ASSIGNMENT 3-D

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

Two Argus/Loreo “Favorites”

Both of our selected entries this time were taken with Argus/Loreo cameras and both reveal just how close you can get to a subject when using the camera in daylight. With the flash turned off, the camera’s aperture closes down enough to keep objects as close as 18 inches reasonably sharp. (See SW Vol. 24 No. 1, page 22.) Subjects closer than about four feet require experienced compensation for viewfinder parallax, but as these “Favorites” demonstrate, the camera’s depth of field in daylight makes up for some of its mirror flare problems (occurring outdoors sometimes even with the center shade in place) and its dismal flash power and coverage indoors.

No Deadline

We’re still 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. Entries simply need to be images you find special somehow—something you’d like to share with other members even if you can’t easily explain why. If you wish, feel free to send up to six stereos for us to do the selection from a few of your favorites. As yet, no deadline has been set for this very open Assignment in the hope of eventually sharing a wide variety of interesting views from more readers.

The Rules:

As space allows (and depending on the response) judges will select for publication 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.

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 (Continued on page 15)
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ON THE COVER

Bierstadt No. 96, “Garden, with Greek Priest’s Jerusalem, Palestine.” The church of the Holy Sepulcher is in the background. More of Bierstadt’s impressive 1873 work in Middle Eastern locations today so much in the news appears in our feature “Charles Bierstadt’s Stereoviews of Tripoli, Egypt and Palestine” by Bert M. Zuckerman.
**Editor's View**

Comments and Observations

*John Dennis*

**Childhood’s Stereos**

Of all the recollections about the influences of stereo images on various people in their childhood years, we recently learned of what may be the most classic case of all from Ron Keas, producer of the 3-D VIEWMAX viewer and view sets. (See NewViews item in this issue.)

In the 1920's, a seven-year-old English boy named Arthur C. Clarke was given by his father a Camerascopy viewer and the *Peeps Into Prehistoric Times* set of dinosaur stereos published by Cavanders Ltd. of London. About 70 years later, the world famous author revealed that it was those small 3-D cards which triggered his early fascination with science. That interest would eventually lead to the publication of well over 70 books and over 500 short stories and articles, both fiction and nonfiction, as well as to his appearance in scores of science related TV shows and to the creation of the famous film *2001: A Space Odyssey*.

It's a bit mind-boggling to realize that a few small cigarette card stereographs (not much more than novelty items, but very well produced), are at least indirectly responsible for the existence of science fiction classics like *Childhood’s End, Rendezvous With Rama, Earthlight, Tales From the White Hart, The Nine Billion Names of God*, etc. Also active in writing and organizing related to scientific education, many of Clarke's literary "predictions" have been right on the mark. In 1945 he was the first person to propose that satellites could be positioned above the earth to create global communications. In 1947 he accurately predicted the 1969 Moon landing. In the film *2001*, the computer HAL easily beat astronaut Frank Poole at chess while recently, IBM's Deep Blue computer beat grand chessmaster Gary Kasparov in a six-game series.

The Cavanders 3-D dinosaur cards involved were covered in two *Stereo World* articles; Rich Ryder's "Dinosaurs Through the Stereoscope" (Mar./Apr. '85) and John Bradley's "British Stereoscopic Cigarette Cards" (May/June '90). Copies of these two issues were sent to Sir Arthur Clarke, resulting in the thank you note printed on the Letters page of this issue.

**Get Your 3-D Kicks in Route 66**

The quarterly Route 66 Magazine is devoted to the history, nostalgia, preservation efforts, and current activities related to the famous highway. Editor Bob Moore is also an NSA member, and for the Winter 98/99 issue he wrote the article "Route 66 in Depth", which provides a brief history of stereo photography and describes cameras and viewers currently available for readers potentially interested in documenting scenes along the route in stereo. Along with photos of Kodak, Nimslo, Nishika and Argus/Loreo cameras and viewers, addresses are provided for Reel 3-D, 3D from Dalia, and the NSA.

Bob is also working with 3-D VIEWMAX on the eventual production of a set of stereo prints showing attractions along "The Mother Road". While the article includes only two stereos and a paragraph on free-viewing, Editor Moore plans to include a page with stereos taken along the road in future issues and to offer lorgnette viewers as a mail-order item to readers.

*Route 66* Magazine is $14 a year in the U.S. from Route 66 Magazine, 326 W. Route 66, Williams, AZ 86046.

**Art Journal Reviews Darrah**

The reprint edition of William C. Darrah's *The World of Stereographs* has been reviewed by NSA member Melody Davis in the fall '98 issue of *Art Journal*, one of the most widely read scholarly publications in the field of art history. The first part of the review ("An Essential Reprint in Stereography", page 94) concentrates on the reasons for stereography's long neglect by academic art and/or photo historians, despite the fact that "The stereograph was the dominant form of photography in the nineteenth century," and "Most nineteenth century photographers canonically enshrined in today's textbooks published stereographs."

On the book, Davis observes, "Its scholarship has remained unquestioned, largely because no one but the late Darrah has ever

(Continued on page 31)

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**Green Bay**

Where Stereo's Fine in '99!

All NSA '99 Convention material and forms are available on the new convention web site: www.dddesign.com/3dbydan/nsa99

Or, contact Convention chairman Harry Richards, 11506 N. Laguna Dr., Mequon, WI 53092, hjrich@execpc.com
Dinosaur Card Views

Thank you very much for your letter of November 21 and the fascinating issues of your magazine. The article about the dinosaur cards brought back my youth: at the moment, with the original viewer, I believe they are in the semi-permanent Arthur Clarke exhibition at the Science Museum, but I hope we will get them back eventually.

Donna Shirley, who ran the fabulously successful Sojourner mission, sent me the 20 foot wide 3D panorama of the Martian landscape. It is quite stunning—you want to reach out and pick up the pebbles! Incidentally, Donna thanked me for turning her on to Mars when she was a girl with my novel "The Sands of Mars". (That sort of compliment, though appreciated, does make me feel slightly posthumous.)

Again, my thanks and best wishes for the dreaded '999. (Best Y2K joke I've heard—Microsoft's announcement that Windows 2000 will be delayed to early 1901.)

All good wishes,
Sir Arthur Clarke, CBE
Colombo, Sri Lanka

The above letter refers to SW issues of May/June 90 and Mar./Apr. '85, which included reproductions of British Cigarette Card stereographs of dinosaurs in the "Peeps Into Prehistoric Times" series of the 1920s. For the Arthur c. Clarke connection to these images, see the Editor's View page in this issue.

- Ed.

Digital View Colorization at Home

Having enjoyed collecting a number of classic stereograms of the first part of this century and of the final years of the last century, I decided to try my hand at the colorization of some of these stereo pictures.

I noticed the letter [SW Vol. 25 No. 2] in which the writer was hoping to see more pictures in color and you, while agreeing that color adds a lot to the pictures, pointed out the costs would be too high to print same.

What may not be readily apparent, is that color can enhance stereo. To show this I need to expound a little on shades of gray and on color.

1. The different shades of gray that the eye can discern are quite limited. For instance in going from completely black to completely white, the eye can discern 32 or less shades.

2. In going from the real world colors to shades of gray in a photo, the infinite variety of colors must be reduced to a small number of gray scales. This means that a gray scale shade might have been a red, a green or a blue or some combination of the three before being reduced to gray. Information is lost as a particular shade of gray could have been one of many colors.

The loss of stereo can result if two objects different in color in the real world are reduced to the same or close to the same shade of gray. If these two objects are next to each other horizontally in the picture, but different in depth positioning, the eye may not be able to distinguish between the two objects. While if their colors were different, depth could be discerned. An example of this in the picture I am sending is in the upper right corner. Here a gate is in front of a portion of the bridge, yet the shades of gray of both are so close and dark that it is difficult to see the difference...if, however, the items are of different colors, the stereo stands out showing the fence is in front of the bridge behind it.

The picture is of the Moldau River running through Prague. I digitized it at 1750 x 1550 pixels, printed out at 1200 x 600 dots per inch.

I wrote a program that took different sections of the picture and based on the numeric value of the shades of gray, colorized the area. For instance I took the river area and made it shades of blue, not a solid blue, but a shade of blue based on the shade of gray at the pixel. This was the easiest, as were other areas that could legitimately be recognized as a shade of one color, such as Monica's hat or shoe. Other areas...could be colorized as shades of two or three different colors, such as blue sky above 180 and say green tree leaves below 100.

The most difficult area, at least for me, was the area with the tree in front of the building, as the numeric values for the shades of gray of the building overlap the shades of gray for the tree leaves. Looking at this area in stereo in grayscale shows the tree leaves standing out in front, and this helped decide which pixel was leaf and which was building. Thus here is an example where stereo helped colorize and then when finally done, the colorization helps stereo.

For normal use, the cost of the Alp's paper which I used was about 50 cents for an 8.5 x 11 sheet of their best photographic paper, which gives 1200 x 600 dots per inch. One can get at least three stereo pairs on one page. The coloring cost is about the same, for a total cost of about 33¢ for a third of a page.

These costs however are costs when buying in the smallest unit of 20 sheets of paper and single color and finishing cartridges. Buying in large quantities should reduce the cost per stereo pair to be much lower. It would be nice to have at least a page of stereo pictures in color per issue, if only as an insert to reduce cost of same.

Colorfully Yours,
Roger Stevens
Deltona, FL

Various local stereo club publications have included color inserts produced this way, usually featuring original color stereographs rather than colorized views. For Stereo World, the materials cost could probably be kept below $2000 for one of these pages, but the computer/printer time involved could be daunting. The colorized (Continued on page 15)
In 1873, Charles Bierstadt visited Palestine, Egypt, and Tripoli and produced a series of stereoviews which to this day stand as a model of photographic excellence. These views achieved great popularity in the United States as indicated by the fact that they were in continuous production until 1895. This article summarizes information on Bierstadt's journey to the Mideast and describes this fine series of stereographs.

Charles Bierstadt and his brothers, Albert and Edward (there were also 2 sisters), had achieved a measure of fame during their lifetimes. The best known, Albert, ultimately renowned as a painter of American scenery, was at first involved in photography. In 1859, he embarked on the exploratory journey of Colonel F.W. Lander to the West, and returned with a series of stereoviews and sketches of the scenes he encountered. The primary purpose of both the sketches and photographs was for later reference for the paintings he planned to make. Upon his return to his home base in New Bedford, Massachusetts, the negatives for the stereoviews were utilized in the photographic business started by Charles and Edward in 1859. It is of interest to note that one of Albert's paintings, donated to the writer's home town library in Amherst, Massachusetts, sold at an auction at Sotheby's for 2.4 million in 1989. Would that a fraction of this increment in value be attained by Charles' stereoviews! The third brother Edward found his niche in photography as an inventor of a photographic process and in the publishing business. By 1867, when Charles established a photographic studio at Niagara Falls, New York, the professional ties between the three brothers had been severed, though they kept in close personal contact for the rest of their lives.

