ASSIGNMENT 3-D

An Invitation to Share Your Best Stereo Images with the World!

Now Show Us “One of Your Favorites”

Presented here are images selected from last fall’s “Old” Assignment, delayed due to a lack of space in Vol. 24 No. 3. That Assignment drew a smaller response than any other so far, and in an effort to pry more stereos out of our members the next Assignment is about as open as it could be. We’re asking you to send in “One of Your Favorites” from among all the stereo images you’ve ever photographed, drawn or otherwise generated. That’s the extent of the category. It simply needs to be an image you find special somehow—something you’d like to share with other members even if you can’t easily explain why.

We avoided asking to see people’s “favorite” or “best” stereos in the hope that members would be more willing to send in an image from among several “favorites” than to mail off that one, treasured, best of the best. (Although we’ve never lost a stereograph in transit.) And yes, feel free to send in up to six stereos for us to do the selection from some of “Your Favorites.”

The Rules:

As space allows (and depending on the response) judges will select for publication (Continued on page 34)

Wanted: Stereoscopic Research Grant Proposals

The NSA has decided to actively apply for external grants to support research into stereoscopy. Sample proposals are needed to strengthen NSA’s applications by illustrating the high quality of research that could be completed if sufficient funds were available.

NSA members interested in potential research grants are asked to contact Paula Fleming for details at 7809 Heritage Drive, Annandale, VA. 22003 or by e-mail: fleming.paula@nmnh.si.edu. Anyone having information about potential granting organizations should also contact her.
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ON THE COVER

Hogan Bros. Circus clown Buzzie Fatts, outside his mobile quarters in Denton, TX, was documented by John Medders in 1955. In 1936, Medders organized a little-known international organization of stereographers to share images and ideas under the name STEREO-OPTIKS. More examples of Medders' wide-ranging work in 6 x 13 format black & white prints are included in our feature "STEREO-OPTIKS and John P. Medders" by Norman B. Patterson.
Double Your Vision

Welcome to Stereo World's first double issue. While numerous other magazines have used this short-cut to bring tardy publication schedules up to date, we resisted it as long as we could. Call it stubbornness or pride or whatever, producing separate issues at a faster pace always seemed the best way to eventually catch up.

When it became obvious that time wasn't going to slow down enough for that strategy to succeed (a massive black hole passing by at an uncomfortably close distance being required), we decided to bite the bullet and create this special double issue while maintaining as much of the look and feel of two successive issues as possible. (Fans of one old line of Science Fiction paperbacks, at least, should appreciate our efforts.)

An accelerated publication schedule will of course still be required for a few months if we are to achieve an honest relationship with the calendar. With that as our goal, we will continue to avoid that other technique used by too many non-profit publications to avoid questions of late issues; the removal of all reference to dates on the cover or inside, with only numbers provided for identification of the issue. For better or worse, the intended publication dates will continue to be printed on and in Stereo World for all to see—if not as an exercise in journalistic honesty, at least as an added reminder for us to continue the catch-up effort! In fact this issue(s), you'll notice, has two sets of dates on the covers.

Astronomy's 3-D Blowout

In case you haven't yet seen it or heard about it, the March issue of Astronomy magazine features 27 anaglyphic images of various planets and moons including nine recent Pathfinder images from Mars. The first article, with the ambitious title "The universe in 3-D" includes some full-page anaglyphs of work in the space shuttle cargo bay and of the Eagle Nebula. (That and at least two other images had to involve some computer manipulation into 3-D.) Several good Lunar stereos and some earlier Mars and Venus stereos are presented in exceptionally good anaglyphic printing, the only serious ghosting happening in the space shuttle image.

The second article, "Pathfinder's 3-D Extravaganza", is easily worth the price of the magazine. It opens with a three-page foldout of the now famous stereo panorama showing the edges of the lander, the rover Sojourner headed out from its ramp to explore the surface, the Martian horizon, and the many rocks named as if in anticipation of a Saturday morning animated series of the whole mission. The anaglyphic printing and effect are about as good as can be had using red and blue inks and glasses, especially considering the fact that only the famous "Twin Peaks" on the horizon fuse at the plane of the page with everything else appearing above the page. (The full 360° stereo panorama appeared in a earlier, less corrected version as a four-page, color anaglyph foldout in the Dec. 5, 1997 issue of Science magazine.)

Four other partial panoramas, reproduced the width of a single page, are as interesting and easily as well presented stereographically. One is actually from sojourner's own ground-level stereo camera, a rare exception among Mars stereos presented on the internet or in print, and a situation Stereo World plans to correct soon. Four non-panoramic views complete the article, one being a color image which the yellow-brown soil of Mars keeps safe for good anaglyphic fusion.

Four outside firms helped sponsor and guide the magazine's 3-D project, with Rainbow Symphony, Inc. producing the unique (and no doubt very collectible) glasses bound inside. While not exactly the "Blowout" promised on the cover (17 pages out of 130), the project marks a welcomed, serious, and carefully executed approach to the publication of stereoscopic images by a major magazine. More 3-D pictures can be seen on the Astronomy web site at:

www.astronomy.com

For information on availability of the issue, contact Kalmbach Publishing Company, PO Box 1612, Waukesha, WI 53187, (800) 446-5489, or order on-line at: http://db.kalmbach.com/catalog/catalog.html.

Exactly the Kind of Help...

The existence in print of much of the material in this double issue (and many articles to come in future issues) is due to the help of new Stereo World volunteer Mike Province of San Diego, CA. When he inquired about the delay in receiving his issues of SW and learned of the problems faced by a (Continued on page 31)
William Alland

William Alland, producer of well-known genre movies of the early 1950s, died on the 10th of November, 1997 in Long Beach, California of complications of heart disease. Alland, 81, whose career included being a radio star, actor, and veteran of Orson Welles’ famed Mercury Theater, served as a dialog director and played the inquisitive reporter-narrator in Welles’ classic film Citizen Kane.

Alland’s claim to fame in Hollywood film history is as producer of some of the best 3-D movies from Universal-International Pictures during the 1953-54 3-D movie boom: It Came From Outer Space (1953); The Creature From the Black Lagoon (top money-making film for U-I in 1954); and Revenge of the Creature (1955), which had the distinction of being both the last 3-D movie produced by Alland and the last 3-D release by Universal-International, marking the end of that 3-D movie boom.

Gary S. Mangiacopra
Milford, CT

Stereo Down the Drain

I enjoyed your write-up on the Argus 3-D/Loreo camera. [Vol. 24 No. 1, page 22.] I have one (an original Loreo, not an Argus). I agree that the concept of a camera that can produce a viewable stereo print, from any 1-hour photo lab, is a good one.

I also agree that the external septum is required! I lost the image of some Hawaiian rock petroglyphs, due to reflections, by not using the septum. I use a shoelace to tie through the hole in the septum and attach the shoelace to the camera’s carrying strap. I did temporarily lose my little battery compartment cover down a shallow drain near the oft-photographed statue of King Kamchamacha in downtown Honolulu. Fortunately, it was a sunny day and no water was in the drain or it would have washed away. I retrieved it when I took a hiking pole, put duct tape on the tip, inserted it into the drain, and lifted out the battery door easily. Now, duct tape holds the door on the compartment for security.

I might point out another weak spot: the flash reflector. Somehow, one of the moving joints broke and the reflector won’t stay open on its own. I tried using instant glue but it did not take. I’ll try another brand of glue.

Ron Paul Smith
Honolulu, HI

Tintype Question Answered

The world of antique stereo collecting owes you and Mr. Gibbs a vote of thanks for publishing an unquestionable period tintype as a model by which the genuineness of others may be judged. [Vol. 24 No. 1, page 18 and Vol. 24 No. 2, page 36.]

The outstanding features of the piece you describe are: it is in an unopened period mount obviously made for it; it has period writing made for it; it has period writing identifying it; the subject and style are appropriate to a period tintype. I suggested in an earlier letter that these are the criteria by which such a piece should be judged, and this one amply meets them.

I would like to think that your article would dismiss to the curio drawer the cobbled-up twentieth-century tintype prints crammed into recycled French tissue packages which appear on the market, but at least for some of it shows what we are looking for to add to our collections. Again, thank you and Mr. Gibbs.

Peter H. Fowler
North Bend, OR

Not the Usual Waiting-Room Magazine

I stumbled across a copy of Stereo World magazine (May/June 1996) at a local doctor’s office and found the article on Seneca Ray Stoddard by Lois and Guenther Bauer fascinating and totally engrossing. The authors incorporated an extensive knowledge of history into a straight-forward presentation that served both the subject and your publication well.

The selection of stereo views in the article must have been carefully chosen as they run the entire gamut of late 19th century life in the Adirondacks, from the cosmopolitan streets of Glens Falls, to the grand hotels of Lake George, to the fauna and remote mountain tops of the deep woods.

I have only a limited knowledge of stereoscopic technology, but the article on Stoddard had a way of drawing the reader into the subject matter. It’s a pleasure to find authors like Lois and Guenther Bauer who can write in multidimensional style totally in keeping with the purpose of your publication.

Jack Riepe
Wilmington, NY

One Thing We Lack...

Color stereo views sent by the current mars exploration. What a treat it would be to have a selection of these views so that we could all cut them out and mount them!

This member certainly loved the color stereo views you printed of “Our Village” of 3 mile Cross [Vol. 15 No. 1, page 22] to add to those we had been able to acquire ourselves. Keep up the good work.

Bernard Clifton
Hartford, NY

Most of what has been made available from the Pathfinder Mission has been flat color images and black & white stereo, mostly disseminated as anaglyphs. The March, 1998 issue of Astronomy includes eight monochrome anaglyphs from the mission and one color anaglyph. Stereo World hopes soon to publish some Mars stereo (b&w) not yet seen on the internet, on CD-ROMs, or in print.

