Effective with this 25th anniversary issue of Stereo World, the new Assignment is “Endangered Views.” The category refers to any structure, area, creature, plant, occupation, culture or activity in need of stereoscopic documentation before it disappears forever, regardless of the reason. Any number of animals obviously qualify for this assignment, but so do less challenging subjects like buildings that didn’t quite make any historic list, rural lands scheduled for development, factories, small farms, small retail outlets etc. If you visit coastal areas, consider documenting estuaries, beaches, roads or structures that could be affected if sea levels rise as far and as fast as some of the more recent and pessimistic climate warming estimates indicate.

(Continued on page 23)

This “Favorite” is “Rosemont Covered Bridge” by Norm Appleton of Clive, IA. The 1883 bridge is 107 feet long and is located in Winterset, IA. It was featured in the movie Bridges of Madison County.

Among the remaining entries in the “One of Your Favorites” Assignment, this print pair of the Grand Palace in Bangkok by Ron Ellis of Melbourne, FL, drew a lot of attention. The view is alongside the outside north wall of the Temple of the Emerald Buddha, and was taken sequentially on Fuji 400 with a Minolta 3000i.
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On the Cover
Opening our informal series THE 20TH CENTURY IN DEPTH is the feature "C.L. Wasson: International Views From the Center of Illinois" by Paul C. Juhl which covers the opening years of the century. This is International Stereograph Co. No. 21087, "The Woodmen Goats, showing emblems of Woodcraft, Decatur, Ill." While international in scope, the firm produced numerous local views of Decatur and scenes throughout Illinois.
A Quarter-Century of the NSA and Stereo World

Twenty-five years sounds a little more impressive as “a quarter-century”, but either way it’s a respectable achievement for a volunteer, nonprofit organization and magazine devoted to stereoscopic imaging for far more than the novelty value generally emphasized by the “mainstream” media. Ever since the founding of the National Stereoscopic Association and Stereo World in 1974, the constantly growing range of applications, histories, ideas, personalities and devices associated with the subject has continued to amaze us.

The growth in and of so many aspects of stereoscopy went from a more or less straight line to a sharply upturned curve with the advent of the internet and the spread of the world wide web. The challenge for the NSA and Stereo World over the next 25 years will be to keep up with the explosion in electronic imaging and with the electronic media that instantly spread every spark of it around the planet. We can offer some historical perspective to those caught up in it, as well as a place to share ideas and images at a less frantic pace and sometimes with deeper understanding—but ONLY if NSA members use every possible opportunity to publicize the group and the magazine.

The 20th Century in Depth

Just in case you hadn’t noticed, the 20th century is nearly over and we thought it may possibly be deserving of some recognition in Stereo World. With this issue, we begin an informal series “The 20th Century in Depth” highlighting some examples of interesting stereo images, photographers and/or publishers from each decade of the past 100 years.

Since no book by that title or anything close has appeared, our series will have to fill some of that need. While it will be loosely representative of the decades from 1900 to 2001, this is in no sense an attempt to select the “best” views of the century or to document the history of (or in) stereographs year by year. We’ll try to keep the coverage chronological, but there will be some overlap of decades, some gaps, and some images or material for which dates can only be estimated. Whether you regard 1999 or 2000 as the final year of the century, our series will run into volume 27 in 2000 as we cover about one decade per issue. Some decades will be represented by a single person, as is the case with this issue’s article on C.L. Wasson, while others will be illustrated through the work of several individuals or publishers.

Visit A Small Museum

The article “Scoping Out the Missing Part” in this issue should remind everyone of the importance of small, local historical museums. Whether they cover general local history or a specific subject, they offer a richness of detail and a diversity that larger institutions can’t hope to match. In general, the smaller the museum, the easier it is to study artifacts and even talk with curators in person. Like the two Virginia museums in the article, many have a few stereoviews and a stereoscope but need help repairing them or obtaining more. Better than waiting for these folks to appeal for help, NSA members could make a point of locating and visiting small local museums every other weekend or so. Some have stereoviews related to their specialty, others have a few random views or a scope to add period authenticity. Some of those with none would be delighted to have something, or at least names of collectors possibly willing to donate. In the smallest museums, where volunteer curators often work with dedication and energy seldom found in big institutions, a single intelligent question can lead to an afternoon’s conversation. Also unlike corporate-size institutions, small museums are sometimes happy to display a few NSA folders next to their battered Sears stereoscope and basket of views!

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.
Noel

Enormously enjoyed the eulogy and article on Noel Archambault in [Vol. 25 No. 5]. It was fascinating reading and an appropriate tribute to a great artist and technician.

Michael Kaplan
Knoxville, TN

Pixie

In your Jan/Feb '99 issue, the article on “Pixie” by Boris Starosta is most intriguing.

I saw Pixie at the SCSC Hollywood Exhibition. It is a remarkable piece of work. But what went into the making of this “Best of Show” piece, as described in the article, is a very new level of artistry. I don’t think there are very many people who can do what he did. So thanks to Mr. Starosta for including us in this hidden world.

He mentions the suggestions from “various stereographic societies that digitally produced images should be judged separately from those produced by more traditional means.” I do believe that the separation of categories is a valid suggestion, but not because it is easier to do (Mr. Starosta dispelled that thought with his article).

I think a separate category is needed because the computer world has introduced a new and very different art form, as demonstrated by “Pixie”. Judging it against traditional photography would be like comparing classical art to modern, and picking the best. I myself prefer the challenge of seeing the scene through a viewfinder. That’s me. I do not even for a moment think it is the best way or the only way, but it is surely a different way.

How to determine where to draw the line between electronic and photographic imagery may not be easy, but it should be looked into.

David Saxon,
Sherman Oaks, CA

Just where the lines between electronic and photographic imagery are eventually drawn seems to get more complex with everyone you talk to. “Pixie” is a perfect example of skilful digital art combining electronic and photographic imagery. Other images are 100% digital in origin, while some are digitized and manipulated versions of analog images that began as either stereo pairs or flat photos. The number of possible possible combinations and confusions (even intentional deceptions) grows relentlessly. Maybe the best we can ask for is clear identification of the techniques involved in creating any particular image.

And speaking of “looking into” things, we should apologize here to Boris Starosta for the small sizes at which his figures 3 & 4 were reproduced in the article. They are definitely worth examination with a small magnifier!

- Ed.

Bierstadt’s Triple Gate

A correction in Bert Zuckerman’s article [“Charles Bierstadt’s Stereoviews of Tripoli, Egypt and Palestine” Vol. 25 No. 4], page 10, 3rd column. The Triple Gate is not, and never has been, called the “Golden Gate”. The Golden Gate is on the eastern side of the Temple Mount, opposite the Garden of Gethsemane. This Triple Gate is also called the Hulda Gate, either after a prophetess, or more likely the word for “mole”—the “Tunnel Gate”, leading up through a tunnel into the Temple Mount.

Stanley N. Jones,
Fountain Hills, AZ

45 Years of Projection?

I do not agree with Ray Walls (letter, “45 Years in Reverse”, Vol. 25 No. 5) who thinks that the photographer of his 1950s stereo slides could never have seen them in actual 3-D since they were mounted untransposed. I think he might have been a projection purist who used a stereo projector for all viewing. In his case, he had only to change the polarizers in front of the projector lenses for correct 3-D viewing.

Dieter Lorenz,
Hohenpeissenberg, Germany

That’s certainly the optimistic way of looking at it. As far as I know, all Realist format projectors of the 1950s had internal polarizers that would have required some effort to reverse. (Unlike paired 2x2 projectors with polarizers added in front of the lenses as used often in Europe.) Of course the original stereographer could (more easily) have switched or inverted the filters in the glasses used when projecting these slides.

- Ed.

Not Alone

I certainly appreciate your kind review of my book in Stereo World. [World’s Fairs and the End of Progress, Vol. 25 No. 5, page 30.] It’s a terrific magazine and I am enclosing a subscription order. Here I thought I was alone in my fixation on stereo views!

Alfred Heller,
Corte Madera, CA

Bigger, Better 2-D?

I’ve been taking 3-D photos for 25 years but I have one lingering question that I would like you pros to help me with.

When free-viewing NON-stereo (duplicate) pairs of prints, at the moment the brain snaps the two images into one, why does one suddenly feel like the image is ENLARGED...and why do details in the image seem to be CLEARER than in normal viewing? I’ve asked several interested family members to do this exercise and all come up with similar descriptions. What phenomena are we experiencing?

Martin E. Engel,
Lake Villa, IL

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.
The news occupied a back page of the Decatur (Illinois) Herald of April 20, 1906. Under a headline of “Leaves for San Francisco” and “C.L. Wasson Will Get Pictures of the Ruined City”, it read:

C.L. Wasson of the International Stereograph Co. left yesterday for San Francisco. He goes to take pictures of the ruins for the view business which he is conducting in this city. He said that he had no idea how long he would be gone. He simply wanted to get there as quickly as possible, get home, and get his pictures on the market. It was simply a matter of business with him and he would come home as soon as possible.

Ever the enterprising businessman, C.L. Wasson knew that the tragedy that was unfolding on America’s west coast was one that thousands would want to view through their stereoscopes. News of the San Francisco earthquake was of interest to all and money was to be made by quickly getting views on the market. Leaving his home and the central Illinois agricultural town of Decatur behind, he loaded his equipment on the train and hurried off to the unknown. This was certainly not Wasson’s first newsworthy excursion representing his stereograph company, nor would it be his last. Wasson was to be at the photographic forefront with many other early twentieth century events. Decatur newspapers of the time tell of similar business trips. Events such as the Roosevelt-Longworth wedding, the funeral of President McKinley, the terrible Galveston flood, the Spanish-American War, and the St. Louis Exposition (where his company boasted of being one of the official stereoscopic concessionaires) were all captured by Mr. Wasson’s camera and made into stereographs to be sold to eager customers both in Illinois and throughout the United States.

The company president and chief photographer of the International Stereograph Company was Charles Lincoln Wasson, who had been born in Dewitt County, Illinois, on September 14, 1866. He was part of a family that had moved to Illinois in 1856 from...
International View Co. No. 129-c, "Scene near the Sangamon (high water, March, '97) Decatur, Ill." Series of 1899, by C.L. Wasson. Some early and rare cards were issued listing Lincoln, IL, as the company headquarters and using the title International View Co. rather than International Stereograph Co.

York photographic firm. As he traveled with this firm, he also took his own camera with him. In the 1890s he went to Europe where he studied the art of photography and made many negatives for his ever-growing collection of views. He was married to Louisa Fisher in Fulton, Missouri, in April 1893. His three children were born during this decade, Charles Eugene in 1894, Louisa in 1895 (who died a month later), and Helen Louise in

southern Indiana. He grew to adulthood in a large brick home on the family farm near Midland City. This house still stands near Highway 10 between Lincoln and Clinton, Illinois, near Decatur in the central part of the state. Often ill as a young man, he claimed that he, "began life without much of a physical chance of living. I was the middle brother, of seven. I have outlived them all because I have taken care of myself". Born with low blood pressure and unable to do strenuous farm work, he discovered photography early in his life. He once commented that he had been taking pictures ever since he could remember.

Wasson took his first job as a traveling salesman with a New York photographic firm. As he traveled with this firm, he also took his own camera with him. In the 1890s he went to Europe where he studied the art of photography and made many negatives for his ever-growing collection of views. He was married to Louisa Fisher in Fulton, Missouri, in April 1893. His three children were born during this decade, Charles Eugene in 1894, Louisa in 1895 (who died a month later), and Helen Louise in

International Stereograph Co. No. 21087, "The Woodmen Coats, showing emblems of Woodcraft, Decatur, Ill." Although international in scope, Wasson's company produced numerous local views of Decatur and scenes throughout Illinois. (Author's collection.)
1897. As a young father of three, he launched his new business called the International Stereograph Company (also marked as International View Company on some view cards) in 1899.