During the 1870s, Charles' photographic business at Niagara Falls flourished, due in no small part to his recognized excellence as a stereographic photographer. In 1882, his business greatly profited by an agreement with Underwood and Underwood for that company to sell his views. From that time until the Underwoods terminated that agreement, Charles was high-

![Fig. 1. The route taken by Charles Bierstadt in 1873 in the Near East. Places he visited are indicated by a black dot next to the city name.](image-url)
Fig. 2. Bierstadt No. 20, "Triple Gate & Masonic Group. Jerusalem, Palestine." The Reverend (Mr.) Sheville in clerical collar on a rock, so as to rise above others of the group. The man on Sheville's left appears in a number of views in the series.

Reverse of view No. 20, Palestine Series. The legend describes the inauguration of a Masonic Lodge in Jerusalem, May 7, 1873, and gives other clues about the nature of Bierstadt's journey to the Middle East. The medallions pictured were awarded to Bierstadt's exhibits at the Vienna and the American Institute Exhibitions, each held in 1873.

CHARLES BIERSTADT,
PHOTOGRAPHER,
NIAGARA FALLS, N. Y.


20. During the year 1873, Rev. John Sheville, of Springfield, N. J., was sent out to organize a Masonic Lodge at Jerusalem. The Lodge was organized and constituted by him May 7th, 1873, in the great Bezetha Quarry, under the City. This group represents Mr. S. and eight brethren who assisted him on that interesting occasion. The group was taken on the South side of the foundation walls of the Temple enclosure.
ly successful. During this period, his location at a center of tourism in Niagara Falls also aided in wider distribution of his work. Bierstadt went into semi-retirement at the age of 72, but continued to work at his studio until his death in 1903.

Fig. 4. Bierstadt No. 12, "Huts & Natives. Tripoli, Africa." Tripoli Series.

Chronology of the Journey

Although no written record of Bierstadt's travels in the Mideast has been found, sufficient information exists to permit a close approximation of the dates of this journey. First, there was an announcement in the Niagara Falls Gazette, April 9, 1873, that Charles had arrived in Europe in company with a party intending to visit the Holy Land. A further notice in this paper appeared on 20 August, 1873, reported that Bierstadt had exhibited at the Vienna Exhibition.

Fig. 5. Bierstadt No. 11, "Negro Village, Tripoli, Africa." An example of Format 5 in the table.
Fig. 6. Bierstadt No. 4, “Cleopatra’s Needle & St. Marks Church. Alexandria, Egypt.” This is the same obelisk which was later moved to Central Park, New York. The bearded man appears frequently in other views. Egypt Series.

Fig. 7. Bierstadt No. 1, “Joppa, from the North. Palestine.” A view from the beach where the city of Tel Aviv now stands.
Fig. 8. Bierstadt No. 80, "Street View, Jerusalem, Palestine." David Street in Jerusalem. The interior of the Jaffa gate is visible in the background. The people on the balcony of the Mediterranean Hotel belong to the group accompanying Bierstadt to the Middle East. Format 1 in the table.

Fig. 9. Bierstadt No. 81, "Street View in Jerusalem. instantaneous." David Street in Jerusalem shown from a slightly different perspective than Fig. 8. Format 3 in the table.
(Austria) and was awarded a prize for excellence for his Niagara Falls Stereographs. Shortly after the exposition he left for home. Thus, his trip to the Mideast lay between April 9 and August 20, 1873. Further, the reverse of view 20 of the Palestine Series (Fig. 3) states that this photo was taken May 7, 1873. The short period between his arrival in Europe and May 7 was sufficient for sequential visits to Tripoli, Egypt, then Palestine (Fig. 1).

The Tripoli views encompassed only 13 stereographs, and these were of the city itself and the surrounding area. This stop, with travel from Europe, could have spanned only one week. Then on to Egypt, where, although 59 views were made, the area visited was limited to Alexandria, Cairo, and environs. Possibly 7-10 days in Egypt. Sufficient time would still be left for travel to Jaffa then on to Jerusalem to photograph the inauguration of the Masonic Lodge (Fig. 2). The members of the Masonic Lodge dedication probably were part of the group who accompanied Bierstadt on this photographic odyssey. More of the lodge dedication later.

The orderly manner in which the series was produced also supports the idea that the numbered sequence of the views coincides with Bierstadt's travels through Palestine. From Jaffa to Jerusalem, then several side trips to Bethlehem, Hebron, and the Dead Sea, returning each time to Jerusalem to take further pictures. And finally a longer trip to Samaria, Acre, Tyre, Sidon finally ending in Baalbek (currently Lebanon). Since he was by that time North of Palestine, Bierstadt probably departed the Mideast to Europe via the port of Beirut.

When compared with the travels of other contemporary stereographers (e.g. E. Wilson, F. Good, J. Andrieu), Bierstadt's travels were circumscribed, covering only about half of the major sites in Palestine. Despite being in Palestine for probably no more than 30 days, Bierstadt left a remarkable photographic record of his travels.

**The View Formats**

The several formats of the Bierstadt views over the years take on added interest since they represent a progression from fairly uniform excellence to later versions which were of inconsistent quality. In the latter category are views showing defective photographic processing, resulting in scenes pictured being completely distorted. The view formats fall into five easily separable categories (Table 1).

An analysis based on the examination of hundreds of views of the series, indicates that formats 1 and 2 were the first issued, with format 2 being produced in much lower numbers (Table 1). The views were invariably from a single negative. Thus, regardless of format, number 1 is always of Jaffa, and always shows the same scene. This is often not the case for Mideast 19th century stereographic series, for example in the William James series, the sheikh's house (Number 38), is shown as different views from 2 different negatives. All format 1 and 2 views contain a palette and brush blindstamp.

In formats 1 and 2, the scenes are frequently presented as groups with a common theme. Thus, the Palestine series shows different perspectives of Bethlehem in views numbers 123, 124, and 125. These views each have a descriptive legend on the reverse which is precisely the same for each view.

### Identifying Features of Five Issues of Bierstadt Middle East Views

<table>
<thead>
<tr>
<th>Format</th>
<th>Mount Size/Color</th>
<th>Obverse</th>
<th>Reverse</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cabinet, orange</td>
<td>Contains palette and brush blindstamp and copyright date</td>
<td>Design shows medals, and on some views, description of the scene</td>
</tr>
<tr>
<td>2</td>
<td>Standard, orange</td>
<td>Contains palette and brush blindstamp and copyright date</td>
<td>Design shows medals, and on some views, description of the scene</td>
</tr>
<tr>
<td>3</td>
<td>Cabinet, blue</td>
<td>No blindstamp; copyright date given</td>
<td>Blank</td>
</tr>
<tr>
<td>4</td>
<td>Standard, blue</td>
<td>No blindstamp; copyright date given</td>
<td>Blank or with medals shown</td>
</tr>
<tr>
<td>5</td>
<td>Standard, beige</td>
<td>No blindstamp, with or without copyright date</td>
<td>Blank</td>
</tr>
</tbody>
</table>

However, the title on the front of each view may vary; No. 123 is titled Bethlehem looking South and No. 125 Church of the Nativity, Bethlehem. This system of numbering has allowed the writer to identify the subject matter of 163 of the total of 189 Palestine views, without having seen all of them. And it makes for ease in assembling a series, for different views having the same number do not occur. Bierstadt's biographers note that he was a person of extremely ordered habits. This characteristic left its imprint on his professional work.

Formats 3 and 4, issued on blue mounts, are not blind-stamped and are often of poorer quality. The cabinet sized format 3 are seldom found and probably were issued only in small numbers. In 1882, Bierstadt signed an agreement with the Underwood brothers, which enabled him to greatly enhance the distribution and sale of his views. These were on beige mounts (Format 5) and the descriptive legends indicate that he continued to sell his own stereoviews, in addition to those which were marked for distribution by Underwood and Underwood.
Formats 1-4 all carry the 1874 Bierstadt copyright. On some views distributed by Underwood and Underwood (Format 5) the copyright date appears, but in others has been omitted.

The writer has seen only one Bierstadt negative of the Mideast views issued by another producer. This is #44 of the Palestine series by the Whiting Company Cincinnati, Ohio, under the label 20th Century Series.

The number of negatives made by Bierstadt on this trip was established by an NSA study group\(^1\) as follows: Tripoli-13, Egypt-59, Palestine-189. The total of 261, is an accurate estimate of Bierstadt's work on this journey since the survey was based on information from several large collections.

**The Views**

Bierstadt's strengths were in careful composition of each photograph and his technical skills which enabled production of stereoviews of the highest quality. By 1873, Charles had developed great skill in maximizing the 3-dimensional effect of the stereographs. These factors undoubtedly account for the popularity of the Mideast views. The series, in general, does not focus on the culture of the local inhabitants or events of historical interest, but there are important exceptions. The Tripoli series has scenes of a small native village which picture the inhabitants and their huts (Figs. 4,5). In the Egypt series, small groups of posed natives are shown over and over again, near tombs or the pyramids, forming a stilted panorama. Throughout, clarity and composition prevail to enhance the beauty of the photographs. Cleopatra's needle, the same obelisk given by Khedive Ismail Pasha to New York City and raised in Central Park in 1881, is shown from several perspectives on its original site in Alexandria (Fig. 6).

One of Bierstadt's traveling companions, a bearded man of medium height, appears in this and at least seven other stereoviews (see also Fig. 2 and 17). Another view, of St. Mark's Church, Alexandria, shows four of the travelers on the Church steps, one of whom, an attractive, young lady, appears again in the Palestine series.

The first of the Palestine series is of Joppa (Jaffa, Yafo) taken from the beach where modern Tel Aviv now stands (Fig. 7). The early scenes from Jerusalem show the group of tourists astride horses at the Damascus gate, one of the important gates set in the walls of the Old City. The young lady who appeared in View 4 (Fig. 6) of the Egypt series is shown again, lending support to the belief that these people are among those who accompanied Bierstadt. More of this later.

The picture of people in front of the Triple Gate (called now the Golden Gate) yields salient clues as to both the purpose of the tour of the Palestine and the makeup of the group (Fig. 2). The reverse of the mount describes the scene:

"During the year 1873, Rev. John Sheville, of Springfield, N.J., was sent out to organize a Masonic Lodge at Jerusalem. The Lodge was organized and constituted by him May 7th, 1873, in the great Bezetha Quarry, under the city. This group represents Mr. S. and eight brethren who assisted him on that interesting occasion. The

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*Fig. 10. Bierstadt No. 96, "Garden, with Greek Priest's, Jerusalem, Palestine." The church of the Holy Sepulcher is in the background.*

Fig. 11. Bierstadt No. 76, "Saracen Fountain. Entrance of Temple Area. Jerusalem, Palestine."

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Fig. 12. Bierstadt No. 141, "Jews Wailing Place, Jerusalem, Palestine."
group was taken on the South side of the foundation walls of the temple enclosure."

Rev. Sheville, a rather short, dour-looking individual, was set upon a rock, so that his head appears to tower above those of the others. One of the eight attendants is readily identified as the person shown in views 5, 15, and 21 of the Egyptian series and 44 and 139 of the Palestine series. This important photograph establishes a precise time frame for Bierstadt's presence in the Holy Land.