- Ed. 71

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
In a letter to E. P. Frank dated February 1, 1953, John P. Medders stated, "A dream of mine which recurs frequently (usually in the daytime) deals with finding of an attic full of photographic negatives (preferably stereoscopic) covering that era of 1850-1900-1914. I've always been fascinated by the capturing of the past by photography. It probably never will occur but it's a damn fine dream, nevertheless".

E.P. Frank was a native Brazilian who had lived in France for many years and was an author, an inventor of photographic equipment, and a very accomplished stereo photographer. Judging from several hundred negatives which have survived, he was probably second to none among the few active stereographers making views at mid-century in France.

Now, more than forty years later, it is ironic that a large cache of stereo negatives has come to this writer covering the range of subjects defining the interest of the stereographer who made them. Most were made 40 to 60 years ago. I say that it is ironic because the negatives were the work of John P. Medders. It was his dream, but he was on the wrong end of it. Knowing this, it seems a little strange to work with these negatives and to share a few of the stereographs with Stereo World readers. Even more so when one learns that John Medders was a pioneer in starting organizations of stereophiles such as today's National Stereoscopic Association and the International Stereoscopic Union. He was ahead of his time, and although the enormous effort he put into promoting stereo photography came to naught, received no credit, and was forgotten... still we are in his debt for carrying the torch through a dark period. As the poet once implied: we can not say it was not love just because it perished.

John Medders—Stereophile

John Pearson Medders was born in Wichita Falls, Texas, in 1911. His mother was a professor of library science and his father a professor of English at the University of North Texas. He graduated Summa Cum Laude from the University of Texas where he was editor of the student newspaper, The Daily Texan, for two years (for which he received awards and was even paid). After college he owned jointly with an uncle, John Pearson, a weekly newspaper in Coolidge, Texas.
When John Medders was about eight years old he became attracted to stereo when he saw an old hand-viewer. A life-long interest was ignited. This became more intense when he was about sixteen years old and decided to make his own views. He even constructed a stereo camera out of two old box cameras but ran into problems when dealing with the film. One discouraging aspect was that he encountered at that time a general lack of interest in his hobby. It was difficult to find anyone with whom to share his experiences and to 'talk shop' about stereo. He turned to correspondence to seek out fellow stereophiles wherever he could find them, especially in Europe where a certain level of stereo activity had been maintained over the years.

In this way he made contact with Otto Schonstein, who published a stereoscopic magazine in Germany, and the aforementioned E.P. Frank in Paris, who was then working for the Lumière Camera Company. This led to an expanding circle of other correspondents.

**STEREO-OPTICS**

Spurred on by Medder's enthusiasm, a number of these correspondents agreed that there was a definite need for an organization of stereo people which would allow for the interchange of ideas and information as well as the
Electro, the Westinghouse "Moto-Man" had the complete attention of this crowd at the
New York World's Fair in May, 1939.

Like a shot from a 1930s gangster movie (except in 3-D), this May, 1939 Medders view
documented Jack Dempsey's Restaurant in New York.

Medders stereographed several exhibits and dioramas at the American Museum of Natural
History in New York, but none were as dramatic as this shot of a mammoth skeleton from
May, 1939.

The only requirement for membership was a consuming interest in stereo photography and the ability to
make good stereo views. Thus was born STEREO-OPTIKS, which first saw light in 1936.

In a letter to a prospective member dated March 6, 1939, John Medders stated, "When we orga-
nized this group some few years ago, we determined at the outset that we were not going to be both-
ered about various technical quib-
blings...petty things that usually disrupt pleasure or hobby organi-
zations. The sole purpose is to pro-
mote stereoscopy and to enjoy working with and talking (and writing) to other stereoscopists."

It took a voluminous exchange of letters, indeed, to lay the foun-
dation for the international organi-
zation. E.P. Frank was designated as
President, though his duties were not specified. A corner of the print shop in Coolidge, Texas, served as
eheadquarters for the group, with
Medders functioning as the Secre-
tary (who did all of the work).

Medders followed every possible
lead to build up the membership,
including blind letters to photo
magazines, photo shops and such
in all parts of the world. The
enrollment grew to about forty
participants in a range of countries
including France, England, Ger-
many, Denmark, The Netherlands,
Morocco, Australia, New Zealand,
Shanghai, and Brazil as well as the
United States.

During all of this, Medders built
up a collection of about 5000
stereo views through exchanges
and other non-commercial sources.
He also discovered The Stereosco-
ic Society and joined the American
Branch early in 1941 while enlist-
ing some of its members to join
STEREO-OPTIKS.

It is speculative to ponder where
all of this would have led if left
alone in 'normal' times. But the
outbreak of war in Europe made it
very difficult to maintain even a
minimum level of correspondence
after September of 1939. And the
day after the Pearl Harbor attack
(December 8, 1941) John P. Med-
ders enlisted in the United States
Army. STEREO-OPTIKS never recov-
ered.
Stereo-Optiks Is Name of Unique Club

Texas Town Becomes Headquarters of International Society

East Texas Bureau of The News, COOLIDGE, Limestone Co., Texas, Nov. 4.—Speaking of strange organizations—

This isolated Texas town is headquarters for an international club whose members have never seen each other. They pay no dues or assessments and are guided by no by-laws. Yet despite racial differences, there exists a spirit of camaraderie that would be the envy of any Rotary, Kiwanis or Lions club.

Stereo-Optiks, a society for amateur stereoscopic photographers, is made up of camera fans whose hobby is three-dimensional photography. There are members in Europe, Asia, North and South America. Principal object of the group is the exchange of stereoscopic photographs.

Many youngsters of today never heard of stereoscopic photographs. But they were all the rage in grandpa’s time and during the Gay Nineties no parlor table was complete without a stereo set. The pictures, made with a twinline camera, are mounted on cards and viewed through a stereoscope. This gives a startlingly realistic three-dimensional effect.

With the advent of motion pictures the popularity of the stereoscope began to wane. Within recent years, however, it has staged a mild comeback and stereoscopic views now are used extensively in the schools.

Among the comparatively few amateur stereoscopic photographers in Texas is J. P. Medders, Coolidge newspaperman and secretary of Stereo-Optiks, is shown with one of his favorite stereo cameras. In the lower panel is a three-dimension stereoscopic picture of the American Embassy at Paris. The two prints, when viewed through a stereoscope, appear startlingly realistic.

The War Years

During his wartime service after basic training, John Medders was first stationed in Alaska. Encouraged to apply for officer Candidate School, he was sent to Louisiana for Intelligence School but found that it was being closed. He was stationed for the remainder of the war at the Port of Embarkation. One of his duties at the Finance Division was to procure items, large and small, for the Pacific war...many such items being acquired and paid for on the spot.

As the end of the war approached John was put in charge of Port Forms & Publications. A bright spot of his service time spent in Seattle was meeting his future bride, Elizabeth, to whom he was married in January of 1946.

Stereo photography was necessarily put on hold during this time. Except for a few views taken at Camp Wolton in February of 1942 of basic training activities, John’s hobby was pretty much stored on the shelf for the duration. Even if it were practicable in...
After the War

Amateur stereo activity virtually came to a halt during World War II in most areas, and lack of equipment and supplies made it difficult for a while thereafter. Reconstruction and the cold war in Europe set the priorities and amateur photography was not high on the list. As late as July of 1951 E.P. Frank reported, "What about stereo in France nowadays? Well, the answer is a sad one: In France, stereo is extremely dead; in fact, it's beginning to smell a good deal. Any stereo fan you see has a Realist and speaks English with a Yank (or Mid-Western, or Southern, or etc., etc., accent)".

Traditionalist

John Medders was a stereographer of the old school, and although he added a Stereo Realist to his repertoire of cameras in 1951 and in later years "took mountains of color slides", he was still less involved. That kind of photography was too easy. He liked the challenge of developers, light meters, and mounting his own views. "Somehow or other I'm very partial to the paper print in the 6x13cm size, although I'm quite aware that the diapositive either in color or monochrome is far superior", he wrote to E.P. Frank in a letter dated June 17, 1951.

There is a pleasure and satisfaction in darkroom photography that is lost when the evolving technologies carry us away from it and make us opt for the easier ways. We get lazy. Color transparencies are marvelous and yet difficult to do properly—and more

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_OBJECTIVES OF STEREO-OPTIKS_

STEREO-OPTIKS, Society for Amateur Stereoscopic Photographers, was organized to establish a closer bond between workers in this field of photography and at the same time to educate the general public to the practical possibilities of stereograms and anaglyphs in the fields of teaching, advertising, publishing and the like. The society is a non-profit organization with no dues or fees of any sort. Any publications which the society may sponsor in the future will be supplied to members on a cost basis, with the purchase of such entirely optional.

Members are urged to extend every possible courtesy to co-workers in stereoscopic photography and to take active steps to promote an interest in this branch of camera work.

The issuance of this card to an individual is solely for identification purposes and should under no circumstances be construed as an authorization to the bearer to act as agent for STEREO-OPTIKS in any capacity whatsoever.

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_A blank STEREO-OPTIKS membership card._
so in stereo where composition and especially proper mounting are of heightened importance. But, there is that feeling of loss for those of the old school that the darkroom work has been taken out of their hands. It is not entirely our work anymore. (This may be foolish—we do not make the film and paper, after all, but feelings are not logical and none-the-less there it is). On the 'up' side, though, many more people can take part if the darkroom aspects can be done commercially. The Stereoscopic Society owes its current health and growth to that.

John Medders continued to write articles and letters and even tapped into holograms while collecting old time stereo views and equipment. But it was not the salad days of the big old cameras and his partiality to paper prints in the 6x13cm format.

