September/October 1999
Volume 26, Number 4

THE "General" • Tru-Vues of the '30s • 3DIQ
The National Stereoscopic Association year 2000 convention will be held in Mesa, Arizona, July 6-10th at the Sheraton Mesa Hotel. Room rates are a reasonable $68 per night for a single or double up to a suite rate of $128 per night. Make your reservations by calling the hotel before June 12, 2000 at 1-800-456-6372. The hotel has 273 rooms and we expect to fill all of them so make your reservations early to be assured of getting a room at the convention hotel.

We have many activities planned for 2000. There will be more workshops, exciting tours of Northern and Southern Arizona, a large trade fair, and a full day of stereo theater. So many events are planned that the convention will begin Thursday morning, July 6th!

We will hold a beginner stereo workshop and an advanced workshop for those who understand the basics but want to learn the details. We are working on an electronic/computer oriented workshop for stereo in the 21st century. Some of the workshops will be held in a theater-style room capable of holding 100 people with presentations on a stage.

The northern Arizona tour will take you to prehistoric Indian cliff dwellings, beautiful red rock formations near Sedona, and a trip to the old copper mining ghost town of Jerome in the central Arizona mountains. The southern Arizona tour will stop at the Arizona-Sonora Desert Museum (world renowned for Sonoran desert)

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Volume 26, Number 4 • September/October 1999

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Regular Features

On the Cover
The War Photograph & Exhibition Co. (Taylor & Huntington) No. 6258, “A Crippled Locomotive in Richmond.” Railroads were essential to both sides in the Civil War, and when Confederate forces abandoned Richmond this depot and locomotive were destroyed to prevent their use by Union troops. The famous story of one particular Civil War locomotive is impressively documented through stereoviews in our feature “The ‘General’: A Locomotive’s Legacy” by Richard C. Ryder.

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Member, International Stereoscopic Union
Counting Our Riches

You could say that this issue has been "enriched" by the stereo efforts of two Riches—Rich Ryder and Rich Dubnow. The first is a collector, historical researcher and writer, while the later is a professional stereographer, entrepreneur and manufacturer.

Rich Ryder's feature "The 'General': A Locomotive's Legacy" is a fresh reminder of how relentless he can be in the search for stereo-views related to the subjects of his historical articles, which were once more frequent in these pages. With any luck, we'll see more of his work more often. In the hands of a writer like Rich, the actual historical details of the famous Civil War raid and rail chase (especially combined with great stereoviews) are equal to any fictional account.

Nevertheless, the images running through my mind while reading the article kept getting morphed into scenes from Keaton's silent film The General. The fact that it's such a nearly perfect example of silent film comedy based on a compelling story is probably part of the reason, combined with the fact that it was filmed in southern Oregon on tracks not far from some I traveled on, behind a steam engine, as a child in 1948.

Some memories implant something stronger and deeper than a simple sentimental regard for steam and rails. The first months of my life and several happy vacations for years after were spent going to sleep and waking to the sound of steam trains pulling into and leaving the station near my grandparents' southern Oregon home. I'm sure that's part of why my one non-convention excursion in Green Bay was to the National Railroad Museum, and part of why Rich Ryder's article, the views and thoughts of the Keaton film combined for such a delightful experience. I hope other members, for whatever reasons, find it as fascinating.

Long-time View-Master photographer and NSA member Rich Dubnow is taking stereography into the digital world of the 21st century by producing digital Image3D disks for the advertising and promotional projects of commercial clients, as described in the article "Image3D Disks: no Mounting, no Waiting." In a matter of days, stereo photos or other graphics can be digitally positioned on seven-scene disks for use in any View-Master viewer. As the disks consist of a single, die-cut sheet of film, no cutting or mounting of chips is involved in this first basic and commercially successful new approach to the format developed by William Gruber in 1938.

Digital imaging (especially when intended for use with magnifying viewer lenses), has yet to match film for either quality or economy but nobody seriously doubts that it eventually will. The debates center on when, where and who (or even why) but not on if. With that inevitability in mind, it's good to know that a major stereoscopic format already exists in a digital version—ready to provide easy, direct 3-D viewing (not even needing batteries) of the best digital images the technology of the 21st century will be able to generate.

The possibility of eventually replacing the sheet film on which the disks are duplicated with some form of less costly, digitally "printed" transparencies could keep the format's mass market potential alive in even a totally digital future.

Missing?

The Assignment 3-D page is taking a break while we wait for a (Continued on next page)
Camera Question Answered?

A few days ago I returned from a trip out of town to find the latest copy of Stereo World (Vol. 26 No. 2&3) awaiting me. As usual, I read it with great interest.

Of particular interest to me was the article "6x13 Treasures in Glass", particularly the enlargement shown on page 38, as I collect photos of people holding or using cameras. While the stereo camera in the man's hands does resemble a Gaumont 6x13, it is not. The camera is a Stereo-Panoramique Monobloc.

The 6x13cm Monobloc was manufactured by a succession of firms over the years; V. Liebe, V. Liebe-Jeanneret & Co., and Jeanneret. The camera was introduced around 1911 (a "Simple" non-stereo model was introduced in 1913) and continued to be offered until at least 1931, the last year for which I have a reference.

Eaton S. Lothrop, Jr.
Miller Place, NY

X-Files Instant 3-D

While watching an X-Files rerun recently I saw one of the actors using a large Polaroid-type stereo camera with the name ETAP on the front. The camera has a built-in flash and at the close of the show one of the stereo photos was shown. If SW had an article on this camera, I missed it. If not, does anyone have any information on this camera?

Kent Bedford
Canton, OH

Popular Stereography Wanted

I would like to see a journal/magazine of 3-D stereo on magazine racks, something like Stereo World, but in color, with enclosed anaglyph, Polaroid, and lorgnette thin plastic viewers in every issue. (I suggested to the editor of the now defunct (German) 3-D Magazine to go public, and publish worldwide in each (English language) county. Maybe the NSA might consider a public rendition, utilizing SW as a base and build interest in a public newsstand sale?

Ron Paul Smith
Honolulu, HI

The one magazine distributor willing to send out samples of SW was unable to get positive responses from their minimum of ten retail outlets in a recent attempt. The German-language 3-D Magazin was a special project by an existing commercial publishing firm, not an independent effort like SW. Despite that, 3-D Magazin folded when a key replacement volunteer couldn't be found. Color issues of SW have always depended on sizable donations of services and/or funding. The chance of newsstand SW sales will certainly be worth another try soon.

- Ed.

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Editor's View

(Continued from previous page)

A larger selection of entries to be submitted in the current assignment. If that fails to materialize after things have calmed down following the click to 00, we will look into other ways to attract images from NSA members.

What may also appear to be missing is the decade of the 1920s in our series The 20th Century in Depth. We did, fortunately, announce it as an informal series of articles loosely representing stereography in various periods of the century with some possible gaps. This issue's article "Tru-Vues of the 30s" covers that decade ahead of the 20s, which will be represented by some fine amateur views when more biographical information on the stereographer is assembled.

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NSA Y2K AZ

(Continued from inside front cover)

The Heard Museum is about 15 miles away. This internationally acclaimed museum is one of the best places to experience the myriad cultures and art of Native Americans of the Southwest. Visit their web site at: http://www.heard.org/.

There is an IMAX 3-D theater 10 miles away, or just explore downtown Mesa with it's many antique shops. Remember to bring your sun screen!

NSA in Y2K Convention

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Each year I am amazed by the generosity shown by our members. The NSA operates with very limited means to ensure that the interests of stereographic collectors and shooters continue to be met.

The last year saw the demise of 3-D Magazine, a very high quality German Language magazine which was of primary interest to the active photographic community. The generous donations of NSA members help to ensure that a similar fate does not happen to Stereo World. Interest and support for the NSA (both financial and otherwise) remains at a very high level. I always enjoy the opportunity to publicly recognize those individuals who have provided extra financial support to our organization. These contributions help insure that the NSA continues to provide the services that are expected by the membership and that Stereo World magazine continues to be one of the leading periodicals in the world to deal with stereographic history and imaging. I would like to take this opportunity to thank each of the individuals listed on these pages for making an additional financial commitment to YOUR National Stereoscopic Association.

The recent conventions in Richmond and Green Bay have been very successful. This includes financial success. Obviously, this is due in a large part to excellent contract negotiations and the direct contributions made by the hard work and dedication of those convention committees. This success, combined with your generous donations has allowed the NSA to re-establish its grants program, re-establish the program of including advertising flyers in Stereo World, upgrade our postal delivery category, and improve and expand the equipment available for use at the annual conventions. Increasing the membership base continues to be one of our major goals. Hopefully we will have some funds available for publicity for the NSA. Those of you who provide extraordinary support to the NSA are the backbone of the organization and should be proud to see the tangible results of your contributions.

Contributions were included with the annual renewal this year and many of you were able to include an additional $10 to $25 (or more) to help expand our quality publication or fund expanded services provided by the NSA. This year, we intend to continue to make some small expenditures which will reduce our operating costs. The NSA website is very successful and is helping to provide some much needed publicity, generate new members and provide a gallery outlet for some of our members’ work. The Board of Directors and the officers of the NSA continue their efforts to ensure that you receive the highest possible level of service. As you are aware, the board and officers of the NSA serve without compensation. If you have any ideas for improvement or are willing to volunteer to take on a project, please write and let us know.

Larry S. Moor, President, NSA
3169 Bolero Way
Atlanta, GA 30341

I have the privilege of thanking all of the NSA members who donated money to the organization this year. These donations, which came from 413 donors and totaled about $8000, are much appreciated as a valuable source of income for the NSA.

Your operating expenses are usually covered by the regular annual dues, so these donations can be applied to special projects, such as grants for historical research, new convention equipment, updated computers and other improvements for Stereo World, or publicity for the organization.

John Dennis, Stereo World editor, is always looking for articles on 3-D. More are needed if we are to maintain the fine quality of information that we have had. So, if you have been thinking about a possible article for the magazine, now is the time to do it.

I encourage all NSA members to consider making a donation. It is never to early to start, and your generosity is welcomed and will be appreciated. Money is important, but time and skills are also willingly accepted as donations. If you think you can help, or have an idea, suggestion or question, please contact one of the NSA officers or board members listed on page one of this issue of Stereo World. Thank you again for your generous support.

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September/October 1999 STEREO WORLD
Early on a rainy Saturday morning in the spring of 1862, a mixed passenger and freight train of the Western and Atlantic Railroad steamed out of the railyard in downtown Atlanta and headed north toward Chattanooga. It was April 12th, the first anniversary of the firing on Fort Sumter, and the Civil War was exactly one year old on this day. Of more immediate concern to those aboard than the significance of the date was yesterday's sudden seizure of Huntsville, Alabama, by Union troops of Gen. Ormsby Mitchel and the consequent threat to the Confederate garrison of lightly-held Chattanooga. All of this was bound to create considerable confusion on the single-track line from Atlanta.

Headed by the "General", a wood-burning "American"-type steam locomotive with the distinctive 4-4-0 wheel arrangement typical of most railway engines in use at the time, the northbound train consisted of three empty boxcars followed by the usual passenger coaches. The train was perhaps more crowded than normal this morning, thanks to an unusually large number of passengers who boarded during the brief stop at Marietta, GA. The train next halted at Big Shanty for a scheduled twenty-minute layover, so that passengers and train crew could breakfast at the Lacy Hotel at trackside.