At this point, it is necessary to backtrack and consider an item recently uncovered from an extremely obscure archival source which sheds light on a purpose for Bierstadt's Mideast photographic expedition. The source is a five page typed biography which
resides in the Chancellor Robert R. Livingston Masonic Library of Grand Lodge in New York City. The biography draws on papers of Elmer F. Reid, who was active in a Brooklyn Masonic Lodge in the 19th century, and deals with the life of John Sheville. Several interesting facts relevant to the view of the lodge inauguration emerge. First, although the view refers to Sheville as Reverend and he is shown in clerical collar and garb, he apparently was not an ordained minister, for the biography mentions that he made his living as a bookkeeper and silverware manufacturer. His fame as a Mason derived from his broad activities in lodge affairs and in organizing lodges in different locations. Among these there is reference to a petition to establish a group in Canada under the Order of Knights of the Palm Tree. The petition for this lodge was signed by Alex Stevenson, Albert Mackey, Robert Macoy, and others and notes that "The Grand Master for 1873 devotes several paragraphs to his reasons for granting the warrant." Following is the statement, "What probably is unlikely is that the lodge was ever physically constituted in form in Jerusalem." The historical import of View 20 (Fig. 2, 3) to Masonic history is that the lodge actually was initiated, once again demonstrating the value of stereography in documenting events in bygone times. In addition, the focus on Masonic activity suggests a broader rationale for Bierstadt’s trip. The man to the left of Sheville is, as are all the others, wearing badges indicating Masonic rank. Since this man often appears in photographs taken in Egypt and Palestine, logic suggests that the group who accompanied Bierstadt had as a focus the inauguration of this lodge in the Holy Land. The identification of the same group of tourists in several of the stereo-views supports this view. Among the others pictured, could be the several young men cited as petitioners for the lodge. And the women shown were probably their wives. The fact that none of these people appear in pictures taken after Bierstadt’s departure from Jerusalem for places in Northern Palestine and Lebanon, suggest that none of this group accompanied Bierstadt on this segment of the trip.

The whole picture would fit together nicely if Charles belonged to the Masons, thereby lending a broader rationale for his journey to the Mideast. A search of the records of the Masonic Library revealed that one Masonic Lodge, Niagara Frontier #132, was in existence in the 1860s, but unfortunately records were incomplete, and it has not been possible to ascertain if Bierstadt was a member (personal communication, Jennifer Somerwitz, Librarian).

Figures 8 and 9 showing David Street near the Jaffa Gate, Jerusalem, also includes the balcony of the Mediterranean Hotel which still stands in the same location. The writer and family stayed there one night several years ago—not recommended unless you are strapped for money. In figure 8, two small groups appear standing on the balcony, one with three women, one of whom appears to be the young lady in white. The second group includes a small man.
with a clerical collar, apparently the Rev. (Mr.) Sheville. Unfortunately, the features of the people are not sufficiently clear to allow for positive identification.

At times, Charles departed from focusing on buildings and landscapes. These variances lend much interest to the series. There are a few portraits, one depicting two Greek Orthodox priests near the Church of the Holy Sepulcher (Fig. 10). Four views are presented of water carriers and a herd of goats in the village of Siloam (near Jerusalem). An excellent picture depicts native groups at a Saracenic fountain by a gate to the temple area (Fig. 11). Here, as in other photographs where the subjects were not posed, ghost images flit through the scene.

A superior photograph and one of interest to archivists of Palestine history is entitled Jew's Wailing Place, Jerusalem (Fig. 12). This is the earliest candid stereoview I have seen showing people praying at the wall. The large number of people in the picture suggests that the photograph was taken at the beginning of the Sabbath (or other occasion of religious import). The walls of ruined buildings which compressed the place for prayer to a narrow alley are clearly shown. The picture was evidently taken without some distance from the prayer area, and the knowledge of the devotees. In other contemporary Middle East stereoviews (i.e. by Leon and Levy, Bergheim, Broggi, Good, Andrée, Bonfils), the praying figures were always posed individuals or small groups. At that time, a strong prohibition existed forbidding photographing the Wall and even when accomplished, was always when devotions were not in progress. A number of other excellent scenes in Jerusalem are presented, among them the interior of the Zion gate (Fig. 13), the Lepers' Quarters (Fig. 14), and the citadel with a Turkish flag displayed atop (Fig. 15).

Interspersed with the pictures of Jerusalem are small groups of views showing the Jordan River, the Dead Sea (Fig. 16), Bethlehem, and Hebron. These photographs were evidently products of short side trips from Jerusalem. And, as previously noted, a longer journey encompassing parts of northern Israel and Lebanon was documented from views 165 through 189. As noted none of the tourist group appear after #165, suggesting that Bierstadt was not accompanied by the Americans on this last segment of the journey.

Bierstadt's Middle East photographs were shown for the first time in the United States shortly after his return from Europe in 1873. On this occasion he received the highest honors at a competition at the American Institute Exposition held in New York City. He further advertised his Holy Land stereoviews at the Philadelphia Exhibition in 1876, receiving favorable comments from critics. Bierstadt's legacy stands as one of the excellent American stereographers of the 19th Century.

References
Assignment 3-D
(Continued from inside front cover)

as well as your name and address. Each entrant may submit up to 6 images per assignment.

Any stereographer, amateur or professional, is eligible. Stereoscopes 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 photog-
rapher.

Send all entries directly to: Assignment 3-D, 5610 SE 71st, Portland, OR 97206.

Letters
(Continued from page 3)

print included with the letter displays perfect stereo plane registration of the colors
(thanks to the digital pixel-by-pixel control), something the most skilled view tint-
ing artists of the 19th century could never manage. The digital colors, however, are
similar to those in hand-tinted views, with intense blue water, baby-blue sky and
bright pink roofs. Color, of course, can help separate objects of similar density,
and can be especially helpful when the objects are actually on the same depth
plane. But it's probably best when the original image is both photographed and
reproduced in full color.

- Ed.

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.

Fig. 17. Bierstadt No. 44, "Jerusalem from Mount of Olives, North, Palestine." Bier-
stadt's companion is in the foreground.

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Credits
The author gratefully acknowledges
the assistance of the following people
in the preparation of this article.
Ms. Jennifer Somerwitz, Librarian,
Livingston Masonic Library of Grand
Lodge, New York.
Ms. Barbara Morgan, Reference
Librarian, University of Massachusetts,
Amherst.
Mr. Laurence Feldman, Head, Sci-
ence Library, University of Massachu-
setts, Amherst.
Ms. Cathy Collins for her cheerful
presence and typing of the manuscript.
Ms. Betty Willa, Audiovisual
Department, University of Massachu-
setts, Amherst for preparation of the
map.
Ms. Leslie Starobin, Associate Profes-
sor, Framingham State College, Massa-
chusetts for her professional skill in
producing 35mm slides from the origi-
nal stereo views.

All of the views shown are from the author's collection.

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44. Jerusalem from Mount of Olives, North, Palestine.
Deep Into the Cretaceous Via IMAX 3-D

review by Sheldon Aronowitz

T-Rex: Back to the Cretaceous opened in November, 1998, at select IMAX 3-D theaters worldwide. This breakthrough film showcases a significant advancement for large format technology with photo-realistic, 3-D dinosaurs which are so “real” and close to the viewer that parents should prepare their young children by assuring them that “it’s only a movie.”

T-Rex was shot on location in Alberta, Canada at Dinosaur Provincial Park, the richest dinosaur site in the world with literally millions of fossil bones exposed at any one time. More than 35 species of dinosaurs have been discovered there. Dr. Philip Currie, the world’s foremost dinosaurian paleontologist, served as technical advisor for T-Rex. He and his team of paleontologists had to sign off on “every tiny detail” relating to the dinosaurs! Unlike Jurassic Park, in which filmmakers took theatrical license to make Tyrannosaurus teeth much larger and the face more reptilian, T-Rex producer Antoine Compin recalls being in a meeting for hours one day discussing the nostril slant of a Hadrosaur!

The “live action” dinosaur sequences were shot against the abundantly lush ferns, moss, ancient trees, and cyads of the Olympic rain forest in Washington State. According to Director Brett Leonard, “It was just one of the most magical, amazingly lush locations that I have ever seen. The vegetation and environment is very similar to what scientists believe it was like in the late Cretaceous period. It’s amazing to be able to take people to that location as a very realistic way of going back in time.”

The film itself centers around Ally Hayden, played by Liz Stauber. Ally is fascinated by the way modern scientific study of fossils can lead to uncovering the mysteries of what dinosaurs were really like. Ally would like nothing more than to accompany her father, famous paleontologist Donald Hayden (Peter Horton), on one of his digs. However, she has to settle for giving tours as a museum guide.

When Donald Hayden brings his latest discovery back to the museum, Ally is excited that the oblong shaped fossil rock might be a tyrannosaurus egg. This would lend proof to Ally’s theory that T-Rex was an evolutionary precursor to today’s birds and would have exhibited parental instincts and behavior. Her father is not so quick to encourage that conclusion, but before he can complete his discussion with Ally, he is called away for an urgent meeting.

Alone in the museum lab, Ally accidentally knocks over the “egg” and a mysterious gas escapes from it. As Ally breathes in this gas, she is sent on a journey 65 million years into the past. This journey, over which Ally has no control, takes her as well into the 1920s where she meets the famous dinosaur illustrator Charles Knight.

She next finds herself in the 1910s on a paleontology expedition with Baraum Brown, the most famous bone hunter in history. Suddenly, she is again hurled back 65 million years to the Cretaceous period.

Ally is spellbound as a Pteranodon flies overhead and she watches an ostrichlike Ornithomimus devouring an egg in an enormous nest. But she is apparently not an unnoticed observer. When the creature spots her and moves to attack, Ally realizes that her adventure has become very real. Suddenly, a giant foot slams to the ground and the mammoth Tyrannosaurus Rex appears...
The film’s poster features one of the best captions ever seen in a theater lobby: “There Are Only Two Ways To See Dinosaurs This Real. And You Missed The Other One By 65 Million Years.” The efforts at accuracy in depiction of dinosaurs included making their skin more colorful in line with current paleontological theories.

The film begins in a clearing, squaring off against the Ornithomimus to protect its eggs.

Ally becomes an integral part of this battle, but when by sheer luck she catches one of the T-Rex eggs and saves it from certain destruction, we near the most dramatic part of the film. Ally gently lays down the egg and finds herself face to face with one of the most fearsome creatures of all time—the awesome, and very much alive, Tyrannosaurus Rex.

When all in the audience expect Ally to be torn to shreds, T-Rex responds to Ally in recognition and appreciation for her deeds. This heartwarming scene is certainly one of the film’s major highlights. Ally’s theory is proven to be correct—a theory for which she put her life on the line.

While her father is frantically looking for his “missing” daughter, Ally returns to the museum, keeping her secret journey to herself. As the film ends, the camera slowly zooms in on the egg. The surprise ending (which you will have to see for yourself), combined with Donald Hayden’s promise to take Ally on the next dig, and hints of Donald’s marital problems all lead me to believe that a sequel is in the works.