Cameras

A number of cameras were used by John P. Medders and some call for special mention. In the 1930's he was using a Voigtlander stereo and a Stereo Graflex (3"x6") but was not entirely satisfied with their performance.

In March of 1939, E.P. Frank in Paris purchased a Lumiere Stereolux folding camera for Medders and, after testing it out, shipped it on to him. This camera accepted 116 Kodak film on which it could produce seven stereo views per roll. It was capable of rendering excellent results and Medders took it on an extended trip to the New York World's Fair shortly after he got it. On examining negatives made with the Stereolux I note that there was a built-in window reversal which reduced the usable stereo area by about 8% when the view is properly mounted, requiring what often turns out to be painful trimming.

Lastly and certainly the best print camera used by Medders was a Voigtlander Stereflektoskop. This instrument was purchased by E.P. Frank about 1947/8 and used to make marvelous scenic views around the Paris and Riviera (Nice) regions. The camera was given to Medders in 1953 when Frank's eyesight (and general health) was failing and his enthusiasm for active photography was ebbing. It is not
Early volunteers following the Pearl Harbor attack in a barracks view at Camp Wolters, Texas. No one in this game knew how long the "duration" would be, but these GI's had four years ahead if they survived. Lumière Stérélux camera.

A rarely documented process, recruits take turns practicing the correct way to report to an officer during basic training at Camp Wolters, Texas in January, 1942. Lumière Stérélux camera.

One of the best of Medders' many views from circuses, carnivals and fairs, this one shows us clown Buzzie Potts admiring his alter-ego likeness on his Hogan Bros. Circus mobile quarters, Denton, Texas, April 9, 1955.

a folding camera and not noted for beauty of design but is a very fine instrument. E.P. Frank discarded the original plate film holder and had two 120 roll film adapters crafted by a skilled Parisian artisan named Echement who specialized in such things. The camera still exists (See view) and appears usable although no film has passed through it for years.

While he was waiting for the Stereflektoskop to make the trip from Nice, France, to Denton, Texas, Medders wrote to Frank, "I'm afraid the Stereo Realist will have to take a back seat...my real preference is and probably always will be the 6x13cm format". This was an attitude iterated again and again by the old-school printmakers. Some stood by their guns but, like Medders, many found themselves turning more and more to stereo color transparencies as the years passed. By 1970 very few stereo printmakers were active and those that were had minimum contact with each other or were unaware of each others' existence.

The Photographs

Anyone who thinks that a photographer is satisfied with his or her pictures is probably mistaken. Small defects seem grossly magnified when we study our own work. I have never seen a picture that could not be improved and never expect to see one—especially so if I made it.

In writing to E.P. Frank in November of 1951 John Medders wrote, "Each time I look at a photograph which I have exposed, developed, and printed, I'm inclined to say, 'This is a very poor example of the art of photography...why in the hell don't you do better ?'...why is it that I'm always reaching and never achieving quite the result I want ?". Continuing on in another letter a couple of months later, he added, "Really, you know I've come to the conclusion that I'm just a snap-shooter at heart. I have no desire to be a pictorial artist, composition other than that arrived at intuitively interests me not...so what is left?...The documentary on a fairly low plane, which is after all nothing but snap-shooting."

Mr. Frank offered some reassurance and advice, "I'm afraid not
being ever quite satisfied with one's results is the very mark and touchstone of conscientious work, not even to name GOOD work. I maintain that your shots are quite satisfactory; they wouldn't have an earthly in a Salon exhibit; but, in my candid opinion, that's a quality, not a defect. They show personal interest in what you have been shooting. As to composition, if the result pleases you...O.K.!...if not, try again. Never give a damn for the next person liking it or not. one likes Picasso, another likes Michelangelo.

Subject Matter

John Medders made the point that he was not particularly concerned with pictorial or salon-type photography. His stereographs, for the most part, testify to that. He preferred people pictures, street scenes, and 'slice of life' views—people engaged in normal activities and showing it as it is. The subject matter came first. But he had a good natural eye for composition and the distinction was usually a moot one.

He photographed the sort of subjects that we particularly admire in old collectible stereo cards: shop fronts, automobiles, urban scenes, children, railroad related, etc. He particularly liked circuses and shot many views around the big tops, before as well as during the performance. He had many friends on the traveling shows. Architecture was a favorite, also, and he left many well-composed negatives of local landmarks encountered in his travels (unfortunately not all are identified and will take some sorting out). Because of his taste in subject matter and the rapidly changing nature of the American scene many of his stereo views have literally become 3-D historical records since they could not be duplicated today. To say of photographers that they captured the passing parade is perhaps the most meaningful compliment that we could make. John Medders did that.

Moving On

Following World War II there was a period of readjustment, catching up, and getting on with interrupted lives. Some people picked up anew on their old hob-
Medders traveled widely in the U.S., documenting scenes unlikely to have been stereographed by others. This sign in San Francisco, c. 1954, reads, “VIEW ALCATRAZ The federal Prison Through Powerful Telescope.”

bies but more often other matters drew a higher priority. New and improved equipment and supplies took several years to reach the market and sometimes longer to catch people’s attention. But, by the 1950’s, amateur interest in photography was entering a new era based on compact cameras and 35mm color film.

John Medders set up a printing business, The Denton Print Shop, in Denton, Texas. He and Elizabeth literally built a house for themselves (by their own labor) on several acres out of town. Between 1950 and 1955 John added a sizable number of black and white stereo views to those he had made before the war. But he was also making more and more use of his Stereo Realist until that system became his principal format.

As the decade of the 50’s was coming to a close Medders felt that the printing business was not supplying the intellectual challenge that he needed. He loved writing and having his efforts published and wanted to have a go at it full time. So it was that on April Fool’s Day of 1959, during a tornado watch, that John and Elizabeth set out in an Airstream designed for him to write in, heading west. He never stopped writing. He did how-to articles for in-house magazines, had a try at novels, was paid up front to write a civil war era book (a 21 year project), and generally enjoyed a free-lance life style. For a year or more they stayed at Morro Bay, CA, south of San Simeon Castle. John took a summer job as guide at the castle. He wrote his own material and, having inherited some of his father’s considerable acting ability, enjoyed the experience immensely—he was said to be GREAT! One bonus was that they could swim in the sumptuous castle pool once a week.

When he left Denton, all John wanted to do was write and in time he found a niche that satisfied him. Later, he described it as being “conned” into steady employment at Lockheed (Mountain View, CA) where he was Chief Publication Specialist until he retired. John Medders died in 1984.

The stereographs illustrated here are selected views printed from John P. Medders’ black and white negatives made before 1940 and during the first half of the 1950s. They are representative of some of the types of subjects which appealed to him. 

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STEREOSCOPIC SOCIETY OF AMERICA

3rd International Stereo Card Exhibition

A PSA recognized exhibition for makers of full size stereo print views

Open to all—newcomers to stereography and/or international exhibitions especially invited.

Closing date - July 11, 1998

For rules and entry form, write to:

Bill Walton
3739 Meadowlark Dr.
Columbus, GA 31906

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September/October 1997 STEREO WORLD
The Théâtre de la Mode is both the name of a famous miniature French fashion exhibit and the View-Master reel that now documents it in stereo. This is one of those individually published commercial reels that widen and enhance the cultural and pictorial range of this format.

Following World War II, Paris fashion designers were unable to present their 1945 styles on live models due to shortages of everything from fuel to fabric, so 27 inch wire frame mannequins and small stage sets were substituted. This Théâtre de la Mode (Theater of Fashion) then toured Europe and America raising money for war relief. Just how the mannequins and sets ended up at the Maryhill Museum of Art in Goldendale, WA is another story, but NSA member Ivy Feibelman recognized it as a perfect subject for stereo and a potentially interesting View-Master reel for possible sale at the Museum store.

After seeing Realist format slides of her work documenting the exhibit the Museum agreed to the idea, and one of the more unique VM reels in some time became a reality. The stereos were made using the existing museum lighting on the sets, which represent actual street scenes in Paris and an homage to René Clair’s I Married a Witch. While the small dresses are by the leading designers of the time, the sets are by top theater designers. (The René Clair set, for instance is by Jean Cocteau.)

The reel is available by mail directly from the publisher and comes enclosed in an informative folder outlining and numbering the figures in each scene for identification of the designer of each outfit, as well as identifying the Paris location represented and the name of the set designer. (If only all VM subjects were so well documented!)
The "Arabia" series of stereographs covers one part of the expedition organized by Edward L. Wilson to the Near East in 1881-1882. The entire series was published by Wilson under the title "Scenes in the Orient," and now appears to total more than 1000 views as stated in contemporary 19th century sources.

The journey comprised three segments: Egypt, Arabia and finally Palestine. The focus of the current paper is the "Arabia" series and brings together material heretofore available only in scattered archival sources. On February 27, 1882, Wilson and three companions left Cairo by train and arrived in Suez. Forty-five days later they entered Hebron, Palestine after traversing the Sinai desert and exploring the ancient ruins of Petra. The expedition, which was accomplished under extremely difficult and dangerous conditions, was documented by a remarkable, detailed photographic record. The "Arabia" series of stereographs chronicles an odyssey filled with adventure, adversity and danger and is increasingly the focus for collector's desires. These stereographs are not rare, but they are becoming scarce-and the asking price keeps spiraling upward.

An article which appeared in a 1984 issue of Stereo World highlighted parts of William Rau's journal which discussed the photographic aspects of the "Scenes in the Orient" journey. It is noted that both large photographs and magic lantern slides were made in addition to the stereographs. Wilson used the glass slides for a series of "Magic Lantern" lectures delivered in the United States. A rare example of an invitation to one of these lectures is shown in Fig.1.