Stereo photography had moved more solidly into the hands of large companies during the 1890s. Most local and small regional producers were no longer in business, being unable to compete. Firms such as Underwood & Underwood and Keystone plus the lithographs distributed by Sears & Roebuck and others dominated the marketplace. Wasson knew that competition would be stiff. Using the same gray and buff curved mounts and tinting processes of the large stereograph firms, he believed that the quality and the subject matter of his views would help him compete. He knew his views must embrace subjects of interest from every section of the globe (his ambitious title of International speaks to this) and must also include the comical, risque and sentimental (such the Mr. and Mrs. Latelywed's new French maid, the Biddy serving tomatoes undressed, Tom the Peeper, and a wedding series) and that these must be of a

A musical Christmas stereograph made by Wasson and given to family and patrons, ca. 1905. Pictured are Wasson, his wife Louisa, and their children Helen and Eugene. (Van Wasson collection.)
high quality. He spoke of problems of air, moisture, and gases that affected photographic paper and at one point proudly described having constructed an aromatic chemical eliminator that he felt was very advanced for the time. His negatives were stored in a fireproof vault built especially for this purpose.

Little is known of the first years of the company. Some of the earliest views were local views of Decatur and other Illinois scenes. He was said to have greatly prized the country scenes near Decatur. There is also some question as to whether the first year of the company’s existence was even in Decatur. Some of the earliest and rarest mounts (some dated March 1897) show the company (already named) being located in Lincoln, Illinois, the town near where Wasson was born and raised. In 1899, however, he appears to have been making stereographs with the firm located in Decatur, a town of about 25,000 in 1900. The building was at Thatcher Place, a short, private street that opened off North Water Street in downtown Decatur.

Wasson was the photographer in nearly all views made by the firm and, contrary to the other large companies, named himself as photographer on the mounts next to the title of the view. Often he used family members and friends in the stereograph to create comical and sentimental scenes. His daughter, Helen, was one of the children appearing in a popular series he created called Two Little Runaways in Brownieland, covered in a feature article by John Waldsmith in the Nov./Dec. 1985 issue of Stereo World. Some Wasson stereographs appear to have been taken in his own home, as the same rooms appear and they probably feature other family members and friends. A few of the stereographs by the company, however, are identified as the work of A.S. Campbell. The firm may have purchased these, as it is unknown if Campbell did actually work for Wasson.

The International Stereograph Company evidently made many views. The numbers on the mounts run into the 21,000s, although it is not known if this many were actually made. Some were sets and series and some also contained educational material on the cards’ reverse. It does not appear as if Wasson used backlists. He also referred to “descriptive bulletins” in explaining his views. It is known that in 1906, Wasson had twenty people employed in the stereo factory. Many were young women and some were laid off during the slow seasons. He also used male college students to travel the country selling views for the company.

A major event in the company’s existence occurred in August of 1906. Mr. Wasson and his family were on a Sunday outing at the local fishing club. News came that the stereograph factory on Thatcher Place had been struck by lightning during an electrical storm. Wasson and his son hitched up their carriage and hurried to the city to find the upper level of the factory destroyed by fire. It was initially thought that the entire stock of thousands of views stored on the first floor had been water soaked, but later it was revealed that most had been in strong boxes that had saved them. A severe loss, however, were the new printing machines that had just been completed. They had some original devices that had been created by Wasson’s plant foreman, Michael Briefer, and had been closely guarded from all competitors. The loss at the plant was estimated to be $4,000. Insurance paid for the damage and the structure was rebuilt.

Despite the fire, business remained strong for the International Stereograph Company. Wasson, in a 1907 article, claimed that his price for his quality stereographs had remained the same as it was when he started the business in 1899. In 1909, the company moved to the Suffern Building in downtown Decatur on North Water Street. Improvements in this building included a skylight twenty feet high. Mr. Wasson and the stereograph business would occupy the entire fourth floor and a Mr. Wamsley would have a photographic studio on the fifth floor. Sometime after 1909, Wasson stopped making many stereographs and eventually the International Stereograph Company went out of existence. It was possibly a gradual decline and then a switch of emphasis. There were some series, such as a Domino Sugar Series, that may have been made at a later date. Postcards were also made by the company during this time. Many are of local Illinois and mid-western scenes and most are stamped with International Stereograph Co., Decatur, Ill. on the front of the card.

Around 1909 and 1910, Wasson evidently purchased a lens that allowed him to make panoramic photographs and he made numerous “yard long” images. These were of a variety of subjects and many are in collections today.
Such topics as the IOOF Orphans Home in Lincoln, Illinois; the Farmers' Grain Dealers of Illinois, March 3, 1910; and the Wreck on ICRR near Farmer City, Illinois, were produced with his wide-angle lens. All seem to be of local Illinois views and many of these can now be seen on the internet from the home page of American Memory—Library of Congress: Taking the Long View, Panoramic Photographs 1851-1991.

In an interview years later, Wasson commented that stereographs went out of style by 1909 and this was the reason for his branching out into other styles of photography. Already in 1907, he had created the Wasson Studios where non-stereo pictures (usually portraits and nature scenes) were made.

He moved from the North Water Street location in 1925 and his studio was, for the remainder of his photographic career, in his own home on West Eldorado Street in Decatur. He regretted leaving the Sufrenn Building, as it had an excellent skylight for portrait work. At the time of this change he said, “Now I find joy in my task of making people exceedingly good looking and yet preserving the likeness.” The Wasson studio became one of the leading studios in Decatur, producing many portraits and winning awards in national photographic contests. Wasson loved to do nature studies, especially of pastoral scenes featuring sheep, birds, trees, and creeks. At one time over 100 examples of his work were on display in a special exhibition at the fine arts department of the University of Illinois.

The Wasson Studios were eventually sold in 1930 to a Mr. Roberts who ran it for one year and then it too, in 1931, went out of business. Long before the end of the photography business, however, in April of 1919, Vice President E.M. Qalrath of the Keystone View Co. of Meadville, PA, bought Wasson’s entire stock of stereoscopic negatives “numbering more than 10,000”. According to the Decatur newspaper, the plates had been packed and would be shipped to Keystone where, according to the newspaper, they conduct “the greatest plant of its kind in the country. Mr. Wasson’s views were well chosen and having been made all over America and in Europe, will be of great educational value.”

Although Wasson did not sell his Wasson Studios until 1930, he began another career in the 1920s. In 1923, Wasson bought a 24 acre tract of land near Lake Shore Drive on Lake Decatur near the city. He had a dream in which the name of this project, Sylvan Shores, came to him. It was a wooded tract on which he planned to remove enough underbrush to make room for several homes. A nature lover, he wanted to disturb the birds as little as possible. He then became the real estate broker for the properties. Using his photographic experience, he beautiful scenic pictures of the area for use in the sales. Several of these images still exist in the Decatur, IL, Public Library. They have a quiet, restful quality them and some, with sheep in woodland and a winding brook, seem to emulate the famous New England photographer and producer of tinted parlor pictures, Wallace Nutting.

Wasson was a man of many adventures and experiences, and like all stereograph photographers, had many tales to tell. Unfortunately, most of the early stereographers worked in a time when little was written of their adventures. Their stories, probably told only to their families and friends, have long since been forgotten. Wasson, however, worked in a time when the local paper was interested in his photographic profession. Stories of his career and at least some of his interesting life experiences have been recorded and make for interesting reading nearly a century later. In an interview with the International View Co. No. 733, “Pres. Roosevelt & Gov. Yates, Governor’s Mansion, Springfield, Ill.” Wasson photographed at least three American presidents including this 1901 view of President Theodore Roosevelt visiting Illinois Governor Yates.

(Author’s collection.)
one of the Africans that had been suspended above the camera fell on the bridge of his nose, rendering him unconscious. He had to recover at the Emergency Hospital and carried a scar from this "attack" for the remainder of his life.

Wasson had the opportunity to photograph several American presidents including Roosevelt, Taft, and McKinley. He told an interesting tale of making a photograph of

Decatur Herald in 1908, he told of his global travels, of old and new cities, of celebrities and disasters.

In his earliest days, while traveling with the New York firm as a salesman for their stereograph company, he told of riding on stages in the west, then a wild and dangerous country. The stage-coaches were guarded with shotguns and once, according to Wasson, he was even in a stage robbery but, unfortunately, did not obtain any photographs of this event.

When he was making stereo-graphs of the 1904 St. Louis Exposition, he met with an accident. He was making views of the staged Boer war spectacle, and obtained a good position on the field. This was hard work, he said, dodging the attacks. He finally went back to the quarter of the Boers. As he was setting up his camera, the enemy charged and a large spear used by

International View Co. No. 20650, "Refugees preparing a meal on the rudest of ovens, Golden Gate Park, San Francisco Disaster." Arriving only days after the 1906 earthquake, Wasson's camera captured the plight of the city's citizens.
President Taft at the White House. Mr. Taft had his desk and a chair on a White House veranda in order to enjoy the air. After taking Taft's picture, Wasson gathered his equipment together and tried to leave through a large window. Wasson accidentally bumped his bald head on the edge of the veranda and a big lump immediately began to form. The president, seeing this, was trying so hard not to laugh that his face turned red and then purple. Wasson was afraid the president would have a stroke. Taft finally asked Wasson if he were hurt. "No", replied Mr. Wasson, "I'm a hard nosed Baptist". Wasson said that Taft then let out a laugh that may have shaken the Washington Monument, and later jokingly said that his quick reply might have saved the president's life.

At the time of the Galveston, Texas, flood, he had to literally climb over mountains of debris and avoid the still unclaimed bodies of victims to make his views. He said the sight of this American catastrophe was sickening.

In order to obtain pictures of a life saving crew in action, Wasson was at Coney Island one summer day. He was at the end of the pier with an assistant who became excited, sending both of them and their camera and equipment into the water.

When Wasson went to San Francisco after the earthquake, he took canned goods along with him in case food was not available. He later said that occasionally a soldier would stop him from taking photographs but after some argument would usually let him go ahead. He saw many other photographers there, including John H. Hare, the famous war correspondent for Colliers Weekly. Wasson and Hare both tried to get pictures of the blowing up of the Examiner Building but there was so much flying debris that they could not get the effect that they wanted.

The worst trouble for a photographer in the ruined city, according to Wasson, was getting into the inside of partially destroyed buildings. There were two dangers, one from the soldiers who did not want them in there and the other from falling walls. He said he made 150 views of the city. After he left San Francisco, Wasson stopped at Palo Alto to take views of the destruction of Stanford University and also went to the observatory nearby. He learned that, during the earthquake, twelve-inch telescopes at the observatory had been turned on the city of San Francisco where they could plainly see the fires and destruction although they were twenty miles away.

In this same California excursion, Wasson also met with Joaquin Miller, the "Poet of the Sierras" and made a photograph of him. The poet was standing in front of his home on the edge of Oakland. Miller had been a scout, editor, lawyer, judge, and poet during his lifetime, He maintained a refuge for poets and would-be poets in a number of cottages on his property. On his trip home, although eager to get the earthquake stereographs marketed, Wasson stopped in Arizona to get views of a big cattle roundup for use on stereographs.

Writing about a trip to Switzerland to make views, Wasson showed his artistic sensitivities:

When the photographer arranges the lights on his sitter, he borrows the eyes of the little god Billikin that he may see his subject the way they ought to look rather than the way he actually appears. For whether the sitter is man, woman, or child, and be he home-ly or handsome, always to the eyes of his loved ones he is a bit glorified. So the wise photographer idealizes his photographs and yet manages to preserve the likeness....Days of golden, October sunshine attend us as we journey by easy steps with our camera from Italy into Switzerland. To the glory of the Alps have been added...
divinely harmonious autumn colors, which blaze from the tree-studded mountain slopes. Wonderful vistas of beauty open everywhere.

From these remaining newspaper accounts, it is easy to see that Wasson's story is one of an artist and a businessman, an educated, cultured man with an intense appreciation for what he was seeing through his lenses and an articulate way of describing it.