All the dinosaur sequences were done digitally by the digital animation and visual effects studio Blue Sky/VIFX under the supervision of L-squared entertainment. Blue Sky/VIFX employed over 65 people working for 18 months on this film. The company has completed work in over 250 commercials and over 50 television productions and films including Armageddon, X-Files—The Movie, Titanic, Face/Off, and Alien Resurrection.

Digitization for a 3-D film is an extremely intricate and difficult procedure. Consider this example—a scanned image of one frame takes up to 50 megabytes of data space in a computer. For one frame of a 3-D film, that makes it 100 megabytes of information, that means that with four minutes
of film, they were up to a terabyte of information—a terabyte being a thousand gigabytes, and a gigabyte being a thousand megabytes. That was just for the raw images themselves, even before all of the information and rendering that was done to the bare images. It is difficult to imagine the amount of data space required for the completed work.

For this and many other technical reasons, every minute of digital animation in the final print cost 1.5 million dollars. A film can quickly go way over budget without careful planning.

If I’d been asked how many minutes of digital animation T-Rex contained after my first screening, I would have bet anything that there was at least 10 minutes. During my next screening I estimated the time of the digitally animated dinosaur sequences and kept a running count. I could not believe that the actual time was only 90 seconds! Although the dinosaur sequences in the scene are relatively short, the mind is “tricked” into believing that the entire scene portrayed the dinosaurs continuously—primarily by the brilliant use of sound, acting, anticipation, suspense, etc. If my initial estimation was typical of the general public (and based on discussions with other viewers, I believe it is), then the producers got 15 million dollars worth of digital effects for about two and a quarter million.

This film plays extremely well to both children and adults. Much attention was given to the educational aspects of the film. According to Dr. Currie, “Some of the names of the dinosaurs chosen for starring roles in this film are not very familiar to the general public, although I think most kids today who pick up dinosaur books or watch television specials on dinosaurs probably are familiar with them. By selecting dinosaurs that aren’t necessarily familiar, we are pushing the envelope a bit and trying to show people that it’s not just the Tyrannosaurus, Brontosaurus’ and Allosaurus that deserve attention. There are many more species out there and they are all fascinating.”

Charles Knight and Barnum Brown are important and historical figures in the study of dinosaurs. Barnum Brown is responsible for bringing 4 boxcar loads of dinosaurs a year to the American Museum of Natural History in New York, making it one of the finest dinosaur displays in the world. Most of the dinosaurs are from Dinosaur Provincial Park in Alberta, Canada.

Charles Knight, perhaps the most famous dinosaur artist, once had more control on how dinosaurs were viewed than did the paleontologists themselves. His paintings, although as influential as they once were, remain magnificent and much sought after works of art.

I watched T-Rex four times, each with a different audience. I was able to compare an audience of school children, press, invited guests of Discover Magazine, and the general public. Unlike screenings of past IMAX 3-D films, which played better to one type of audience than another, T-Rex seemed to play equally well to these four diverse groups. The New York Times actually gave T-Rex a better review than any of the other IMAX 3-D films. This is a credit to the entire staff and crew for a perfect mix of educational/factual information, story line, drama, thrill, suspense, mystery and the bringing of dinosaurs into the audience as well as bringing the audience “into” the film. Every 3-D effect was flawless.

After experiencing this film and seeing the magnificent dinosaurs who dominated the world for over a hundred and sixty million years—only to become extinct—how can one not echo the thoughts of Dr. Currie and reflect on our own frailty and the question of our future—for we have only been here a mere 5 million years!

I trust that this film will renew the public’s curiosity about dinosaurs, among both children and adults. It is difficult to compare one IMAX 3-D film with another, as each is in a class by itself. However, for overall quality and entertainment value, T-Rex is up there with the film against which all others should be judged—Across the Sea of Time.

T-Rex is dedicated to its IMAX stereographer and camera operator, Noel Archambault, who was tragically killed June 25, 1998, while filming Galapagos Rediscovered.

I urge everyone to see this most brilliant, innovative, and entertaining film. As with most IMAX 3-D films, there is so much visual information that to be fully appreciated it needs to be seen two or even three times.

IMAX 3-D films opening in the near future are Olympic Glory, a film about the Nagano Olympics (January 22, 1999) and Encounter 3-D, a film about the history of 3-D (April 2, 1999).
Miss Anna E. Dickinson was born on October 28, 1842 in Philadelphia. Her father was a merchant who died when she was two years old. She received a rudimentary education in a school run by Quakers but was recognized as very bright at an early age. She was destined to become widely renowned as a lecturer, writer, and political speaker even at an early age. Now she is remembered as an anti-slavery activist and a pioneer in the struggle for women’s rights.

When only fourteen, Ms. Dickinson wrote an article against slavery for The Liberator, published by William Lloyd Garrison, the abolitionist, in Boston. This established a pattern of activism that was to mark her life. By the age of seventeen she was teaching school in Bucks County, PA, and a year later was launching a public speaking career. In her inaugural appearance she spoke on “Women’s Rights and Wrongs”. This was in 1860 and her audience was a group of progressive Friends (Quakers) in Philadelphia. After that she was a frequent visitor to the podium, chiefly speaking on total abstinence and slavery.

**Supported War**

Her activities led her into politics and as 1861 came to a close she was strongly behind the war for the Union. She became prominent enough so that in her early twenties she actually spoke before the House of Representatives about the evils of slavery. She continued her career as a lecturer for a number of years.

**Theater**

In the 1870s she decided to try her hand as a playwright and in the end as an actress in her own productions (A Crown of Thorns and True to Herself). She also played prominent roles in Hamlet and Anne Boleyn. Her last public appearance (Continued on page 21)

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SSA Stereocard Expo Winners

The 3rd annual Stereoscopic Society of America International Stereocard Exhibition was judged in time to display the accepted views at the NSA convention in Richmond, VA, in August. Judging took place on July 18, 1998, at the Northlake Library in Atlanta, GA. The judges were Bert Arps, Jack E. Cavender, and Larry Moor—all of Atlanta. Each judge was provided a Red Wing Viewer stereoscope. Score recorders, sitting opposite the judges, observed the entry numbers on the back of each card as the judge examined it and pronounced the scores, thus preserving anonymity. All awards were chosen from highly-scored views (not necessarily by initial score) except Judge’s Choice Awards, for which each judge selected one entry from the entire body of work. All judging procedures met or exceeded those established for approval by the Photographic Society of America and PSA members receiving awards and acceptances are eligible for prestigious PSA Star Ratings.

Winners and acceptances were announced by Exhibition co-chairmen Bill C. Walton and Richard Twichell as follows:

**Best of Show**
1st: Bill Lee
   “The Forbidden Place”
2nd: Ernie Rairden
   “Wash. DC Post Office”
3rd: Carole Honigsfeld
   “The Rowboat”

**Best Photojournalism**
Joyce St. John, “The Battle of Pea Ridge”

**Best SSA Member View**
David Lee, “Weeds and Trees”

**Judge’s Choice**
Richard Twichell, “Leave Some for Us”
Bill Patterson, “Among the Colonades”
Bill Lee, “The Ogre in the Forest”

**Honorable Mention**
Robert Bloomberg, “Eye of the Tiger”
Bruno Braun, “Burg Hanstein”
Allan Griffin, “Fun at the Fair”
Eric Kirschner, “Harpist’s Hands”
Ronald J. Leonard, “Rahal Pits #12”
Ernie Rairden, “The Banana Palm”
Bill C. Walton, “The Darby Queen”

Enter #4!
Closing date for the 4th SSA Stereocard Exhibition is May 29, 1999. For more information or entry forms, contact Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906.

Shut-Ins

On the shut-in list, as of this writing, are Krys Walton and Membership Secretary Shab Levy, both of whom had serious operations and are reported to be rebounding well. Krys had a hip replacement in late November and Shab underwent bypass surgery in early December. By the time this appears in print we hope they are far along the road to a full recovery.

Yearbook

Studies have been carried out on the feasibility of issuing a Stereoscopic Society of America “Yearbook”. This would feature brief biographical data and examples of...
sometimes far ahead of time. Experiments are circulated to test the waters. Objections to change have been overcome to set new standards in what the mainstream is enjoying (and then protecting). The introduction of enlarged prints from miniature cameras and the advent of color transparencies are two examples that come immediately to mind where the Society had to adjust as the new washed over the old.

Increasingly, in the Society folios, there are appearing more and more artifacts of the computer age and the "digital revolution". From fancy, personalized labels on the backs of stereo prints to computer-generated stereo images in transparency format the signs are hard to miss. Clever 3-D constructions by Ray Zone, the marvelous fantasy scenes of Boris Starosta, striking 2-D to 3-D conversions by Craig Daniels, for example, all attest to this. The things that it is now possible to do with photographs using current software seem endless... and certainly beyond imagining, not all that long ago. For stereo images the possibilities, it would appear, are boundless.

Jack Swarthout, in a recent Email, observed, "We are getting to photo quality very rapidly. Pretty soon none of us will have to go into a darkroom. We have it all at our fingertips on the computer! The printers will be the last piece needing upgrading to print out our views.” What great and exciting times should lie ahead for stereo imaging.

Anna Dickinson

(Continued from page 19)

appearance occurred in 1896 in Scranton, PA at the Fulkham Theater where she delivered a lecture.

Women's Rights

After her first address on women's rights she received many requests to speak at widely scattered meetings. Several months later the newspapers were referring to her as “the juvenile Joan of Arc”. Still it was difficult to make an adequate living just giving talks. She had decided to give it a try after being “down-sized” at the Mint where she was employed as a clerk. She was just about to give up the idea when she was approached by the Republican New Hampshire campaign to give a series of addresses. Her twenty speeches were credited by some as instrumental in carrying the state for her party. She was then invited to Connecticut where she helped elect a Republican Governor in 1863. When she was invited to address the House of Representatives, President and Mrs. Lincoln were in attendance. But, there was always a strong independence in the stances she took. Because she did not agree with Lincoln's views on reconstruction, she opposed him in 1864. After his assassination, however, she was the principal speaker at a mass meeting in Philadelphia to raise money for a memorial. In 1868 she returned to campaigning and made about thirty appearances for the Republican National Committee.

Profitable

Her earnings as a speaker were estimated to exceed a quarter of a million dollars. This was a very substantial amount in the buying power of the dollar at that time. She wrote a novel (titled Which Answer) in 1868 which displayed her views on racial marriages. About ten years after that she cast off the plain black gowns she was known for wearing and left the lecture hall for the stage. After her retirement from public life, she maintained an interest in public affairs but no longer took part in them.

When women's suffrage became a reality, she enjoyed the victory of the cause in which she had always been a strong believer, but she never exercised her right to vote. It was said her absence from the polls was due to her age at the time the laws were implemented. By the time of her death, Anna Dickinson had no surviving relatives.
Another new series of science books aimed at young readers and illustrated with true stereoscopic photography has appeared on the market. Published by the British firm Dorling Kindersley (DK) and produced by 3DEYE* of Farnham, England, titles so far include 3D Plant, 3D Reptile, 3D Microlife, and 3D Insect.