The first part of this trip through the Sinai desert and to Akabah was traversed by the writer on foot and truck in 1969 and again in 1977. When Wilson tells of the ascent to Mt. Sinai as "a hard road to travel", he perfectly describes my remembrances of hiking through this barren landscape.

The Travelers

In his record of the trip, Wilson wrote that he was accompanied by three other Americans. One was William Rau, a photographer from Philadelphia, who took most of the pictures. Rau can be identified in the photographs by the French Foreign Legion style hat he invariably wore (Fig.10). The hat is complete with a pendant cloth to protect the back of the neck. The second traveler was the Reverend Dr. George E. Post, with degrees in both medicine and dentistry. He was resident at the Syrian Medical college connected with the American Mission at Beirut, both prior to and after the journey. During the trip, Post collected hundreds of botanical specimens for his study of the flora of the Sinai, Syria and Palestine which was published in 1896. He generally wore a broad-rimmed bush hat (Fig.10), hence can also be readily identified from the photographs. Wilson most often had on a pith helmet of the type favored by contemporary British explorers (Fig.5). A fourth person wore a fez, formerly the Turkish national hat for men, was dark complexioned and appears to be of Mid-Eastern countenance (Fig.11). He could be the other American Wilson mentions or he could be Abdullah, Wilson's body servant who accompanied the expedition. In the several pictures which show people other than the Bedouin retainers there is no other western appearing person. If there was a fourth American, his identity remains a mystery. However in his journal, Wilson described how, in
Cairo, he secured the services of the dragoman (a foreman or chief over the native workers) for the Arabia expedition.

The first step was to secure a dragoman. I knew of only one with whom I felt willing to risk my life. He had guided through the desert General George B. McClellan, Dr. Charles S. Robinson, Professor Charles M. Mead and Dr. Henry Clay Trumbull, the author of "Kadesh Barnea." He had been well spoken of by Mr. Charles Dudley Warner in his "In the Levant." He was engaged to accompany me first to Sinai and the Wilderness. His name, Mohammed Achmed Effendi Hedaiyah, indicated, among other things, that he was a good Mussulman, "an educated man," as he put it, of good social standing, able to read and write, and of partly Moorish extraction.

Possibly the fourth unidentified man who appears in the photos was this person (Fig. 11).

During the first segment of the trip, from Suez to Akabah, the expedition was accompanied by Bedouins belonging to the Tawara tribe. A number of young boys were present (Fig. 3). It is probable that they simply accompanied their fathers and were not counted among the participants. At Akabah the travelers passed into the territory of the Haiwaytut tribe and there changed escorts. The problems Wilson encountered with this tribe are described in his journal and later in this paper.

Chronology of the Expedition

The first photographs of Arabia are of Suez where the journey started. From there the expedition moved down the western border of the Sinai peninsula along the Red Sea. They proceeded to the well-

Fig. 2. A portrait of a young girl at Suez. No. 5, "Fatimah-Suez Pet."
traveled caravan route through Wady Feiran until they arrived at St. Katherina monastery, located at the base of Mt. Sinai. After extensively photographing the monastery and its occupants, they followed the traditional caravan route to the Gulf of Akabah. Upon reaching the Gulf of Akabah, they proceeded along the trail, along the eastern border of the Sinai peninsula to the town of Akabah. Here they entered the territory of the Haiwaytut tribe and changed to a new Bedouin escort. From Akabah they moved to Petra and there encountered the Bedouins who considered this area their domain. After photographing and exploring Petra for four days, they departed for Beersheba (as noted events transpired preventing them from visiting this city) marking the end of the Arabia journey. The last picture in the series, No.190, is titled "Departure from Arabia" and shows Wilson astride his camel.

The Photographs

A list compiled from several collections indicates that the Arabia series consists of 190 stereoviews and gives the titles for 152 of these views. The titles which identify the photographs, when coupled with the description of the journey provided by Wilson, give a detailed overview of the events which transpired during the expedition. Abount one-third of the stereoviews contain labels on the reverse which offer further details of the expedition and particularly Wilson's impressions of the people encountered. These descriptive labels are of interest and are quoted and identified in this article by the number of the stereoview followed by the title of the view.

The cameras used on the journey, described by Rau, were used to produce stereoviews, magic lantern slides and larger photographs. Of these the stereoviews are by far the most common. The writer has seen a few of the glass slides in various collections. The only large photographs I know of reside in the Forbes Library Collection, Northampton, Massachusetts.

The first views chronicle Suez and some of the natives encountered. View No.5 is a portrait of a young Arab girl and is titled "Fatimah-Suez Pet" (Fig.2). This is the first of several portraits which appear in the "Arabia Series". Some of these portraits are of historical significance for they identify people of importance at the time.

The natives who accompanied the travelers and their transport are shown shortly after departure from Suez. A label on the reverse of view No. 15 describes the caravan (Fig.3).

15. A Desert Caravan

A quaint group, made by the camels and their Bedouin drivers, showing the desert traveler's requirements in this line. Each camel must receive a share of the traveler's baggage, beds, tents, and provisions, besides carrying the food required by himself and his master, together with a skin of water for his attendants. Beyond is the dreary Arabian Desert. This caravan attended upon the photographer who made the view, and its men are all Bedouin Arabs. There were thirty-one of them in all, with twenty-seven camels.

Wilson's memoir cites different numbers for the escort—"There were seventeen camels and twenty-one attendants". This discrepancy could be explained by the fact that the labels for the views were printed in 1882 and the book published in 1890. Comparison of the two sources reveal a number of such differences-evidently attributed to
Fig. 4. Sheikh Mousa, chief of the Bedouin escort for Suez to Akabah. No. 122, "SHEIK MOUSA, AS BEDOUIN JUDGE."

Fig. 5. Travelling in the Sinai Peninsula. Wilson with white pith helmet. No. 45, SUMMIT TOWARDS SINAI."
changing memories over the passage of time.

In his book Wilson elaborated on this scene, "The Bedouin attendants had arranged their camels on the ground in semicircular groups. Against the inwards turned haunches of the beasts our camp luggage was placed for protection against marauders."

The third night's stay was at a desert oasis called Elim. It was here the writer attempted to sleep under siege by mosquitoes during his 1969 trip. The scene is described on the reverse of stereoview No. 18.

18. Elim—the Great Well

Supposed to be the spot referred to in Exodus XV:27. Whether this is so or not, no one knows, but it is certain that ancient Elim must lie somewhere not very far away. A running stream winds its way through the rushes and among the palms here, and a dozen or more little wells or springs are found among them. This is one of the largest wells of the group. The scenery around about is very pretty.

The next day a group of pilgrims were encountered. Wilson wrote, "During the day we met a caravan of 50 Russian pilgrims returning to Suez from Mount Sinai. All but three were women and all were mounted on camels. They were in charge of a number of Bedouins, headed by Sheik Moussa, a king of all the Bedouins in the Sinai peninsula. He had been engaged as our escort and now joined us. For forty-five days we were together." Sheik Moussa as Bedouin judge was an imposing figure as shown in view 122 (Fig.4).

Shortly after leaving Elim the expedition moved eastwards into the mountains of the Sinai. The passage through the Sinai involved great difficulty. Wilson describes the ascent in view No. 45 (Fig.5) as follows:

45. Climbing Towards Mount Sinai

After leaving the beautiful oasis of Feiran the traveler finds rough roads, sometimes along the ledges of a noble peak, at others compelled to grapple with a rough pass or nugb, like the one shown in the picture. The party who said "Jordan was a hard road to travel" doubtless never climbed up to Mount Sinai, at least by this particular route. The patient camel of our photographer was held by Elihuer, his cameleer, while the picture was being made.

This photograph shows Wilson (white helmet) astride his camel and Post (note hat) standing to the rear of Rau's camel. This is one of the pictures which support the belief that Rau was the principal photographer of the expedition.

The arrival at the Convent of St. Katherina marked the start of one of the photographic high points of the journey. Views were taken of the interior and exterior buildings and walls of the monastery (Fig.9). One view from Mount Sinai (Fig.6) shows the barren surroundings of the monastery and scenes encountered on the climb to the top of the mountain.

71. The Convent of St. Katherina from the Gorge of Mount Sinai.

The climb up Mount Sinai is full of interest. The monks have marked some spot of traditional importance every half hour along the way. Looking back from the fountain of Jethro, or Moses, we get one of the most effective views to be had of the beautifully located Monastery. On each side are the dark walls of the ravine, up which we are supposed to be climbing, while below, in full view, is the group of structures, looking like an old Castle, protected on all sides by the mountains.
A rudimentary elevator by which food, messages and visitors were lifted to the top of the wall of the monastery is shown. This crude but effective device served to obviate the necessity for opening the ground level doors in the event that the visitors were hostile. I believe this is the only existing close photograph of this structure.

A photo of the interior of the monastery shows the quarters where visitors were housed. Wilson records that another American party, for the sake of novelty, preferred to live in the convent rather than in their tents and were afflicted by a plague of fleas. The fleas were not present when the writer visited in 1969 and the accommodations, though rough, were clean and pleasant. A photo of the camp on a plain outside of the monastery shows the four tents used by the expedition, the Bedouin retainers in a group, Post and Wilson in the distance and in the foreground Rau behind a large camera. Evidently a timing apparatus on the stereoscopic camera was used to record this scene. Father Gregorian, head patriarch of the monastery (Fig.7) is shown in a splendid portrait. Wilson managed to get nine of the resident monks to agree to have their picture taken (Fig.8). Comments on the reverse of view No.58 describe the travelers’ impressions of the inhabitants of the convent and provide information that points to the historical importance of this church.

