Holography in the Synagogue

The international Holography 2000 Conference will follow literally on the heels of the NSA convention in July. Professional holographers and researchers from universities, corporations and governments will gather in St. Poelten, Austria, near Vienna, July 10-14 for presentations on nearly every current and potential application of holographic technology. Papers and exhibits will cover the history of holography, materials and photochemistry, color, holographic stamps, stereograms and digital imaging, art and education, scientific applications and devices, and business and security developments.

An idea of the technical level of the discussions is indicated by titles of papers like “Phase coded recording in polarization holograms for data multiplexing and encryption” by T. Ujvari of Hungary—or “Holographic recording in amorphous semiconductor thin films” by J Teteris of Latvia. The conference schedule makes it clear that while holography is becoming more sophisticated and ubiquitous, accessibility for personal imaging remains a long way off.

Presenters and holographers from EU countries, the U.S., Russia, Argentina, Ukraine, China, Japan, Iran and the Kyrgyz Republic (to name just a few) will gather in St. Poelten’s restored synagogue, which serves as both the Center for Jewish Culture in Austria and a conference center. Aware of the concerned reaction in EU countries and elsewhere to recent far-right electoral gains in Austria, holography 2000 organizers headline the event’s location in their mailings and poster. An introductory presentation in the synagogue is scheduled to document the fate of Jews during the Nazi regime in Austria “...and to put forward what the hosting place of the conference stand and stands for...”

The registration fee for this professional conference is $490.00, but a museum exhibition of holography will run in St. Poelten from June 16 to July 18, 2000. For more on either event, contact Holography 2000, Kahlenbergstr. 6, A-3042 Würmla, Austria. Fax: +43 2275 82 81, e-mail: holocenter.woeber@aon.at, web: www.holography.at.

No Stereo Print Labs?

The two labs most often used by stereographers for inexpensive stereo print pairs from Realist (and sometimes Nimslo) format color negatives are no longer options. Both in Minnesota, Grand Photo is out of business and Photo Fair no longer offers stereo prints. We will be checking on reports of other labs possibly offering this service. Modern automated printers (and in some cases their operators) are less flexible than older models for specialized formats, leaving expensive custom prints as an unpleasant option for “must have” pairs from existing negatives. In the meantime, for inexpensive 3-D prints of family gatherings, etc., the Loreo/Argus/Discovery format is a possible alternative if you always use 400 speed film for flash, always use the lens shade, and shoot several extras to get some choice of good images to trim and mount.

Deep Earth Science Catalog

Stereoscopes and stereo publications dominate the first four pages of the newly released 2000 Earth Science Education Resources Catalog from Crystal Productions. The 24 page catalog is a source of everything from books and posters to tapes and CD-ROMS related to geology, climate and astronomy. Included are the Geoscope mirror stereoscope for 9x9 inch print pairs, three folding viewers for smaller pairs and aerial mapping use, and a ScreenScope mirror viewer for hands-free viewing of pairs on computer screens.

Eight different books and two sets of 20 unbound pairs cover stereo mapping technology, geology and fossils in 3-D. All images are reproduced as side-by-side pairs except for the anaglyphic Cygnus Graphic Grand Canyon topographic poster. Contact Crystal Productions, Box 2159, Glenview, IL 60025, (800) 256-8629, e-mail: custserv@crystalproductions.com, web: www.crystalproductions.com.

Join the Navy—on the Web

Of the many individuals and institutions to post stereo images on the internet, the U.S. Navy isn’t among the first one expects to provide this service. But as part of the U.S. Naval Historical Center web site, a special section of the photo library is devoted to stereoviews of navy ships and installations.

A total of 53 views can be found at: http://www.history.navy.mil/photos/arttopic/stereo/stereogr.htm where very high quality, full views including mounts are presented. Each view has an official number plus the name of the publisher, the original caption, a description, and the name of the donor. (One was provided to the Historical Center in 1986 by the late Lou Smaus, former NSA Board Chairman.) Images can be viewed as small half-pair samples, full views, or enlargements of half-stereos.