What looks like a very tall and narrow picture book opens to reveal stereo pairs on the upper half of each page-spread when the book is positioned horizontally. A slot molded into the plastic lining of the front cover holds an eight-inch high mirror facing the left images, which are printed flopped for viewing in the mirror by the reader's left eye. Wire binding and a notch in the center of each page allows them to lay perfectly flat around the mirror.

On the pages below the wire binding, text and smaller flat photos provide details about the subject of the stereograph positioned for viewing. Also on each page, a small box with an eye symbol provides a basic study question about some aspect of the subject. Most of the paired images are four and three-eighths by five and three-eighths inches but some bleed from edge to edge, meeting in the middle and somewhat exceeding the coverage of the mirror. In the 3-D Plant book examined, the close-up stereography was generally of exceptional quality with only minor window violations and some very well controlled through-the-window examples. A projection program using the original transparencies would probably be very highly rated. (Photography credit is given to John Akeroyd of Image Quest 3-D on the title page, and to Tim Hellier, Justin Peach, Christopher Parks and Peter Parks in the Acknowledgements section.)

The combination of large images with direct, no-magnification viewing removes any problems of printing resolution that can plague book viewers using lenses, and it's fairly easy to arrange lighting that avoids having the mirror cast a shadow on one of the images. The plastic mirror provided isn't front-surface, but it's thin enough that secondary reflections are hard to notice. The heavier plastic on which it's mounted limits distortions (unless you really twist it) to the minor ripples inherent in the material itself, which become evi-
dent if you move your head while viewing the fused image or concentrate on the right edge of the pictures.

Unlike some past book and magazine 3-D presentations that simply instruct the reader to “find a small mirror and place it between the two pictures”, the DK system maintains a large enough mirror in the proper position to guarantee reasonably good stereo viewing by anyone who can focus on a page at about nine inches. A pocket in the back cover holds and protects the mirror when not in use and lets the book close to a thickness about twice that required by the pages alone.

Ironically, a superior single-mirror viewing system has been available for years but no major international publisher has yet taken advantage of Sylvain Arnoux’s Folioscope (SW Vol. 25 No. 2, page 11). It allows larger images to be viewed at a more comfortable distance with less distortion, yet folds flat and will accommodate any book or folder printed in that format. Unlike the DK system, the mirror is a permanent part of the viewer and less likely to be lost, while the book’s pages require no center cut-out and the covers need no molded plastic pieces.

That being said, the DK system is probably about the best commercially practical application of the mirror-between-the-images concept yet to come along. Better, front-surface glass mirrors would be a product safety impossibility and polished metal would be a bit heavy. Reflective mylar stretched over a simple frame would be both front-surface and distortion free, but would need to be replaced on occasion and many customers could have problems getting it taped on tightly and evenly enough.

An imaginative 3-D series like this from a major publisher is really a pleasant surprise worthy of attention. The overall quality of the images and text make it more than reasonable to buy at least one as a gift for a young relative or friend and at least one for any collection of stereoscopic publications or viewers.

**Could Dinosaurs See in 3-D?**

**by Ron Keas**

Not all animals can see in 3-D. In order to see in 3-D, both eyes need to be able to look forward. Some animals (especially birds like pigeons) have their eyes on the sides of their heads. Everything they see looks flat.

Could dinosaurs see in 3-D? Paleontologists believe that most dinosaurs were not capable of seeing in 3-D because their eyes are on the sides of their heads like a pigeon. The exceptions were probably the predatory dinosaurs: T. Rex, Deinonychus and the dromeosaurs. Their eyes were closer to the center of their heads. They could look straight ahead!

A good way to determine if dinosaurs had 3-D vision would be to examine the skulls and see if the orbits (eye sockets) were oriented such that both eyes could point forward at the same time. The stereoscopic vision of T. Rex would have been exaggerated by the distance between his eyes. In stereo photography this is called “hyper stereo.” It would have allowed him to perceive depth even at great distances. Human vision loses the illusion of depth after about 150 yards.

3-D would have been a valuable tool for T. Rex when he was searching for prey. Dinosaurs without stereo vision relied mostly on movement to see their prey. T. Rex would have had the advantage of being able to see in depth. His prey would have stood out from the background, even if it were standing still.

For the longer, stereo-illustrated version of this article originally from the web’s Dinosaur Interplanetary Gazette (www.users.interport.net/~dinosaur/ frontpage.html), check out www.dinosaur.org/3ddino.htm.
The Fiery Charger

E. P. Frank was a Brazilian who spent most of his adult life living in France. Before World War II he worked for the Lumière camera company, amongst other vocations and avocations. He invented improvements in photographic equipment, was an early worker in color photography, and probably not excelled in his time in knowledge and technique among French stereographers. Some of Frank's early color stereographs, using the autochrome transparency process, appeared in the first color issue of Stereo World (Vol. 15 No. 1), one dated as early as 1911. He carried on an extensive correspondence with John P. Medders (recently featured in Stereo World Vol. 24 No. 4) filled with interesting insights on many aspects of his life and times. That correspondence is the basis for this and other upcoming glimpses, in these pages, into his reflections on stereography and what it records.

Frank wrote with tongue-in-cheek and a twinkle in his eye. In this piece we find out more than we may have imagined about a topic that explains itself as we go along, with Mr. Frank's help.

The Letters

J.P. Medders to E. P. Frank, March 2, 1952:

I've run into the word "bidet" a number of times (the dictionary says "sitz-bath") and I have a general idea of what it is but just what the hell does a bidet look like?

E. P. Frank to J. P. Medders, March 10, 1952:

Professor dons his little mortar-board and starts his lecture. Subject, le bidet, colloquially known as "le fougueux coursier" (the fiery charger), the word bidet also meaning a rather small fourth-rate horse.

Seems to have been invented in the 2nd quarter of the 18th century, when Louis XV was young and handsome and the always easy-going French set up an all-time high in easy-goingness—and began to be clean. You may not know that the "Middle" or "Dark" ages were far less given to dirt—at least among the "leading" classes—than most people think they were: a visiting knight, for instance, was at once led to the bathroom; a bath tub was a wooden trough but contained very hot water; and while the honored guest simmered, the host’s eldest daughter either sat beside the tub, talking with him, or, I guess, just inside the tub if it was big enough. People were not very squeamish then; the nightshirt wasn’t新颖 then; the nightshirt wasn’t...
A shop window reflects a quiet street in Nice in the spring of 1952. Behind the glass is a head-on view of a bidet, stereographed for the edification of J.P. Medders by E.P. Frank. (Prints from original Frank negatives by N.B. Patterson, 1998.)

Diffusion today: Very few French women go without; statistics say that only 17% of all flats or houses in France boast a bath-tub and only 10% a shower; but a bidet is found practically everywhere. It is fairly frequent now in Italy and Spain as well as in German...or connected language speaking countries, and, of course in South America. It is VERY exceptional in England and still is practically "unmentionable" when one asks for it in an English hotel. The indignant answer usually is "oh, THAT!". With the result that the exact Englishman describes English women as " Very clean, except where they need it most". Nowadays, a complete French bathroom (in modern flats, hotels, etc.) comprises bathtub, or shower, or both, washstand, and bidet; the latter is now usually built on a rectangular shape, no more vio-
lin-like. No sir! I didn't forget the "john": in France (and mostly on the continent) it usually stands in a separate cubicle.

According to what you write (you say you don't know what a bidet looks like) that implement doesn't seem to be particularly in favor in your country. Sorry to hear that, for another nickname for the thing is "le siege de l'amour propre". I may mention in passing that the average French woman makes use of it before and after each "love making", as well as morning and evening in any case.

And that's all, except for the note I make to shoot one or two bidets for you. Can't promise to shoot it, or them, in actual or real use. Most ladies object against doing that in public, and practical demonstrations in show-windows don't extend to bathroom accessories...alas!

E.P. Frank to J.P. Medders, April 30, 1952:

...negs show A and B bidets, shot through show windows (in Nice); the things as ain't "johns" or bathtubs. I enclose a plumbing fixtures joint list of things, where you will find other bidets (prices aren't printed any more in France, they are too unstable; just now a bidet costs about $20.

Still Looks Awkward

Well, things may not have changed much in the 46 years since E.P. Frank wrote those words. I still do not see bidets in American store window displays; and, looking at length at Frank's views, still cannot imagine one in use.
3D Trio From 3DIT

The latest three-lens camera from 3D Image Technology Inc. is the 3D Trio, being marketed primarily through the QVC Television Shopping Network. Like all of 3DIT's other cameras (the 3D MAGIC, the 3D Wizard, the 3D fx, etc.), it is intended for use with color negative film for the production of autostereoscopic lenticular prints by the Norcross, GA, firm. (See SW Vol. 20 No. 2 page 12.)

The 3D Trio completes the slow movement of stereo photography into the current realm of point-and-shoot camera marketing by combining motor drive and rewind with DX coding to match the auto exposure system to any film from 100 to 400 ISO. Opening the built-in lens cover activates the metering system and turns on the flash—which fires in all but the brightest direct-sun lighting situations.

The three f/5.6 30mm three-element, fixed focus lenses produce sharp images within the camera's intended operating range of 6 to 12 feet—the range in which lenticular prints offer the best of their limited 3-D effect. Even shots made at between three and four feet are quite sharp, but anyone attempting to use the camera for paired prints from the outer negatives will quickly notice that anything beyond even 16 feet is definitely soft—as if the lenses were truly focused at about seven feet or even less for the best possible lenticular impact.

Given the above limited range, the 3D Trio's power advance, auto exposure and centrally located viewfinder make it remarkably easy to use in fast moving, close-in situations (like a kid's birthday party) where an Argus/Loreo, for example, could present problems with viewfinder parallax, uneven flash coverage, and (outdoors) stray reflections even with the lens shade in place. (That's assuming, of course, one is willing to trim and mount regular prints made from Trio negatives.)

As an instrument, the Trio shows some very thoughtful design features. As there is no rewind lever, a small red square beneath a window on the top left of the body turns to show that the film is advancing. The film automatically rewinds at the end of a roll, but if this function fails or if you wish to change film sooner, power rewind can be done by pushing a button at the bottom of the body. The lid of the battery compartment is hinged to the body—and with a real hinge instead of a soft plastic bend. It even has a tripod socket, although lacking a self timer, this will seldom be used. One omission that would have cost little to correct is the lack of a ring anchor on the right side of the body, which would have allowed the use of a neck strap by those not comfortable with just the left-side wrist strap.

The camera's nearly flat front would make it easy to tape a low power magnifying lens (as from a pair of reading glasses) over two or even all three lenses for close-ups in the one foot or less range, after doing some initial focal length test shots.