58. Group of Monks, Convent of St. Katherina, Mount Sinai

On the eastern side of the Mount Sinai range is this old, but large convent. It is inhabited by a number of Greek and Russian monks. They are excluded from the world and are supported by “the Church.” As a class they are intelligent and affable, and take pains to make the stay of the visitor pleasant. They have everything to make them comfortable, and their curious old church holds many works of art that are exceedingly interesting and valuable. Here also are some rare old manuscripts of the New Testament.

Frank Good, the English photographer, photographed a group of monks from the Convent during a visit in 1867. One of the monks who posed for Good is clearly recognizable in the Arabia series photo.

Passage from the Sinai to the Gulf of Akabah was through Wady el-Ain, a wide, arid flood plain through which the water rushed to the Gulf after one of the infrequent rains in the desert. This is the exact spot where the expedition of Strong and Dotterer halted and photographed in 1874. Several photographs of the expedition moving along the coast of the Gulf show the caravan and their drivers. In one of these Rau is clearly visible atop his mount, at a distance from the camera that precludes the possibility that he used the camera’s timer to photograph himself. This is one photograph that Rau clearly did not take, though he possibly positioned the camera. Post is also seen in the picture (Fig.10). One picture shows the island of Kurzah (Kureiyeh) with its old fortress (Fig.11). Wilson states that the history of the fortress was not known, but it is now recognized that this structure is of Crusader origin. The adjacent shore on the Sinai was the site of the biblical town of Ezion-Geber, where by tradition Solomon built his ships. The inlet, called the Fiord, was at that time used only once a year, by vessels bringing food for pilgrims on the way to Mecca.
A second high point of the expedition occurred at Akabah, where the travelers were forced to change their Bedouin escort. Wilson's description of the trials they underwent at Akabah and his impressions of the natives reads like the script of an action movie.

Our halt at Akabah was not made because of any particular interest in the place or in its inhabitants, but to submit to a custom of the country, which was very disagreeable. Every Bedouin tribe holds the right to charge for conducting travelers through their country and territory, and to prevent it being done by others. We were, therefore, obliged to part with our gentle Tawaras, who had conducted us from Suez and place ourselves under the care of the turbulent, vagabond Haiwatt (also spelled Haiwaytat in Wilson's memoir), whose sheik is Ipnejad or Ben-jad. It was with him we must agree if we expected to see Petra.

It has been said that there is but one entrance to Petra. Yet there is a "back door," so to speak, through which some travelers have made their way into the city, and by means of which they have also more suddenly made their departure. The real approach is through a narrow gorge some two miles long, of which the gateway faces the east. This is reached from Palestine by way of Moab, east of the Dead Sea, and from the south by the route which I took.

The back door may be gained from north of south by way of the Wady Arabah, into which it opens near the base of venerable Mount Hor. Visitors who enter thus may perhaps escape a contest with the Bedouins, but they lose the most imposing and startling scenery, that of the approach through the Gorge of the Sik, as well as the most satisfactory first impressions of the ruins. They see the town from the back; they enter the grand theater from behind the scenes, and regret their lack of courage all their lives.

My heart sank when I looked into the grim, yellow, dissembling face of Sheikh Ben-jad, and saw the scornful smile which came over it as I made known my desires through my dragoman. After much argument, conducted in the true Arabic fashion, I was informed that in one week I could be supplied with dromedaries and men, who would take my party to Petra, "provided no visitation of Providence intervened." I had no disposition to remain a week where the Mecca pilgrims had left a true Egyptian plague of fleas and flies; and I replied that unless our departure could be made in two days, we should go back to Suez. This disturbed him somewhat, and he expressed sorrow that we showed him so little respect as to desire to leave his territory so soon. I did not relent. Of course the sheikh's true reasoning was that the longer we remained in Akabah the more he would get of the money that we must have with us.

The Tawara Arabs who had brought us from Suez, and whom tribal law forbade to conduct us into the country of another tribe, had returned to their homes. Yet I assured Ben-jad that rather than remain in Akabah a week we would walk back to Suez. For a time it looked very much as if I should have to carry out my threat, so obdurate was the sheikh. With my companions I retired to the beach to form our plans—just as Solomon used to sit by the sea, and watch the coming of his vessels from Ophir—leaving Ben-jad, on his side an opportunity for reflection. In about an hour I went back to our camp to see if there was any show of weakness on the part of the Arabs. The scene was indescribable. Our tents had been taken down; our baggage was spread on the ground in confusion; camels and men enough to accommodate three parties such as ours had made their appearance mysteriously; and the Bedouins were pulling about our boxes of stores and photographic paraphernalia, and quarreling over them, all anxious now to join our caravan, since the sheikh had decided we could make our departure at once.

I placed our new friends in a quandary again by mounting one of our large provision boxes, and shouting to them at the top of my voice to remove our property at once from their camels and to get out of our sight. Chaos ceased for a time, and further consultation was being refused to allow the
Fig. 9. The gate at St. Katherina monastery. No.57, "ENTRANCE GATE - CONVENT."

Fig. 10. Along the Gulf of Akabah, Rau atop camel. No. 112, "ROCKY SHORE - GULF OF AKABAH."
Camels to be loaded until I knew who was our conducting sheikh and who the camel-drivers, and until a contract satisfactory to my dragoman had been signed, sealed, and delivered. After several hours of argument, during which the Egyptian scribe stationed at the fort at Akabah had written, altered, and destroyed several contracts, one satisfactory to both sides was agreed upon. Like all such documents, the first part was made up of salutations and compliments, while the last lines consisted of compliments and salutations. The business in it was added as a postscript. Exactations were made for castle fees, for a useless pard of soldiers during our three nights at Akabah, for camels, camel-drivers, a conducting sheikh, water at five dollars per barrel, for barley for the horse of the sheikh, a present for his newest wife, an entrance fee, or "blackmail," for each white person in our party, and a special tax for our Nubian servant Abdullah, "because he was a foreigner and black!"

The route over which it was agreed to conduct us was the one I preferred and one but rarely taken, that by way of the "long desert," which rises east of the Wady Arabah, through a magnificent mountain range running as near as can be parallel with the Arabah. It is known as Mount Seir. Our departure from Akabah was made March 2, 1882. It was a never-to-be-forgotten event.

The encounter at Akabah is illustrated by a splendid photograph of the Bedouin council seated in a semicircle with the Egyptian governor of Akabah in the center wearing a fez and to his left the crafty Sheikh Ipnejad (Fig.12).

120. The Bedouin Council at Akabah

These men are descendants of Esau, and for meanness and cunning and dishonesty are not excelled by any Bedouin in the desert. Their Sheykh, Ipnejad, is seated in the centre of the ring, against one of the tents of the photographic expedition, over which the glorious stars and stripes are floating. They are discussing how much more they can exact from the strangers who have come to them for camels and attendants for the journey to Petra. For, by the laws for their country, the traveler cannot pass through it without making terms with them.

The reference to the United States flag is one of several in "Scenes in the Orient." In one scene taken atop the great pyramid in Egypt, Post is shown with the flag draped over his shoulder.

The series also includes a full portrait of the "mean and cunning" Sheik Ipnejad. A view of the fort at Akabah garrisoned by Egyptian soldiers serves to complete the impression of the area in 1882 (Fig.13).

On the trip to Petra a picture was taken of four camels, heads
together, drinking from a depression in the rock which had been filled with supplies carried by the camel drivers (Fig.14). A group of pilgrims encountered on a trip to Mecca are shown (Fig.15). Along the way, they came to a waterfall in the desert called Ain Daluga. A photograph taken here shows Wilson's helmet hanging from the saddle of a camel and a person (probably Wilson) resting on the ground (Fig. 16). Wilson wrote: "Here we found one of the rare bits of pleasure in the desert, a tumbling cascade, winding prettily through the grass like a veritable New Hampshire mountain stream."

Of the following days, Wilson wrote, "On Saturday, March 25, the fifth day from Akabah, we arose at 4 o'clock—we were within 8 hours of Petra....command was given that no one should speak loudly and scouts were sent ahead to guard against surprise or attack....I crept cautiously along in the night with my regiment rifle in hand, suspecting every rock and stone and expecting each moment to meet the foe."

The time had come for the most perilous part of the trip. Ahead lay the primary objective, to photograph the ancient ruins at Petra. Wilson's premonition of trouble was soon to crystallize and, as will be seen, the travelers barely escaped with their lives.

On the fifth day after leaving Akabah, the expedition arrived at Petra and entered without encountering the Bedouins who claimed sovereignty over the area. Surrounding them were tombs and temples which had been excavated directly from the rock (Fig.18). The travelers wandered around, marveling at the ancient structures, and congratulating themselves on being able to photograph the area at their leisure. Their hopes were premature—such was not to be.

Wilson wrote that the silence was suddenly rent by warlike screams and six Bedouin mounted on horses and bearing fifteen foot lances burst into view (Fig.17). Thirty dollars was paid for the privilege of taking this remarkable picture though the Bedouins referred to this bribe as "a present." The expedition's dragoman reassured the travelers, stating, "Don't be afraid gentlemen. If they attempt to trouble us, it will only be to rob us of our money and our clothing. Our bodies will not be harmed." Thus assured, Wilson approached the six Bedouins, crying, "Sahib" and offering his hand. The Bedouins accepted this offer of friendship, and declared that they would protect the group during the stay at Petra. The translation of this promise into action shed a different light on this offer.

As matters transpired, the six Bedouin who met the party were led by the son of Sheik Salim, the chief of the tribe. Salim was away at the time, raiding a nomadic tribe and levying tax of several sheep and camels in return for permission to trespass his territory. Fast courier notified Salim of a far richer prize which had appeared in his domain, and by dawn the following day he arrived to take charge of the proceedings.