Wasson's appreciation of nature continued into the later years of his life. He continued to take photographs and often successfully entered them in competition. Wasson also valued education and other forms of the arts. He was a regular subscriber to the lecture and artist series at Decatur's Millikin University. He reviewed Chicago opera performances for the Decatur newspaper. He also predicted that the new talking and singing movies would have a successful future. He did think, however, that they should see fit to use soft focus photography and would be further enhanced when color photography was improved and combined with it. Mr. Wasson was a firm believer in temperance and was against immoderation in drinking and smoking. He was against cigarette smoking and already in 1942 thought that "when you smoke there is created a poison and it seems as though that poison stays there for a very long time".

On July 15, 1951, C.L. Wasson died at the age of 84. His wife, Louisa, had preceded him in death three years earlier. Years later, when West Eldorado Street, where the Wassons had lived, was being widened, workmen brought boxes of glass negatives and some of the pastoral prints to the Decatur Public Library. The glass negatives were by the Wasson studios and were mainly portraits from the 1920s and 30s. One or two stereo negatives were also included in the group. They remain there today for use by Decatur researchers and others interested in his work. Wasson's artistic interests and business skills seem to have combined to offer him a very rewarding life. Through his numerous stereographs, he has left behind a rich legacy for all collectors of this photographic genre.

Special Thanks to:
Van Wasson, great nephew of C.L. Wasson
Karen Anderson and the Decatur, IL, Public Library
The Decatur Herald and Review

Truly Deep Grass

The American Lawn is a "coffee table" wonder. It reproduces one historic stereo view of a Victorian garden and several modern 3-D views of sample garden scenes. Found in the shop of the Cooper Hewitt National Museum of Design in New York City, it might not be essential for the gardening specialist, nor for the average Stereo collector. However, for the collector or library committed to having every publication that deals with stereo imaging in any form, this is a book worth considering.

Teyssot, George, Editor, The American Lawn, Princeton Architectural Press, $ 34.95 203pp, plus enclosures and a stereoscope.
The Large Format Cinema Association (LFCA) was founded in 1996. Its mission is to promote global public awareness of large-screen entertainment formats, to provide a forum for sharing information and to foster the growth of the industry.

The large format (LF) film industry is growing at an incredibly fast pace. It took twenty years to open the first hundred large format theaters, five years to open the second hundred, three years the third hundred and should take less than eighteen months to open the fourth hundred. LFCA has grown quickly, due to the organization's willingness to embrace all groups, formats and film sizes. This might be surprising considering the existence of the International Space Theatre Consortium (ISTC) for some time longer. ISTC has renamed itself the Giant Screen Theatre Association (GSTA) just as we seek productive relationships with other professional organizations," said Reyna. LFCA was responsible for four different presentations at the ISTC/GSTA 1998 gathering. The 1999 GSTA conference will be held in New York in September, 1999.

Third Annual Conference

LFCA held their annual meeting on May 19-21, 1999. I had been looking forward to this, their third annual meeting, since I missed their second due to scheduling conflicts. (See SW Vol. 25 No. 1, page 30.) As the third meeting approached, it looked as though there would be fewer 3-D films than had been originally planned. I thought that surely 3-D would be a major topic. There seemed to be concern by some that IMAX Corporation's own IMAX Days held in Phoenix a month prior (only open to representatives of IMAX theaters and attended by 240) would steal some of the LFCA meeting's thunder. I was not in the least bit disappointed. The LFCA meeting was well planned and well executed. It was a resounding success and an invigorating gathering for the industry. The event drew a total of 409 people, representing eleven countries (an increase of 20% from last year's attendance total of 341).

According to keynoter Harrison A. "Buzz" Price of Harrison Price Company, the Large Format film business is the fastest growing segment of the theatrical motion picture industry, expanding at rates above 10 percent per year. Most of the new growth represents commercial theaters; Europe is a rapidly emerging branch. Price, a veteran recreation analyst with some 50 years' experience, described the large format theater business as "a genuine growth industry" with considerable potential in a variety of fields.

3-D roller coaster

Price's speech, titled "Markets, Markets, Markets" was given during lunch on May 20th. It was full of facts and figures and could have been very boring, but Price delivered the information with a true excitement for the material. I could not help sit up and notice when he came to 3-D.

"Technical innovation aids this business like it does the attraction business. 3-D is a nice product subset, a new ride so to speak. 3-D has gone from 6 percent of installations in 1987 (3) to 18 percent in 1998 (57). It energizes the marketplace, particularly in entertainment applications. It is sort of like the new roller coaster where you are suspended in open air (Bursch) or you drop 100' vertically into a tunnel (Alton Towers). But it's still a roller coaster. Ergo, 3-D is not essential to the large format. It is, however, a basis for higher price realization product differentiation
and augmented attendance."

He is probably quite correct. But, I for one am really enjoying the ride. I look forward to the next 3-D large format film as the roller coaster patron anticipates the next fall.

At the conference, the changing face of the industry was reflected in the program and the attendance. Participants included both commercial and institutional theater developers and operators, experienced large format filmmakers and mainstream filmmakers new to the medium, digital effects houses, post-production companies, motion simulation companies, 3-D specialists, suppliers of projection systems, cameras and hardware, sound designers, theater technicians and projectionists, investors and financial analysts and the media.

The LF film festival showcased works in 8/70 and 15/70. The latter were shown in the California Science Center IMAX Theatre. The Leonard H. Goldenson Theatre at the Academy of Television Arts and Science (ATAS) was converted to a temporary 8/70 venue, utilizing a projection system from MegaSystems and a silver screen from Harkness Hall.

MegaSystems, a full-service provider of products and services for the LF film industry, was given the opportunity to show that their user-friendly projectors can create sharp, bright and stable images that can present large format films at their very best. They succeeded, with less than a day to set up 3-D 8/70 projectors in the projection booth of the ATAS theater. A new screen had to be erected for the day, since the regular screen is a white screen and could not be used for the 3-D films.

Harkness Hall of Fredericksburg, Virginia is the world's largest supplier of projection surfaces to the exhibition industry. They came through with a Spectral 2000 projection surface. Spectral 2000 is a "Silver" coated surface with a 2.4 gain on center and excellent polarization for optimum 3-D effects.

The lineup of new titles included live-action documentaries ISLAND OF THE SHARKS, MYSTERIES OF EGYPT, WOLVES and WILDFIRE: FEEL THE HEAT; sports films EXTREME and OLYMPIC GLORY; shorts MORE (stop-motion animation) and LA PATROUILLE DE FRANCE. Also shown were the 3-D features ENCOUNTER IN THE THIRD DIMENSION (E3D) and the time-lapse classic CHRONOS.

The 8/70 screening of E3D was an industry first. E3D is the very first 3-D film to be released in both 15/70 and 8/70. "We think this will inspire other distributors to crossprint their 3-D films," says LFCA President Christopher Reyna.

In the months before the conference there was mention of other LF 3-D films, that were not ready in time for the event. nWave had announced that they hoped to have their next film ALIEN ADVENTURE (working title ADVENTURE PLANET) ready and screened at the conference. When it began to look as though the film would not be finished, I hoped for at least a teaser reel. Unfortunately, we were not treated to any footage from the film. It has a fall release date and will probably be shown at the GTSA meeting in September.

A 3-D short had been announced, but it too was not competed in time. The filmmaker of MEMORIES OF A JOURNEY IN EGYPT was at the conference, though. Emmanuelle Michaux
thinks this film should also be ready by the GTSA event. Ms.
Michaux is the co-producer (and writer) with Rigaud Production.
The film is four minutes long. It consists completely of stereo
images of Egypt from stereo cards
taken around the turn of the cen-
tury. The images were borrowed from a French collector and come from many different sources (including French, German and American).

Co-sponsors Ex Machina, a French digital company, made dig-
ital corrections of the images and Gulliver, a French 70mm laborato-
ry, photographed the pictures on
their animation stand. The film is the story of a French woman who remembers her trip in Egypt in 1910. The commentary of the film is in English. When I asked Emmanuelle if there would be any panning around the images, she replied with her French accent, that the budget didn’t allow for anything fancy.

Panels and sessions addressed production, preservation, sound
design, business, operations and
programming. During Technical
Session No. 1 LFCA President
Christopher Reyna showed how letterboxing can be used to trans-
form the nearly-square large for-
mat frame to a horizontal widescreen aspect ratio that better supports narrative storytelling and is reminiscent of classic Hollywood widescreen. Illustrating his point with recent and vintage film clips, Reyna encouraged filmmakers to consider the technique for sequences or entire films. The kin-
ship between large format and Hollywood filmmaking was rein-
forced by the screening of David Lean’s 1963 widescreen epic,
LAWRENCE OF ARABIA, at the LFCA closing gala. I was looking forward to this since my favorite director, Andre de Toth had been a second unit director on the film.

**Tributes to Novros & Archambault**

LFCA paid tribute to Noel Archambault and Lester Novros, two pioneers of the industry.

Born in 1909, Lester Novros has been a prolific writer, director and producer and a pioneer of space films and the use of special effects. As a Disney animator, he contributed to Fantasia and Snow White. He went on to found Graphic Films Corp., to join the faculty of the University of South-

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**'39 World’s Fair 3-D Classic Restored**

Once thought to possibly be lost, a couple of prints have shown up in collections within the last few years. The idea to restore MOTOR RHYTHM began at the September 1998 Telluride Film Festival’s Silver Anniversary during the fit-
tingly titled “Silver Illusions: 3-D and the Movies”. About which John Hartl of the Seattle Times had written, “Probably one of the most complicated presentations in film projection history, Telluride’s 3-D show involved more than one mile of film clips that had to be perfectly synchronized in order to look and sound right. What fun it was while it lasted.”

LFCA’s Reyna had served as technical director of the Tel-
uride Film Festival for 17 years but hadn’t been active there since 1993. By special request, he returned last year to help put together the presentation on the history of 3-D filmmak-
ing, which was emceed by Leonard Maltin. It was during the September 5th presentation that festival director Bill Pence surprised Reyna with the highest honor of the Festival, the Silver Medallion. The award is given to those who distinguish themselves “for excellence in the art and craft of making film.” Citing Reyna’s lifetime of work in cinema, Pence made special mention of his contributions to the development of 70mm specially film for amusement parks, world’s fairs, edu-
cational institutions, destination theaters and other special venues.

The incredible show included Universal Studios’ THE BIRD EXPERIENCE, MAGIC JOURNEYS, MARVIN THE MARTIAN IN THE 3RD DIMENSION and numerous clips from 3-D films. At that time it was discussed and decided that MOTOR RHYTHM would be a likely candidate to be restored by LFCA.

NSA members had been treated to a video screening at the Electronic Stereo Theater Program (the surprise hit of the 1997 NSA convention). Along with his feature length 3-D film, Richard W. Haines, the maker of RUN FOR COVER (1996) made a copy of this film and his 3-D restorations available to
ern California (USC) School of Cinematography and to exert an enduring influence on many notable filmmakers and the shape of the industry, including Sean Philips. Sean had taken a break from SEIGFRIED AND ROY: THE MAGIC BOX to make some introductions and reminiscences of Novros. Novros was an early advocate of dome cinema and received an Abel Gance Award for Lifetime Achievement and to exert an influence on many notable filmmakers and the shape of the industry, including Sean Philips. Sean had taken a break from SEIGFRIED AND ROY: THE MAGIC BOX to make some introductions and reminiscences of Novros. Novros was an early advocate of dome cinema and received an Abel Gance Award for Lifetime Achievement.

At the presentation, we heard from Noel's friends and co-workers, including Lorne Orleans of IMAX, Stephen Low of Stephen Low Productions and Andrew Gellis of IMAX. All three had touching words and reminiscences of working with Noel and his wonderful outlook on life. They told the crowd how much he is missed and it seemed that there were few dry eyes in the almost packed theater. Mr. Gellis talked about hiring and working with Noel on a thirty minute LF film, which IMAX planned to use to develop the future 'Noel Archambaults'. He said they had just screened it a few days prior to the event. I had hoped it would be used in the tribute, since it includes shots of Noel working and talking to the camera.