A few minutes later, the trainmen were startled to see the "General" and its boxcars pull out, leaving the uncoupled passenger cars behind. Believing the train had been taken by deserters from a
nearby Confederate Army camp, who would abandon it as soon as they were in the clear, conductor William A. Fuller, engineer Jeff Cain, and railroad superintendent Anthony Murphy set out to chase down their train on foot. The three men could not know that they were witnessing the other half of Gen. Mitchel’s plan to capture Chattanooga—to sever the city’s rail link with Atlanta by burning key bridges and ripping up track. This madcap scheme was the brainchild of James J. Andrews, an amateur spy who, in the guise of an itinerant peddler, drifted easily between the opposing lines. Although believed to be a Southern sympathizer, the shadowy Andrews was in fact a staunch Union man. Together with some nineteen disguised Union Army volunteers, mostly men from the 21st and 33rd Ohio regiments, Andrews had boarded the train at Marietta and had seized the “General” during its breakfast stop—partly because there would be no one on board to complicate matters but primarily because there was no telegraph key at Big Shanty. Andrews had originally planned to seize the train on Friday but had postponed the operation in the belief that the heavy rains of the past several days would slow Mitchel’s advance. They didn’t, and the delay would ultimately prove costly.

After a hard run, Fuller and his companions encountered a track-repair gang—here the smooth-talking Andrews had deftly explained that he was running ammunition supplies through to Confederate Gen. Beauregard and had even borrowed some of their tools in the bargain! Commandeering the roadgang’s pushcar, Fuller hurried on—only to run off the track where Andrews had stopped to cut the telegraph wire and remove a rail. By now it was becoming clear to the pursuers that their quarry were not mere deserters but enemy agents bent on wrecking the railroad.

After stopping to cut the wire again above Allatoona, things started to go badly for Andrews. First, he unexpectedly encountered another locomotive idling on a side track at the minor rail junction of Etowah. This was the “Yonah”, an older and somewhat smaller yard engine belonging to the nearby Cooper Iron Works. Andrews elected not to stop and disable the “Yonah”, a decision he would later come to regret.

Then, after a halt for wood and water at Cartersville, he reached the major rail junction at Kingston, where a branch line from Rome joined the main track. Andrews had his engine crew back the “General” onto a siding to await the passing of the regular southbound freight, which was now due. However, when the
freight arrived, Andrews was horrified to learn that there were two more unscheduled trains behind it, hastily dispatched from Chattanooga as the Confederates prepared to defend the city from Mitchell's anticipated attack. Andrews had no choice but to wait for over an hour until the last train cleared, while his men hidden inside the boxcars grew more and more uneasy and the locals speculated about why the telegraph line to the south had gone dead.

At last the track was clear and the “General” steamed out of Kingston—not a moment too soon! Less than five minutes after Andrews’ departure, Fuller, Cain, and Murphy arrived aboard the “Yonah”. Fuller had as yet been unable to telegraph the military authorities as to what had transpired, and at Kingston too the line went dead before he could establish contact. Still unaware that he was being closely pursued, Andrews had once again stopped to cut the wire and lift a rail.

E. & H.T. Anthony No. 819, “The famous Relay House - Massachusetts Troops on guard.” Thousands of soldiers from both armies had to be detailed to guard vital railroad lines, stations and bridges during the four-year conflict. Because of unrest in Baltimore, Gen. Benjamin Butler’s troops were ordered to occupy this point on the B&O south of the city in the spring of 1861. (Author’s collection)
Fuller and his companions again took up the chase, this time aboard the Rome train, the "William R. Smith", but were soon stopped by the broken track four miles above Kingston. All their efforts seemed to have gone for naught until they heard the whistle of a train approaching from the north. While the exhausted Jeff Cain was unable to go on, Fuller and Murphy raced ahead to flag down Pete Bracken's freight, headed by the "Texas", which had obligingly moved onto a siding to let the "General" pass. With Fuller and Murphy aboard, Bracken threw the "Texas" into reverse, dropped his cars at the first convenient siding (Adairsville), and, running backward at top speed, set out to catch the "General". The stage was now set for a final confrontation.

For Andrews and his men, one more cut wire and lifted rail would eliminate all danger of pursuit from the south, while the Oostenaula and Chickamauga bridges were now tantalizingly close. The rail had been loosened and raised at one end when the raiders were startled to hear a faint whistle and see the smoke of the "Texas" moving up from the south. Since Andrews was uncertain how numerous or well-armed his pursuers might be, he hustled his men back aboard the "General" and ran north, hoping the other train might jump the track and wreak where he had loosened the rail. But somehow the "Texas" negotiated the hazard and crowded the fleeing raiders. It was an act of sheer bravado. Although he picked up a couple of civilian volunteers and a telegrapher at Calhoun in case he got a chance to send a message before the line was cut, Fuller would be hopelessly outnumbered and outgunned in any fight.

Frustrated in their attempt to burn the Oostenaula bridge, Andrews and his men sped across the wooden trestle with the "Texas" a short distance behind. Again and again the raiders dropped ties across the rails and even detached two boxcars in hopes of slowing or disabling their pursuers. While Fuller was obliged to slow and even stop at intervals to clear the obstructions, his persistence finally paid off at Dalton. Here Fuller dropped off his telegrapher and, although Andrews had stopped the "General" beyond the station to cut the wire, Fuller's message at last got through to Confederate authorities in Chattanooga just before the line went dead. For Andrews, both time and options were running out.

On through Tunnel Hill the locomotives raced; here at least Andrews might well have succeeded in wrecking his opponents but chose not to stop. It is generally believed that Andrews finally tried to burn the covered bridge over the Chickamauga by firing his last boxcar and detaching it inside the structure. Although the idea was discussed, it apparently was not carried out—perhaps because the bridge timbers were too saturated from the recent heavy rains to burn properly. The myth seems to have originated in a postwar book by Corporal William Pittenger, one of the raiders. Already Andrews had begun dropping off some of his men so that they could make good their escape, and it has been suggested that Pittenger may no longer have been with the train at this point.

At last, with his wood supply gone and steam pressure in the "General" falling rapidly, Andrews halted north of Ringgold. As the "Texas" steamed into view, the remaining raiders scattered. After an eighty-seven mile chase, the "General" was back in Confederate hands. The "Great Locomotive Chase", the most famous railroad incident of the Civil War, was over.

For more than a week, the near-
by countryside was in an uproar as the Union raiders were rounded up. Eventually all were captured. Andrews and seven of his men were subsequently hanged. Although the same fate seemingly awaited the others, they were more fortunate. Eight escaped from their prison and made their way safely to Union lines, while the others were finally exchanged in 1863.
For all of them, there was to be a singular distinction—they became the first recipients ever of the newly created Congressional Medal of Honor, the nation's highest decoration for valor. Ironically, as a civilian, their leader Andrews was not eligible for the award.

Gen. Mitchel failed to take Chattanooga. In fact, he never really tried. Although a West Point graduate, Mitchel had always been more adept at astronomy than warfare. A man of limited abilities, he soon became immersed in controversy and died before the year was out, never having achieved the glory he sought. Not until a year and a half after Andrews' ill-fated venture did the "Rail Hub of the Confederacy" fall into Union hands, and it would be another year before Atlanta succumbed to the forces of Gen. William T. Sherman. Sherman's campaign paralleled much of the course of the Western and Atlantic Railroad and the armies maneuvered and fought each other along the route of the Andrews Raid.

Like so many of the South's railway locomotives, the "William R. Smith", engine of the Rome train employed by Fuller at Kingston, failed to survive the war, being destroyed in Wilson's Raid at Columbus, GA., in 1865. The "Yonah" apparently made it through the war but was scrapped soon thereafter. Of all the locomotives involved in the chase, that left only the "General" and its principal rival, the "Texas". Both survived the war and postwar neglect—but only barely.

Having helped to supply Johnston's (and subsequently Hood's) forces defending Atlanta against Sherman's advance, the "General" was severely damaged by exploding ammunition stores in the Georgia Railroad yards east of the city on the night of September 1, 1864, as the Confederates evacuated the city. The wrecked engine was photographed there, probably by George Barnard, shortly after Federal forces occupied the city.

With the return of peace, both the "General" and the "Texas" were soon restored to service. Subsequently converted from wood to coal-fired, they lost their distinctive balloon stacks and underwent other alterations—which considerably changed their appearance. By the 1880's, outstripped by newer, more powerful locomotives, both had been relegated to intermittent logging and yard shuttle duties. For both, the scrap yard seemed a likely and not too distant prospect.

However, following a reunion of the surviving raiders at a Columbus, Ohio, G.A.R. Encampment in 1888, a gathering at which both the "General" and the redoubtable Capt. Fuller also appeared, interest was generated in building a memorial to the Andrews Raiders in the National Cemetery at Chattanooga. Andrews and those of his men who paid the ultimate price for their daring were reinterred there. The featured speaker at the 1891 monument dedication was U.S. Senator and former Ohio Gov. Joseph B. Foraker. Ironically, it was his own cousin who, as Confederate provost marshal in Atlanta in 1862, had hanged the men. The Civil War truly ripped families apart.

Dedication of the new monument couldn't have come at a more opportune time. By now, the "General" had been reunited with its erstwhile rival, the "Texas". Both locomotives were apparently languishing on sidings at Vinings Station in Cobb County, about a dozen miles north of Atlanta, and facing an uncertain future. Enter E. Warren Clark, local photographer and stereopticon lecturer. Intrigued by the monument with its bronze effigy of the "General", Clark set out to preserve the original as a war relic. With this end in view, he approached officials of the Nashville, Chattanooga, and St. Louis Railway, hoping to persuade them to send the old locomotive to the World's Columbian Exposition in Chicago in 1893. The railway officials not only agreed but
carried out significant alterations in their Nashville Shops designed to restore the “General” to something approaching its wartime appearance.

After the fair ended, the “General” was returned to Chattanooga where it remained as a permanent exhibit in the old car shed for almost eighty years—except when it was taken on tour: to the Nashville Exposition in 1897, the Baltimore and Ohio Railroad Centennial in 1927, Chicago’s Century of Progress Exposition in 1933, the 1939 New York World’s Fair, and the Chicago Railroad Fair in 1948.

With the approach of the Civil War Centennial, the “General” was reconditioned to allow it to run safely under its own power once again. In what was arguably the high point of Georgia’s participation in the Centennial, the “General” was reconditioned to allow it to run safely under its own power once again. In what was arguably the high point of Georgia’s participation in the Centennial, the “General” was reconditioned to allow it to run safely under its own power once again. In what was arguably the high point of Georgia’s participation in the Centennial, the “General” was reconditioned to allow it to run safely under its own power once again. In what was arguably the high point of Georgia’s participation in the Centennial, the “General” was reconditioned to allow it to run safely under its own power once again.

The story of the Andrews Raid has twice provided the focus for Hollywood feature films: Disney’s The Great Locomotive Chase in 1956, a fairly straight-forward if somewhat romanticized recounting of the event, and the Buster Keaton silent classic, entitled simply The General, some three decades earlier. Although it bears little resemblance to the actual events, Keaton’s effort has gained a stature of its own, being rated by many film critics as the best silent comedy ever made.