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by Norman B. Patterson

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NewViews
Current Information on Stereo Today
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Classified
Buy, Sell, or Trade It Here

ON THE COVER
Everything about this image of well armed Bedouin chief Rachid Areikat, chief escort of the Jordan River, says “Don’t mess with me”. The view, number 94 from Peter Bergheim’s ca. 1872 set, is one of two stereos of Chief Areikat reproduced in our feature “Peter Bergheim’s Holy Land Stereoviews” by Bert M. Zuckerman. As a native and resident of Palestine, Bergheim’s views offer a rare perspective on the area and its people in the 1860s and ’70s.

STEREO WORLD
THE MAGAZINE OF 3-DIMENSIONAL IMAGING, PAST & PRESENT
VOLUME 26, NUMBER 6 • JANUARY/FEBRUARY 2000
It’s Not Too Late...

Before you read anything else in this issue, now is the time to go through that cluttered mess on your desk (assuming it looks anything like the one I’m currently sitting at) and locate the NSA renewal form that migrated toward the bottom of the pile a few weeks ago. When you find it, open it, fill it out, insert a check for as little as $26, and mail it this time! Otherwise it will again sink into oblivion—as will your spirits when you realize the World has stopped arriving at your doorstep.

Even if you mailed in your renewal within days of its arrival, please don’t be concerned that you missed an opportunity to donate a little extra to the NSA. Checks for any amount are welcome any time—just include the word “donation” in the corner. Unlike radio and TV stations, nonprofit magazines can’t take time out for pledge breaks. But while membership fees do keep things operating at a minimum level, donations can make it possible to expand every aspect of the organization and the magazine as well as promote a renewed growth in membership, readers, and contributors.

It’s that growth that may matter more than anything else in the long run. The quick answers, trendy topics, discussions and arguments available on the internet are depressingly transitory and contradictory, entertaining as they may be. And while both historic and current stereo images abound for those with the time to search them out, there’s just something missing that only a real publication like Stereo World can provide—If people know about it! Help in the form of donations and/or ideas for promotion or content is always needed.

Thanks Again, Lois!

Yes, that was a new address you noticed on this year’s NSA renewal form envelope. After many years of dedicated effort for the NSA, Lois Waldsmith has retired as Stereo World Subscription Manager. The full scope of the complex job she has been doing so well for so long became glaringly evident to me after my wife Sylvia volunteered to fill the position just in time for this year’s NSA membership renewal avalanche.

For the first week or so, renewals arrive by the hundreds every day with each form needing to be checked for at least eight different categories of membership or other items relating to donations, directories, etc. Added to this are the members changing their addresses or mailing status, sometimes with no notation of the fact other than a discrepancy between the previous records and the new form. Yet more special are the occasional

(Continued on next page)

Loose Chips (Continued from Inside Front Cover)

and high resolution versions of stereoviews may be ordered from the site.

While many of the views are familiar cards like that of the USS Oregon showing the 13-inch gun turret and superstructure, others are less common. One of the more appealing views is accompanied by the following paragraph: “Crewmen pose with mascot dog and cat at the muzzle of one of the ship’s 12”/35 guns. The original photograph was copyrighted in 1900 by R.Y. Young, and published as a lightly color-tinted semi-transparency stereograph card by the American Stereoscopic Co., New York. Courtesy of Commander Donald J. Robinson, USN(Ret), 1982.”

From Tractors to Tortoises

Mark Blum, whose recent 3-D book Amphibians and Reptiles in 3-D was reviewed in the previous issue on page 15, has two more 3-D titles on the way from Chronicle Books. CAT Machines in 3-D, a licensed product children’s book, will feature Caterpillar Tractors and other heavy equipment. Galapagos in 3-D, an above and below the water look at the wildlife of the Galapagos archipelago, will include the remote Wolf and Darwin Islands.

Two Upcoming Competitive Exhibits:

- The View-Master Sequence Exhibition, closing date: June 20, 2000. Contact Christopher Olson, PO Box 8834, Universal City, CA 91608-8834, e-mail: georgkaplin@aol.com. VM reels—N. Am. $7. Other $8.
If you sent in your registration and did NOT receive a receipt confirming your registration within 30 days, PLEASE call NSA Y2K registrar Duncan Woods at (602) 279-7658 ASAP in case anything was misaddressed or misdirected in the mail on either end. This will allow correction of any possible problems and avoid delays at the registration table in Mesa.