3-D glasses were handed out as we entered the theater but unfortunately the filmed presentation was only theatrical trailers for many of the films that Noel had worked on. This seemed very hard on the eyes, as the previews had many quick cuts that strained your eyes as you searched for the convergence. One or two would be okay, but that many in succession seemed more than ones eyes could take.

Before the film, Richard Archambault accepted the award. Richard and his wife, Pat had sent my wife and I a personal thank you when we had made a contribution to the Noel Archambault Scholarship Fund in Film that had been created at Simon Fraser University. (Memorial donations may be sent to the attention of Linda Ashton, Office of University Development, 2118 Strand Hall, Simon Fraser University, Burnaby BC, V5A 1S6, Canada.) So it was a pleasure to meet Richard, unfortunately under these circumstances.

Mr. Archambault gave an enlightening and moving acceptance speech for his son's award. I quote:

Many of you knew Noel, and those of you who didn't, should know that in matters concerning his career, he was visited by more than one passion. He was passionate about 'cinema', and about large format films, and very passionate about 3-D stereography.

His passion for cinema began to grow early when, while still in grade school, he organized a group of neighborhood children, directed and filmed an 8mm version of 'Rumplestiltskin', and when it was completed, entered it in a Children's Film Festival. I was reminded of this when this past weekend, I received an email from his best boyhood friend, Dan Sharp who, upon hearing of tonight's presenta-

Mike Weissman (who ran the Electronic Stereo Theater Program, and promises to return to NSA Riverside, CA, in 2002) for showing over the three days. The copy had been made by 3D TV Corporation.

Mr. Haines made available his 3-D restoration of MILTON GUNSBERGE PRESENTS NATURAL VISION (1953) which featured Lloyd Nolan (who refers to the 3-D process as a "magic trick") Beanie & Cecil and 'Miss Stereo'. This is the short that was produced to play before BWANA DEVIL (1952). He also supplied DOOM TOWN (1953), a very dark documentary of the March 17, 1953, atomic bomb test (the actual shot of the bomb was flat) and the three short Russian 70mm 3-D films entitled PARADE OF ATTRACTIONS (1981) released in the USSR in 1970 as PARAD ATTRAKTSINOV. It contained some great 3-D juggling scenes. The Gunsberg short and MOTOR RHYTHM are playing on C3D, the first 24-hour 3-D television channel. For more information, check the channel website www.3d.com or call toll free (877) 999-2C3D. 

Polarized 3-D glasses for the Chrysler exhibit showings of Motor Rhythm had people looking through Plymouth headlights. The small filters were stapled to the hand-held viewer and had horizontal/vertical orientation rather than today's standard "V" polarization axes. (Reel 3-D collection.)
version that was first shown at the 1940 season of the fair.

Also discussed at the LFCA Technical Session No. 2 was Alternates for LF 3-D Filmmaking and Integrating 3-D Film with Complex Live Attractions Systems. Scott Shepley from Iwerks talked briefly about their new 15/70 rig and other options for LF 3-D films. Scott Trowbridge, the show producer of THE AMAZING ADVENTURES OF SPIDER-MAN (one of the breakout attractions of the expansive new Universal Studios Islands of Adventure theme park in Orlando, Florida) presented an all too short film clip from the ride film. He is very proud of how SPIDER-MAN turned out. He stated, “Many said you can’t do it in large format—I am here to say you can—you just need to be careful!”

The ride puts visitors in the heart of a brawl between Marvel Comics’ wall-crawling hero and four of his deadliest foes. He explained some of the problems the crew had to overcome by combining 3-D movie projection with a variety of other techniques that have never been used in any attraction before. The projection systems really make the ride film spring to life. They had to add a blur to some images by predistorting some imagery. Three years in development and construction, the project required extensive preproduction work—well in advance of the first frame of film. To populate the urban landscape, the ride employs 3-D film projection systems hidden among the bridges, skyscrapers and alleyways. Completing the illusion are a host of special sound, pyrothenic and motion effects. A total of 13 screens are used to generate Spidey and the fearsome foursome of villains—electrical menace Electro, steel-tentacled Doctor Octopus, bomb-lobbing Hobgoblin and lethally liquid Hydro-man. Twelve of the thirteen rear screen projectors are 3-D, with twin projectors. Trowbridge ended by saying, “I believe we have created an attraction [in which] people don’t know what they are looking at.”

Besides providing the opportunity to meet people such as Peter Anderson (currently working as 3-D effects supervisor on the LF 3-D film CIRQUE DU SOLEIL’S JOURNEY OF MAN) and JOURNEY OF MAN director Keith Melton, the LFCA set up open house with many companies in the Los Angeles area for the delegates the Saturday after the conference. Of 3-D note was the DKP 70MM, David Keighley Productions 70MM INC. (an IMAX Corporation Company) open house. DKP screened eleven older LF films including LAST BUFFALO and ECHOES OF THE SUN in 3-D.

California Laser Images (CLC) held a demonstration of what they called 3D TV and their Video Image Projector. This was truly a disappointment after having seen the new Holos Box™ from Hineslab Inc. (http://www.hineslab.com).

Also at the conference from France was Dominique Benicheti. A big 3-D fan and very active 3-D filmmaker, Mr. Benicheti works closely with the Futurscope in France, as a director, writer and/or consultant on large and special format film productions. Benicheti is currently working on PATHE-BABY, a 3-D feature film using the Stereovision system. He has also started shooting a double 70mm 3-D film on the 34,000 year old paintings of the Chauvet cave in France, discovered four years ago. Plus he has completed writing (in English) a script for a 3-D feature LITTLE LADY CHIP and is proposing a project treatment which could be developed as a 3-D LF musical or as a 3-D feature film. He brought with him his most recent 3-D short film LA REVOLE, the first French 3-D eighteen minute musical, which had been produced for Futurscope.

Mr. Benicheti scheduled two screening of his new musical at the Sunset Screening Rooms and invited everyone. The film centers around winemaking; La Revole is the popular term for the feast of the wine harvest in the Beaujolais region. A very enjoyable film, but I must brush up on my French.

The next LFCA Conference and Film Festival will be held May 17-20, 2000. Information on joining the organization can be obtained at the LFCA website, http://lftca.org or by telephoning the LFCA administrative office in Stockton, California at (209) 477-2726.
Remembering Marjorie Holstein

When Marjorie Holstein died on January 2nd of this year, the NSA lost not only an enthusiastic stereoview collector but also a dedicated and skilled librarian who made the Holmes Library a user-friendly and organized institution.

In 1998, she and husband Raymond were awarded (along with Talbot Crane, Dorothy Crane and Dr. William Zulker) the Robert M. Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time and Effort for their 12 years as librarian/curation at the Oliver Wendell Holmes Stereoscopic Research Library. They were unable to accept that award in person at the banquet in Richmond but Raymond attended this year’s convention in Green Bay, at which former NSA President T.K. Treadwell made a point of describing and recognizing the couple’s years of impressive work at the Library.

Marjorie Snedeker Holstein was born January 21, 1920, in Carbondale, PA. In 1944 she went to Philadelphia to work for the Atlantic Refining Company (later to become ARCO) where, in her husband’s words, she had an “office romance” with Raymond Holstein. Married in 1958, the couple had no children.

Marjorie became interested in stereo in 1979 after finding some stereoviews and a viewer in Raymond’s parents attic. She then began a collection of views of cats and children, and of the Keystone Primary set. She was thrilled when she found a view of her hometown of Carbondale by the photographer L. Hensel, but even more thrilled when she found that Hensel made a set of views on the D&H Gravity railroad, on which her grandfather had worked. She accumulated an extensive collection of Hensel views and even put together a 35mm slide presentation on the Gravity RR that has been shown to a number of groups.

In 1985 Marjorie and Raymond volunteered to sort and categorize the 15,000 stereo card collection of Helen Moseley, which had been donated to the NSA library. Marjorie listed the views by location, subject and photographer and cross referenced everything—typing the many pages by hand. When She and Raymond became the curators of the Holmes library, the information all had to be again entered in the computer system the Library had purchased.

During the following 12 years Marjorie was constantly adding to and improving the system. For the Moseley collection, she numbered from 1 to 15,000 each view on a backing card along with the title of the view using a different color of card stock for each category. When researchers pulled out a number of views, there was no problem returning each view to its proper place.

Along with all this organizational work, Marjorie handled all the correspondence for the library, promptly answering inquiries in as much detail as possible. In concluding the material supplied for this remembrance, Raymond Holstein summed up Marjorie’s contribution with: “SHE RAN THE LIBRARY, I was just the front man.”
Some rather heated discussion has taken place on the internet regarding the IMAX 3-D film *Encounters in the Third Dimension* and some of the historical facts recounted in it. The most intense dialogue has occurred over the following statement pulled from the website for *Encounters* and related in the film itself:

"Although the Professor's Real-O-Vision may be one of the latest incarnations of 3-D, one of the first dates back to almost one hundred years ago. Shot with two cameras on 35mm film by the French Lumiere Brothers in 1903, *L'Arrivee du Train* was of one of the very first 3-D motion pictures."

*L'Arrivee du Train* was not the very first film the Lumiere brothers shot in 1895 with their cinematographe camera but was among the first. It was initially photographed with a single camera and exhibited "flat" at the Grand Cafe at 14 Boulevard Les Capucines in Paris on December 28, 1895 along with other Lumiere films. RM Hayes in his book *3D Movies* (McFarland & Co., North Carolina & London: 1989) dates the stereoscopic version of *Arrivee du Train* from 1903, stating (p. 132) that it was "Filmed in Stereoscopic Lumiere (dual 35mm printed single strip anaglyphic)" and that it "was released in France in 1903 but never shown theatrically in the U.S."

James L. Limbacher in his excellent book *Four Aspects of the Film* (Brussel & Brussel: 1969) provides two different dates on which the Lumiere brothers exhibited stereoscopic films, 1903 and 1935. However, in the book *Auguste and Louis Lumiere: Letters, Inventing the Cinema* (Faber & Faber, London: 1994) with a footnote on page 142 it is stated that "Louis Lumiere had a persistent interest in 3-D images. On 3 November 1900, he took out a patent for stereoscopic moving images but it was not until 1936 that he organized public screenings of 3-D films." A chronology of Lumiere brothers work in this book (p. 314) gives 1935 as the date in which "Louis remakes *Arrival of a Train at La Ciotat* in three dimensions."

All of which points up the potential chains of misinformation that can arise in stereographic histories and how important it is to provide the sources from which we get our information. To date the definitive book on this subject is the following:


On page 284 of his book, Gosser discusses a French Lumiere Patent

Lumiere’s SMPE Journal article of 1936 discusses (p. 318) a unique anaglyphic projection system in which “the stereoscopic pair are printed upon the same film, which runs horizontally...losing as little as possible of the sensitized surface” and the film itself “runs in front of two lenses, whose axes are parallel and are cut by a plane parallel to the axis...” Lumiere conducted extensive tests to arrive at the most efficient bandwidth for the colored filters to be placed in front of the two projection lenses and the spectators were “supplied with spectacles of the same hues.”

The system that Lumiere describes in this article is undoubtedly the one used for the stereoscopic projection of the 3-D version of *L’Arrivee du Train* produced in 1935. A schematic showing the “arrangement for producing stereoscopic pairs on the film” was included with Lumiere’s article, as well as a drawing illustrating the film itself. Since Lumiere states that “the stereoscopic pair are printed upon the same film” we can assume that the actual stereo photography was done previously with two 35 mm cameras, as R.M. Hayes suggests. But no information is available as yet as to how the cameras may have been interlocked or configured for stereo photography.

Two other short stereoscopic films were produced by the Lumière brothers in 1935 as well. One depicted a girl on the beach with a ball and the other used the visual device of a window with a ladder protruding through it to heighten the stereo effect. Students of the stereoscopic cinema will undoubtedly take great interest in learning of any other 3-D films that the Lumière brothers might have produced.