Keaton’s effort has gained a stature of its own, being rated by many film critics as the best silent comedy ever made. It was while working on another film in 1926 that Keaton first became aware of the Andrews Raid when Clyde Bruckman (who would co-direct The General with Keaton) showed him a copy of Pittenger’s book. Intrigued by the drama of the story and especially by the comedic possibilities of a long chase sequence, Keaton soon began to develop a storyline for the project. He quickly decided to compress all the pursuers into a single character, a hapless Confederate engineer aptly named Johnnie Gray. Upon the outbreak of war, Keaton as Gray tries repeatedly to enlist but is turned down because he is too valuable to the South as an engineer, a failure that is misinterpreted by Gray’s sweetheart and her father as cowardice. Later, when his engine is stolen by Yankee spies, they inadvertently kidnap his girl (played to ditzy perfection by Marion Mack) as well and Keaton sets out alone and on foot to recapture the train. The lengthy chase that follows—by handcar, high-wheeled bicycle, and finally the “Texas”—includes a number of brilliant (and rather dangerous!) visual gags, including a hilarious sequence with a rail-
Closeup of the "General" showing the arrangement that supplied power to the drive wheels. The locomotive's bell (top left) was displayed in the lobby of New York's Capitol Theater for the February 1927 premiere of Keaton's film. The cylindrical dome at upper right released sand onto the rails in front of the drivers for better traction in wet weather. (Strobe by Ed Comer)

road cannon, and ends with Keaton's character once again alone and on foot, trapped behind enemy lines. Keaton outwits the foe, saves his girl, and steals back his train—the pair wind up aboard the "General" racing South, with the Union spies aboard the "Texas" in hot pursuit. The hero alerts the Confederate Army in the nick of time, a threatened Union assault is turned back, and the chase ends with the "Texas" crashing through a burning bridge (in the film's most spectacular and expensive sequence). So much for historical accuracy!

When plans to use the original "General" in the film fell through, Keaton moved the entire project to southern Oregon, where he acquired three locomotives of similar age and appearance from local logging railroads. Virtually the entire film, including the indoor scenes, was shot "on location" in and around the town of Cottage Grove between June and September of 1926. Again and again cast and crew were forced to spend hours battling trackside brushfires caused by sparks thrown off by the...
wood-burning locomotives. Eventually, the smoke got so bad that filming had to be suspended for weeks. When the local inhabitants were unable to provide sufficient extras for the battle scenes, Keaton imported an entire unit of the Oregon National Guard—along with two sets of uniforms, so they could double as both Union and Confederate Armies.

Early in the new year, after its premiere had been delayed for several weeks so that Greta Garbo’s steamy hit, *Flesh and the Devil*, could be held over, *The General* opened to harshly critical reviews. Slower paced than most of Keaton’s other comedies, the film also suffered from its too-realistic...
battle scenes. Apparently the Civil War was still too painful a memory for many families to be seen as a viable subject for such humorous treatment. *The General* was not a box-office success. Nearly thirty years later, with his career on the skids, a despondent Clyde Bruckman borrowed a gun from Keaton, ostensibly for protection on an upcoming business trip, then shot himself in a Hollywood restaurant, apparently unaware that *The General*, the film they had created together, had begun to be regarded as a masterpiece of filmmaking.

Disney's 1956 retelling of the story was in part designed to capitalize on the incredible popularity of Fess Parker, who had been catapulted to instant fame as Davy Crockett on television two years before. Parker as Andrews was ably supported by a cast that included such character actors as Kenneth Tobey, Slim Pickens, and Jeff York (who played legendary boatman Mike Fink to Parker's Crockett the same year), with noteworthy performances by Jeffrey Hunter as Fuller and John Lupton who, as Pittenger, narrates the story. *The Great Locomotive Chase* was standard Disney fare, a straight-forward adventure story that generally ignored the underlying issues and passions of the war and praised the heroism of both sides. Although marred by relatively few historical inaccuracies (such as the bridge-burning incident and twice referring to Robert E. Lee as commander of the Army of Northern Virginia, a post he was appointed to nearly two months after the Andrews Raid), the film rarely escapes from the kind of sugar-coated history that sought to glorify American virtues during the early years of our Cold War rivalry with the Soviets.

With relatively little scope for Parker's heroics, the real star of the film was the "William Mason", an "American"-type 4-4-0 locomotive belonging to the Baltimore and Ohio Railroad Museum, that was cast in the role of the similar "General". In fact, Disney acquired the services of two locomotives from the B & O for use in the film, with the diminutive "Lafayette" standing in for the "Yonah", which it did not in fact greatly resemble. The overall accuracy of the film was due to the presence of Wilbur G. Kurtz, the leading authority on the Raid—and former son-in-law of William A. Fuller, as historical consultant.

Oddly enough, vintage stereographs exist of both the "General" itself and several of the locomotives that appeared in the film adaptations of its story. The "General" appears inside the old railroad shed in Chattanooga in an unattributed stereograph probably taken in the 1890's, and again in a view (4492) published by Keystone as part of their Baltimore and Ohio Railroad Centenary Set, which was issued in both 50 and 100-card formats to commemorate the 1927 event. The year 1927 was indeed a memorable one: in addition to the B & O Centennial, Babe Ruth hit his 60 home runs, Charles Lindbergh flew the Atlantic in the "Spirit of St. Louis", Henry Ford finally ceased production of the legendary "Model T" after a run of 19 years, and Al Jolson's dramatic performance in *The Jazz Singer* literally sounded the death knell for silent films.
The B & O Centennial celebrations (the so-called "Fair of the Iron Horse") kicked off with an exclusive dinner in February, just three weeks after Keaton's film had its delayed New York debut. The fair itself was held between September 24th and October 16th (except Sundays) on a 1000-acre tract at Halethorpe, Maryland, not far from Baltimore. With attendance averaging more than 50,000 per day, the exhibition attracted some 1.3 million visitors. That there was a fair at all was largely due to the foresight of Major J. G. Pangborn, a B & O official who had set out shortly before the turn of the century to preserve much of the railroad's historic equipment. He even built full-sized wooden replicas of several of the earliest locomotives from other lines. Additional engines and rolling stock had been added over the years. Now the entire collection would go on display, augmented by locomotives lent by other railroads specifically for the celebration, including of course the "General".

In the Keystone view, although the "General" has been restored with a balloon stack to simulate its Civil War appearance, the effect is not sustained since the number "3" prominently displayed on the front of the engine is a postwar addition and the bars on the "cowcatcher" were originally horizontal rather than vertical. The location of the view is described as "outside the Hall of Transportation". This was a 504-foot long structure parallel to and directly across from the large reviewing stand but set back from the track beyond a large open area called the "Court of Honor". From the perspective of someone in the stands, the "General" was not visible, being located on the far side of the building at the extreme right end.

Both of the locomotives employed in the Disney film, the "William Mason" and the "Lafayette", were also featured in views from the Keystone Set (#4435 and #4431 respectively). Each is shown running past the 12,000 seat reviewing stand on a 6000-foot loop track that circled the Hall of Transportation and smaller fair buildings. Named for its Taunton, Mass., designer, the "William Mason" had entered service with the B & O in 1856, one year after the "General" began operation on the Western and Atlantic (also known simply as the "State Road"). As was the case with most of the South's railway locomotives, the "General" was actually built in the North, at the Rogers, Ketchum & Grosvenor works in Patterson, N.J., the same facility that had produced the "Yonah" in 1849. The "Texas" was a product of Danforth, Cooke & Company (oddly enough also based in Patterson!). Like the "William Mason", it too entered service in 1856.

All of these locomotives were of the standard "American" 4-4-0 design and differed little in their appearance. Contributing to the design's distinctive look, each was equipped with an oversized balloon stack to trap the clouds of embers frequently given off from its wood-stoked firebox. Other distinguishing features included its long slender lines, accentuated by the dramatic upsweep of the "pilot" or "cowcatcher" in front, and the oversized square headlamp (actually a box containing an oil lamp backed by a polished mirror). The long, low boiler assembly with its prominent bell-shaped sand and steam domes sits atop a double pair of relatively modest lead wheels followed by another double pair of larger drivers (the whole arrangement contributing to the engine's sleek yet functional symmetry). At the rear, the boiler generally flares out to meet the expan-
sive rectangular wooden cab. Objects of evident pride, many of these engines were brightly painted and decorated with intricate scrollwork or other designs; as such, they seem to exude a peculiar “Gilded Age” charm that is abundantly captured both in stereographs and Currier & Ives lithographs.

By contrast, the diminutive “Lafayette” (used to portray the “Yonah” in the Disney film) was a much older and radically different locomotive. Renamed the “William Galloway” at the time of the Centennial to honor its long-time engineer, the “Lafayette” had been built by Richard Norris & Company in 1837 and had introduced the horizontal boiler arrangement to the B & O (many of the earliest U.S. locomotives having employed vertical boilers on the English model). The 4-2-0 “Lafayette” had neither cowcatcher nor cab (though fitted with the latter for

4-Keystone No. 4435, “Iron Horse - The William Mason, a Baltimore & Ohio Locomotive, Built in 1856.” The Massachusetts-built locomotive is shown passing the reviewing stand at the B&O Centennial in 1927; Disney would later use the “Mason” to play both the “General” and the “Texas” in the 1956 film, The Great Locomotive Chase. (Author’s collection)
its film role). To keep smoke away from the exposed crew, it carried a high thin stack that flared only at the top.

In addition to the Keystone stereographs of the "Mason", "Lafayette", and "General", there is also a remarkable amateur view of the "William Mason" lined up with other vintage locomotives on the loop track at the B & O celebrations. This dramatic stereo was taken from atop the tender, looking down into the cab, and clearly shows the relative simplicity of the levers and gauges involved in the operation of these early steam locomotives.

Equally intriguing, although somewhat puzzling, are a series of five apparently amateur views on buff colored card stock similar to that employed by Kilburn and others in the late 1800's. These depict a bridge collapse and train wreck in southern Oregon, with the locomotive teetering precariously on the edge of the splintered trestle and the letters "O. & S. E." clearly visible on the base of the shattered.
The War Photograph & Exhibition Co. (Taylor & Huntington) No. 1171, “Railroad Battery before Petersburg.” Based on an idea originally suggested by Robert E. Lee in the spring of 1862, the use of railroad-mounted artillery was an innovation of the Civil War and reached its peak during World War I. This 14-wheeled monster was the largest railway cannon employed in the Civil War. Such guns provided the inspiration for a hilarious sequence in Keaton’s 1927 film. (Author’s collection)

engine cab. What makes these views special is the following penciled inscription on the back of one of the cards:

(1) #4 Locomotive of the Oregon and South Eastern R.R. in 1926.

The vintage Baldwin was playing the title role in “The General” a silent movie starring Buster Keaton.

Wreck scene took place on a temporary trestle over the Row River, following the re-creation of the famous Civil War locomotive chase between “The General” & “Texas”.


What are we to make of this? Even a cursory screening of the Keaton film immediately reveals that this is not the staged wreck in the picture’s climax. The bridge is not the same and Keaton’s pseudo-“Texas” plummeted directly into the river (actually Culp Creek)—where it remained until raised for scrap during World War II. The views also show a wrecked passenger coach (not present in the Keaton film) lying on its side amid the broken debris in the river. Is this then Keaton’s “General” and was there a second, unintended trestle collapse shortly after the completion of filming? Alas, while there is a superficial resemblance between the locomotives, both the stack and cowcatcher are wrong for the film “General” (the stack does resemble that on Keaton’s “Texas”). There would seem to be no satisfactory explanation for such discrepancies. Indeed the overall appearance of the locomotive, images, and cards all seem more reminiscent of the 1880’s than the 1920’s. I suspect this is a case of misidentification on the part of a former owner of the views and that this represents a genuine, much earlier, wreck—although it is barely possible that it might involve one of the locomotives subsequently employed by Keaton. In short, just because it’s written on a view doesn’t make it so.

However, one of the personalities associated with the “General” did make it onto a stereograph. Joseph B. Foraker, the Ohio Senator who dedicated the monument to the Andrews Raiders in 1891, was stereographed by the Underwoods when they set out in 1898 to document all the members of Congress.

Given the frequency with which the “General” appeared at numerous World’s Fairs during the early 20th Century, it seems probable that additional stereographs of the famous locomotive await discovery, most likely amateur views but possibly commercial ones as well. Hopefully, as time goes on, some of these views will surface to add to the stereographic record of this historic locomotive—both at the various expositions and during its Centennial run in 1962 and subsequent grand tour. Views of the “Texas” too may exist—from its Grant Park years.