The Trio's "suggested price" is $89.95, but some people report getting it for less on the QVC Shop
Inside the Trio, DX code contacts are visible in the film well at left. Round LED to the left of the viewfinder signals that the flash is needed, while the horizontal light indicates the flash is charged. Easy-load take-up spool at right speeds film loading.

ping Network. Currently, 3.5 by 4.5 inch lenticular prints from three-lens cameras are $22 for 24 prints (36 exp roll), or $16 for 16 prints (24 exp roll) from 3D Image Technology. Reprints are $1.50 each, 5 x 7 prints are $5.95, and 8 x 10 prints are $10.95. For details on all of 3DIT's products and services, see their web site at www.3dit.com or contact them at 5172-G Brook Hollow Pkway, Norcross, GA 30071, (770) 416-8848.

In England, the 3D Trio is available from the Widescreen Centre, 48 Dorset St., London W1H 3FH, 0171-935 2580 or see www.wscreen.demon.co.uk. Or, The 3Dfx

For a less expensive reusable 3-lens camera, there's the 3Dfx from 3D Image Technology. This is basically a reusable version of the 3D MAGIC Plus, with built-in flash and fixed focus and exposure. The price from 3DIT is $34.94.

A Textbook Case of Stereo's Edge

Stereoscopic illustrations can increasingly be found in an ever wider variety of publications, but a textbook titled Fundamentals of Electronics for Speech-Language Pathologists & Audiologists has to be one of the last places most people would expect to find page after page of stereographs. Those working with speech and hearing problems need to understand the basics of the equipment they use, and stereos of circuits, switches, connectors, computer hardware, etc. outnumber the flat photos in this very specialized 192-page paperback.

NSA member Franklin H. Silverman, Ph.D. is a Professor of Speech Pathology and Audiology at Marquette University in Milwaukee, Wisconsin. He has authored college textbooks for about 25 years with eight currently in print and has been interested in photography for over 50 years. In his own words:

There were several reasons why I decided to use stereo photographs in this book. First, it allowed me to image the objects depicted (electronic components and devices) with less distortion.

Second, it makes viewing the images more interesting to students. While few students who are training to be clinicians are likely to get "turned on" by viewing ordinary photographs of electronic components and devices, many are likely to get "turned on" by learning to free-view stereo images of them. And the longer they spend viewing the photographs, the more information they are likely to get from them.

Third, the presence of the stereos and instructions for free-viewing them is likely to make the book seem more interesting and approachable for some students, thereby causing them to respond more positively to its content—electronics—than they would be likely to otherwise.

Fourth, the stereos are a "benefit" that competing books don't have, which should result in at least a few more adoptions.

And fifth, the book can serve as a model for other textbook authors and assist them in convincing publishers that it is both practical and worthwhile to include stereos in textbooks. If Simon and Schuster—the largest publisher of college textbooks in the world—considers it both practical and worthwhile to do so, why shouldn't they.

"A Circuit Board Containing A Number of Integrated Circuit Chips." from page 37 of Fundamentals of Electronics for Speech-Language Pathologists & Audiologists by Franklin H. Silverman, ©1999 Allyn & Bacon, Needham Heights, MA. Printed in black & white on uncoated paper in a smaller format, the best of the book's stereos reveal close-up details of some complex pieces of equipment. No viewer is supplied, but free-viewing instructions and lorgnette ordering information are included.
3-D VIEWMAX Keeps it Simple With Dinosaur Theater

Just how “basic” a functioning print stereoscope can be has been well demonstrated over the past few years by the 3-D VIEWMAX—a plastic lorgnette viewer (9-inch focal length) glued behind two holes in a thin sheet of corrugated cardboard with two folding flaps. That’s it. No print holder, no septum, no folding sides or tabs and no handle. But not only does the 3-D VIEWMAX work well, its simplicity gives it considerable flexibility in the range of sizes and shapes of stereographs it can fuse, including loose, unmounted pairs or (by leaving the back folded against the base) pairs printed in books or magazines. As could be expected, its main limitation is the need to use two hands to hold the lens board and the back (against which the views simply lean) upright. Orienting it straight down on a table or propping the back against something frees up one hand—much like using the lorgnette alone, but the viewer keeps the lenses and the view parallel and maintains the focal length. Plus, it’s harder to loose the lorgnette when it’s attached to that cardboard!

The 3-D VIEWMAX and the 4 x 6 inch view sets marketed with it are the work of Ron Keas, who worked with aerial stereo photography in the navy in the mid 60s, then got involved with stereo again in 1990 making his own viewers and camera rigs. Looking for a format that would be practical for selling his stereographs to the public, he choose a Pentax beamsplitter on a 50mm lens to produce monolithic 4 x 6 inch color prints.

Experimenting with inexpensive viewer designs, he based the VIEWMAX on the round lens, prismatic “Realist Manual style” lorgnette he found in the REEL 3-D Enterprises catalog. With the cardboard flaps holding the lenses in alignment with the view and the frosted inner edges of the lenses taking the place of a septum, the viewer is easy for people to use at the first try. Along with a set of Redwoods scenic views, the viewer has sold at California’s Henry Cowell Redwoods State Park gift shop for the past 5 years.

A new version of the 3-D VIEWMAX, the 3-D Dinosaur Theater, was recently introduced with the outside printed to resemble a large skull-like rock featuring viewer lenses in the eye holes. Like the original VIEWMAX, prints are held in place by an extremely reliable force—gravity. This has the additional advantage of forcing beginners to point the viewer down, allowing light to fall on the prints they otherwise so often try to view as transparencies. (Some sort of genetically embedded View-Master instinct, no doubt.)

3-D VIEWMAX stereo print viewers are $8 and sets of 16 views (4 x 6 inch prints) are $12 each, postpaid, “first-class, anywhere in the world”. As long as you don’t mind the large, fuzzy septum in monolithic prints from beam-splitter pairs, the quality of the images ranges from good to excellent with no real window violations. The images themselves are very sharp with good color and density overall. Current sets include Grand Canyon, Yellowstone, Redwoods, Mono Lake, Yosemite, Renaissance Faire, Dinosaurs, Desert Botanical Gardens, Aquarium, Egyptian Museum, and Zoo Animals. (A 22-view assortment set is also available for $15.) The sets and viewers are being marketed on the internet at www.3dviewmax.com, where samples from all the sets can be seen. Those without internet access can contact 3-D VIEWMAX at PO Box 261, Ben Lomond, CA 95005.

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

One of the recent lawsuits against Microsoft pits the software Goliath against e-mail greeting card publisher Blue Mountain Arts. From 1993 to 1995, Blue Mountain published a line of stereogram cards as well as the book Love in 5-D Stereograms. (See SW Vol. 21 No. 3, page 30.) A few stereogram cards remain available for sending via e-mail on the firm’s web site (www.bluemountain.com) under their “Literature and Arts” category.

A problem arose in November of 1998. When Microsoft released the beta of Internet Explorer 5.0, its e-mail client was set up to classify Blue Mountain cards as “junk” and toss them automatically into the “junk mail” folder. In addition, WebTV, a Microsoft subsidiary, suddenly blocked subscribers from receiving Blue Mountain postcards. Microsoft’s claim that the problem was due to a “bug” in the Outlook Express e-mail filter software was viewed with skepticism by some who noted that Microsoft recently introduced its own line of electronic postcards.

When they learned that Microsoft didn’t intend to fix the problem until “an unknown future date”, Blue Mountain filed a complaint Against Microsoft and WebTV in Santa Clara County, California on December 8, 1998, and asked for a restraining order to prevent Microsoft Corporation and WebTV from blocking Blue Mountain’s use of the internet to provide electronic greeting cards to the public.

On December 15, a Federal District Judge refused Microsoft’s request to move the case and ordered Microsoft to pay Blue Mountain’s costs and actual expenses, including attorney’s fees. On December 21, a California Superior Court Judge issued a temporary restraining order against Microsoft. A Court date of January 21, 1999, was scheduled for Microsoft to appear before the Superior Court of California, Santa Clara County, to show cause as to why provisions described by the court should not be incorporated into a Preliminary Injunction.

For updates on the legal situation, check the link on the Blue Mountain web site.

A Look at 3-D Basics by a Pioneer of Stereoscopic Technology

Diagrams and calculations related to things like lens separation, focal length, convergence, etc. are among the aspects of stereo photography constantly being reinvented by dedicated new 3-D enthusiasts who feel called to bring technical order to a neglected and chaotic art form. Of course some of these people have come up with very useful advice and techniques, but there’s also a lot of technical flailing around that goes on in the creation of “new” theories. Occasional flurries of postings on the internet photo-3d mail list demonstrate this phenomena and the related lack of agreement on key technical terminology.

Many people are unaware of the voluminous technical material that exists on nearly every aspect of stereo imaging, and of just how long much of it has been available. An article in the July/August ’98 issue of The Journal of Imaging Science and Technology offers a basic look the geometry of stereo image recording that explores the many layers of complexity involved while providing methods of calculating solutions using well-defined terminology. “Photography in the Service of Stereoscopy” is by NSA member Samuel Kitrosser, who helped with research into many of these matters at the Polaroid Research Laboratories in the 1940s.

One of the products of that work was the Polaroid Interocular Calculator of 1953—a very specialized circular slide rule mentioned or pictured in stereo history texts and articles ever since. The article’s detailed explanations of the variables covered by the device offer a challenge to today’s expectations of instant digital answers. Those who want to go beyond the article or into related technical areas can find ample reading in the 13 reference sources (from Wheatstone to Burder) provided—including two listings for material in Stereo World. Reprints of the article are available for $6 from Samuel Kitrosser, 23 Oakland St., Lexington, MA 02420.

A Scope You Can Walk Through

The 3-D fanatics of the Cascade Stereoscopic Club are at it again, preparing for the second annual 3-D SCOPE, April 3-4, 1999, at the Oregon Museum of Science and Industry in Portland. (See SW Vol. 24 No. 6, page 30.) Like last year, the event will be a celebration of many aspects of stereo imaging, including slide presentations, displays, interactive computer exhibits, photographic equipment, literature, and more.

Even if you think you’ve seen it all, it’s worth making a side trip if you’re going to be in Oregon or Washington that weekend, just to see the reactions of both kids and adults to their first experience of high quality stereo images. 3-D SCOPE is free with regular museum admission. For information, contact CSC, 2244 NW Quimby St., Portland, OR 97210, or visit www.teleport.com/~jweigel/3D.html.
3-D MAIL/PHONE BID AUCTIONS. View-Master, stereoviews, and more! Top quality/nice prices! Send LSASE. Satisfaction absolutely guaranteed. New bidders encouraged to join. Call for simple instructions on how to bit successfully. Also, always buying 3-D! Norb Schneider, 7245 W. Pato Verde, Peoria, AZ 85345, (602) 486-3721.


3-D SCANNING SERVICES. Send 35mm negatives, slides or prints and we'll scan your images into CD-ROMs. Only $5.00 per stereo pair! Contact DDE, PO Box 2689, Costa Mesa, CA 92628. www.DigitalDreams3D.com (877) 362-2436 toll-free.

3-D WITH YOUR CAMCORDER - The Nu-View® adapter is an electro-optical device that when attached to most camcorders, produces stereoscopic three-dimensional video recordings. Camcorder Magazine (Feb 1998) stated, "This is real, bona-fide stereo-lens, look around the pole and see things you just have to buy". Nu-View® fits camcorder lenses up to 58mm and sells for $399. A complete starter system including two pairs of Nu-Shades™ CD glasses are available for $499. Call (888) 683-3843 today.

