, 2415 NW Lovejoy, Portland, OR. 97210.

CORTE-SCOPE SETS and views (no viewers unless with views), stereo views, CDVs, Cabinet cards & Real Photo post cards of small Ohio towns esp. Youngstown, Tiffin, Findlay, Nevada, Upper Sandusky, Carey, Ashland and Bucyrus. John Waldsmith, PO. Box 191, Sycamore, OH. 44882.

WANTED

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views, No St. Augustine. Henriksen, PO. Box 21153, Kenne
dy Space Center, FL. 32815.

CONTAX RF CAMERAS. Accessories needed, including stereo attachments, wrecks, parts cameras, stuff you don't want. Also looking for stereo projector in OK shape (usable, but not a beauty) for a reasonable price. WR. Winter, 3 High St., Mt. Kisco, NY. 10549, (914) 241-8653.

STEREO VIEWS. Wisconsin from cities of Waukesha, Templeton, Milwaukee, Pewaukee, Oconomowoc. Send Xerox copies to Rick Tyler, 336 Williams St., Waukesha, WI. 53186.

LEBANON AND THE NEAR EAST, top prices paid for glass negs., negatives, and positives, stereo views, Cabinet portraits, CDVs and large photographs. Julie Khoury Martin, 101W 57th St., New York, NY. 10019.

GREECE stereo views to start a collection. Send description, price to George Thelemis, 91417 Cn. St. #3, Evanston, IL. 60202.

3-D LENTICULAR prints, negs, 8 x 10 & larger of Nature scenes, wildlife, historical shots, and also Movie Posters and movie promotional shots of 1950s to present in 3-D Lenticular. Write to — T. Randi, 1111 Loxohatchee Dr. #1, West Palm Beach, FL. 33409.

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STEREO WORLD January/February 1989
Calendar

March 11, 12 (CA) San Francisco Camera Show, Scottish Rite Auditorium, 1547 Lakeside Dr., Oakland. Contact G. Lash, 3211 Crow Canyon Pl., A-84, San Ramon, CA 94583. Call 415-828-1797.

March 12 (OR) Camera Swap Meet, 8th annual, Portland Photographic Society’s Forum at Sam Jacko Armory, Portland, OR. Contact Peggy Banning, 3090 Rosemont Rd., West Linn, OR 97068. Call 503-656-7950.

March 12 (NJ) Second Sunday Camera Swap, Community Fire House #1, Parish Drive, Wayne, NJ. Contact SSCS, 19 Doremus Lane, Wayne, NJ 07470. Call 201-694-4580.

March 12 (IL) The Chicago Photographic Collectors Society Spring Trade Fair, Weston O’Hare, 6100 N. River Rd., Rosemont, IL. Contact James Mayrer, 312-323-4427.


March 18, 19 (NE) Omaha Camera Show, Sokol Hall, 14th & Martha, Omaha, NE. Contact Jim Tunzer, 1808 N. 59th St., Omaha, NE 68104. Call 402-558-9473.

March 19 (VA) Barone Camera Swap Meet, Holiday Inn, (Crystal City) 1489 Jeff Davis Hwy, Arlington, VA. Contact Camera Swap Meet, Barone & Co., Box 18043, Oxon Hill, MD 20745. Call 703-768-2231.

March 19 (CA) Buena Park Camera Swap Meet, 7530 Orangethorpe Ave., Buena Park, CA. Call 714-786-8183 or 786-6644.

March 19 (IL) Chicagoland’s Camera and Photo Show, Holiday Inn, Rolling Meadows, IL. Contact Photo Show, Box 72695, Roselle, IL 60172. Call 312-894-2406.

April 1, 2 (OH) 12th Cleveland Photorama USA, Holiday Inn, Strongville, IL. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

April 2 (VA) DC Photographic Image Show! “The #2 Photographic Image Show in the USA.” Rosslyn Westpark Hotel, 1900 N. Ft. Myer Dr., Arlington, VA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504. Call 203-562-7800.

April 2 (CT) Wethersfield Rocky Hill, CT 7th Annual Photo Trade Show, Ramada Inn, Exit 24, I-91. Contact Rotary, Box 116, Wethersfield, CT 06109. Call 203-721-7233 eves or wknds.


April 8, 9 (OH) Ohio Camera Swap, 68 Shady Brook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

April 9 (NJ) Second Sunday Camera Swap, Community Fire House #1, Parish Dr., Wayne, NJ. (See Mar. 12.)

April 9 (CA) Fresno Camera Swap, Ramada Inn, 324 E. Shaw Ave., Fresno, CA. Contact G. Lash, 3211 Crow Canyon Pl., San Ramon, CA 94583. Call 415-828-1797.


April 15, 16 (MA) Photographica ‘89 - The Boston Show, Armenian Cultural Center, 47 Nichols Ave., Watertown (Boston), MA. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1516.

April 15, 16 (MI) 18th Detroit Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 16 (VA) Virginia Beach Camera and Photographica Sale, Swap Show. (See Mar. 19.)

April 16 (CA) Buena Park Camera Swap Meet. (See Mar. 19.)

April 16 (IL) Chicagoland’s Camera and Photo Show. (See Mar. 19.)

April 23 (AZ) Tucson Arizona Camera Show, Shrine Hall, 450 S. Tucson Blvd., Tucson, AZ. Contact PCT, Box 18646, Tucson, AZ 85731. Call 602-298-6247.

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Swart's Bar Room was listed by Charles Farciot as The First House in Charleston, Arizona Territory in this stereo view. The feature "Following the Frontier from Arizona to Alaska" by Jeremy Rowe begins on page 6.