As a rule travelers, if they got to Petra at all, were seldom allowed to stay a full day. However, Wilson estimated that at least four days were required to produce a photographic record of the ruins. To
accomplish this, it was planned to pay a portion of the levy requested by the Bedouins, but progressively delay delivering the remainder until a complete pictorial record of the area was made. Part of this plan included presenting a show of force by forming the expedition members behind their kneeling camels and with pistols and rifles pointed forwards. This group, behind their camel barricade, is pictured in formidable array (Fig.19). The events which followed are most adequately described in Wilson's own words:

Not so fascinating were certain excavations back of our tents. News spread like wild-fire in modern Edom; and before we first saw the sunset beyond Mount Hor, some sixty of Esau's descendants had followed us and had opened offices in these excavations. Never was so savage a haunt for banditti conceived by Salvator Rosa. The trouble then began. Each individual Arab claimed the privilege of showing the city to the stranger. From their bluster I made up my mind that we were soon to be cut into pieces in order that the work might be done more expeditiously. During those four dreadful days, I obtained more satisfactory studies of Hades, Purgatory, Sheol, and Gehenna than I previously flattered myself I should secure in this world. A viler band of robbers never existed. I had fallen voluntarily into their hands, and it behooved me now to make the best bargain I could to get away. But just here was the trouble. No bargain agreed upon was adhered to for an hour at a time. Some item was always “forgotten.” At each amendment of the contract an amount of discussion had to be undergone that was exasperating beyond measure. The only compensation I had was that these discussions secured me more time in the town. Between arguments I snatched the coveted views with my three cameras. Frequent settlements were had in my tent, and they were always dramatic. After the money was counted out in English sovereigns and Egyptian “dollars,” it was separated into various sums and spread out upon the rug. Then Salim would take first one sum, and then another, and tie them up in the corners of his garments, begging that his staff should not be told of it. Thus, like a politician of the good old school, he obtained his “commission.” Then, with the remaining portion in the up-held skirt of his royal robe, he would retire with his staff to one of the caves, and proceed to divide. A dreadful scene always followed, of quarrelling and sword drawing; but they always seemed to come out of it unhurt, and I ceased to worry about them. One day I caught the rascals with my camera, after one of their angriest discussions, as they emerged from their “office.” The exactions here were similar to those of Akabah, but largely multiplied, because there were more

here to divide with. My photographic apparatus, with my leather cases of glass, were a mystery to them. No custom-house appraiser was ever more gloriously baffled over the witchery of a female smuggler than were Salim and his staff over my American camera. It was at last decided to be “magical apparatus” which “meant no good to Petra.” and I was taxed accordingly.

Through all of the confusion, the travelers continued taking pictures, both with large format and stereographic cameras. The marauding Bedouins were pacified, probably through bribes, and posed with the members of the expedition, thus producing a record of the turbulent events. The group photo including the six Bedouins from the initial encounter, on horses and bearing their long lances (Fig.20), shows Wilson and Rau as well as a number of the Bedouin who accompanied the expedition.

Wherever they went, the party was constantly followed and had to pay extra. They sometimes attempted to elude their hosts by retiring to a secluded place and waiting until they appeared to be alone. But soon a slight noise would be heard and then peering in that direction the turbaned
Fig. 14. On the road to Petra. No. 130, "CAMELS DRINKING."

Fig. 15. Pilgrims enroute to Mecca (No. 131).
The tumultuous events that accompanied the departure of the travelers from Petra are transcribed directly from Wilson's journal.

The time had now come to contrive our departure from Sheikh Salim's dominions. Early in the morning my companions and I bade good-by to the horde about us, and started under the guidance of Mohammed and Yusef, two native Petrans, to visit the Deir and Mount Hor. During our absence Hedayah was to break camp, and to meet us at noon, near the Kasr Pharoun, with our caravan. We were surprised, upon arriving at the appointed place, to see some sixty or seventy Bedouins, mostly mounted, and armed with lances, guns, and an assortment of knives and blunderbusses, awaiting our arrival. When they saw us coming a significant hoot was given, and we felt that trouble was brewing. Hedayah called out to us: “Don't be afraid, gentlemen, but mount your camels and proceed with your journey.” It was “the custom,” he said, “for these people to attend the departing stranger half a day's journey out of their city.”

Immediately we mounted our camels, they were seized by the brigands, and made to kneel. We were surrounded by the lancers, Sheikh Salim among them. The hoisting became louder, and had an element of dissatisfaction and contempt about it which was not calculated to allay our anxiety.

“Keep cool, gentlemen,” said the brave Hedayah, who thereupon fell into the most violent of Arabic demonstrations. The gauntlet had been thrown and the fight begun. The quiet Mohammed, who had carried my camera for several days, now became a principal, and drawing his sword, made a thrust at our dragoman. It fell short of its mark, but cut an ugly slit in his leggin without wounding him. Hedayah leaped from his camel, and with uplifted sword attacked Mohammed. The melee became general, the noise infernal, and we prepared ourselves for the worst. Salim sat there on his horse quietly watching events. Upon his honor being appealed to, he declared that he had no power over his men; that we had remained longer that they wished, and they were not satisfied with the money we had left behind.

While sundry battles of words were going on, each man with sword drawn, I settled with Salim for various “things which had been forgotten,” including fifteen dollars for a “change of raiment.” Hedayah and Mohammed had a settlement aside. The latter had a claim for two shillings, and for that was willing to kill Hedayah. All things being amicably adjusted at last, we were permitted to move on. Salim and I shook hands warmly once more, and wishing that “God might preserve us during the rest of our journey,” he put spur to his horse and was soon out of sight. Not so all his hounds. New claims were made now, in the most threatening manner, and although we moved on, half the scoundrels followed us. Claim after claim was adjusted as we slowly proceeded, until, after an hour of horrors, I held my empty purse bottom up in the air and declared that they now had all. Thereupon the greater number dropped behind, only a few remaining to bluster at Hedayah. They, too, departed at last after satisfying themselves that there was no more money to be gotten from us.

At last, rid of our tormentors, we proceeded, quickening the pace of our camels. Scarcely had we traveled half an hour, when, springing suddenly from behind a rock, a Bedouin made his appearance. At once he began a display of excited pantomime, drawn sword in hand. He made several attempts to stop our leading camels, but was beaten off. He persisted, however, in trying one after another. Exasperated that

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**Fig. 16.** Well of Moses, on the way to Petra. Note Wilson's hat on saddle of camel. No. 135, "ROCK AND 'WELL OF MOSES' - AIN DALUGA."
one man should so browbeat a whole caravans, I ordered some camel-drivers to arrest him and march him under their guns to the head of the line, meaning to take him to Hebron and put him in prison. When this was done I learned that he had claimed a sovereign for a sheep which, he averred, Abdullah had purchased of him and forgotten to pay for. Afterward he confessed that he had lied about it, but excused himself by saying that he was a poor man, and having arrived in Petra after the money had been divided, had taken his chances on the road.

Quiet was restored once more, but every rock was now suspected and watched. Presently a man with a gun in his hand was seen on the right, coming quickly down a hill. "Sahib, Sahib?" called Hedayah, threateningly, drawing his revolver. The wind blew so that the reply was not audible, but every weapon been true, one of our own drivers would have been the victim. Hardy had we said to ourselves, "What next, I wonder?" when another Arab appeared, and proved the most troublesome of all. Camel after camel was seized by him, with the intention of stopping our march. Losing all patience, our sheikh struck the fellow on the head with his stone pipe-bowl. This led to open struggle and groaning in the road for his women to find when they drove the flocks home at night.

This wretch claimed a paper which he said he had received direct from Mohammed in heaven, and had thrust into my tent in Petra, where I had kissed it and touched it to my heart and head! We had shed his blood; so, after leaving him, the good Muslimman Hedayah, fearing the man might live to declare a blood-feud between them, insisted on going back and making peace. Two dollars would be needed. Alas! Our whole party could not muster so much. There was only one recourse. We must borrow from our prisoner, who was brought to me and the loan solicited. He declared that he was a poor man and had not a piastre on his person. I ordered him searched, excusing myself by saying that in America, when a man lied once, he was never after believed. He protested; but his money-belt was unbuckled and found well lined with some of the very dollars which I had paid Salim! We borrowed them of our prisoner to make peace with our enemy.

The wounded man was again visited. He was found lying insensible in the road. The money was thrust into his clutched fist; Hedayah kissed him on each cheek, recited some passages from the Koran, and peace was declared and recorded in Heaven. Once more we proceeded on our way. No halt was made for lunch that evening until the eastern border of the Wady Arabah had been reached. We were too anxious until then to eat or rest. The "Rock of El Gohr" was no "refuge" for us. We passed it with all speed to escape the Edomites. Our camp was guarded during several succeeding nights. Through each day Ouida acted as scout, signaling us from the hill-tops when it was safe to follow, or leaving his lance in sight as a warning to us to halt, while he investigated certain black Bedouin specks in the distance.

Though Wilson does not say so, it was recorded from other sources that the wounded man subsequently died. What he feared as a blood feud most probably was founded on this encounter, for in the following year an expedition to Petra led by the British archeologist Dr. Palmer was attacked and all of the party killed. Though it is not possible to connect the Palmer tragedy directly to Wilson's experience, the coincidence and timing...
of the two events strongly suggest that they are related.
Understandably, the turmoil that beset the expedition on their departure made them attempt to quickly put as many miles between them and the Petra Bedouins as possible. The planned route to Palestine was to travel first to Beer-sheba and then to the road to Jerusalem via Hebron. Each night guards were posted until they felt that they were far enough from Petra and were not followed by avenging Arabs. However their troubles were not over.