For modern-day stereo photographers who also happen to be Civil War or railroad buffs, a visit to the “General” and “Texas” today can be an enjoyable challenge. Both locomotives are housed in rather confined spaces, hardly the most conducive venue for attempting an overall view of one's subject, and the results are not always as satisfying as one might wish.

(Continued on page 35)
Image3D Disks: no Mounting, no Waiting

by John Dennis

It’s the sort of thing that on first sight inspires the question, “why didn’t somebody think of that before?” In fact, the concept of duplicating all seven scenes of a View-Master compatible 3-D disk on a single piece of sheet film may well have crossed several minds over the years. But only with the spread of digital imaging technology has the idea become practical in a commercial sense, allowing the precise positioning of digital image pairs, logos and text to be scanned onto a master positive from which any number of duplicates can be contact printed.

That, in a nutshell, is how Rich Dubnow’s Xyzyx (zye-zix) company produces its Image3D™ Custom 3D Disks for a wide range of commercial clients for corporate promotions and specialized advertising applications. Presentation packages, including up to four disks and a black model L View-Master viewer, make everything needed for dramatic 3-D promotions available from a single source. NSA members attending the 1999 convention in Green Bay had the opportunity to personally experience Image3D Disks and talk with Rich, a long-time NSA member who is also active in Portland’s Cascade Stereoscopic Club.

Each Image3D disk is die-cut from 4x5” sheet film to the precise dimensions and with the exact advance holes required by the viewer. (The familiar double notches at the top appear as clear triangles pointing up.) Lamination makes the disks hardly any thicker than the film itself, and protects the images while providing a totally even, glossy surface uninterrupted by window edges or lumpy film pockets. The disks advance smoothly in every viewer tested with the exception of models A and B, as no center hole is provided.

The black film area surrounding the image pairs looks a bit strange at first, as do the large color logos and disk titles filling the center area. Most noticeably lacking are scene numbers and titles, as anything on these round sheets of film must be seen by transmitted light, and viewers provide only an opening for reading titles printed in ink on paper. Since most promotional images used on the disks incorporate their own text (some consisting of little else) the lack of titles on the disk may be of minor concern to most clients. If absolutely required, round stickers with titles could, presumably, be applied to the film before or after lamination, but at added expense in time and effort.

In a recent interview, Rich Dubnow answered some basic questions about Image3D Disks for Stereo World:

Q: Briefly describe Image3D disks and the steps involved in producing them.

A: Image3D is a truly unique method of creating custom View-Master style reels in a manner different from the traditional paper mount reel. As a truly digital process, all materials, such as color transparencies, artwork or other materials are converted to digital information. Once formatted to the correct size and placement, a digital master is created.

From the digital master, any quantity of duplicate films can be created to fill orders. A specially formulated laminate material encases the printed transparency and finally, a custom-built press punches the finished disk. At present we have a production capacity of 3,000 disks per week.

Q: What’s the extent and nature of your background in stereo photography?

A: For more than 20 years I had the opportunity to travel over 500,000 miles as the photographer for View-Master. Freelancing in Los Angeles in the 1970s, I took 3-D photographs of TV shows and movies that became part of View-Master reels. Shows like The 6 Million Dollar Man and Wonder Woman, and movies such as King Kong were part of a long list of assignments.

In 1978 upon the retirement of veteran photographer Cliff Bond, I was offered a full time position with (then) GAF View-Master. The opportunity to relocate to the Pacific Northwest was intriguing, and I accepted the offer. Thinking first that I would be back in my own studio in a few years, I found the work so challenging and rewarding that I stayed on for 20 years (1978-1998). Travel was the most unique part of my job as a photographer with View-Master. Often by myself, or sometimes as part of a larger production, the responsibility to return home with exceptional 3-D images for the View-Master product was always in the forefront of my mind.
After all, I was part of a 50 year tradition of providing the images seen by millions of people around the world!

Q: What problems had to be overcome in developing the product?
A: As a custom product it was necessary to establish a method of production that was both reliable and rapidly reproducible. Other individuals have produced custom View-Master reels using the Personal Stereo Mount, but I found that to be a slow and very labor-intensive method. After much trial and error, to create a reliable method and a production process that gave high quality reproducible results, I began promoting Image3D disks.

Q: Why are digital images used on the disks?
A: The use of a digital master allows a unique opportunity for those clients that have the expertise to use a computer template of a single frame. The clients can input their design directly into the final layout they would like. I then am able to manipulate the images into proper 3-D depth. This includes the use of original 3-D photography as well as 2-D images. The cost for this service is very affordable since the master is already in digital format.

Q: What types of client have so far shown interest in the product, and where is its greatest potential market?
A: The clients we have produced custom 3D disks for run the full gamut of the business spectrum. I am still amazed at the variety of uses our clients find for 3D disks. We have created disks for advertising agencies for their own self-promotion as well as for their clients' marketing campaigns. 3D disks have been used as: an invitation to a Caribbean conference; a national TV network launching; a Broadway show thank-you gift for cast, crew and investors; a children's clothing spring line introduction to buyers; a large church's building fund debt retirement; and a statewide tourism promotion.

As we approach an average of 10-12 orders per month, our future looks toward the addition of regional sales representatives to call on advertising agencies and PR firms as well as individual corporate accounts. While I believe our service is a little on the "spendy" side for individual use, it is very affordable as a corporate marketing and communications tool. A few individuals have had custom disks produced of their weddings, and we did a disk for a Bar-Mitzvah. Our standard turn-around time for orders is ten working days. Our minimum order quantity is ten disks. Samples are available at a minimal cost.

The Digital Difference

Digital imaging makes it possible to quickly combine text or logos (themselves converted to 3-D) with existing stereo pairs or with flat photos, which can be floated in varying planes. Computer generated graphics are of course ideal for conversion to 3-D, making things like graphs or charts far more interesting. Unlike the production of standard reels or even Personal reels, digital technology makes the above possible in as little as ten working days as opposed to weeks or months. While costs are considerably higher than for machine-mounted paper reels, quantities are far more flexible with the minimum order set at ten disks.

High resolution digital images are usually viewed (in the form of prints or display transparencies) from a distance, making it impossible to tell them from analog images. When you consider that the small scenes on Image3D disks are treated just the opposite—viewed through the magnifying lenses of a viewer—it's surprising just how sharp they are, and how relatively unobtrusive the digital artifacts in the images and along edges of letters are. While they can't compare in overall sharpness with camera original Personal Reel images or with the best View-Master production reels, continuing refinements in digital imaging will probably change that sooner than anyone expects. (Even now, they are equal to some machine-mounted production runs for which clients must wait at least several weeks.)

In theory, of course, traditional photographic images could also be exposed onto a single master sheet of film for either negative/positive or positive/positive duplication. But nobody has yet been willing to invest in the (probably computerized) optical registration technology that would be required to match the physical precision of a reel-mounting machine or the pockets of a Personal reel mount. Matching the color balance and densities of seven image pairs focused through a reducing lens from original transparencies of various formats is a task no lab technician would welcome, even if the registration problems were solved.

For more information and details on custom 3D disk ordering and pricing, contact Xyzyx, LLC, 4959 SW Dogwood Drive, Lake Oswego, OR 97035.

e-mail: xyzyx@spiritone.com

web site: www.xyzyx.com
3DIQ: Compact Back-to-Back Viewing

by Bill Davis

Some of you may have seen early versions of XM's viewers at NSAI/SU 1995 in Atlanta. The viewer, using a mirrored stereoscope and two-sided stereo cards has been considerably refined in the intervening years and is now ready for introduction to the public as the 3DIQ™.

This is a unique new stereo system incorporating an inexpensive viewer with subject sets of stereo cards. The unique aspect of this system is the back-to-back stereo format. Stereoviews are printed with left and right images on opposite sides of a single card.

The design of the viewer can perhaps best be visualized as an "inverted Wheatstone" design. A molded plastic housing contains and aligns the mirrors, and a clear plastic top allows light in while excluding dust. A slot in the clear top accepts the card. The cards, 2.5 x 3.5 inches, have an indexing stripe printed along one edge to ensure correct left/right orientation in the viewer.

The extra length of the folded light path, lack of lenses and small format size combine to reduce the final image somewhat, a factor which I found a bit disappointing. As with the View-Magic stereo viewer, which also uses mirrors to fold a light path, I found that a pair of off-the-shelf reading glasses 2-2.5 diopters improved the view considerably, effectively restoring the image to "pre-folded" size. XM is planning to address this by including lenses on future versions.

3DIQ is targeted largely towards schools and the educational market in much the same way as the Keystone Educational Department and their stereo boxed sets of a century ago. By combining sets of views with a descriptive, informative booklet, 3DIQ hopes to address students' educational needs while at the same time introducing them to 3-D images and stereoscopy. XM also plans to include Sports and licensed property stereo images in future 3DIQ Card sets for the entertainment market. Hopefully, this exposure may ignite a lifetime of interest in stereo for some kids.

The low initial cost of the viewers and the even lower cost of card sets should enable 3DIQ access to virtually all school districts, regardless of budget. By offering a viewer...
and a set of cards for less than the cost of a typical textbook, 3DIQ hopes to tap into educators' needs to provide the highest educational content for their budgeted dollars.

The 3DIQ viewers come packaged with one set of 20 cards and a 32 page card-sized 3D Fun Factbook. The 20 gallery images are a sample set of the 12 initial 3DIQ Card sets. Initial card sets include MicroWorld, African Safari I and II, Kodiak Bears, Butterflies I and II, Insects and Snowflakes. Images are sharp, clear and colorful and the booklet's descriptive pages offer concise but informative educational passages of about a hundred words for each image.

The photography is by some of today's best stereographers, among them Albert Sieg, IPSA for the Safari and Kodiak sets and the upcoming Arctic Animals set, Dr. William Wergin of the USDA Electron Microscopy Lab in Beltsville MD for the SEM Snowflake and MicroWorld sets, samples of Lincoln Kamm's stereo animation images and Gunther Gerlich's macro work on the Butterflies and Insect sets.

More information can be found at the XM Corporation's web site: www.3diq.com, where they hope to begin posting sample stereo images soon. See the insert included with SW Vol. 26 Nos. 2&3 or contact XM Corp., PO Box 15500, Rochester, NY 14615, (716) 865-8592.

Two members of the Genesee Valley Stereo Guild have constructed their own "knockoffs" since seeing the 3DIQ viewer at a meeting of the group, adapting the back-to-back image format for 4x6 prints. Using 2x reading glasses for magnification, these bulkier versions take the 3DIQ idea and modify it into a format useful to contemporary photographers. Some pictures of their early prototypes can be seen on the club picture page: http://pweb.netcom.com/~bd3d/gvsgpics.html.

The Loreo's 2nd Reincarnation

After reappearing in 1997 under the Argus company name (SW Vol. 24 No. 1, page 22), the Loreo point-and-shoot stereo camera is now also available at Discovery Channel Stores with the Discovery Channel logo on the front panel between the mirrors. Outwardly, the camera looks identical to the Argus version with its flat black body but two improvements are included in the Discovery model. First, the essential lens shade "nose" included in the Discovery "3D Photo Kit" is the improved spring-clip version that attaches firmly to the front of the camera. Second, a pair of rollers has been added to the curved pressure plate to ease film advance and rewind. (The investment in that detail would probably have been better spent finding a way to blacken the non-imaging sections of the mirrors and to permanently attach the lens shade!)

As with Argus, the Discovery kit includes a soft camera case and the Loreo folding viewer, now sporting a bright red lens board. Best of all, the Discovery kit is priced at $45 for both camera and viewer. A photo of the camera in a November, '99 Discovery Channel Store direct-mail promotion shows it being used outdoors with the lens shade in place, a sign that somebody in the organization may be serious about the idea of marketing a stereo camera, if only as an educational toy.