Note: Mark H. Gosser’s *SELECTED ATTEMPTS AT STEREOSCOPIC MOVING PICTURES AND THEIR RELATIONSHIP TO THE DEVELOPMENT OF MOTION PICTURE TECHNOLOGY, 1852-1903* has been reprinted and is available from Ayer Company Publishers, Phone: (888)-267-7323 FAX: (603)-922-3348, LC 76-40786 New York, 1977 ISBN: 0405098901 illus. $24.95.

The 1893 stereoscopic motion picture efforts of William Friese-Greene (and the controversy surrounding them) will be covered in our next look at early 3-D film history.)

**Hillary Brooke 1915 – 1999**


Born Beatrice Peterson in Astoria, Queens, of Swedish ancestry, the former model became known for her film roles as the elegant blond “other woman”. Her films range from comedy to drama, westerns, thrillers, war films and science fiction. Her last film role was in Alfred Hitchcock’s 1956 *The Man Who Knew Too Much*.

Among her films, Brooke was in two near 3-D classic science fiction films of 1953, *Invaders From Mars* and *The Maze*, both directed by designer-director William Cameron Menzies. In the 3-D *The Maze*, concerning mysterious doings at a Scottish castle, she had third billing as a friend of leading actor Richard Carson.

Her most famous role in science fiction films was as the mother of child actor Jimmy Hunt, who is taken over and controlled by the underground Martians in *Invaders From Mars*. Ironically, this second 3-D film which she is identified with has in reality been wrongly credited as having been filmed in 3-D. Though director Menzies had originally planned to utilize 3-D effects, due to budget restrictions the cinematography was done “flat”.

The Lumière arrangement for over/under stereo pairs on horizontal travel film for anaglyphic projection, as illustrated in the Sept., 1936, *Journal of Society of Motion Picture Engineers*.

**The Lumière Brothers; pioneers not only in cinema but in color photography through their Autochrome plates which were available in most sizes including stereo formats.**

(#305,092) of November 3, 1900 with a drawing of an Octagonal Disc Stereo Device. This drawing depicts an octagonal plate mounted on a circular frame with intermittent notches as well as a hand crank to the side. The patent states that “The images of very reduced dimensions (9mm size), are arranged in double rows on a glass plate...of polygonal shape.” This device appears to be a form of stereoscopic kinetoscope rather than a projection apparatus.

Gosser's book only covers the period 1852-1903 but on page 285 states that “It is conceivable that they (Lumière brothers) might have given a demonstration of their glass plate system, but so far as this author knows, the Lumière did not achieve stereo ‘film’ until the 1930s, when Louis Lumière built a horizontal run anaglyphic system.” This statement is footnoted by Gosser as follows: “Searches of Georges Sadoul, ‘Louis Lumière’ (Paris: Editions Sehers, 1964), and Maurice Bessy and Lo Duca, ‘Louis Lumière, Inventeur’ (Paris: Editions Prisma, 1948), produced no evidence of any 1903 stereo projection. For more on Lumière’s work in the thirties, see Louis Lumiere, ‘Stereoscopy on the Screen’, *Journal of Society of Motion Picture Engineers* 27 (September 1936): 315.”
Caprine Print Circuit

Tom Moore, secretary of the Caprine Print Circuit, has reported on the activities covering 1998. There are currently 16 active members on the route list with six folio boxes traveling.

The highest scoring viewcards for the year were: 1st “Ferry Nice Sunset” by Tim White (58 points); 2nd “South Bend” by Bob Kruse (46 points); 3rd “Looking Up At Liberty” by Jack Cavender (44 points); 4th “Storm Over Monument Valley” by Quentin Burke (42 points); and 5th “Among the Colonnades” by Bill Patterson (41 points).

In the race for gathering the most points overall, Quentin Burke was the leader. Carole Honigsfeld came in a close second. Third place was garnered by Tim White. Joel Matus earned the fourth highest total, and Ken Carpenter the fifth spot. The year was marked by a steady stream of very excellent stereo viewcards to choose from, making the selection of three noteworthy ones always a difficult task when processing a folio.

A Bit of History

The Caprine circuit traces its roots back quite a way. Print makers were all there when the American Branch of the Society was organized in early 1919. The group existed in continuous operation until about 1977 when its international base withered away. Later that year a fresh start was made and a new group organized, incorporating some new members with the original participants, as the American Branch print circuit. The new group flourished through the 1980s until it became unwieldy in size and was (rather painfully) divided into the Ovine and Caprine circuits—the legendary sheep and goats of fabledom, some might say.

In the meantime the treatment of viewcards has progressed by leaps and bounds. The Q-Vu mount has done much to make life more bearable for the novice who can delay learning all the niceties of stereoview presentation and still start off with attractive results. One can build on that base a lot more easily — niceties continue to be added to views and mounts in any event. Many attractive embellishments are being tried out on both sides of the viewcards—often with striking results. Of course the first really necessary requirements are proper alignment and window—but beyond that, the idea that a stereocard (like all photographs) is judged as a total “presentation” has taken a firmer hold. High scoring cards now look good front and back.

The number of PSA approved stereocard competitions has grown appreciably in the last several years. More people are taking a hard look at this both ancient and forever young photographic format.

2x2 Tencennial

Secretary Bruce Hansen of the circuit using matched pairs of transparencies in 2x2 mounts has reported the results of voting for 1998. Leading the way was Boris Starosta with 148 points. 2nd place went to Jim Riley who accumulated 104 points. Neil Steller garnered 3rd place with 90 points and was followed in 4th place by John Baird at 65 points and by Bruce Hanson in 5th place with 55 points.

Some really outstanding stereoviews were represented in these totals. Since the full 35mm frames can be used and there is more recourse to close-up and hyper-stereo, one gets to see a wide variety of experimentation. One of the charter members of the circuit, the late Jack Kirsch, always said, “Every camera is a stereo camera.” This is proven over and over in the 2x2 pairs.

Far and away the most popular pair was Boris Starosta’s “Pixie” — a digital creation (around a real model) which was also a big hit at the Richmond convention, check-in at 30 points. (See SW Vol. 25 No. 6, page 23.) John Baird’s “Color Girl Doubled” came in second at 21 points, followed at 16 points by a tie between Jim Riley’s “Frost on Cat Tails” and Neil Steller’s “Mt. St. Helens”.

The 2x2 circuit was established at the request of some NSA members who were devoted to this format. The first folio boxes were mailed over the winter of 1988-89 so the circuit is celebrating the completion of its first decade — its “tencennial” year. Congratulations!!

Featuring David M. Lee

There are some truly excellent stereo viewpoint makers among today’s print photographers. One would be hard pressed, however, to find a more accomplished one than David M. Lee of Soquel, CA. Recent recognition of this is illustrated by his sweeping 1st, 2nd, and 3rd places — plus a Judge’s Choice — in the 5th Chesapeake Stereo Card Exhibition last September. He also took the gold and two bronze medals in the Third Delaware Stereo Card Show last February.

David has begun creating a new series featuring national landmarks in stereo and the first of these is “Devil’s Tower”, reproduced here along with an account of the view’s creation by the stereographer:

I had an idea about what I wanted to do with Devil’s Tower, but when I got there it was in the midst of a torrential downpour. I also wasn’t very confident of finding a vantage point from which to make the exposure. I must have an unobscured, level area that is at least the width that the cameras will be separated. One tree in the wrong place makes the image impossible. As luck would have it I was able to drive to just such a spot as the storm was clearing.

I put the cameras as far apart as I could in the space available (about 20 feet). In situations such as this I usually include a little extra image area in the foreground so that I have some discretion in deciding the near point in the scene. The cameras were Yahicamat...
124G's (medium format twin lens reflex). I decided to use Konica Infrared film with red filters for my first exposures. This film-filter combination resulted in a tonal variation in the sky that was pleasing to me. In addition it lightened the trees in the foreground which otherwise would have been extremely dark. (These dark trees are what gave the nearby Black Hills the name.)

Next I decided to shoot a roll of Kodak TMax 400 black and white without a red filter. Finally, I made two more exposures with my homemade wooden 4x5 stereo cameras. If I'd had more room I would have increased the camera separation on some of the exposures. It's often preferable to have more than one separation to choose from. I didn't bother to make any with less separation, though, because I knew from experience that any less would not look as good.

N. Scott Momaday has been quoted as saying, "There are some things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them." Devil's Tower is located in the northeast corner of Wyoming and is northwest of the Black Hills. It was formed about 60 million years ago when molten magma forced its way into overlying sedimentary rocks and cooled. As it cooled it contracted, fracturing into columns. Over millions of years the sedimentary rock eroded, exposing Devil's Tower. It rises 867 feet from its base, 1267 feet above the river, and 5112 feet above sea level. The area of the top is 1.4 acres and its base diameter is 1000 feet.

If you look carefully you can see the half moon in the upper right quadrant of the picture. Although it might look pretty good in reproduction, one really should see the superb print quality in the original B&W to fully appreciate what makes this a masterpiece in stereo imaging—and an object lesson in what stereo can add to an already fine piece of photography. Our next column will include a look at David Lee's rendition of the Mount Rushmore National Monument.

Explore the World of Stereo Images

Please enroll me as a member of the National Stereoscopic Association. I understand that my one-year subscription to Stereo World will begin with the March/April issue of the current year.

- U.S. membership mailed third class ($26).
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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Nearly anyone with a strong interest in photography who is also fortunate enough to live anywhere near the Columbia River Gorge is likely to know and admire the work of Carleton Watkins. Local exhibits of his mammoth prints consistently draw enthusiastic attention to his unequaled images of the area’s natural beauty and 19th century settlements.

Among area stereography collectors and enthusiasts, his work has been, if anything, even more highly regarded and sought after. The fact that Watkins received little attention among academic photo historians across the country until relatively recently made no difference to those living in any number of western locations once so impressively documented by his lenses. For some, it may have made him seem even more special.

Over the past several years, and thanks in no small part to the research and writings of former NSA President Peter Palmquist, the work and life of Carleton Watkins has steadily gained recognition and appreciation. With the publication of Carleton Watkins, the Art of Perception, the catalog for the exhibition of the same name at the San Francisco Museum of Modern Art, Watkins is certainly on his way to becoming as well known as any 19th century photographer in any region of the U.S.

Most encouraging of all is the fact that In both the exhibit and the book, Watkins’ stereography is not only acknowledged but recognized and celebrated as a vital and dominant aspect of his photographic output. This recognition is expressed not only in text but in exhibited stereoviews and stereoscopic computer stations at SFMOMA, and through reproductions of full views in the book. (Newsweek magazine for June 7, 1999, actually used a Watkins Columbia River stereoview to illustrate its one-page announcement of the SFMOMA exhibit on page 77.)

Three writers contributed to the catalog’s text which takes less than a quarter of the book’s 228 pages, the rest being devoted to Watkins’ images. An extensive introduction by Moria Morris Hambourg, Curator of Photographs at the Metropolitan Museum of Art, New York, follows Watkins’ life from his childhood in Oneonta, New York through his move west to California, his associations with wealthy and influential people who financed much of his work, his photographic journeys to Yosemite and other western locations, and his astounding lack of business skills.

For his first trip to photograph the Columbia River in 1867, we learn in the introduction that he not only needed a silent partner for the project, but was so “dead broke” that he had to borrow money for steamship passage to Portland from San Francisco. (This was despite already being a widely honored and exhibited photographer who’s work had influenced the preservation of the Yosemite Valley in 1864.)

The catalog’s main text by SFMOMA Associate Curator of Photography Douglas R. Nickel, “An Art of Perception”, opens with a chilling account of the moment that ended Watkins’ career: “At 5:12 A.M. on the morning of 18 April 1906, Carleton Watkins was jolted out of his sleep by the most violent earthquake ever to strike the city of San Francisco. Around him on the floor of his downtown
work in ruins: mounted prints, photographer discovered his life's studio lodgings, the near-blind in dark and broken confusion at century's labor afield—lay strewn negatives—the products of a half-century's labor. Watkins has to be a top candidate for the most unlucky stereographer ever to focus lenses or mount prints.