AUTHOR OF "HOW TO CORRECTLY TAKE Super Stereo Photographs" will sell you copies of 10 of his best efforts. Color, 4x6, Loreo format. Send $4.00 plus 42¢ S&H to: Christopher Baer, 2501 Riverside Dr. #509A. Coral Springs, FL 33065.

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.

INVENTORY REDUCTION: Civil War 3-D. The original set with nine premium images available below production cost @$2.25 ea. Case lots only (150 count). John Van Eldik, 205 Jefferson Dr., Peachtree City, GA 30269, (770) 487-6709.


KEYSTONE BOXED TOUR of the World Set (100), 24 U.S., 3 Indian/Eskimo, 1 Black, 3 Egyptian, many spectacular views, all mint, box, very good, $200. M.A. Swage, 8125 High Drive, Leawood, KS 66206, (913) 649-3036.

NEW STAR-D ACHROMATIC AND STAR-D STEREO SLIDE VIEWER NOW AVAILABLE. Comes with a halogen bulb and is offered in Realist ($84.99), European ($99.99) and Full Frame ($99.99) formats. Also new, archival stereo slide storage boxes not available for years! Also available: halogen viewer bulbs [tusted ($11 for 3) and clear ($13.50 for 3)], replacement 20mm achromats, reproduction stereo slides and View-master reels. Berezine Stereo Photography Supplies, 21686 Abdel, Mission Viejo, CA 92691, (949) 581 8378. http://www.berezine.com/3d, steve@berezin.com.

NEW VERSION 'M V/MALKING 3-D red-white viewer w/"Lost World" and "Wubbulus World of Dr. Seuss" cartridges. $25.00 total. C. Huck, 4 So. 230th River Rd., Warrenville, IL 60555, fax: (630) 393-9253.


STEREOVIEWS, CDVs, CABINETS, tynets, etc. Direct sale: send me your wants. Auctions: send $5.00 for next 2 catalogs. Tim McIntyre, 137 Niles, Stratford, Ontario N5A 4E1, Canada, (519) 273-7310, e-mail: timonio@orc.ca web site: www.orc.ca/-timoni

STEREO REALIST 2.8 with David White lenses. Refurbished, excellent condition. Leather case w/new strap. Xeroxed instructions. Best offer over $400. David Atkin, 2846 Roundtree Drive, Troy, MI 48033, or datnip@ameritech.net


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, 5660 Brandwood Ct., WST, MN 55110-2275.

WILLIAM C. DARRAH'S THE World of Stereographs, the definitive book on stereographs, is available directly from the publisher. Send check or money order for $24.95 (US), postage paid, to: Land Yacht Press, PO Box 210262, Nashville, TN 37221-0262.

WRAYSCOPES AND VIEWS - More new cards available. Write or call for updated list on NewViews or WrayScope information. Jim Wray, 8821 E. 49th Place, Tulsa, Oklahoma, 74145-7320, (918) 684-4909.

A 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, #610 SE 71st, Portland, OR 97206 (A rate sheet for display ads is available from the same address. Please send SASE.)
**Wanted**

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

**EGYPT: SET 100 U&U (if possible with box and book by Breasted); John Anderson, (612) 448-9508.**

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

**I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xerographs of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.**

**I COLLECT (images of Shanghai, China, stereo or 2D. Tele: (718) 779-7652 (Herbert) E-mail ginhb@aol.com**

**I COLLECT VIEWS OF SAN DIEGO, California in Realist or View-Master format! Contact Dave Weiner, PO Box 12193, La Jolla, CA 92039.**

**NEED STEREOS AND OTHER pre-1920 photos for book research on photography and photographers such as Howard, Mitchell, Fouche, Newcombe, Scott, De Long, Hamilton, Perry et al. Robert Kolbe, 1301 So. Duluth, Sioux Falls, SD 57105.**

**ONE STANDARD slide carriage for the TDC 116 proj. Also wondering who fixes VM personal cameras. Dave Lent, 10 Pleasant St., Lynn, MA 01902, (781) 593-6188.**

**WANT TO BUY the book “Nineteenth Century MAGIC LANTERN SLIDES: 3 NEFS and other pre-1920 photos for FLORIDA AND SOUTHERN STATES views especially small town, riverboats, street scenes, identifiable buildings, occupational also early military marches...” No. St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.**

**SHAKER photos wanted. Please send xerox copy with price. Richard Brooker, 23 Old Kings Highway, Wilton, CT 06897.**

**SINGLE VIEWS, or complete sets of “Longfellow’s Wayside Inn” done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Roche, 169 Woodland Drive, Marlborough, MA 01752.**

**SPUTNIK W/CASE, stereo Kodak in orig. carton box and info, Belpiscia w/case, Realist st. viewer with reostat. D. Smekal, fax (604) 922-2655.**

**STEREO DAGUERREOTYPES: all kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhincliff, NY 12574, (914) 876-5232.**

**STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc. or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked “Versatile”. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.**

**STEREO VIEWS OR PHOTOGRAPHS of any other kind showing streetcars in Scranton, PA or the Scranton area. Charles Wrobleski, 206 Green St., Clarks Green, PA 18411.**

**STEREOVIEWS, VIEW-MASTER, Tru-Vue and View-Max images for late 1930s to mid 1940s material. Also looking for catalogs and View-Max images for late 1930s to mid 1940s material. Also looking for catalogs and View-Max images. Contact Bryan Furtek, 476 E. mammoth plates, esp. Savage, O’Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtet, 476 E. South Temple St., MacClenny, FL 32061.**

**UTAH & NEVADA! Albumen photos, stereo to mammoth plates, esp. Savage, O’Sullivan, Russell, Hillers, Jackson, etc. Bryan Furtet, 476 E. South Temple #236, Salt Lake City, UT 84111, (801) 532-6866.**

**VISTA - REALIST viewer, pay cash or if preferred partial trade for antique stereo items possible. D. Smekal, 1765 Rosebery Ave., West Vancouver, BC, V7V 2Z5; Canada, fax (604) 222-2655.**

**WILLIAM H. RAU - I collect all types of catalogs and photographs by Rau (stereoviews, lantern slides, prints, etc.) Arthur Farrell, 3720 Country Lane, Charlotteville, VA 22903-7637, (804) 977-3081, e-mail Bewulf@aol.com**

**YOU COULD HAVE told the world of your stereo coverage of the '70s to the mid '60s material. Stereoscopic Society members could help with stereo coverage of the '70s to the present.**

**There's a self-serving motive in hoping for such a book, since if nothing like it is published, Stereo World will need to fill the gap with a series of articles providing some kind of stereoscopic century overview. In fact, it's probably a good idea in any case. (Contributors are invited to start making preliminary selections and to send in photocopies and text drafts.)**

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**Editor's View**

(Continued from page 2)

spent so much labor researching and collecting stereography to be able to deeply query the information." The review does fault the reprint for failing to inform readers that Darrah is deceased—which is true of the reprint's introductory text, but not of the back cover's easy to miss biographical paragraph which opens with Darrah's life span (1909-1989). The review's conclusion sums it up perfectly for readers steeped in the academic study of art history: "For the next generation of scholars, Darrah's work remains the first source."

Melody Davis is currently researching a dissertation on Women in Narrative Stereography, with the assistance of a Henry Luce/American Council of Learned Societies fellowship.

**The 20th Century in Depth**

We wish we could announce the imminent publication of a book under this or a similar title, filled with fine reproductions of stereoviews illustrating every aspect of life throughout the nearly finished century—much in the style of California in Depth or The Civil War in Depth. Unfortunately, we know of no such project to present the best of stereography alongside the many flat historical picture books now appearing in stores. The "deadline" for the sale of such a book wouldn't really be until December of 2000, so there still may be time if someone at, say, Chronicle Books were to start making requests of leading collectors and going through Tru-Vue and View-Max images for late '30s to mid '60s material. Stereoscopic Society members could help with stereo coverage of the '70s to the present.

There's a self-serving motive in hoping for such a book, since if nothing like it is published, Stereo World will need to fill the gap with a series of articles providing some kind of stereoscopic century overview. In fact, it's probably a good idea in any case. (Contributors are invited to start making preliminary selections and to send in photocopies and text drafts.)

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**STereo WorLD** September/October 1998
I recently sent two rolls of processed slide film to Sunset Color Lab for mounting. As I had mentioned in my earlier article “Labs Offering Stereo Processing and Mounting”, Sunset seemed to have no phone number or could I find a street address, despite an exhaustive Internet search. Because of this I was hesitant to send any of my film to them. I had asked for anyone having experience with Sunset to contact me.

Paul Milligan e-mailed right after the article came out. He said that he had used Sunset Color Labs often. “They are particularly helpful in the half frame format: Nimslo, Kindar, and other half-frame stereo rigs. They will quite were too close masks. They do good work, E-6 processing.” He warned that they can be slow. He has experienced three month turnaround times for some duplicates processing. “If one is in a hurry, forget Sunset.”

Wondering how long it would be before I saw my slides again, I sent two rolls of 24 exposure Kodachrome in early October. At $3.80 per roll mounting plus $2.00 s/h, total cost was $9.60.

I needn’t have worried. Total turnaround time was four weeks, too slow for anyone in a hurry, but at least all my slides came back. Each roll’s slides came back packed in its own box, the two boxes slipped into a non-padded envelope and mailed First Class. Contents arrived relatively undamaged, though the envelope had a tear or two.

The slides were mounted in Pegco Easymount cardboard slip-in mounts. There were no mismatched pairs, no upside-down chips, no pseudos, no backwards chips in the bunch (35-plus slides). I didn’t expect competition-quality mounting and didn’t get it, but the mounting was at least consistent. The errors were mostly window violations. Nearly all the chip pairs were too close together. Since it is easy to adjust the chips in slip-in mounts if you choose to leave your slides in, and just as easy to remove chips for remounting in precision mounts, the initial mounting accuracy was not as critical with Sunset Color Labs as it is with labs providing heat-seal mounting. Easymounts can be reused too, unlike heat-seal mounts.

As with any of the labs currently offering stereo mounting, this would be an acceptable way to go for the time-challenged, providing one had access to precision mounting supplies to remount the “keepers” if projection, circuits or salons were intended. If hand viewing under less critical conditions is the main intent, based on this experience I see no reason not to use Sunset Color Lab.

Conclusions, opinions or endorsements expressed here are those of the author and do not represent those of the NSA or Stereo World

Send information or questions about labs to Bill Davis, 942 Gaywood Ln., Webster, NY 14580, e-mail: bd3d@ix.netcom.com

SUNSET COLOR LAB, Box 46145, Los Angeles, CA 90046 (no phone # listed) will process and mount (E6) 24 exp. roll (19 pairs) for $6.50 or 36 exp. (28 pairs) for $9. Kodachrome is $3.50 to process “By Eastman Kodak” plus $3.80 to mount 24 exp. or $5.50 processing plus $5.50 mounting for 36 exp. Kodachrome stereo. They offer stereo “Mounting Only” for $3.00, $3.80 and $5.50 per roll of 20, 24 and 36 exposures, respectively. They dupe stereo slides for 75 cents a pair, mounted. Duplicates of Realist to Full 35 mm are 75 cents each, mounted. Duplicating from 1/2 frame slides to full 35 mm is also 75 cents per slide. Postage and handling varies with size of order: $1.00 for orders under $3.00, $1.50 for $3 to $6 orders, $2.00 for $6 to $10 orders and $3.00 for orders between $10 and $25.