If you haven't yet registered, do it NOW! Forms are available on the web site: http://www.dddesign.com/3dbydan/nsay2k/ or contact Registrar Duncan Woods, Cygnus Graphic, P.O. Box 32461, Phoenix, AZ 85064-2461 (602) 279-7658. (And remember to bring cool clothing, hats, sun block, and a water container!)

Editor's View
(Continued from previous page)
requests for historical or technical information, orders for Book Service items, or classified ads that find their way into renewal envelopes.

All of the above require the individual attention that Lois had become so accomplished at over the years, all done on paper by hand. While there are clearly aspects that can be streamlined and eventually organized for computerized filing (as is the data kept by NSA Secretary Larry Hess for the mailing service), the personalized membership services that NSA members have become accustomed to over the years (thanks largely to the work of Lois Waldsmith) form part of a tradition well worth preserving and extending to more stereo photographers and collectors.

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

- [ ] U.S. membership mailed third class ($26).
- [ ] U.S. membership mailed first class for faster delivery ($38).
- [ ] Foreign membership mailed surface rate, and first class to Canada ($38).
- [ ] Foreign membership mailed international airmail ($56).
- [ ] Send a sample copy ($5.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

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PO Box 14801, Columbus, OH 43214
The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

STEREO WORLD January/February 2000
The Realist World of Winifred Lownes

by John Dennis

Slightly musty boxes of stereo slides (Usually Realist format mounted by Kodak) surviving from the 1950s or '60s still show up occasionally at estate sales, in shops or for sale by dealers. With rare exceptions, all too many of the images can be counted on to be overexposed flash shots of family gatherings, poorly focused vacation pictures, or agonizingly familiar scenics taken through tour bus windows.

One collection of slides that would have been among the best of those exceptions escaped the fate of being pawed through at some sale (or worse) only through a chance meeting between a world-traveling American woman and Karl-Heinz Hatle of the DGS (German Stereo Club). While on a journey from the Bosporus to Bali in 1961 as a freelance stereographer for View-Master, Mr. Hatle met Mrs. Winifred Lownes, widowed early in life and now traveling...
"Madona Helps Us, We Help Madona" Local women cleaning and maintaining a roadside shrine on the island of Madeira. Winifred Lownes, July, 1967.

Whether the child on these ruins in Italy was sad or just bored isn't recorded, but the mood so effectively conveyed by the image suggests something from an early Fellini film. Winifred Lownes, 1965.

A loom set up in the shade keeps much of the family busy in this 1967 view, probably taken in Alberobello, Italy, famous for its "Trulli" houses with their conical roofs seen in the upper left background.

around the world with a Realist camera.

Their schedules made it possible to share stereographic opportunities and conversations in Bangkok, Kuala Lampor, and Singapore before their travels took them in different directions. They never met again, but shared correspondence until 1989 when Mrs. Lownes, then 85, revealed that she was suffering from cancer and didn't know what to do with her 30 years worth of stereo slides from nearly every area of the globe. Mr. Hatle, who in the meantime had
served as editor of both the DGS Journal and the ISU magazine Stereoscopv, offered to accept and maintain the collection, installing her in a "Hall of Fame" in the hearts of stereoscopy enthusiasts. In 1990, following more correspondence from both Mrs. Lownes and her nurse about the slides, their subjects and associated travel narratives, he received over 2,500 stereo slides in cardboard mounts. A number of Mrs. Lownes' slides were later made available to Stereo World so that NSA members could see samples of her work.
“All dressed Up for the bull Fights.” Not a slide for projection, but in a viewer this arresting image of a child in Marbella, Spain is very effective. Winifred Lownes, June, 1966.

These girls are standing by an intensely bright yellow car on a side street in Palma De Mallorca Spain. Winifred Lownes, April, 1965.

Marigolds about to be made into garlands on a street in Jaipur, India. Winifred Lownes, October, 1961.