For the location of the Discovery Channel Store nearest you, call 1-888-678-1383 or visit: www.discoverystore.com.

The basic Loreo concept remains unchanged in this latest version. Four mirrors send left and right images through two lenses, all of which are angled to transpose the images on the film. This allows ordinary automatic printing equipment in any photo lab to print the resulting stereo pairs as regular, single 3.5 x 5 or 4 x 6 inch prints ready to pop in the supplied viewer or to cut and mount on standard viewcard mounts.
First Cascade International Stereoscopic Exhibition

The selection of entries for the First Cascade International Stereoscopic Exhibition took place on October 30th, 1999, using the new SCORITMASTER voting machine system which will be covered in a later article. The following three judges selected the accepted entries:

- John Dennis
  Editor, Stereo World Magazine
- Richard Dubnow
  Former Senior Stereo Photographer for View Master
- Mark Willke
  Art Director, Stereo World Magazine

Responding to an invitation from the Cascade Stereoscopic Club, 94 people from 7 countries (73 from the USA and 21 from abroad) submitted a total of 328 slides and 152 cards. A total of 132 slides and 61 cards were accepted to the exhibition, which opened November 5th, 1999, at Macri Gallery in Portland. Following is the list of awards and acceptances for the First Cascade International Stereoscopic Exhibition:

### Slides

**Best of Show:**
Ron Fredrickson
*(Four of a kind makes full house)*

**Second Place:**
Werner Weiser
*(Pamukkale Sunset)*

**Third Place:**
Werner Weiser
*(Wilder Kaiser)*

**Honorable Mention:**
Andrea Blair
*(Queen of the Garden)*

Alan Chenery
*(Even Magic Carpets Need Cleaning)*

Tom Devine
*(In the Fabulous Valley)*

Steve Dudley
*(Lake Ann from Heather Pass)*

Ray Moxom
*(Opera House Diners)*

John Sardy
*(African Pink Mink)*

Peter Schnehagen
*(Lofot Islands)*

Boris Starosta
*(The Dream)*

Dale Walsh
*(Arch of Constantine at Sunset)*

Lee Wellington
*(Dark is Coming)*

Debbie Williams
*(Good Morning Sunshine)*

### Cards

**Best of Show:**
Hill Lee
*(lhe Family Church)*

**Second Place:**
John Sardy
*(King Cup)*

**Third Place:**
Hill Lee
*(Red Gas)*

**Honorable Mention:**
Anil Agashe
*(Free Fall)*

Bruno Rraun
*(Schneckenpaarung)*

Carole Honigsfeld
*(Calla Lily)*

Ernie Rairdin
*(Blowing Bubbles)*

Otto Walasek
*(Warming in the Sun)*

Bill Walton
*(Just a minute and We'll Play)*

The CSC
For more on the exhibition or other activities of the Cascade Stereoscopic Club, contact CSC, 2244 NW Quimby St., Portland, OR 97210, e-mail: diane@chameleonpdx.com.
Or visit the club web site: www.teleport.com/~iweigel/3D.html.

A Scanning Service for 3-D CD-ROMs

Digital Dreams Entertainment is offering 3-D scanning services for conversion of original stereo pairs into digital format and transferring them onto a single CD-ROM. This makes it possible for those without easy access to scanning hardware to conveniently store, find, and e-mail stereo slide and print images or to post them on a web site. The digital images can be read on any Macintosh or IBM-compatible PC running Windows 95, Windows 98 or NT and configured with a CD-ROM drive.

Stereo pairs to be scanned can be in the form of stereocards, mounted slides, photographs or any 35mm film strips—negatives or transparencies. Once scanned, the stereo pair’s left and right eye images are horizontally aligned and converted into various file formats for 3-D viewing. Digital Dreams Entertainment will create a JPEG image file that is viewable with a stereo scope. These 3-D formatted images are saved as JPEG files roughly 600 pixels in height and a resolution of 675 or 1012 pixels-per-inch.

Separate right and left image files of all the pairs are also provided for customers to manipulate using their own software. Thumbnails of each left eye image and corresponding filenames are used to create an index file that can be viewed on a computer screen or sent to a printer for use as a quick reference guide. The company also offers a choice of full color, grayscale or sepia tone imaging for anaglyphs or stereoview files for improved viewing or effect. They will also provide anaglyph or pair files printed on photo-quality glossy paper or on iron-on transfer paper for T-shirts.

For pricing and order forms for Stereoscopic Scanning Services from Digital Dreams Entertainment, visit: www.digitaldreams3d.com or e-mail: info@digitaldreams3d.com.

An IMAX Stamp for the Millennium

IMAX 3-D film technology is honored on one of 68 special postage stamps being issued by Canada Post in its Millennium Collection. While 3-D isn’t mentioned directly on the stamp or in the text (Continued on page 32)
Riding "the First Roller Coaster" in 3-D

review by John Dennis

Railroads and stereographs have been an irresistible combination since the earliest days of photography. Add to that the lure of mountains and rail systems climbing straight up them, and you have sure sellers for stereoview publishers. While views of the famous Mt. Washington Cog Railway in New Hampshire probably topped the sales charts for this sort of subject for many years, stereos of the various inclined plane and switchback railroads in the area of Mauch Chunk, PA (now Jim Thorpe), were probably close behind.

With long rails running straight up impossibly steep hillsides, the Pennsylvania inclined plane lines were visually spectacular enough to draw both tourists and stereographers long after their original purpose of hauling coal from local mines had been served. One line in particular, up Mt. Pisgah, is said to have possibly inspired the design of the forerunner of modern roller coasters in Atlantic City.

Now, 21 of these stereos have been published as anaglyphs in the small paperback book *Vince Hydro's Insider's Guide to The Switchback in 3-D!* Those who have looked casually at some of these views in the past may have the impression that all of them show the same railroad from different viewpoints, but this book identifies several different lines with their locations and dates of operation. Initially called gravity railroads, the "switchback" sections of track allowed heavy loads of coal to descend the mountainsides, and the term came to be applied generally. The inclined plane ascent and descent of trains, whether carrying coal or tourists, was on some lines provided by long iron bands riding on rollers between the tracks. Other lines employed wire rope made in Mauch Chunk.

The Switchback in 3D! covers in informative detail the history of what was once a significant tourism area providing thrilling rides up and down scenic mountainsides. Published by a local historical group called The Jim Thorpe Insider's Press (which includes NSA member Kevin Yee), the book's anaglyphs range in size from a double-page 8.5 x 11 inches down to 2 inches square. While the quality of the anaglyphic reproduction varies somewhat, only one (a small picture of a hotel) suffers from ghosting to the point of being unviewable. The same image is printed with a badly reversed window, and may in fact be pseudo but the distance of the subject makes that hard to judge.

The rest of the anaglyphs range from fair to excellent, not an easy accomplishment given the problems of uneven fading in old views and the need to compensate for serious window violations and even vertical and rotational mounting errors. (In some examples, the anaglyphic treatment is fine and needs only closer cropping of edges where the red or blue image hangs over.) Like many anaglyphs, images that may seem murky at first will come to life when held within a foot of a good desk lamp. One view in particular, "Looking Down Mount Pisgah Plane", is truly clear and dramatic. Identification of the publishers of the views reproduced, along with original titles and numbers, would have made the book more historically useful for those whose interests are more photographic than local or rail oriented.

The Switchback in 3D! is an encouraging example of a local historical group's appreciation of the significance of the stereographic historical record. We certainly hope it will inspire other organizations to go through local image sources and publish similarly interesting "in depth" accounts of obscure but fascinating aspects of regional history. We must also thank the Jim Thorpe Insider's Press for including an NSA membership promotion on the book's inside front cover. That's something we really hope catches on with publishers!
by John Dennis

Following the end of World War I, the publication and mass marketing of stereo images went into a steep decline, leaving the field largely to advertising applications and amateur work. This situation would probably have continued beyond the 1920s and through the '30s if it weren't for Tru-Vue 3-D filmstrips, introduced in 1933 and featuring the famous National Recovery Administration eagle symbol on the films of that year. (Our informal series on stereography of the 20th century will cover the 1920s in an upcoming issue.)

The Tru-Vue Company was founded in 1931-32 as a subsidiary of the Rock Island Bridge and Iron Works in Rock Island, Illinois. By the summer of 1933, in time for the nearby Chicago Century of Progress Exposition, the new company was producing and marketing stereo filmstrips and viewers. Over the following two decades, Tru-Vue grew into a major source of stereo views documenting cities, parks, expositions, industries, entertainment, and people of the 1930s and '40s.

Exactly who first printed stereo positives on 35 mm filmstrips (and when) is hard to pin down. But Tru-Vue was able to re-inspire enough public interest in stereography with this new, "modern" format to achieve commercial success and mass distribution. While their viewers used 35mm film, Tru-Vue initially relied on the 5 x 7 Stereo Graflex for most of their original b&w negatives.

To create a filmstrip, prints (about 4" x 5") were made from each half of the large negatives. Precisely mounted and aligned by pin-register, the prints were copied...
one at a time on 35 mm film in a sequence to match that of the final filmstrip. Spliced into a loop, the 35mm negatives were used to contact print the final product on a Kodak positive-print safety film with a copper/gold base color that helped mellow the cold tones of b&w transparencies. The filmstrips resist scratches and smudges fairly well considering how they are handled, loaded, and rewound through the viewers.

Each film was sold in its own numbered, labeled box and compressed into a tight roll by a small film-holder sleeve. (Up to 66 years of such packaging has given Tru-Vue films the unique stereo capability of flying across the room with a loud snap if unrolled for inspection with too loose a grip!) Despite the use of special copying emulsions, the 4th generation images on Tru-Vue films sometimes ended up with very high contrast. Whether due to photomechanical or human limitations, some films also show variations in overall image sharpness despite reduction from larger originals. Occasional outrageous violations of the stereo window also occur in films made before the late 1940s.

Tru-Vue had few full-time stereographers and relied on a number of freelancers to bring or send in views for use in filmstrips. Among these were members of the Stereoscopic Society who made many British and European views. Several of the Stereo Graflex cameras were actually kept on hand to be loaned to people with ideas for films and some proven degree of stereographic interest and skill. Some films include the stereographer's name in the title frame, while others credit the writer or even the photo editor.

In general, the subjects chosen for Tru-Vue films were similar to...
those found on classic stereoviews. They include many of the major cities and expositions of North America and Europe, National parks, picturesque villages, big construction projects, zoos, children's stories, famous personalities, etc. But an important influence on Tru-Vue's coverage was the fact that at least 14 different views were necessary for each subject. In addition, two or more films were often devoted to popular subjects in the confidence that many people would buy "complete sets" to avoid missing anything.

This resulted in a tendency to under-edit material that sometimes surprised even contributing stereographers and led to the inclusion of similar, repetitive views within some films. This might have annoyed some customers at the time but it gives today's stereo role in the

Tru-Vue No. 1805, INTERNATIONAL EXPOSITION, PARIS, 1937 Series Two. This shot of the German Pavilion was taken from an interesting viewpoint—in front of the Soviet Union Pavilion where a large sculpture block of industrial and agricultural workers dominates the scene. At right an ominous Nazi flag is visible, just three years before it would fly over all of France.

BACK STAGE, HOLLYWOOD Series No. 1, In the Land of Make-believe (1933) is the first of many Tru-Vue films covering Hollywood studios and stars. This shot of Betty Furness in the RKO cafeteria (She was playing opposite Bruce Cabot in "Midshipman Jack") shares the filmstrip with several dressing room scenes, a behind the camera shot of an NRA short being filmed, and views of actors hanging out on the RKO lot.