Before reaching Beersheba, the expedition inadvertently encroached on the land of another Bedouin tribe, the Azazimeh. These Bedouin made no pretense at being friendly, and the expedition was immediately surrounded and made prisoner. Wilson recorded his impression as follows, "Everybody who drives a camel into their territory is attacked and abused and treated as a spy. The sheik of the tribe had recently been killed in a tribal war and his place was taken by a young aspirant who was as large as a veritable son of Anak and who was as insolent as he was large."

The delicate matter hinged on Wilson's Akabah attendants, who were of the Haiwatt tribe, and who were at war with the Azazimehs. As a result they were forbidden to pass through the territory of the latter tribe. The Haiwatt's were told they must depart, taking their camels with them, thus leaving the expedition without transport. To complicate matters, the Azazimehs would not supply camels to take the travelers to Beersheba. The dispute took two days to resolve, and only after they paid a sum to allow a messenger to go to another tribe, the Teyahahs in an adjoining territory, to lease camels to carry the luggage to Hebron. Thus it was that the Wilson party were prevented from visiting Beersheba and Hebron served as their entry to Palestine.

The journey, thus completed, produced one of the great photographic records of the 19th century. One can almost feel and relive the adventures of Wilson and his companions. The stereoscopic Arabia series is both a challenge and a delight to collectors.

**Note:** Transliteration of Arabic names to English often causes confusion. For example, the waters bordering eastern Sinai are referred to variously as the Gulf of Akabah, Akaba or Aqaba. This article conforms to the spelling used by Wilson for his stereoview titles.

The author gratefully acknowledges Leslie Starobin, Associate Professor, Framingham State College, MA, for her assistance in making 35mm slides of the stereoviews in this article. All stereoviews are from the author's collection.

**Sources**


Fig. 19. Camel barricade, making preparation for attack. Wilson and Post can be identified in the picture. No. 142, "CAMEL BARRICADE."

Fig. 20. The Petra Bedouins and the expedition escort. No. 145, "PETRA BEDOuin ESCORT."
3D ZOM Cards

One of the more unusual formats ever introduced for stereo post cards is being imported from Australia by Cygnus Graphic. On page 35 of the current Cygnus catalog are listed 27 different cards featuring color scenes from around Australia. Each card (approx. 4 x 9 inches) comes with a mailing envelope and a plastic lorgnette viewer. It's the viewer that makes the 3D ZOM system unique. Thinner than most stereoview mounts, the viewer uses fresnel lenses to both magnify and fuse the nearly four inch wide images on the cards. The effect is visible instantly as the cards spring easily into 3-D when viewed through the lenses molded directly into the plastic of the lorgnette.

Also visible instantly are the ridges of the fresnel lenses, which impose a sort of lenticular fog between you and the picture that even careful lighting control doesn't reduce. (Glare directly on the lenses will of course make it worse.) Added to this effect is the distortion of vertical lines seen from the center of the lenses to the inner edges, where it is extreme. The 3D ZOM card images are actually printed with an opposite distortion, visible in vertical lines and at the edges, to compensate for the effects of the fresnel lenses. The result, thanks to the large images and relatively short focal length of the viewer, is a slightly wide angle impression that fills more of one's field of view than most other stereo prints. This seems to have been enough for the publisher to label the product "Virtual Reality Postcards" on the back of the envelopes and to add the line, "Australia Like Being There..." (Well, maybe on a very foggy day after too much Foster's the night before.)

"Captain Cook's HMAS Endeavour rebuilt in Fremantle, WA (1993)" is a stereo by Axel Kayser on a 3D ZOM card. Note the distortion of the image edges at top and bottom and of the mast and vertical ropes—presumably intended to offset the opposite distortion introduced by the fresnel prismatic lenses of the 3D ZOM lorgnette. The actual full color cards are eight and three-quarter inches wide with images nearly four inches wide.

Coarse, curving fresnel ridges in the lenses of the 3D ZOM plastic viewer fuse and magnify the stereo pairs but obscure nearly as much as they reveal.
The idea of using fresnel lenses for thinner, easily mailed lorgnette viewers has been kicked around for some time, but 3D ZOM's publishers accepted the challenge and went ahead with a design incorporating such high magnification and prism power that the worst drawbacks of fresnel lenses may have been demonstrated. By concentrating strictly on fresnel prism lenses, the Omniscope viewer for large pairs (SW Vol. 22 No. 6, page 23) has shown that high quality fresnel lenses can work well for specific applications. The cards and viewers from 3D ZOM, on the other hand, may prove to be collectible precisely because of their rather unique properties.

For details on ordering 3D ZOM or a wide variety of stereo publications and images, contact Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461.

Kodak Stereo Mounting Moves to NJ

According to Michaele Spagnola, Customer Relations Specialist at Qualex Labs, "...due to a recent organizational change, the equipment used in providing the stereomounting service in our Dallas lab has been dismantled and shipped to this location (Fair Lawn, NJ), where all mailer orders are now being handled. Include (inside each PK-36 mailer for 36 exposure film and also in each PK-20 or PK-24 mailer for each 24 exposure roll) a check for $4.20 made out to KODAK PREMIUM PROCESSING as the additional payment for stereomounting." For details, call 1-800-345-6973 Ext. 428.

NSA Projection Consultant Bill Duggan, reminds stereographers, "It is essential that you print clearly inside the "SPECIAL INSTRUCTIONS" box on the mailer: STEREOMOUNTING PROCESSING AND MOUNTING. Please note that this service is only for film exposed in Realist format cameras. You may purchase PK-36 mailers for as low as $4.29 each from NY mail order firms. If you send your film in through any camera store, you must use the term "STEREO PROCESSING AND MOUNTING", NOT "3-D Mounting", and explain to the clerk that the order must be sent to PO Box 7000, Fair Lawn, NJ 07410-7000. You will receive cardboard stereo slides suitable for handviewing, but not for projection.

Editor's View (Continued from page 2)

staff with too few hours in the day for the load, Mike immediately volunteered to help in whatever way he could.

With his background in writing and journalism, his skills, from text scanning to both modern and historical research, proved valuable within the first week. If anything, it's been a challenge to sort out projects (in the midst of editing) fast enough to keep him busy. There remain several areas in which we need specific kinds of help (especially with general publicity efforts!), so please don't let the growing number of names on our masthead provide an excuse for not getting involved with one of the most unique publications in the world.

Getting involved in a specific area where help was needed is just what NSA member Don R. Gibbs of Calhan, CO did when he volunteered to become the Stereo World Back Issues Manager. He will handle the storage and shipment of back issues to those ordering them. Back issue inquiries and orders should still be sent to Subscription Manager Lois Waldsmith, PO Box 398, Sycamore, OH 44882. A complete listing of back issues with their major articles appears on the NSA web site: www.nsa-3d.org.

3-D Comics in Color

The first 3-D comics to be produced entirely in color and anaglyphic 3-D were recently completed as a twelve issue run by 3-D artist Ray Zone for the Wildstorm Comics line under the Image imprint. While other 3-D comics (including many in the artist's 3-D Zone Comics line) have featured color anaglyphic art on selected pages or covers, the Wildstorm books are the first to run every page in color and 3-D.

Using Adobe Photoshop and completed 4-color digital files supplied by the publisher, Zone has been able to keep the background and character colors "anaglyphic safe" to a degree not practical with attempts at photographic color anaglyphs, and not even tried by most other publishers of occasional color anaglyphic drawings. While not a lot color survives the filters in the glasses, what does make it through helps define and solidify the images with no worse ghosting or anomalies than monochromatic 3-D comics. In panels with fine detail, the (mostly) muted blues and earthy yellow tones prevent the pages from looking like a maze of thin outlines around transparent objects, with some texture lines or shading lines appearing to float within the object.

Handled with the skill and care of someone like Ray Zone, color in 3-D comics can tie drawings together and provide relief from the monotony and confusion of low contrast red and blue lines. For titles, retail outlets and availability, contact The 3-D Zone, Box 741159, Los Angeles, CA 90004, e-mail: r3dzone@earthlink.net, http://home.earthlink.net/~r3dzone.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

NewVIEWS

STEREO WORLD September/October 1997
CLASSIFIED

Buy, Sell, or Trade it Here

For Sale

ANTIQUE PHOTOGRAPHY MAIL AUCTION. Hundreds of early vintage images. Daguerreotypes, ambrotypes, tintypes, stereoviews, ephemera, and paper photographs of many formats. $3 for next illustrated catalog, or next 4 catalogs for $10. Subscription includes Prices Realized mailed out after sale. Don Ulrich, PO Box 183, Weeping Water, NE 68463.

ARTHUR GIRLING’S “Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing”, 100 pages hardbound 8 1/2 x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereoscopist. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.00 USA, Canada. Overseas add $3. International Press, 100-E Highway 34, Port Arthur, TX 77642, web site: www.internationalpress.com/3d

HOT CENTERFOLD models in Realist slide sets. From the author, $22.95 softbound, add $2.95 postage and handling. Please note: the hardback edition is sold out.


STEREO VIEW PRICE GUIDE. Only $5.00! Great for people buying from auctions, collectors who want to know the latest realized auction values, or for insurance companies insuring large collections. Only numbered views over $50 are listed. Doc Boehme, 5650 Brandwood Ct., WTB, MN 55110-2275.

STEREO VIEWS AND POSTCARDS sent mail order to you. Several thousand stereo views, and over 100,000 postcards. Send me your want list. RichSending, 22 Tanglewood Rd., Sterling, MA 01564

Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $6, includes mounted view. Black or gray $38/100 ppd. Also, King Inn 2 1/4 x 2 1/4 viewers & mounts. Q-VU, 817 East 8th, Hollivue, CA 92250.

BOOK, The Siege at Port Arthur, hardback with 3-D viewer, $15 Econ Air. (Cash preferred). Ron Blum, 2 Hussey Ave., Oaklands Park SA 5046, Australia.