Winifred Lownes wasn’t a member of any stereo photography club or organization, and apparently never even saw 3-D slide projection during her years as an active amateur stereographer. Other than Karl-Heinz Hatlé, she had no contacts with other stereo photographers but in her last years she did see the magazines he edited. Despite her apparent isolation, she was far more than just a competent photographer. Her work shows a keen sense of good stereo
composition while her choice of subjects was much more interesting than that of the average tourist. Walking through villages and towns in several countries of Africa, Asia, Europe and the Americas, Mrs. Lownes clearly spent time with many of the people she met, allowing them to feel relaxed and even enthusiastic about the pictures she was taking. She seemed to have a special talent with children, recording them at ease in their own yards or streets, often with their parents. She didn't hesitate to get close to her subjects or to document the most ordinary activities of everyday life. Exactly
A Zulu rickshaw driver in a costume that must certainly have drawn tourists to his business in Durban, South Africa. Winifred Lownes, October, 1965.

The other reality besides ornate costumes and plentiful wildlife in the South Africa of the '60s didn’t escape Mrs. Lownes’ attention. The sign on the bench reads “EUROPEANS ONLY - SLEGS BLANKES”. Her images and letters make it clear she preferred benches like the one in Sierra Leone where she could freely sit with the people she met and stereographed on her travels.

The NSA’s Oliver Wendell Holmes Library continues to collect and preserve exceptional examples of stereochemistry done in the 1950s and '60s that would otherwise be lost in the mass of amateur slides generated during and shortly after the “Realist Age” boom. Stereo World Vol. 21 No. 1 included several color reproductions from the Library’s collection, with selected examples by Wynn Stephansen, Helen Erskine, Marjorie Lewis and Simon Den Uyl on pages 42-43. For more information, click the Library link at www.stereoview.org or write to NSA Holmes Library, 3665 Erie Ave., Cincinnati, OH 45208.

what drove her passion for stereography is unknown, but a lot of her work looks as if she had decided to create, for herself, 3-D imagery documenting the places she visited that would match or exceed the quality and style found on the flat pages of National Geographic. It's unfortunate she was never able to share her stories and images beyond her family and her one stereo friend. Like the other talented stereo photographers active in the 1960s, she deserves recognition for keeping stereo alive through that decade of the 20th century and for documenting some of it in truly interesting images.
In 1859 a young Jerusalemite returned to his home city after a period in France to study the relatively new science of photography. In the following decades this man, Peter Bergheim, assumed a prominent role in recording the photohistory of the Holy Land. Bergheim's name appears briefly in several reference sources, but to now, the fragments have not been assembled to allow for a substantial picture of the man. Although the primary thrust of this article is to analyze the Holy Land Stereoview series Bergheim produced, the opportunity is taken to bring together other facts related to this important photographer.

The Photographer

Melville Peter Bergheim, the father of Peter Bergheim, started work in 1839 as a pharmacist for the London Missionary Society in Jerusalem. Eventually, both father and son converted from Judaism to Christianity, a move that drew them into association with the Anglicans who were a driving force...
in proselytizing activities. A diary kept by James Finn, the English consul, recorded many details of the early days of photography in Jerusalem which might have otherwise been lost. Fortunately Mrs. Finn also had a deep interest in photography (a book on Mrs. Finn's memoirs yields supplemental information). One entry states that Peter Bergheim was about to depart in 1858 “to Europe to make his way in the world under the auspicious of an artist of photography attached to the Grand Ducal party” and noted that the Parisian photographer Gabriel de Rumine accompanied the Grand Duke Constantine to the Holy Land that year. It is probable that Peter Bergheim's career as a professional photographer dates from this time. Various facets of Bergheim's career—where he traveled in the Holy Land, some information regarding his photographic studios, and of the pictures he took appear from time to time in the literature.

One of his early albumin prints was of two women at the Wailing Wall, which he sold to the British Palestine Ordnance Survey and appeared in the Ordnance Survey publication in 1865. This photograph obviously was taken prior to 1865. In 1866 Captain James Warren, en route to the Dead Sea, with his photographer Corporal Phillips, met Bergheim on the trail and reported that Bergheim was returning from successfully photographing Petra. In 1879, Bergheim’s photos served as the basis for engravings for a book entitled “Those Holy Fields.”