If he had simply been a poor businessman with some talent for photography, the impact of the biography related in the book would be far less. But the fact that he once owned the "most prestigious photographic gallery on the west coast," as Nickel puts it, and that his admirers had included presidents, royalty, and his professional peers only makes his later business reversals that took his negatives, his poverty that by 1895 saw his family living in a railroad boxcar, and the final earthquake disaster seem like something between a Greek tragedy and a very depressing novel.

Nickel goes to some length in discussing the effect that the lighter, smaller, faster stereo cameras had on Watkins' work in both flat and stereo formats, as well as the more general influence of stereo on the 19th century outlook on the world. Quoting not just Oliver Wendell Holmes, but Ralph Waldo Emerson, Marcel Duchamp, Antoine Claudet, and Martin Heidegger, he delves deeply into the philosophical and academic implications of stereoscopy in the 19th century and Watkins' place in all of it.

A more direct historical approach is found in the contributions to the book by Peter Palmquist, who wrote the Notes on the Plates, the Selected References (including one to his 1983 Stereo World article on Watkins' E-Series), and the Chronology sections. The Notes on the Plates are grouped to match the geographical sequence of the photos in the book, and reveal several fascinating details about the images for those who can manage to tear themselves away from the elegant tritone reproductions long enough to turn to the back pages. The Chronology of Watkins' life, while taking up only four pages, is especially helpful for following the accounts provided in the introduction and main text and includes several details not mentioned in either.

Even if it contained not a word of text, Carleton Watkins, the Art of Perception would be easily worth the price. The reproductions invite the sort of close and extensive study inspired by Watkins' original prints, and with 125 images to enjoy, the book is a treasure chest of photographic history. The same applies at least doubly to the 14 full stereoviews reproduced at 86% of standard size. Cynics among stereo enthusiasts may find this number small in light of the book's own estimate of Watkins' stereoview output at 6500, but curators and publishers like to fill pages with large images—and Watkins certainly produced those in impressive variety also.

Most of the photos are printed on only one side of each page in true art book style, but there is clearly room for more than the one stereoview per page the book's designers allowed. Single stereographs certainly stand out this way, but three per page would have presented more of Watkins' most effective work and represented more closely the 200 stereoviews available on stereoscopic computer screens in the exhibit itself.

After closing September 7, 1999 at SFMOMA, the exhibit will travel to the Metropolitan Museum of Art in New York (October 11, 1999 - January 9, 2000) and the National Gallery of Art in Washington, DC (February 6 - April 30, 2000).
Free ChromaDepth Glasses From USPS

A pair of ChromaDepth™ glasses is included with every free copy of the Super Heroes Stamp Album, supplied by the United States Postal Service as book VI (1950 to 1959) in the Celebrate the Century series. That set of 33¢ stamps includes the anaglyphic “Movies Go 3-D” (see SW Vol. 25 No. 6, page 33).

The cover sheet packed with the '50s stamp set offers free 3-D glasses via a phone number, but they’re intended for viewing the brightly colored picture on the cover through chromostereopsis, not the stamp itself. When you call 1-800-863-8038 and request the free glasses, you also get the Super Heroes Stamp Album, which promises “See the '50s in 3-D!” using the glasses.

Several DC Comics® super heroes, including Superman, Batman, Wonder Woman, and Black Lightning guide readers through the stories behind the stamps making up the '50s set. In some panels they wear 3-D glasses, but only in a few cases do the colors used on the pages seem to have been controlled for the ChromaDepth effect to work in anything but a random way. Red capes float above the characters’ bodies, while blue suits float behind them and other graphics jump into random planes. (The red and orange headlines do work nicely.)

But it’s on the pages covering the “Movies Go 3-D” stamp that things get really strange. The ChromaDepth glasses do no better than on other pages, but a sample page from a '50s 3-D comic book in one corner works well if viewed with anaglyphic glasses. The image of the stamp however, is printed in black & white—not the anaglyphic colors that work to some degree in the original. The information provided about 3-D movies is reasonably accurate until you come to the panel that claims Natural Vision cameras were “set about 2½ & feet apart”. While parts of the camera bodies were even farther apart than that, the lenses and the mirrors they faced made for close to normal 2½ inch separation, a distinction probably lost on the Postal Service, but a confusion that won’t help educate people about 3-D history.

Nevertheless, the ChromaDepth glasses, printed in bright red, gold and blue USPS colors, are worth a phone call. And the Super Heroes Stamp Album makes a unique addition to any collection of 3-D comics or movie material.

3-Lens Lenticulars Reincarnated in California

Not very long after an article on the firm’s 3D TRIO camera appeared in SW (Vol. 25 No. 4), customers of 3D Image Technology of Norcross, GA, began reporting longer and longer delays in lenticular print processing. By about May of 1999, 3DIT seems to have ceased operations completely, leaving phone calls unanswered and many orders unreturned.

For a time it looked like 3-Dx in Atlanta would be the only consumer level provider of lenticular print services, but a new company has purchased the 3DIT operation and moved it to California. Lenticular prints from 3-Lens Image Tech cameras will be available from 3D Imaging Systems, Inc., P.O. Box 5035, Monrovia, CA 91016. Phone: (626) 930-0666 Fax: (626) 930-0966. They recommend allowing “six to eight weeks” for processing while they get the complex operation up to speed. Call first for ordering details or availability of camera models.

3-Dx

Meanwhile back in Atlanta, 3-Dx offers lenticular prints from either 3- or 4-lens cameras, as well as offering a remaining stock of Nim-Slo cameras ($119.95) and flash units ($28). Reports on the quality of service have been mixed, but a complete price and order form is available at: www.3-dx.com/3dxframes.htm or from 3-Dx, 4850 River Green Parkway, Duluth, Georgia USA 30096 Tel:(770) 497-0727 Fax: (770) 497-0724.
Folding Viewer Focuses on Booklets

A new series of 3-D booklets designed for use with a unique folding viewer will feature color stereos of Rocky Mountain scenes by Daniel Speck. The initial set includes Rocky Mountain 3-D, a booklet of 24 views showing both mountain and desert southwest scenes, a separate booklet of 13 reproductions of views by William Henry Jackson, and a viewer.

The folding cardboard viewer resembles, at first sight, the smaller 3-D books with lenses incorporated in the cover. But the “floor” part of this viewer is an envelope open at the back, allowing the back cover of any 4½ x 6 inch 3-D booklet to be inserted. Just how far you insert the booklet provides a focusing provision that maintains alignment of the lens board with the pairs on the pages, unlike books with lenses in the cover which rely on swinging the cover toward or away from the pages.

While it is necessary to hold the booklet’s pages upright for viewing, the viewer itself stays fairly rigid with a brace on only one side thanks to Velcro patches that hold it either open or closed instead of tabs and slots.

In the case of the booklet The 3-D Photography of William Henry Jackson, the views appear on the left (upper) page while text about Jackson, his subjects, and 19th century stereography appears on the facing lower pages. The Jackson views’ images are reproduced at full size, with the sides of the mounts omitted. The color stereographs in Rocky Mountain 3-D are printed on both sides of each page with dual, fusible captions directly centered beneath each image. Pairs on the left-hand pages are viewed by inserting the back cover in the viewer, then the front cover is inserted in order to view the opposite set of pairs.

The color views of wildlife, meadows, peaks and rock formations in Rocky Mountain 3-D are well printed, sharp, bright, and show imaginative attention to good stereo composition. Only the window in most of the views needs adjustment to make these serious contenders in any competition’s scenic category. Whether or not the sets succeed in Rocky Mountain tourist locations, the booklet/viewer concept is clever and functional enough to have potential in many 3-D publishing efforts.

The set, with two booklets and viewer, is available for $9.95 plus $1.50 shipping, check or money order, from Bearpeak Publishing, PO Box 6077, Boulder, CO 80306-6077. (CO residents add state sales tax.)

A 3-D Guitar World

Ray Zone, 3-D artist/writer and publisher, recently completed work on a special August 1999 3-D issue of Guitar World Magazine from Harris Publishing. For the special 3-D issue, Zone converted “flat” 4-color pages to color anaglyphs viewable with the red/blue glasses bound into every issue of the magazine.

A special 3-D feature and poster on the band “Limp Bizkit” showcases Zone’s dimensional artistry with “off the page” effects. He also converted a “Living Legends” Gallery to color 3-D featuring guitar greats such as Jimi Hendrix, Led Zeppelin and Stevie Ray Vaughan. A large 3-D poster of Metallica in concert is also bound into the special issue. Two advertisements in color 3-D are also included.

The color 3-D effects for the special issue of Guitar World were created on a computer using Adobe Photoshop. Those interested in a technical history of the color anaglyph are referred to Zone’s webpage:
http://www.ray3dzzone.com/plychm1.html

Guitar World sells for $4.95 on the newsstand. A limited number of signed copies of the magazine are available for $10.00 each postpaid directly from Zone at: The 3-D Zone, P.O. Box 741159, Los Angeles, CA 90004.
Imagine A Book Viewer That Works!

Imagine you're trying to view the stereo pairs printed in a book or magazine but the soft plastic stand-on-the-page stereoscope that came with it keeps twisting into strange shapes that make alignment impossible. Sometimes it even falls over, and it's not really a long enough focal length for full size stereoview reproductions. You can always use your trusty lorgnette viewer, but your family and friends need something with a septum that separates the images and lines up squarely with the stereo pairs.

Now imagine that an inexpensive viewer has come along that solves all of the above problems. Except it's not imaginary, it's the new 3D Book Viewer designed by NSA member and author (Stereoscopic Saratoga Springs) Stuart Stiles. The simple viewer of heavy black cardboard easily folds into a rigid “T” shape that stands on any reasonably level page. When the lens board is folded over the top, the attached plastic lorgnette lenses are squarely positioned 8.5 inches above the page, leaving both hands free to hold the book, keep pages flat, pet the cat, or all of the above.

While the focal length is ideal for full size views, the viewer works easily with smaller pairs designed for parallel viewing, thanks in part to the no-nonsense black septum that leaves no opportunity for the eyes to wander. It can be shipped flat with views or included in a book, making it useful for any stereo publishing project in any format except for the most expensive designs that incorporate lenses into covers.

A small spring clip holds the halves of the septum folded together, and allows the viewer to be unfolded for flat storage. Those wishing to keep it ready for use can remove the shiny handles from the clip to leave only the unobtrusive black metal, or they can more permanently assemble the septum using double-stick tape or glue between the halves.

The 3D Book Viewer (the name was chosen to be descriptive, not catchy) is as close to being a foolproof viewer for the general public as has yet existed for multiple formats of published stereo pairs. Single viewers are available at $5.95 (plus shipping) from Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064, (602) 279-7658. Contact them for ordering information. For bulk publishing quantities or other models of the viewer, contact Stiles Studio, 81 Spruce Road, Middletown, NY 10940, stiles@orn.net.

Inside 3D Lives

After a wait of two years, subscribers to Dalia Miller's *Inside 3D* magazine/catalog were rewarded recently with the delivery of the summer 1999 issue. This is clearly the biggest and best of the publication's issues, with some interesting articles by people like John Bradley, George Themelis, Jon Golden, Lawrence Kaufman and Wolfgang and Mary Ann Sell.

While there's a heavy emphasis on View-Master collecting articles, the Stereo Graphic and Busch Verascope F40 cameras also receive attention, as well as the Tru-Vue and Lestrade image formats. John Bradley's article in particular, on the British Tru-Vue filmstrips and viewers made and sold under the name "True-View" well after View-Master had purchased and moved the original Rock Island, Ill. company and equipment, is fascinating.

Sample issues of *Inside 3D* are $10.00, while subscriptions (U.S.) are $36.00 for 4 issues per year from INSIDE 3D MAGAZINE, 1930 Village Center Circle #3, PMB 333; Las Vegas, NV 89134 or: www.3Dstereo.com/inside.html.
Colonial History in Anaglyphic Display

NAA member Ray Zone, 3-D artist/writer and publisher, recently completed work on a series of four large wall-mounted color anaglyph displays in conjunction with a gallery exhibition titled “1699: When Virginia Was the Wild West,” sponsored by The Colonial Williamsburg Foundation at the DeWitt Wallace Gallery in Williamsburg, Virginia.