For Sale

OMNISCOPE - stereoscopic viewer for small and large prints. $20. D. Smekal, 1765 Rosebery Ave., West Vancouver, B.C. V7V 225 Canada. Fax (604) 922-2855.

Q-VU PRINT MOUNTS simplify mounting stereo views. Sample kit $6, includes mounted view. Black or gray $38/100 ppd. Also, King Inn 2 1/4 x 2 1/4 viewers & mounts. Q-VU, 817 East 8th, Hollivue, CA 92250.


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A as one of the benefits of 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 or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, S610 SE 71st, Portland, OR 97206.

(A rate sheet for display ads is available from the same address. Please send SASE.)

Wanted

ALWAYS BUYING STEREO VIEWS and real photos of U.S. Mint, U.S. Treasury, and Bureau of Engraving & Printing. High prices paid for stereo views and real photos I need of U.S. Mint coin operations, Treasury and BEP paper money engraving & printing operations 1860-1920s. Especially seeking U.S. Mint interiors & exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City, Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 646 Union St., Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

CENTRAL PARK - I collect all types of photographs of New York City's Central Park (stereoviews, CDVs, cabinet cards, postcards, etc.) 1850-1940. Herbert Mitchell, 601 W. 113th St. Apt. 6-H, New York, NY 10025-9712, (212) 932-8667.

CHARLES WEITFLE - I desire any stereo views, or other photographs taken by my great-grandfather, Portraits or scenes, any condition, any locale. State prices. Paul L. Weitfle Jr. 10309 Gentlewood Dr., Cincinnati, OH 45242-5814.

CHINESE BOXER REBELLION/Chinese crime and punishment/Russo-Japanese War - Please enclose titles and condition - to Harry Jarosak, PO Box 92, Stormville, NY 12582.


COLORADO MINING TOWNS AND RAILROADS - all photographers - stereo, cabinets, CDVs, large photographs, photo albums, books illustrated with real photographs. Specialties: Locomotives, mines, towns, street scenes, stage coaches, freight wagons, occupational. David S. Digerness, 4953 Perry St., Denver, CO 80212, (303) 455-3946.

COTRE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

EXPEDITION VIEWS WANTED. Fisk, Hayden, Wheeler, Powell, Custer Black Hills, Stanley Yellowstone, Jenney. All views. Have considerable trade material or will pay cash. David Walters, 31850 Northwestern Highway, Farmington Hills, MI 48334.

FLORIDA SMALL TOWN views, especially business area street scenes, riverboats, railroad depots. Also views from U.S. showing covered bridges, ferris wheels, streetcars, horse drawn vehicles - will buy or trade. R. Kaffer, Box 1325, Macclenny, FL 32063.
FLORIDA STEREOS of historical value, especially Talahassee, Tampa and Gainesville: Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.

HARDHAT DIVER photographs wanted, stereoviews, cabinet cards, CDVs, albumen prints, RP postcards, daguerreotypes, ambrotypes, tintypes, etc. Gary Pilecki, 617 Guaymas Court, San Ramon, CA 94583, (510) 866-9440, gipmpmp@pacbell.net

HELP! WORLD'S FAIR Realist photos or slides from '82 Knoxville, Expo '74. Quality unimportant. Will pay duplication costs. Also, View-Master reel #1, Expo '74. Paper collectibles also. Jackie Conley, 3152 Vineyard St., Springfield, OH 45503-1737.


I COLLECT VIEWS OF SAN DIEGO. California in Past & Present. Realist or View-Master format! Contact Dave Weiner, PO Box 12193, La Jolla, CA 92038.

KOREAN IMAGES WANTED. Stereoviews, old photographs and old postcards of Korea. Also early Korean travel brochures, books, engravings, and early ephemera of Korea. Norman Thorpe, 6920 So. South Meadows Rd., Spokane, WA 99223, (509) 448-4311, thorpe@arias.net

LOTTA - Wanted stereos and photographs of the 19th century actresses Lotta. Lake Hopatcong Historical Museum, PO Box 666, Landing, NJ 07850.

MAGIC LANTERN SLIDES: 3 1/4 x 4", photographic, advertising, coming attractions. Related ephemera. Tom Rall, 1101 N Kentucky St., Arlington, VA 22205. (703) 534-7612, fax (703) 534-0285. markettea@aol.com

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edin- borough Lane, Novi, MI 48374.

NORD STEREΟ PROJECTION slide changer needed. Please help if you have an extra. Also will purchase smaller wood and brass antique stereo cameras. Fred Friedman, 200 Winston Dr. Apt 1414, Coldside Park, NJ 07010, (201) 886-9226, fax 886-3404.

NUDE AND SEMI nude stereoviews. Send xerox copies with price to Stereoviews, 131 Hilton Ave., Rockford, IL 61107.

PURVIANCE STEREΟVIEWS of Pittsburgh, PA from his Pennsylvania Central Railroad series. Send xerox and price to John A. Stuart, 115 Laur- rel Ct., Pittsburgh, PA 15202.

SCRANTON, PA or Carbondale, PA street views showing streetcars. Also, any other format of same. Charles Wrobleski, 206 Green St., Clarks Green, PA 18411.


SINGLE VIEWS, or complete sets of "Longfellows Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Wood- land Drive, Marlborough, MA 01752.

STEREO CARDS or postcards showing marbles or children playing marbles. Top prices paid. Bertram Cohen, 169 Marlborough St., Boston, MA 02116, (617) 247-4754, fax 247-9093, email marbiebert@aol.com

STEREO DAGUERREOTYPES: all kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 867-5232.

STEREO VIEW CARDS & postcards from Penn- sylvania area of the following towns: Lansboro, Montrose, Susquehanna, and of the Erie Rail- road, D.H. Lehigh Valley R.R. I have 2 large boxes to trade or sell. C. Roy Hall, 1 Wilson Ave., Susquehanna, PA 18847.

STEREOVIEW, PHOTO CARDS, older photographs of the following Pennsylvania towns: Lansboro, Montrose, Nicholson, Susquehanna: the railroad bridges Sturnucsa Vaduct Erie RI at Lansboro, the Nicholson Tunkhannock Creek bridge D & L & W railroad, Nicholson, PA. C. Roy Hall, 1 Wilson Ave., Susquehanna, PA 18847.

STEREOVIEWS OF GERMANY, the Rhine and its vicinity (3.5 x 7 inch) from all photographers always wanted! Hartmut Wettmann, Markstr. 85, D-53424 Remagen (Rhein), Germany. hawermg@aol.com http://members.aol.com/hawermg/stereoviews.htm

TENNIS STEREΟVIEWS or any tennis images. Or any tennis anything. Lots of things to trade. Will buy, also. Yep. Tennis. Brandt Rowles, 568 Blackburn Trail, Loveland, OH 45140, (513) 583-1791, e-mail: brownes3@hotmail.com

UTAH & NEVADA! Albumen photos, stereos to mammoth plates, esp. Savage, O'Sullivan, Russ- sell, Hillers, Jackson, etc. Bryan Furtok, 476 E. South Temple #238, Salt Lake City, UT 84111, (801) 532-6665.

VISTA VIEWER. D. Smekal, 1765 Rosebery Ave., West Vancouver, B.C. V7V 225, Canada. Fax (604) 922-2665.

VOLUNTEERS NEEDED! Boston, Fort Knox, Los Angeles, Luxembourg, France, Belgium. Any- where with General Patton memorials, etc. Will reciprocate. Mike Province, The Patton Society, 3116 Thorn Street, San Diego, CA 92104-4618, Email lbsoBears@aol.com

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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<td>per 10: $20 per case of 100: $99</td>
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Russell Norton, PO Box 1070, New Haven, CT 06504-1070

in each issue at least two of the best views submitted by press time. Rather than tag images as first, second or third place winners, the idea will be to present as many good stereographs as possible from among those submitted.

Anyone and any image in any print or slide format is eligible. (Keep in mind that images will be reproduced in black and white.) Include all relevant caption material and technical data as well as your name and address. Each entrant may submit up to 6 images per assignment.

Any stereographer, amateur or professional, is eligible. Stereos which have won Stereoscopic Society or PSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 14 weeks, but Stereo World and the NSA assume no responsibility for the safety of photographs. Please include return postage with entries. Submission of an image constitutes permission for its one-use reproduction in Stereo World. All other rights are retained by the photographer.

Send all entries directly to: ASSIGNMENT 3-D, 5610 SE 71st, Portland, OR 97206.
Tim McIntyre's Antique Photographs

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3-D Concepts by Jon Golden

Brackett Engineering

Projection Products
Bob Brackett, in a joint venture with 3-D Concepts, will introduce his newest projection system at NSA Richmond (August 5-10)

Brackett Fader
A manual projector with Ektographic optics. For 41 x 101 stereo slide format, to full-frame (other formats available). Can be synchronized to a second unit for stereo dissolve.

Auto Synch I & II
These systems synchronize two Kodak projectors for 3D projection, fade or dissolve.

Stereo Cameras
X2 Version 2 SLR (New)
X3 SLR
X4 SLR
51 Autofocus
109 SLR
MACRO full-frame attachment

Plastic Stereo Mounts
precision calibrated • reusable

Available in five formats: Nimslo or Realist close-up Realist-normal • Euro • Wide Full-frame

101 Autofocus Projector

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Hugo and Jeroen de Wijs' viewers offer fine craftsmanship and high quality achromatic coated lenses for enjoyable viewing of 35mm and super slide formats.

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Easy-Viewer (STL)
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Multi-Slide Tableviewer
Coin-operated Outdoor Viewer
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SLR Macro attachment
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3dman@ziplink.net
http://www.stereoscopy.com/3d-concepts-rbt-usa

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