There are references to Bergheim’s studio and shop. The Baedeker Guide for Syria and Palestine, 1876 and Guide Joanne for 1882, each refer to his studio in Jerusalem. The last reference found to Bergheim’s studio was a note in the Baedeker, 1894, that the shop of Nicodemus on Christian Street in Jerusalem had apparently absorbed those of Shapira and Bergheim that previously had been located there. Thus it appears that Bergheim’s period of activity spanned more than 20 years. During this period he produced albumin prints of very high quality. A large number of his photographs are displayed in the three books of Holy Land photographs edited by Schiller and also in smaller numbers in the other references given here. His series of stereographs was apparently a one time

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**Figure 2.** An example of the label on the reverse of Bergheim’s Holy Land Series.

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**Figure 3.** The Damascus Gate, Jerusalem (no. 38), the foreground area is presently occupied by buildings.
venture. Information concerning these is discussed herein.

Being on the scene in Jerusalem, Bergheim must have met many of the early visiting photographers. One of these could have been the Scottish photographer, John Cramb, who came to the Palestine in 1860. There Cramb met a resident “Jewish” photographer (the quote stresses that the two people in question, one being Mendel Diness and the other Bergheim, were converts to Christianity) of whom he asked professional help.

Being refused, he vented his anger, most particularly in an article he wrote for the British Photographer. The person was not named—which is peculiar, for Cramb cites several other prominent Jerusalemites by name in this paper.

The timing is quite important—for Diness, Cramb, and Bergheim were all in Jerusalem at the time when this event took place. Cramb arrived by ship in Alexandria, Egypt in mid-May 1860 and from there traveled to Jerusalem, probably arriving in late May. Diness, for his part, departed for the United States a few days after June 8, 1860. The key lies in Cramb’s statement “At the consulate I met a Jew resident who had for some time practiced as a professional photographer”. Bergheim does not fit this description for he had not practiced for long at that time. The fact that Diness was busy preparing his family to leave the country...
at that time provides a perfect rationale for his refusal. Besides, Diness had unfortunate experiences when helping visiting competitors. Onne states unequivocally that Cramb referred to Bergheim. No criticism implied—but Onne was not privy to information which later surfaced. It seems certain that the person Cramb encountered was Diness and not Bergheim.

## The Photographs

Peter Bergheim's "Holy Land Series" appears to be his sole venture into stereography. The great body of his recorded work was confined to the production of large albumin prints. Despite this disparity, the stereoviews are of preeminent importance to the photohistory of Palestine, for they comprise a very early depiction of life of the natives and illustrate the cultural and ethnic character of the people who inhabited the land.

A survey of the total number of views in the series is not complete, but reference to several large collections indicates that the series comprises at least 122 views. The reverse label on each view shows the number of the view, with No. 120 being the highest seen thus far. To this is added two inserts, Nos. 89a and 91a. More will probably be discovered.

Each view contains a back label (Figure 2), which in addition to...
giving the number of the view and a description of the scene pictured provides further important information which will be discussed later. Bergheim having been born in Palestine was privy to obscure facts which add interest to the descriptions of the photos. For example, he notes that females are excluded from entering the Monastery of Mar Saba and embellishes the description of St. Stephen's gate by noting the lions adorning the sides of the gate are the arms of Godfrey de Bouillon, crusader king of Jerusalem. This gate is now simply called the Lions Gate in Israel, implying provenance to the lion of Judah.

The views are best considered if divided into three groups based on subject, each with different emphasis and weighted differently in terms of historical significance. Group one mostly comprises landscapes, with a focus on Jerusalem (Figures 1, 3, 4). However, most of the major places in what was then the bounds of Palestine are also shown. Thus, areas around the Dead Sea, the Sea of Galilee, Jericho, Ramallah, and Jaffa (Figure 5) are also depicted. The series numbers encompassed by these views are Numbers 1-70, possibly 71 and 72, and number 119. The format closely follows that of other contemporary stereographers who were present in the Holy Land about the same time, for example Frank Good, 1867 and J. Andrieu and G. Broggi, 1868. Bergheim, being aware of this intense stereo-
graphic activity, probably determined that there was profit in formulating a series of his own. And he had ideas to embellish the series in a way to make it unique and hopefully more profitable. From the perspective of the scenic material, the composition and technical competence of Bergheim's work is on a par with that of the other stereographers noted above but it is the added stereographs which point to his creative genius and make this series such a singular achievement.