Native Americans from the area around north-eastern Oregon have long played a significant role in the Pendleton Round-up. The selection of this young woman as Queen of the event may suggest an advanced state of multicultural awareness for the time, but on the same ROUND-UP film a group of riders is captioned as "Redskins - in colorful dress - on parade."
enthusiasts and historians just that much more to choose from. The more interesting films have an eclectic, inclusive, even sloppy informality in the selection of views that has left many fascinating stereos of the people, machines, and society of the 1930s and 1940s. The best take us far beyond the scencics and tourist shots of earlier stereoviews or later View-Master reels, moving in close to people on the street and going inside everything from stores to bars, radio stations, factories, newspapers, etc.

In addition to these numbered films, Tru-Vue created promotional and instructional filmstrips for industrial and commercial clients all over the U.S. These specialized

Among the early Tru-Vue films created for commercial clients was MAKING TRADE-MARKS COME TO LIFE. Made for the St. Louis Globe-Democrat, it documents a cooking school sponsored by the newspaper in 1934. Products like Magic Chef stoves, Wear-Ever Aluminum pots, Kelvinator refrigerators, Kenmore washers, Nucoa, and Topmost canned foods are demonstrated, as is this classic Hoosier cabinet with its specialized racks, compartments, bins and shelves and its built-in sugar and flour dispensers that could keep a child occupied for hours.

The process of making and packaging Beech-Nut gum and candy was documented in a 1934 film that emphasizes spotless production line equipment operated by white-clad women. In the First Aid Room seen here, manicurists "...regularly inspect and condition the hands of each employee." This is one of very few films in which the caption type reverses out of the images rather than appearing in a black bar.

A film made for Arbuckle Seven Day Coffee traces "...the step by step process showing the meticulous care with which Seven Day Vacuum Coffee is produced." Shown is everything from the arrival of beans at the dock to a round table of coffee tasters. Stereography is credited to Lieut. Earl Rossman, Tru-Vue, New York.
films weren't numbered, but they were dated and many provide unique stereo documentation of products, manufacturing processes, and marketing techniques in the 1930s and '40s. Some of these are now among the most rare of all

Tru-Vue films, as production totals for any particular subject could range from a few dozen to several hundred.

The most interesting include workers and equipment in a variety of occupational settings. Targeted mainly at retailers or sales forces, these films illustrate more industrial details than would be found in advertising aimed at the general public. The less interesting films show only products, like the one made for Howard Hughes'

A rare 3-D look inside a 1936 newspaper office at the Times Picayune in New Orleans. The promotional filmstrip provides a tour of the newspaper from editorial offices through the printing process to distribution.

Word processing as done in 1936. A row of line-o-type hot lead typesetting machines is included on the promotional film TIMES-PICAYUNE - NEW ORLEANS, LA.

Some of Tru-Vue's most dramatic stereography is found on No. 721, ROYAL GORGE. Besides views of the railroad clinging to the rocks just above the Arkansas River, the film shows the famous suspension bridge from above and below and the Royal Gorge Incline, almost a cross between an elevator and a cable car line going up the steep side of the gorge. Like nearly all of Tru-Vue's many Colorado films, stereography for this one is credited to W. M. Wood, ca. 1938.
Hughes Tool Co. of Houston, Texas, that brings you face to face with a long series of well drilling bits.

A Wyoming Hereford ranch sent Tru-Vue “portraits” of their best breeding stock to potential customers around the world, leaving a 3-D Home-On-The-Range mug book for posterity. Some films use dramatic 3-D headlines and overflowing bags of cash to exhort dealers to greater sales of everything from beer to radios to Popsicles.

The Palmer Mattress Company used young women in various stages of undress to “demonstrate” the product, resulting in films that no doubt passed through a good...
number of hands at sales conventions. Images from the famous Sally Rand Bubble Dance Tru-Vue film were used in a Motorola Radio promotional film with better quality reproduction than seen in the original. Less risque, but nevertheless interesting films, were used for promotion by companies like Beech-Nut, White Truck, Esso Oil, Elgin Watches, G.M., Agfa, Borden's, Ford, Sunshine Biscuits, Royal Crown Cola, Allis-Chalmers, Grain Belt Beer, Westinghouse, Swift, Nucoa, etc.

For more about Tru-Vue, see “Tru-Vue: Stereo’s Missing Link” in SW Vol. 7 No. 3. The entire text and all illustrations can be found at: www.stereoscopy.com if you click on the Services Page and go down to “Tru-Vue - Pictures With Depth”.

Tru-Vue No. 1205, NEW YORK WORLD’S FAIR, Series No. 1 (of 8) presents general views of the crowds and grounds. At the same time Tru-Vue was photographing the fair in black & white, View-Master’s Kodachrome reels were being introduced there, as was polarized 3-D movie projection. Stereography by James Sawders.

Tru-Vue No. 1212, NEW YORK WORLD’S FAIR, Series 8 covers the amusements popular at the 1939-40 event. Other scenes include the Eskimo Village, the Boy Scouts Lost and Found service for children, Frank Buck’s jungleland, and “Dreams of Venus”—a surrealistic art exhibit featuring live models. For more about both the New York and San Francisco 1939 fairs, see World’s Fairs and the End of Progress, reviewed in SW Vol. 25 No. 5, page 30. Stereography by James Sawders.

NewViews: An IMAX Stamp for the Millennium (Continued from page 24)

accompanying the collection, the design shows someone wearing an IMAX 3-D headset and one of the images floating past is clearly from T-Rex: Back to the Cretaceous. The blurb next to the stamp on the Canada Post website explains, “IMAX first made its appearance at Montreal’s Expo ’67 and has since brought the total experience of film to millions of viewers who continue to be dazzled by its incredible possibilities.”

Featuring faces and images from Canadian history, the 68 stamps in The Millennium Collection highlight the country’s humanitarian and peacekeeping roles, celebrate its innovations, and applaud its contributions to the entertainment world.

All 68 stamps in the Millennium Collection will be made available for sale in souvenir sheets of four different stamps beginning in January, 2000. A total of 17 souvenir sheets will be produced in quantities of 1 million each, to ensure sufficient quantities to meet demand. An illustrated album covering the selected subjects is also available. For ordering information and issue dates, you can call toll-free from Canada and the USA: 1-800-565-4362, or visit www.canadapost.ca/CPC2/phil/stamp/millennium/mi1l_home.htm to see all the stamps and print out an order form. ☏️

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
After a long battle with cancer, John Baird died November 7th in Kansas City, MO. Over the past couple of decades, John had developed stereoscopic “light painting” into an expressive and exciting art that he shared with the stereo community through both slide shows and workshops at NSA conventions. His work involved a wide range of techniques, from open shutter tracings of moving lights on bars or twisting foam pads to multiple exposures combining models, dance and lights—moving light painting into a realm of light sculpture. The stereoscopic expression of the human form in motion reached a high point with his light suit, worn by an “Electrick Lady” who would dance and spin during exposures, recording her every movement through time and space (See SW Vol. 24 No. 3, page 11.)

John’s enthusiasm for 3-D kept him busy with projects and in touch with fellow stereographers and experimenters, even through his final days in a hospital bed. He was a frequent participant in the internet’s photo-3d group and as a long-time co-chair of the Kansas City Metro Photographer’s Association, was instrumental in organizing gatherings of Kansas City area stereographers. His generous spirit and wide ranging knowledge (he owned and operated Creative Electronics in Kansas City) enabled him to share ideas readily with anyone interested.

At first thought, tracing light streaks may seem a simple idea that anybody could use to produce interesting time exposure stereos. But like so many “simple” concepts, doing it well takes serious effort and doing it anywhere near perfectly takes real dedication, imagination and practice. The two stereographers who created much of the best light painting work to be seen were Warren Callahan and John Baird, and now both are gone. Warren’s “spinographs” were done with lights on turntables and swinging poles, while John’s depended on movements of human arms and hands holding various light sources—some of which could bend and twist while moving.

The precision of Warren’s images could probably be imitated using computer graphics, while John’s images incorporate a more subtle but very human element. While digital graphics software could of course be adapted to imitate some of the hesitations, bumps and wobbles of human movement, part of the full appreciation of John’s stereos comes from knowing they were literally created by hand—and sometimes arms and legs as well. Through considerable planning, trial and error, and experience, John Baird’s images were truly choreographed, not programmed.

News of John’s death brought an outpouring of memories and tributes on photo-3d in November. To quote from just a few:

“John and I co-chaired the Kansas City Metro Photographer’s Assn. for 12 years. Personally, I feel the loss of a close friend. If we all keep John’s enthusiasm, zest for life, and willingness to share knowledge in mind, he’ll always be with us!”

- Rod Shelley, KCMPA

“For friend, comrade, colleague and collaborator of 22 years with his creative contributions of film and sound—ideas/energy which enriched us all—we will miss your art—your great heart and your eye’s bright light.”

- Michael Stephens, coordinator, Kansas City Art Research Center

“We are glad to have known John, and somehow, at a future NSA, where the rooms are that 3-D workshops are held...we know his spirit and energy will be there with all of us, so much as it was in all those past NSA’s. Bless you John Baird, and may you find plenty of great neon lights...and low ASA film, to keep you busy, wherever you are.”

- Jan Burandt, Jon Golden

“It was sad to hear about John Baird. I really enjoyed his light programs and workshops.

(Continued on page 42)
In a recent discussion on Photo-3d, the internet list for stereo photography, one of the members had recently attended an event where the audience viewed a portion of a live theatrical presentation with red/green anaglyph glasses. A white screen had been lowered in front of the players and they were backlit with red and green lights so that anaglyphic shadows were cast upon the white screen.

Writing in response, Marvin Jones, the editor of the Southern California Stereo Club 3-D News, commented:

"Thanks for this description. It's a VERY interesting use of anaglyph, and one that I'd never heard of before. I suppose it's somewhat akin to the technique discussed here several months ago of creating volumetric shadows in still lifes by moving the light source between shooting separate left and right images. Just when you think everything 3-D has been tried..."

This is actually an anaglyphic "gimmick" with a history. In 1918 the Keith-Abbey Vaudeville circuit began to use what they called the "Shadowgraph." This effect was used for an act that featured the famed Ziegfeld Follies. A translucent screen was lowered in front of the chorus line of Ziegfeld dancing girls. Red and blue illumination behind the dancers created anaglyphic shadows on the screen which the audience viewed through red and blue glasses.

In my 3-D collection is a 1925 playbill for the Ohio Theater in Cleveland. It includes a lorgnette pair of anaglyph glasses for use with the "Shadow Number." Scene 12 in the playbill is the "Ziegfeld Shadowgraph" which is described as follows: "This is the number where you use the Follies-Scope glasses which have been handed you with program. The RED glass to cover the right eye. SOILING THE GLASSES IN ANY WAY WILL SPOIL THE EFFECT ENTIRELY. Optical Illusion by Laurens Hammond. U.S. Patent Number 1,481,006."

Laurens Hammond was an interesting inventor who is known primarily for his creation of the famous "Hammond" organ. But he was also an active originator of 3-D technology. As well as inventing the Shadowgraph, Hammond is responsible for "Teleview," an alternating shutter process for 3-D movies that he created in partnership with William F. Cassidy. The Teleview system had its world premiere at the Selwyn theater in New York on December 27, 1922. The system used viewing devices that were bolted to the armrest of the seat and contained an aluminum shutter rotating at high speed in synchronization with the projector to separate the left and right eye images on the screen.

Section of the 1925 playbill for the Ohio Theater in Cleveland mentioning the "Shadow Number".
The Teleview shutter device in use. The 1922 Selwyn Theater program includes 3-D motion pictures as well as still images from tinted Keystone views. Also mentioned are the "Teleview Shadowgraph Dancers" which may have involved shuttered spotlights synchronized with the Teleview units.