The color 3-D comic-style art was drawn and digitally colored by artist Brian Stelfreeze who worked from original concepts created by Cary Carson, the project director. Working with digital files produced in Adobe Photoshop, Zone converted Stelfreeze’s art to 3-D and produced full-color anaglyph, or “polychromatic anaglyphs” of the final art. Zone also provided the red/blue anaglyph glasses used for viewing the wall-mounted displays. From the digital 3-D files large-format ink-jet prints were produced and mounted for museum exhibition.

The four anaglyph displays feature an introductory cover-style image and two pages depicting “Bacon's Rebellion,” a formative historical event in Williamsburg history that happened 300 years ago. In addition, a large bird’s-eye view of Williamsburg, as it appeared in 1699, is on display in the gallery. The exhibit is mounted in conjunction with a series of lectures to run through October, 1999, and is a part of a Tricentennial celebration of Colonial Williamsburg which numerous Virginia state agencies are sponsoring along with the Colonial Williamsburg Foundation.

“The exhibition is a winner,” stated project director Cary Carson. “And Bacon's Rebellion in 3-D steals the show. Adults stand around and reminisce about the 3-D movies they saw as teenagers, and kids put on the glasses and grope toward the illustration reaching out to touch the jumping pig and the roaring cannon. Everybody's delighted.”

The Colonial Williamsburg Foundation was so pleased with the exhibit and the 3-D artwork that it commissioned Stelfreeze to draw a 40-page color comic book to illustrate Williamsburg history from a script written by Cary Carson. The comic book includes 4 pages of color 3-D (plus glasses) with the climax of Bacon's Rebellion and the birds-eye view of 1699 Williamsburg as a double-page spread. A fifth page of 3-D by Ray Zone explains “How 3-D Works” and depicts Louis Ducos du Hauron, the inventor of the anaglyph, in 3-D.

A limited number of the “1699” comic books are available from Ray Zone for $5 each postpaid at: 3-D Zone, PO Box 741159, Los Angeles, CA 90004. For more information about the exhibit itself, visit the Colonial Williamsburg website at: www.history.org/trips. Or visit Ray Zone’s website at: http://ray3dzone.com/.

The introductory cover-style image from the anaglyphic display in the exhibit “1699: When Virginia Was the Wild West” at the DeWitt Wallace Gallery in Williamsburg, Virginia. Art by Brian Stelfreeze, 3-D conversion by Ray Zone.
Scoping Out the Missing Part

by Mary Kayaselcuk

As curator for the Newsome House Museum & Cultural Center, located in Newport News, Virginia, I recently contacted the National Stereoscopic Association for assistance in the repair of a stereoscope in the collection. The museum has a 1902 Underwood & Underwood hand-held model which was in "critical condition". Missing parts included the cardholder bar, both nose bridge pieces, and the fabric lining the aluminum hood. The hood was also dented and dingy. What was right about it, you might ask. Well, the lenses were intact and it had its original handle. The stereoscope came to be this way during the late 1970s and early 1980s when the Newsome home was vacant. During that period, vandals made off with many items and damaged much of what was left behind. Prior to the restoration of the residence as a museum, this was among the remaining family possessions found in the debris.

In 1900 the Newsome family moved to Newport News. Joseph Thomas Newsome (1869-1942), the son of former slaves, established a law practice and prospered as part of the postwar south's new urban black middle class. Through self-determination and a solid education, Newsome became a respected attorney, journalist, churchman, and civic leader. His elegant Queen Anne residence served as the hub of the local black community from which he led the fight for social justice within the commonwealth. Operated by the City of Newport News, today this restored 1899 Victorian landmark continues to be devoted to the expression of African American cultural and historical themes.

I was able to successfully replicate the wooden pieces, make some new card loops, reline the hood, press out the dents and polish the metal portions. The tension spring was a more difficult matter to resolve. Yes, I could saw one out of sheet brass and make do; however, it did not look correct. Since this object was intended for permanent exhibit, it needed to be accurate.

I scoured local antique shops and auctions in hopes of purchasing a cannibalized stereoscope for parts. I tried eBay as well, but the prices there were exorbitant. Thank goodness for the National Stereoscopic Association, which via the wonders of e-mail to its membership produced the needed piece.
at no charge! It is now complete and on display.

So, why the fuss about this stereoscope? First of all, it's original to the Newsome family. Equally important is how this cultural artifact elucidates life at the turn of the century when stereoscopes were as prevalent in homes as television sets are today. Young visitors are often totally unfamiliar with this device, including its more contemporary incarnation as the View-Master. To place the stereoscope in historical context for them, we contrast the technologies of the 19th and 20th centuries. Being a Victorian house museum, there are many old-fashioned objects here (such as a wind-up Victrola and manual typewriter) to highlight the differences between then and now.

During the repair process, I loaned my home stereoscope for hands-on educational programs. The response to it was remarkable. Adults fondly remembered them from their childhood. Young people were fascinated by the "modern" 3-D effect and subject matter of the cards. Especially popular have been geographical scenes and interior views. The museum intends to acquire several more stereoscopes and additional cards to expand the program. Persons interested in assisting in this endeavor, via donation of equipment and/or cards may contact me in care of the Newsome House, 2803 Oak Ave., Newport News, VA 23607, or at mkayaselc@ci.newport-news.va.us.

As well as being Newsome House curator, Mary Kayaselcuk is also exhibits/graphics coordinator for the Virginia War Museum in Newport News, VA. Among the museum’s many World War I artifacts is a 150 view set of 45 x 107 glass positives in a wood case with a viewer. Once featured in the museum newsletter, the views are sepia toned with handwritten titles identifying some dramatic and bleak WWI scenes. The museum exhibits military material from 1775 to the present at 9285 Warwick Blvd., Newport News, VA 23607.

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A photographic exhibit opened at New York City’s Museum of Modern Art (MOMA) on July 7, 1999, which should be of interest to Stereo World readers. The exhibit, FAME AFTER PHOTOGRAPHY, is not your typical photographic exhibition, if for no other reason that it is at the Museum of Modern Art, one of the most prestigious museums of its kind in the world. The exhibit is also atypical in that raises serious philosophical, social, psychological and moral issues. You can’t just look, enjoy and walk away.

But the most important feature, in my opinion, is that this exhibit uses five different 3-D photographic formats which are incorporated into the theme and throughout the show. Over 600 photographic artifacts are displayed in this first ever exhibition to demonstrate the ever-changing relationship between photography and fame since the invention of photography in 1839. As one proceeds through the exhibit it becomes more and more apparent that the evolutionary relationship between fame and photography has progressed to the point that one now becomes famous not so much because of one’s great accomplishments or contributions to society, but rather by how compelling their pictures are and how they will sell, teach and inspire.

The exhibition brings the viewer through displays of daguerreotypes, cartes-de-visite, cabinet cards, stereo cards, tabloids, magazines, advertisements, record album covers, postcards, and consumer products as well as newsreels, films, television clips and web sites.

The five stereo formats (two of which were donated by NSA members Barry Skolnick and myself) are:

1. Twelve stereoviews from Barry Skolnick’s Famous People collection, selected by museum staff not so much for their value or depth, but for how these personalities would fit into the exhibit. Under glass where they can only be free-viewer are:
   - Clara Barton - Keystone
   - Buffalo Bill - Union View
   - Andrew Carnegie - Underwood & Underwood
   - Admiral Dewey - Keystone
   - Thomas Edison - Keystone
   - Henry Wadsworth Longfellow - Alden Photo
   - John D. Rockefeller - Keystone
   - Chaliapin - Keystone
   - Queen Victoria - Jarvis
   - Gandhi - Keystone
   - Prince of Windsor - Realistic
   - Pope Pius X - Underwood & Underwood

2. 3-D Movie Magazine with Marilyn Monroe on the cover. The movie stars can be viewed with the anaglyphic glasses provided in the magazine.


5. A View-Master set of Elvis Presley.

A brochure in the form of a tabloid newspaper available to visitors at the entrance to the exhibit discusses the themes and artifacts on view. It opens with the thought provoking statement that Princess Diane, the most photographed woman in the world, “was as much a collaborator with and a beneficiary of photography’s power as she was the medium’s victim.” All the famous who detest the photographic intrusion in their personal lives would quickly lose their fame if their wish not to be photographed was granted.

Once fame through photography is achieved, one also, and miraculously so, becomes an expert in the product on which one’s photo appears! Fifteen mid-century celebrities such as Groucho Marx, John Wayne and Bob Hope are shown in full page Rheingold Beer magazine ads. Are they, by virtue of their fame, any more knowledgeable about beer than your average beer drinker? Or how about all those full page and cover ads of ’50s celebrities and sports figures extolling the virtues of Camel cigarettes! Does Michael Jordan’s picture on a bag of candy fruit snacks mean that you, too, will become a superstar after eating the candy? The advertisers think so, and judging by the sales of these products, does the general public.

This most interesting, educational and definitely thought provoking exhibit runs through October 5, 1999, and is a must-see for any readers living near or traveling in the New York City vicinity.
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STEREOVIEWS, CDVs, CABINETS, etc. Direct sale: send me your wants. Tim McIntyre, 137 Nile, Stratford Ontario, N9A 4E1, Canada. Tel: 519-273-5360, Fax: 519-273-7310, email: timoni@lcc.ca, web page: http://www.orc.ca/ timoni. I collect: Canada and Europe views - let me know what you have.


WANTED

WILLIAM C. DARAH'S The World of Stereo- graph is available directly from the publisher. Send check or money order for $26.95 (US), including Priority shipping, to: Land Yacht Press, PO Box 210262, Nashville, TN 37221-0262.

1 MORE! Will buy or trade for more Mono Lake views. Old or new. Send photocopies with terms: GC Freeman, POB 18917, Sacramento, CA 95818.

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

AUSTRALIAN IMAGES/paraphernalia, stereo or otherwise, but not U/S/Keystone. Pay cash or trade U.S./World views. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2144, Australia, e-mail: asmythe@stg.com.au

Buy, Sell, or Trade it Here
WANTED

BICYCLES, TRICYCLES, manunotive transport, & motorcycles. Stereoviews or any photogra- morphia, memorabilia and ephemera. Singles, dupli- cate or collections. Thanks! Lorne Shields, PO Box 211, Chapin Falls, OH 44022-0211, (905) 886- 6911, e-mail: vintage@globalserve.net, "BK" DEVIL TISSUES (Diaberies), especially #20 (Concert Infernal). Also, SW and Mexican ar- cological sites - stereo views. Russ Bod- nar, Box 220, Nageez, NY 14837, (505) 766- 6907.

BOXED SETS WANTED. must be complete and in very good to excellent condition. Bill Rountree, 1525 Rosemont Dr., Baton Rouge, LA 70808, (225) 924-4099.

CATSKILL MOUNTAIN HOUSE and other Catskill Mountains views. Saratoga Race Course and all other American thoroughbred horse racing tracks. Artist painters, them, their studios, or homes. Howes Cave, interiors, exteriors. Small towns, stereoviews of Albany area. Buy, or trade for your interest, Ralph Gosses, PO Box 5505, Albany, NY 12205.


CHARLES WIEITJE. I'm collecting views by my great-grandfather. If you are interested in selling or trading, please contact me. Paul L. Weitje, 10309 Gentlewood Dr., Cincinnati, OH 45242, (513) 793-4815, pweitje@aol.com.

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

CINCINNATI, OHIO or related stereos, postcards, or photographs. John H. Wilson, 1842 Madison Rd., Cincinnati, OH 45206.


COLORADO TRAIN stereo views, cabinets, CDV, glass negatives, large views. Specialties: Locomotives, rolling stock, roundhouses, depots, train yards, water tanks, bridges, tunnels, passenger and freight trains. David S. Digerness, 4853 Perrit St., Denver, CO 80212, (303) 455-3946.