Following are Group 2 portraits, which were obviously taken in Bergheim's studio. These cover a range of cultural and ethnic types endemic to Jerusalem and the surrounding areas. Several years later Bonfils published albumin prints which covered ethnic types of the mideast, but the stereoviews of Bergheim were the first large assay of this subject. Three of these relate to Jewish subjects. One shows an orthodox Jew wearing the special accouterments of prayer (Figure 13). Those that have seen this photo have commented that it is unique, for it represents a very special, private ritual which to my knowledge does not appear in any other 19th century photograph. Another of a man, in fur hat, shows a type originating in Poland, who then as now, forms a part of the Jewish population of Jerusalem (Figure 8). And the third is of a Jewish rabbi (Figure 7). Other views show two Bedouin chiefs, one the villainous appear-

Figure 10. Bedouin chief, Rachid Areikat, chief escort of the Jordan River (no. 94).

| Figure 11. Rachid Areikat on horse with 15' spear (no. 73). |
ing Rachid Areikat, chief escort of the Jordan. He and his tribe thrived on robbing tourists and natives alike. He was nondiscriminatory and all found it best to pay his "tolls". His arms, sword and pistol, appear in the photo (Figure 10). There is the Bedouin chief of the Hauran, an intelligent appearing gentleman—but with pistol in hand. The writer came into contact with the Hauran in the Sinai desert, and remembers them as trustworthy people (Figure 12).

The Cardinal Patriarch of Jerusalem in full robes is shown (Figure 9). A dervish or Moslem priest and a Samaritan priest are pictured. These were people of importance at the time and it is certain that some can be identified from contemporary records. More portraits will come to light when the remaining numbers of the series are recorded.

The third group—and from a historical point of view the most interesting—are scenes from the daily life of the time. There is the candle shop where pilgrims and other worshippers bought tapers to place on the church altar (Figure 6). As noted later—this picture also appears as an albumin print. There is a magnificent picture of the Bedouin chief Rachid Areikat astride his horse and carrying his long lance (Figure 11). Other views show natives at dinner, blind men begging, water carriers, Bedouin

Figure 12. Bedouin chief of the Hauran (no. 116).
Stereographic Series

No written record has been uncovered giving the date of issue of the series, but the views themselves provide clues. View #5 shows the Church of the Holy Sepulcher after repairs to the dome had been completed. Records show that this construction was completed by December 1868. Obviously, this photograph was taken later. Additional clues on the date of issue are provided by comparison of the views with Bergheim's albumin prints for which provenance is given. Of importance was View #80, the candle makers shop (Figure 6). One of Bergheim's albumin photographs was taken at the same time, based on comparison of people and movable objects depicted. Onne7 dates this albumin print as circa 1872. Further, the view of St. Stephen's gate (Figure 4) compares exactly with the albumin print of the same structure dated 1870. Schiller's folios show 40 of Bergheim's prints without attribution but dating all as 1870. From other errors that are apparent in these folios, I am inclined to accept Onne's date as more accurate and suggest a date of 1872 as a close estimate of the date of issuance of the stereographic series. From the preceding it is evident that both stereo and large format cameras were employed during the production of Bergheim's series. One of the mysteries surrounding this subject is that the series was apparently produced only in New York, as indicated by the imprint on the reverse label “Wm. B. Holmes and Company” and “Sole agents in America”. Why was an American company selected as publisher of the series? In 1866, William James in company with Mark Twain and others, visited Palestine as part of the “Innocents Abroad” odyssey. There James, as he stereographed Jerusalem and adjacent vicinities, without doubt, met Bergheim. The seeds for Bergheim's vision to produce a stereo series were probably sown at that time. When James returned to the United States, he published his views and later used three agents to sell the views, one of which was the William B. Holmes Co., 555 Broadway, New York. The latter is shown by the Holmes advertisement appended to the James series list which appears on the reverse of these views. I believe that the James-Bergheim contact, once made, led eventually to Holmes being selected as agent to disseminate Bergheim's series.