Playing across town at the same time at New York’s Rivoli Theater was a "Plasticon" anaglyphic short film by William Van Doren Kelley called "Movies of the Future." The anaglyphic films that played in movie theaters in the early 1920’s undoubtedly generated interest on the part of vaudeville producers to use the Shadowgraph. Hammond may have been inspired to invent the Shadowgraph by the anaglyphic films of motion picture pioneer Edwin S. Porter and William E. Waddell that played in New York at the Astor Theater in the summer of 1915.

Subsequent to its use in the 1920’s, the Shadowgraph has had intermittent use by 3-D hobbyists and enterprising local theater groups over the years. On October 27, 1990 in Los Angeles, I recreated this gimmick for a rock ‘n roll band named "Haunted Garage" and the "Halloween Freakout of the Decade." As the band performed their monster rock music a scrim behind them revealed anaglyphic shadows of a mohawk-coifed amazon lashing her helpless slave with a cat-o-nine tails as the audience viewed with their "free souvenir glasses." Other anaglyphic delights on the program included a German erotic anaglyph film titled "Eine Kleine Heiney Ho" along with projected anaglyph slides.

Despite its limitations, the anaglyph persists as a useful form of stereographic display. The Shadowgraph will undoubtedly continue to be discovered as a whimsical and intermittently effective application of the anaglyph by generations to come. "Everything old, is new again." ☞

The General

(Continued from page 19)

The "Texas" is particularly frustrating in this regard, as it is hemmed in by several large pillars which preclude effective access. Various closeups are possible, however. For those inclined to try, the "General" is located in the Kennesaw Civil War Museum, 2829 Cherokee Street, Kennesaw, GA 30144, not far from Exit 118 of I-75. Housed in a converted cotton gin, the museum is open daily from 9:30 to 5:30 and on Sundays from noon to 5:30 from March through September, with reduced hours the rest of the year. Further information can be obtained by calling 1-800-742-6897. The "Texas" is located in the Atlanta Cyclorama, 800 Cherokee Avenue, SE Atlanta, GA 30315, just off Exit 26 of Interstate 20 East, and is open from 9:30 to 5:30 from June 1st to Labor Day (closing one hour earlier the rest of the year). Further information is available at 1-404-624-1071.

Just as the Civil War was the first major conflict widely documented in photographs (primarily stereo photographs), so too it was the first war in which railroads played a significant role—through their influence on strategic planning, troop movement, and supply. Scores of Civil War stereographs document the role of the railroads, both North and South, from Gen. Grant’s military railroad (specially built to assist Union troops in the Petersburg campaign) to the destruction wrought by Sherman’s forces on Southern trackage in Georgia. The vital rail centers of the Confederacy were stereographed—along with wrecked locomotives whose condition approximated that of the "General" following the evacuation of Atlanta. A few views were taken along the route of the "Great Locomotive Chase" itself and there are numerous views of the railyard in Atlanta—immortalized in the film Gone With the Wind. These show the train shed both before and after its destruction by Sherman's forces. Several views feature railroad-mounted artillery (the inspiration for Keaton’s wonderful sequence). Others depict some of the thousands of troops who had to be diverted from other duties to guard key stations, bridges, and trackage. The ability to control the railroads and deny them to the enemy in large part dictated the outcome of the war.

Whether of not there was a special elegance to the "American"-type 4-4-0 locomotives of the 1860s and 1870s with their balloon or diamond stacks and graceful lines, an aura of romance seems so. Nevertheless, they remain part of our fascination with the conflict that divided (and redefined) America—none more so that the "General", the premier locomotive of the Civil War. ☞
Shut-ins and Sunshine

Life member Dr. Miles Markley, of Denver, Colorado, one of our most longtime members in the Society, has had to forego folio participation for a while following a series of health problems and setbacks. Born in 1902, Dr. Markley was introduced to stereography at a tender age by his uncle, stereographer Carl Velely. Over the years he has treated the members of Alpha Transparency Circuit to an unbroken run of delightful, first class stereo views featuring his travels and family. We look forward to a time when Dr. Markley regains the strength to enjoy the folios again.

Judy Proffitt reports a triple whammy. (NSA members will recall the spectacular job Judy did in managing the wonderful 1998 convention in Richmond, VA.) In September, Judy’s husband, Ken, underwent quadruple bypass surgery after suffering a mild heart attack. On the way to see Ken before the surgery, his 81 year old father fell in the foyer of the hospital, breaking three ribs and his elbow. This, apparently not being enough, Judy says she, “... was hurrying to the car, digging in my pocketbook for my keys, the sidewalk made a turn and I didn’t. Down I went, most of my weight going to my outspread left hand on the gravel sidewalk.” A hairline wrist fracture was disclosed by the x-rays. As of this writing, all seem to be making good progress on the road to recovery. Judy’s email was flooded with messages of concern as the word got around to her many friends...including the observation that there may be material there for a TV script.

Another pixie: Boris Starosta, wife Janet, and son Seven on May 9, 1999, welcomed new arrival Parshar. Judy says she, “... was hurrying to the car, digging in my pocketbook for my keys, the sidewalk made a turn and I didn’t. Down I went, most of my weight going to my outspread left hand on the gravel sidewalk.” A hairline wrist fracture was disclosed by the x-rays. As of this writing, all seem to be making good progress on the road to recovery. Judy’s email was flooded with messages of concern as the word got around to her many friends...including the observation that there may be material there for a TV script.

Readers will remember Boris’s spectacular digital/photo composition “Pixle” which has startled the stereo world as it makes the rounds the past year or so. Boris also displayed, at the Green Bay convention, large anaglyphs which lie on the floor and leap up at the viewer. Congratulations.

Favorite views

Alpha Transparency Circuit Secretary Naoma Roe reports on the most popular views for the calendar year 1998. They circulate views in Realist format, or those mounted in a compatible manner. The top ten views for the year, according to the voting cards were:

1 “The Golden Gate” by Steve Trynoski
2 “Two Ponies” by Steve Pettit
3 & 4 (tie) “Spring Colors” by Steve Trynoski “Mule Train” by Steve Trynoski
5 & 6 (tie) “The Hiker” by Naoma Roe “Shovel Point” by Steve Trynoski
7 & 8 (tie) “Trout Fishing in Wyoming” by Miles Markley “My Pretty One” by Naoma Roe
9 “Neuschwanstein Castle Hyper” by Brandt Rowles
10 “It’s Cold” by George Themelis

Congratulations to the skillful viewmakers and a special nod to Steve Trynoski for having a banner year in 1998. Steve has set a high standard over the years and I can not think of many things more enjoyable than just sitting down and leisurely going through a stack of his beauties in my trusty old Revere viewer.

Trends

Trends in the folios are something of a mixed bag. I do believe that there are more people making stereo views than ever before. There is more discussion about making stereo views than ever before ... especially with the advent of the discussion groups on the Internet. There has been a revival going on in the print format ... stereo card competitions have sprung up all over, indicating a considerable growth of interest in that format and a basic cadre of workers supplying the entries. Digital imaging is opening new doors to completely unexplored possibilities.

At the same time, some sluggishness is observable in the Society’s folios. Little things that add up ... some “busy” people dropping out, folios delayed by “busy” members trying to “catch up with things"... resulting in troublesome bunching of the folios, not being prepared with a new entry when a folio arrives, not having time to comment on the other members’ entries, ... and so forth. All of these things occur to some extent regularly but when they increase, then problems occur. New members are coming in at a rate that is consistent with the past, indicating that the interest is still there to attract some photographers into 3-D. Apparently, there is more competition for the available time of just about everyone. Not limited to stereo photography, hobbies and volunteer work in general seem to be so affected just about everywhere.

I also believe that a lot of it can be traced to computers and their impact ... they do expand our horizons to cover more territory of intellect and interest ... but they

(Continued on page 42)
Can You Identify the Subjects of These Views?
Neal Bullington

Our first view this issue comes from Keith Longworth and is labeled "170 STATUE OF ART", showing a seated woman in front of an ornate stone building under construction. Perhaps a state capitol building?

The second view is courtesy of Michael McEachern. It is a tan card with no label of any sort, showing a city scene. Visible signs read "City Hall Hat Store" and "G.W. Cha..., Dealer in Fancy Dry Goods". In the center of the street is a long row of covered buildings, perhaps containing open air shops. Does anyone recognize the location?

In regard to the view shown at the bottom of page 58 in the (Continued on page 41)
"Warum ist es am Rhein so schön?" (Why is it so beautiful on the Rhine) is the title of an old German folk song. A good answer to this old question can be found in the 128 stereographs contained in Hartmut Wettmann's wonderful book Historische Stereophotographien der Rheinland. Take an avid collector of German stereographs and connect him with a publishing company that knows what it's doing and you have the recipe for a first class book!

This is a very attractive, hard cover book, 8.5 x 11 inches in size. The stereographs are printed full size, one to a page, with a three language caption under each view. The stereos are separated into eight chapters dealing with the Rhine River and its environs; castles and towers, cities and villages, churches, bridges, markets, the wine, ships, and the railroad. In addition there are four chapters covering the main tributaries of the Rhine; The Nahe, The Moselle, The Lahn and the Ahr. Wettmann even includes anecdotes and notes in the three language captions that will probably cause historians to do a little extra researching, i.e. the stereo of the old Bridge on the Rhine at Bonn which mentions the "Bridge Mascot" mooning the inhabitants of Beuel who did not want to contribute to the original bridge, and the reference to the "Emser Dispatch" which caused the French-German War of 1870/71, under the stereograph of Bad Ems, in the Lahn River chapter.

Wettmann collects stereoviews of the Rhineland and specializes in those by William England, a noted English stereographer who was very active from the 1850s thru the 1870s, and there are several fine examples of England's work in the book. According to Wettmann, England was one of the first stereographers to place posed people in his stereographs for additional depth. I think this was a wonderful addition, as it not only gives more depth, but also, at least to me, a sense of time to the stereographs. There are many well known stereographers represented, but some of the more interesting images were made by relatively unknown stereo practitioners in Wettmann's collection, such as F. Friedrich, and J.H. Schonscheidt. Stereographs in the book cover the Rhine River from Mainz downstream to Cologne. Wettmann is very familiar with this area as he lived near Bonn, where he formerly worked, for many years. I find it most interesting that he covers the four main tributaries of the Rhine as they are largely overlooked in other publications. I especially like and get an instant welcome "flashback" when I look at the section on the Nahe River. In one of my five Army tours in Germany I was stationed in Pirmasens, near the French border. The Nahe River was in our "local area" and I flew up and down it, in helicopters, from IdarOberstein to the Rhine River on a weekly basis. I didn't think that 33 years later I would be looking at stereographs of this beautiful little valley.

The printing of all the stereos is very well done, setting new standards, including the one on page 129 that is mounted pseudoscopically, with the images reversed. This is a minor inconvenience and besides, it gives you a chance to practice your cross-eyed viewing techniques. A lorgnette viewer, the better one with the fold-down nose piece, comes with the book in its own little cover.

The fine collection of stereos in this book lead me to think of a new personal stereo project (just what I need, according to my wife). I would like to buy a fully restored 1957-60 Triumph TR3, drive to Berlin and pick up Hartmut and a box containing all the stereos in this book. Then spend a
couple of months with him, dri-
vig to all the sites depicted, mak-
ing stereographs of them and pub-
lishing another book titled “The
Rhineland—Then and Now” This
may have to wait until I win the
Lottery.
To sum up how I feel about
Wettmann’s book is very easy. It is

an excellent book that belongs in
the library of everyone interested
in stereography and I highly rec-
ommend it.