CORTE-SCOPE VIEWS or sets, any subject or historical value, especially Chinese Boxer, Cat's Kill View, 70808, (225) 924-4099.


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

I'M LOOKING FOR the following 1950s Realist Permanent slides from "The Realist Library of Scenic Stereo Originals": 410, 413, 504, 922, 3100, 3112, 3113, 4100, and 4101. Mark Wilkie, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

JAMES ESSON stereoviews of Ontario, Pennsyl- vania and New York State. Jack Brown, 430 Old River Road, RR#3, Mallorytown, Ontario, KOE 1R0, Canada.

KOREAN IMAGES WANTED. Stereoviews and all other types of early photographic images of Korea, including lantern slides, engravings, early postcards, etc. Norman Thorpe, 6920 So. South Meadows Rd., Spokane, WA 99223, thorpe@arias.net (509) 448-4311.

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

NEW YORK CANALS and related views. Erie, New York Barge, Chenango, Black River, Chemung, Delaware and Hudson, and other U.S. canals or L. Prang related material. Carl Wampole, PO Box 245, Nesconset, NY 11767, (516) 724-4311 or: CarlorCollette@att.net.

PARK CITY, UTAH wanted. I collect all Park City stereoviews, stereo, postcards, stocks, photos, bottles, paper. Will buy or trade. Linda Roberts, 1088 East Rubio St., Altadena, CA 92039.


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

SOUTH CAROLINA VIEWS by Wearn & Hix, W.A. Beckling, Sam Cooley and others. Robert W. Buff Jr., 33 Palatine Rd., Columbia, SC 29209.

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

STEREO NUDES WANTED. Large or small quanti- ties. Any format. Let me know what you have. H. Komar, 4125 Germania St., St. Louis, MO 63116.

STEREO REALIST 1525 Accessory Lens Kit for Stereo Realist or View-Master format. Contact Dave Weiner, PO Box 12193, La Jolla, CA 92039.

STEREOVIEWS OF GAR, Spanish American War, Boer War, Russo-Japanese War, WWI, West Point, Farming (showing old farm equipment), American Indian, and German Rummibuld Military Stereo Books. Send list of titles, condition, and asking price to: Wilbert Smith, 528 Harmony Hill Rd., Pawling, NY 12564, (914) 855-5069.

TEDDY ROOSEVELT stereo and photo postcards - send photocopies and pricing to James Farrell, 4580 Malabar Ave., Castro Valley, CA 94546. Fax (510) 537-5291.

TREASURY BUILDING, Washington, DC images wanted. Particularly interested in construction photographs and interior views of Cash Room, offices, press rooms, vaults, etc. Mail or fax copies with price to: Paula Mohr, Office of the Curator, Room 1225, Department of the Trea- sury, Washington, DC 20220, fax (202) 622-2294; phone (202) 622-1250.

UTAH & NEVADA! Albumen photos, stereo to mammoth plates, esp. Savage, O'Sullivan, Rus- sell, Hillers, Jackson, etc. Bryan Furtet, 476 E. South Temple, UT 84111, (801) 522-6865.

VISTA REALIST stereo viewer urgently needed for demonstration to medical students. Please fax to: D. Smekal, 1765 Rosebery Ave., West Van- couver, BC V7V 2S5, Canada.

WEST VIRGINIA stereoviews, CDVs, photo post- cards and other older photography relating to West Virginia, including Fairmont, Harper's Ferry, Morgantown, Parkersburg, Weston, Wheeling and other places. Tom Prall, PO Box 155, Weston, WV 26452, vvabooks@aol.com.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership enti- tles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Addi- tional words or additional ads may be inserted at the rate of 20¢ per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97226.

(A rate sheet for display ads is available from the same address. Please send SASE.)
OMNISCOPE
The only 3-D viewer for stereo prints from post card size to very large. $20.
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Contact: David W. Kuntz, Treasurer, 28409 Quailhill Dr., Rancho Palos Verdes, CA, 90275, USA, 310-377-5393. Fax 310-377-4362, dwkuntz@compuserve.com, http://home.earthlink.net/~campfire

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene
CDV (3 3/8" X 4 3/8")
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per 100: $10 case of 1000: $90
CDV POLYESTER (2-mil)
per 100: $16 case of 500: $70
per 100: $18 case of 1000: $90
CDV PAGE 6-pocket top load
per page: $0.50 case of 100: $20
POSTCARD (3 3/4" X 5 3/4")
per 100: $8 case of 1000: $70
POSTCARD PAGE 4-pocket top load
per 100: $16 case of 500: $70
4" x 5"
per 100: $8 case of 1000: $70
STEREO / 6 3/4 COVER (3 3/4" x 7")
per 100: $9 case of 1000: $80
STEREO POLYESTER
per 100: $12 or 3-mil $16 case of 500: $80
STEREO CABINET / CONTINENTAL (4 3/8" X 7")
per 100: $10 case of 1000: $90
#10 COVER (4 3/8" X 9 5/8")
per 100: $10 case of 500: $45
5" X 7"
per 50: $7 case of 200: $25
BOUDOIR (5 1/2" X 8 1/2")
per 25: $6 case of 500: $80
8" X 10"
per 25: $8 case of 200: $40
11" X 14"
per 10: $8 case of 100: $45
16" X 20" (unsealed flag)
per 10: $20 case of 1000: $99

Russell Norton, PO Box 1070, New Haven, CT 06504-1070

3D BOOKLET AND STEREO VIEWER
24 color stereographs of the Rocky Mountains and desert southwest
A classic collection of the scenery, wildlife, and wildflowers in some of the
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PRICES:
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- Close-up attachments
  6", 12", 30" dist's (ea) .... $29
- Opti-Lite flash ................ $29
- Eveready case ............... $12
- Teco 3-Viewer ............... $87

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A true "coffee table quality" instrument. View any stereoscopic pair of pictures, up to an area of 10"x10".

Free with this limited and numbered edition are 5 stereocards. (stereographs)
Additional stereocards available!

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Telephone 503 227-2515

Are you a Realist?
Enjoying your Realist format camera?
Ready to experiment with wider formats?
Here are some ways to open the Window!

View Magic
This over-under print viewer is an economical way to experience full-frame stereo photography. Comes with a 28 page "Practical Guide to Taking 3D Pictures" with a single lens camera. The "Owner's Manual" includes print mounting instructions, an alignment guide and handy camera shift guidelines (also on a label you can adhere to your camera for quick reference). This is also an easy introduction for anyone who's never taken a stereo picture! only $35 + $4 US S&H (stand sold separately)

RBT Cha-Cha Kit
Left-Right, Cha-Cha-Cha...side-step or use a slide bar with a single lens camera to make full-frame stereo pictures. Kit includes a full-frame folding steal-the-light viewer and 2 each of reusable RBT full-frame, Wide and Euro mounts.

$15 US S&H included

Bracket Fader
The first production run is sold-out! We are taking orders on the second run, don't miss out.

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3dman@ziplink.net

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(508) 653-4166
WANTED HART & HOUSEWORTH STEREOS

ALFRED A. HART STEREOS WANTED

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.

<table>
<thead>
<tr>
<th>Hart No.</th>
<th>Hart’s Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>359</td>
<td>The Monarch from the East</td>
<td>Loco 119 heads right, army band stands front</td>
<td>$2,200</td>
</tr>
<tr>
<td>358</td>
<td>The Monarch from the West</td>
<td>Loco. JUPITER heads left, Army band stands</td>
<td>$2,500</td>
</tr>
<tr>
<td>354</td>
<td>First Greeting of Iron Horse, 5/9/1869</td>
<td>From top of tender, looking into back of cab</td>
<td>$1,000</td>
</tr>
<tr>
<td>329</td>
<td>Second Crossing of Humboldt River</td>
<td>Line of dorm cars enters at lower left</td>
<td>$650</td>
</tr>
<tr>
<td>308</td>
<td>Wadsworth, Big bend of Truckee River (b)</td>
<td>Track enters lower right</td>
<td>$800</td>
</tr>
<tr>
<td>253</td>
<td>Crested Peak from Railroad, Snow Gallery</td>
<td>Arthur Brown stands on roof</td>
<td>$900</td>
</tr>
<tr>
<td>245</td>
<td>Railroad around Cape Horn from Canyon</td>
<td>Small farm at left, RR high above</td>
<td>$300</td>
</tr>
<tr>
<td>116</td>
<td>Camp near Summit Tunnel (b)</td>
<td>To NW above Summit tunnel 7</td>
<td>$225</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

HOUSEWORTH OR LAWRENCE & HOUSEWORTH STEREOS WANTED

<table>
<thead>
<tr>
<th>Houseworth No.</th>
<th>Houseworth’s Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Sacramento Flood from top of Pavilion</td>
<td>Title on back, “L&amp; H” embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>8</td>
<td>Sacramento Flood, J St. east from Levee</td>
<td>Title on back, “L&amp; H” embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>152</td>
<td>The Monitor Camanche [being assembled]</td>
<td></td>
<td>$400</td>
</tr>
<tr>
<td>154</td>
<td>Building ironclad Monitor Camanche</td>
<td>Front view</td>
<td>$550</td>
</tr>
<tr>
<td>156</td>
<td>Propellor of the Monitor Camanche</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>157</td>
<td>Turret engines of the Monitor Camanche</td>
<td></td>
<td>$800</td>
</tr>
<tr>
<td>161</td>
<td>Ship Aquilia at Wharf, sinking with Comanche’s hull (near view)</td>
<td></td>
<td>$700</td>
</tr>
<tr>
<td>636</td>
<td>North American Hotel, summit of Sierra Nevada</td>
<td></td>
<td>$650</td>
</tr>
<tr>
<td>825</td>
<td>Main Street, Dutch Flat, PlacerCounty</td>
<td></td>
<td>$600</td>
</tr>
<tr>
<td>846</td>
<td>Pollard’s Station, Donner Lake</td>
<td></td>
<td>$500</td>
</tr>
<tr>
<td>1062</td>
<td>Steamers for Upper Sacramento River at Sacramento</td>
<td></td>
<td>$700</td>
</tr>
<tr>
<td>1063</td>
<td>The Levee and Steamers at Sacramento City</td>
<td></td>
<td>$600</td>
</tr>
<tr>
<td>1064</td>
<td>Sacramento City, K Street, Masonic Hall &amp; Catholic Church</td>
<td></td>
<td>$625</td>
</tr>
<tr>
<td>1068</td>
<td>Sacramento City, J Street looking West</td>
<td></td>
<td>$675</td>
</tr>
<tr>
<td>1079</td>
<td>City Cemetery, Sacramento City</td>
<td></td>
<td>$800</td>
</tr>
<tr>
<td>1203</td>
<td>High Water at Sacramento City, CPRR works</td>
<td></td>
<td>$850</td>
</tr>
<tr>
<td>1208</td>
<td>The new Capitol Building, Sacramento City</td>
<td></td>
<td>$900</td>
</tr>
<tr>
<td>1210</td>
<td>Sacramento City from new Capitol looking North East</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1212</td>
<td>Sacramento City from new Capitol looking East</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1215</td>
<td>Sacramento City from new Capitol looking South West</td>
<td></td>
<td>$750</td>
</tr>
<tr>
<td>1260</td>
<td>Upper Cisco from CPRR Passenger Depot</td>
<td></td>
<td>$1,000</td>
</tr>
<tr>
<td>1275</td>
<td>Kidd’s Dam, Meadow Lake</td>
<td></td>
<td>$550</td>
</tr>
</tbody>
</table>

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If lot realizes $501.00 or more..............15%

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DOGS AND CATS (B620)

THE MUNSTERS (B481)

Contact me to get on my mailing list  Please specify if your interest is Stereo Cards, View-Master, or both.

Anthony #2968
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Sold for $1705.
A stunning hyperstereo of Wyoming's Devil's Tower is the first in a new series of black & white stereo prints of national landmarks being produced by noted Stereoscopic Society stereographer David M. Lee. For more about this dramatic infrared view, see The Society on page 20.