1999 ISU Congress Web Site Opens

The 12th World Congress of the International Stereoscopic Union (ISU) will be held from September 22nd through 27th in beautiful Lindau on Lake Constance, Southern Germany. (See SW Vol. 25 No. 3, page 39.) Information about the convention and the excursions is now available online at www.stereoscopy.com/isu-1999. All necessary forms are also provided for download in Adobe Acrobat (pdf) format.

September/October 1998  STEREO WORLD
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<tr>
<td>8&quot; x 10&quot;</td>
<td>$8</td>
<td>$80</td>
</tr>
<tr>
<td>11&quot; x 14&quot;</td>
<td>$8</td>
<td>$80</td>
</tr>
<tr>
<td>16&quot; x 20&quot; (unsealed flap)</td>
<td>$10</td>
<td>$100</td>
</tr>
</tbody>
</table>

### POSTCARD

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSTCARD</td>
<td>$8</td>
<td>$80</td>
</tr>
<tr>
<td>POSTCARD PAGE 6-pocket top load</td>
<td>$16</td>
<td>$160</td>
</tr>
</tbody>
</table>

### STEREO

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEREO COVER (3 34&quot; x 7&quot;)</td>
<td>$9</td>
<td>$90</td>
</tr>
<tr>
<td>STEREO POLYESTER</td>
<td>$12 or 3-mil $16</td>
<td></td>
</tr>
<tr>
<td>STEREOPOLYESTER</td>
<td>$12 or 3-mil $16</td>
<td></td>
</tr>
<tr>
<td>CABINET</td>
<td>$10</td>
<td>$100</td>
</tr>
<tr>
<td>CABINET / CONTINENTAL</td>
<td>$12 or 3-mil $16</td>
<td></td>
</tr>
<tr>
<td>#10 COVER</td>
<td>$10</td>
<td>$100</td>
</tr>
</tbody>
</table>

### CABINET

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CABINET</td>
<td>$10</td>
<td>$100</td>
</tr>
</tbody>
</table>

### BUDOIR

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 500</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOUDOIR</td>
<td>$10</td>
<td>$50</td>
</tr>
</tbody>
</table>

### STEREOPOLYESTER

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEREOPOLYESTER</td>
<td>$12 or 3-mil $16</td>
<td></td>
</tr>
</tbody>
</table>

### CHEST

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 100</th>
<th>Case of 500</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHEST</td>
<td>$10</td>
<td>$50</td>
</tr>
</tbody>
</table>

### 4' x 5'

<table>
<thead>
<tr>
<th>Item</th>
<th>Per 50</th>
<th>Case of 200</th>
</tr>
</thead>
<tbody>
<tr>
<td>4' x 5'</td>
<td>$7</td>
<td>$70</td>
</tr>
</tbody>
</table>

### STEREO WORLD

**HASSLE-FREE 3-D**

**WITH THE TECO-NIMSLO CAMERA AND 3-VIEWER**

Use the lightweight auto-exposure camera to make:
- **36 Slide pairs**
- Close-ups at 3 distances
- Lenticular Prints

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- Eveready case .................. $12
- Teco 3-Viewer .................. $87

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Due to limitations of time and space, the Calendar will now concentrate on events of clear stereoscopic content or association. This will enable us to give more attention to photographica shows oriented toward images and to exhibits, meetings or other events specifically including stereoscopy in whole or in part. The added space will also allow events to be announced longer in advance and, when possible, in more than one issue.

NOTE: Events listed in boldface type are likely to be of special interest to stereo collectors and photographers.

March 14 (OH)
Toledo, Ohio Book & Paper show, Sea Gate Centre, 401 Jefferson Ave., Toledo, OH. Vintage books, postcards, maps, photographs, etc. Contact Columbus Productions, PO Box 261016, Columbus, OH 43226, (614) 781-0070.

April 3-4 (OR) Second annual 3-D SCOPE, a celebration of all aspects of stereo imaging presented by the Cascade Stereoscopic Club at the Oregon Museum of Science and Industry in Portland. Includes 2 days of stereo slide shows, exhibits, computer displays, equipment, literature, etc. See item in NewViews in this issue or contact CSC, 2244 NW Quimby St., Portland, OR 97210. www.teleport.com/~jea/3D.html.

May 2 (NY)
American Photographic Historical Society Photographica Fair. Open 10:00am to 4:00pm, Metropolitan Arts & Antiques Pavilion, 110 West 19th Street, New York, NY. Contact Sal Mule, (718) 386 9627. Ample street parking available on Sunday.

May 16 (OH)
Columbus, Ohio Book & Paper Show, Vets Memorial Hall, 300 Broad St., Columbus, OH. Books, postcards, maps, photographs, etc. Contact Columbus Productions, PO Box 261016, Columbus, OH 43226, (614) 781-0070.

Upcoming National NSA Conventions
1999
Green Bay, WI July 8-12

2000
Mesa, AZ July 6-10

WANTED HART STEREOS
CERTAIN CPRR STEREO CARDS PUBLISHED BY ALFRED A. HART (SHORT LIST)

The prices shown below are offered for stereos of Gottheim grade 3+ or better, that is: "images rich in tone, clean, with an attractive presence and no distracting problems." Only one example of each is needed. If you have the same card number published by Watkins from a Hart Negative, or a Hart of lower quality, we would also be interested in your offer at a price adjusted from those shown below. We also buy Hart stereos of other subjects.

Hart No. Hart’s Title Description Will Pay
362 Taylor’s Mills, Wasatch Range, near Ogden Stone building with mountains behind $1,000
359 The Monarch from the East Loco 119 heads right, army band stands front $2,200
358 The Monarch from the West Loco. JUPITER heads left, Army band stands $2,500
354 First Greeting of Iron Horse, 5/9/1869 From top of tender, looking into back of cab $1,000
343 Train at Argenta (b) 4-4-0 Loco. and cars head to left $1,800
329 Second Crossing of Humboldt River Line of dorm cars enters at lower left $650
308 Wadsworth, Big bend of Truckee River (b) Track enters lower right $800
253 Crested Peak from Railroad, Snow Gallery Arthur Brown stands on roof $900
245 Railroad around Cape Horn from Canyon Small farm at left, RR high above $300
116 Camp near Summit Tunnel (b) To NW above Summit tunnel 7 $225

All of the above views are shown in appendix A of The Railroad Photographs of Alfred A. Hart, Artist pages 125-148. The above offers are, of course, subject to prior purchase. Only 1 of each needed.

Mead Kibbey
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Sacramento CA 95825

Phone (916) 489-5481
Fax (916) 489-9486
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Open to all—newcomers to stereography and/or international exhibitions especially invited.
Closing date - May 29, 1999

For rules and entry form, write to:
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Columbus, GA 31906

For a FREE copy, write, call, or fax:

Bill Walton
3739 Meadowlark Dr.
Columbus, GA 31906

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Align your stereo images with precision, using the most powerful alignment tools, your own two eyes. Actively view magnified stereo images through SAM's lenses. Set the window while viewing in stereo, all horizontal, vertical and rotational adjustments. SAM's design gives your hands ample access to manipulate the film chips. This method of mounting saves time and frustration. For 41x101 mm format mounts (RBT mount shown), or 35mm Wess or GEPE 2x2 mounts.

Jon Golden
3dman@ziplink.net

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ABSENTEE MAIL/PHONE BID SALE
CLOSING 5:00pm (EST) - SATURDAY, MARCH 6th 1999.

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Including Stereoscopes, Cameras, Daguerreotypes, Ambrotypes, Tintypes, Autochromes, Union Cases, Magic Lanterns, Lantern Slides, Optical Toys, Kaleidoscopes, etc.

The 200 lot sale of antique and collectable photographica includes a good selection of fine and rare stereoscopes including an early floor standing model in burled mahogany, a selection of Brewster viewers in various styles, a scarce Cadwell octagonal stereo viewer, "Le Minimus" stereoscope, an Ives "Kromskop", decorative stereo-graphoscopes and a coin-op "Photoscope", plus a variety of other viewers. Cameras include a scarce "King's Own" Tropical, two wood & brass stereoscopic cameras as well as other stereoscopic cameras. This section also features a Blair "Kameret" as well as a variety of subminiatures, many in original boxes. Kodak cameras include the rare Camp Fire Girls, Girl Scout, Silver Jubilee, First Aid, Worlds Fair and others.

The wide variety of images include two Stereo Daguerreotypes, an outdoor Daguerreotype of a horse and wagon and fine portraits, including one of an African American woman. Ambrotypes and Tintypes include a wide variety of outdoor images as well as civil war, occupational and post mortems. Union Cases feature several rare varieties including one previously unrecorded and a good selection of other cases, including a "Daguerre" case. Magic Lanterns include the rare classic American Pettibone Lantern together with a good selection of other lanterns. Static and mechanical lantern slides including slip, lever types and Chromatropes are all well represented and include a rare "Wheel of Life". Optical items include Kaleidoscopes, Zoetropes, a Kinora and various other persistence of vision items as well as a beautiful Lithopane coffee pot warmer.

The illustrated catalog for this sale (U.S. and Canada) is $15.00 or $25.00 for the next two catalogs. The overseas rate via Airmail is $20.00 for this sale or $35.00 for the next two catalogs. All catalog subscriptions include a post sale list of prices realized.

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If lot realizes up to $40.................................................................30%
If lot realizes $41.00 to $200.00..............................................25%
If lot realizes $201.00 to $500.00............................................20%
If lot realizes $501.00 or more...............................................15%

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I BUY TOO!”

VIEW-MASTER (Etc.) These auctions include fine View-Master, strong in both U.S.A. and Belgium-made reels, packets, etc. I’ll handle any 3-D format including Tru-Vue films and cards, Meopta reels & Realist format slides. I also handle cameras and other equipment.

STEREO CARDS Ranging in price from bulk lots at 25 cents per card, to single-card lots at hundreds of dollars per card. I also handle viewers, Richard glass views, full-size glass views, tissues, cased images, boxed sets, and more (from 1850s to 1930s).

Contact me to get on my mailing list

Please specify if your interest is Stereo Cards, View-Master, or both.

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THE MUNSTERS (B481)

Abraham Lincoln
Sold for $1705.

Anthony #2968

Centennial
Photographic
Co. #2025
Liberty Hand at
the Philadelphia
1876 Exhibition
Sold for $490.
A Tyrannosaurus Rex reacts to Ally Hayden (Liz Stauber) handling one of its eggs in the IMAX 3-D film T-Rex: Back to the Cretaceous. For more about this spectacular production see the review by Sheldon Aronowitz on page 16.