Three-D San Diego
by John Dennis

Every year, at least one or two
local weekly newspapers some-
where in the U. S. or Canada
run features about stereoview col-
lecting with some tie-in to regional
history and sometimes to currently
active stereo photographers or
even clubs. Most of the articles run
between two and four pages and
include one or two stereoviews
(sometimes even close to actual
size), heavily edited quotes from
some collector, any number of
exasperating factual errors, and
about a third of the time, some
mention of the NSA and/or Stereo
World.

For NSA members, it can be near-
ly impossible to read some of these
efforts without mentally editing
them as you go, and expanding
considerably on every topic cov-
ered. This can easily lead to fanta-
sizing about what could be done if
an accomplished writer, truly inter-
ested in the subject, were allowed
by some publication to go hog
wild documenting a local area’s
stereo photographers, collectors,
history and activities with virtually
no limit on words or illustrations.
That fantasy came true in the
October 14, 1999, issue of the San
Diego Weekly reader. In fact, Jeanne
Schinto’s feature “Three-D San
Diego—The Closest Thing to Time
Travel” easily exceeds any fantasy
likely to have tempted the minds
of by now jaded if not cynical
stereo enthusiasts. From the full
cover photo of NSA member
Vibeke Sorensen (appearing as
twins behind her paired Nikons),
through 22 pages of text, photos
and stereographs, the article covers
nearly every aspect of stereo imag-
ing to be found in the San Diego
area, past and present.
The piece opens with the author
visiting Sorensen to see her
abstract 3-D video Maya (SW Vol.
21 No. 1, page 40) and goes on to
introduce readers to an amazing
array of stereoscopically significant
people, organizations, phenomena
and sources including William C.
Darrah, Eadweard Muybridge, UC
Riverside’s California Museum of
Photography, Reel 3-D Enterprises,
several IMAX 3-D films, the San
Diego Stereo Camera Club, the
NSA, Stereo World, hyperstereo
mapping, macrostereo, free-view-
ing, medical stereography, lenticu-
lar prints, Dwight Eisenhower’s
stereo efforts, virtual reality, com-
puter generated stereo, and ama-
teur 3-D filmmaking.

(Continued on page 41)
### For Sale


#### 3-D BEAUTY: award winning contemporary fine art nude and erotic stereographs for sale in full frame 35mm 2x2 format - great for kids over 21! Visit http://www.s3d.com or for catalog send a 33c SASE to: Dynamic Symmetry, POB 772, Charlotteville, VA 22902.

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

#### CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPHR.org

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### For Sale


#### STAR-D ACHROMATIC and Star-D stereo slide viewer now available for viewing slides. Comes with a halogen bulb and is offered in Realist ($95), European ($110) and Full Frame ($115) formats. (US, Shipping $6). Also NEW steel archival stereo slide storage boxes not available for years ($269). We also offer Halogen viewer bulbs (frosted ($11 for 3) and clear ($13.50 for 3)), replacement 20mm achromats (44, 65 and 47mm focal lengths), reproduction stereo cards, stereo books and View-master reels. NEW: We now carry the HyperView and other 3D stereo card viewers! Berezin Stereo Photography Supplies, 21686 Abedul, Mission Viejo, CA 92691. (949) 581 8378. http://www.berezin.com/3d_3d@berezin.com.


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### Wanted

#### ALASKA & KLONDIKE STEREOS NEEDED, especially Yukon/Whitehorse; Maynard, Brodeick, Haynes; Winter & Brown, Contiguous Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22155, Juneau, AK 99802, (907) 789-8450, e-mail: djack@AlaskaWant.com.

#### ALWAYS BUYING STEREO VIEWS AND REAL PHOTOGRAPHIC PRODUCTIONS. Send us a real photo (a Stereoview) and real photos I need of U.S. Mint coinage operations. Treasury and BPP paper money engraving & printing operations 1860s-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 and Bureau of Engraving and Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., One Littleton Coin Place, Littleton, NH 03561, FAX 603-444-3512, (est. 1945).

#### BOULDER, COLORADO stereoviews wanted. Alan Ostlund, 479 Arapeahoe Ave., Boulder CO 80302, (303) 444-0645.

#### BOXED SETS wanted, must be complete and in very good to excellent condition. Bill Rountree, 1525 Rosemont Dr., Baton Rouge, LA 70808, (225) 643-2109.

#### CALIFORNIA VIEWS by Soule and Parker & Parker. Andrew H. Guzik, 477 W. San Bruno, Fresno, CA 93704, (559) 431-5817, e-mail: guzik@PSNW.com.

#### CASTLES, BRIDGES, CONSTRUCTION & machinery - I collect real photo stereoviews in very good or excellent condition of these and related subjects. Contact Brian Murphy, 3470 Zircon Lane North, Plymouth, MN 55447, bmurphy@fmcough.com (612) 404-9587.


#### COLORADO MINING TOWNS and railroad stereoview, Cabinet cards, CDVs, large photographs, photo albums, books illustrated with real photographs. Specialties: Street scenes, buildings, mines, mills, occupational, freight wagons, stage coaches, locomotives and trains. David S. Digeress, 4953 Perry St., Denver, CO 80212, (303) 455-3946.
Wanted

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

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville: Price and describe or send on approval; highest prices paid for pre-1980 views. No St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.

GLASS VIEWS wanted, single views of entire collections, American and foreign, full size only. Bill Houghtree, 1525 Rosemont Dr., Baton Rouge, LA 70809, (225) 924-4899.

HARDHAT DIVER photographs wanted. Stereoviews, Cabinet cards, CDVs, Albumen prints, RP postcards, Daguerreotypes, Ambrotypes, Tin-types, etc. Gary Pilecki, 109 Valdivia Circle, San Ramon, CA 94583, (925) 866-9440.


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

INDIANS & WESTERN, especially Colorado; all formats (especially large); delegation, survey, available for trade. Leonard Illingsworth, 1525 Dr., Baton Rouge, LA 70804, (925) 866-9440.

KOREAN IMAGES WANTED. Stereoviews and all other types of photographic images of Korea, including lantern slides, engravings, early postcards, etc. Norman Thorpe, 692 So. South Meadows Rd., Spokane, WA 99223, thorpe@artis.net (509) 446-4311.

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


"SARATOGA RACE COURSE and all other American thoroughbred horse racing tracks. Everything related to the sport of thoroughbred horse racing in America in stereoviews, CDVs, real photo post cards - famous horses, jockeys, grandstands, stables, etc. Also buying the following New York towns: Oswego, Delhi, Tarrytown-Irvington, and small towns in Albany area. Also want stereoviews of U.S. canals, canal boats, especially east coast states localities. Offers answered! Ralph Gosse, PO Box 5505, Albany, NY 12205.

Wanted

SCENES IN SOUTHERN CALIFORNIA" stereoviews by Hardesty & Armstrong, Santa Ana, Cal. Irene Suss, 34042 Amber Lantern #A, Dana Point, CA 92629, (949) 248-2680.

SINGLE VIEWS, or complete sets of "Longellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

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

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

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 20c 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 CLASSIFIED, 5610 SE 71st St, Portland, OR 97206.

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

The Unknowns

(Continued from page 37)

May/June/July/August 99 issue, it has the appearance of an exhibit of craftwork at something like the 1893 Columbian Exposition. Gary Troiland feels that the items hanging on the wall are Norwegian vintage San Diego views to be shown across the tops of several pages.

It could be that it takes an outsider to really explore the stereo potential of a city. Author Schinto is from Massachusetts, where her most recent book is about the old textile mill town of Lawrence (Huddled Fever, Knopf, 1995). To inquire about ordering back issues, contact Reader, PO Box 85803, San Diego, CA 92186-5803, (619) 235-3000, www.sdreader.com.

Three-D San Diego

(Continued from page 39)

All of this and much more is revealed through accounts of visits to museums and with several NSA and San Diego Stereo Camera Club members. Far beyond just asking about their stereo work or collections, Jeanne Schinto provides us with page-long biographies that bring several San Diego stereo enthusiasts to life, revealing an interesting range of histories and personalities only mildly warped by eccentric passions for things 3-D. Her nearly ethnographic approach to covering a region's "stereo community" provides more about the people studying, collecting and creating stereo images than often appears in even the most ambitious club publications. One gets the feeling that if she were ever to cover an NSA Convention or an ISU Congress, the resulting material would more likely fill a book than an article—but it would be fascinating to read.

NSA member Gary Schaker appears in a full page photo with some of his stereo equipment, and his "3-D bio" is one of the more thorough in the piece. Also talked with at length were Don Kirson, Janet Moyer, Norm Henkels, Owen Western and Dave Wiener. Nine of his stereo equipment, and some of his stereo equipment, and San Diego stereo views are reproduced at about 85% with no mounts shown. This allowed two views to be shown across the tops of several pages.

You may be interested in exploring the stereo potential of a city. Author Schinto is from Massachusetts, where her most recent book is about the old textile mill town of Lawrence (Huddled Fever, Knopf, 1995). To inquire about ordering back issues, contact Reader, PO Box 85803, San Diego, CA 92186-5803, (619) 235-3000, www.sdreader.com.
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Keep your eyes on the sky, we may see some great light shows.”
- Harry B. Richards

Just a few days later, NSA Vice President Mary Ann Sell observed that November’s Leonaid meteor shower certainly fulfilled Harry Richards’ prediction! At the funeral services, several of John’s printed pairs were on display in the lobby as well as a couple of daylight viewers with 3D shots of the Henry Moore sculpture garden on the Nelson Art Gallery grounds, a project he was working on when he died.

Among the sources for examples of John Baird’s work are: Stereo World Vol. 21 No. 3, page 7; the CD-ROM 3D-CD-II by Dan Shelly, www.dddesign.com/3dbydan; and the Vrex Depthcharge/3D Expo site www.3dexpo.com/gallery_baird.htm.
- John Dennis

The Society
(Continued from page 36)

do have a price and that price is paid in time. This is a new challenge before us that must be met as neglect can destroy anything. Many have said that the Society folios are the best way to really enjoy stereo with a group of like-minded friends ... one can linger over the original views, study them, read the comments, learn, share what you enjoy with others, and see their reactions. But, everyone must do their part to make it work.

Keep It Open
I am pleased to see, both in Society folios and in competitions, there has not been an effort by some to push digitally produced, or enhanced, images into separate categories. This has never worked for long in the past and interferes with progress and natural change. That which is good will prevail and that which is less so will not. Full disclosure is an honest approach, of course ... and a good picture will stand on its own, however arrived at. They are never easy to get by any method.
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There is a selection of Magic Lanterns. Static and mechanical lantern slides including slip, lever types and Chromatropes are all well represented, along with a rare double pulley Spectrum slide. Optical items include a Praxinoscope, a Kaleidoscope on a stand, a scarce Kaleidoscopic top, a Camera Obscura, a Milton Bradley "Myriopticon" of the Civil War, a rare double Kinora, as well as a beautiful Lithopane coffee pot warmer and beaker. A desirable John Rogers group statuary featuring a photographer with a camera and a selection of books, advertising and ephemera complete the sale.

The illustrated catalog for this sale (U.S. and Canada) is $18.00 or $30.00 for the next two catalogs. The overseas rate via Airmail is $20.00 for this sale or $35.00 for the next two catalogs. All catalog subscriptions include a post sale list of prices realized.

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Two Tru-Vue filmstrips (later numbered 221 and 222 under the title ROUND-UP) covered Oregon’s Pendleton Round-Up celebration and rodeo of 1932. Here the event’s Queen Melissa is seen with her horse. While traditional stereoview production had dwindled, Tru-Vue filled some of the gap by documenting the 1930s in 35mm 3-D. For more, see this issue’s 20th Century in Depth feature “Tru-Vues of the ‘30s” on page 26.