A large effort into uncovering other printings of the series has been unsuccessful. These include a search of the Eastman Kodak collection, George Eastman Museum, Rochester, NY, and contact with the Getty Museum collection, Los Angeles, CA, reference to other Mideast photo historians, specifically Dan Kyram and Nisson Peres, and questions to numerous collectors. All evidence points to the Bergheim series being issued only once, and sold only through an agent in New York. And, that is how the subject will stand, unless in the future further information emerges from a musty crevasse ensnared by time.

References:

Credits:
The author gratefully acknowledges the assistance of the following people in the preparation of this article:
Mr. Laurence M. Feldman, Head, Biological Sciences Library, University of Massachusetts

(Continued on page 23)
Late last year, I completed 3-D work on the millennial January 2000 issue of Overdrive, the Magazine for the American Truck-er. Overdrive magazine is published by Randall Publishing in Tuscaloosa, and has a USA circulation of 150,000. The audience is drivers, owner operators, and trucking executives. All 3-D artwork in the magazine is in the full color anaglyph format. Each magazine came with the needed 3-D glasses, custom manufactured by American Paper Optics.

Using MetaCreations Bryce modeling and raytracing software, I created computer generated true stereoscopic images for the cover of the magazine, as well as for a 20x30 inch poster that is folded and inserted into each issue. The poster is printed with 3-D images on both sides, the backside being an ad for Volvo Trucks North America. The magazine also contains 3-D ads for Mack Trucks, Cat Scales, and Navistar/International Trucks. Due to time constraints, I prepared these ads by converting existing/supplied flat art to 3-D.

Contact

In late August, the editor of Overdrive, Max Heine, sent me an email asking what might be involved in preparing a 3-D cover for the magazine. (Someone had tipped him off to my website, but Max cannot remember who—any SW reader out there deserving of a big hug from me?) Discussions ensued, and the project grew larger with each passing week. First was just a cover, a week later a three fold (four panel fold out) cover, then a three fold cover with matching poster inserted inside, etc. Each time I gave them a price, they came back with a new idea! (But that's great, as long as they always came back with a bigger idea).

My primary contact at Overdrive was Brent Hutto. He sells advertising for the magazine, and manages the Volvo account. He's the nicest guy I've ever worked with, and without his enthusiasm the 3-D Overdrive issue might never have happened. Brent sought out an advertiser to sponsor the extra cost of the 3-D issue. He described the 3-D issue to Volvo, and they immediately agreed to fund the project.

Creative Work

Work on the art began in earnest in October. Tim Cooper, the art director at Overdrive, discussed the look he wanted for the cover—futurism, leading edge, high technology—and suggested that the cover should show some kind of high tech 3-D truck.

The first sketches I made pictured a futuristic 3-D truck, and these I faxed to the magazine (free 3-D glasses to the reader who recognizes the actual real truck on which these sketches are based). Simultaneously, we discussed the message in the graphic, what is and is not good for 3-D, etc. Next we discussed doing more of a city...
scene, similar to Air Park [see SW Vol. 25 No. 3 page 8], and so I made up a version with flying trucks landing near buildings and warehouses. After about a week, I sent Overdrive a sample of this image as a full size anaglyph printed on an Epson 3000 printer. Word came back that Overdrive wanted something not quite so futuristic, something their readers could identify with, that they might live to see. So I put the flying trucks on bridges. The editors liked it a lot, and I thought I was home free.

But then Volvo came on board, and everything started falling apart. New suggestions were made for what the graphic should include, and these were becoming more conceptual—Volvo wanted to include the global nature of their business, and the successful transition of their technology to some “future place.” Tim Cooper suggested a futuristic truck in orbit around the earth, en route from one corner of the page (the earth) to another (the future)... The art was moving towards a busy collage style. This was a dismaying prospect for an artist who prefers realism and simplicity.

I was starting to offer some resistance to the art director, when Overdrive scheduled a giant conference call connecting the Volvo Trucks, N.A. chief designer along with his marketing man (in Greensboro), with three editors at Overdrive (in Tuscaloosa), with two people from Volvo’s ad agency (in Chicago), with ME (in Charlottesville). Suddenly I was faced with a hornet’s nest of competing interests...I was beginning to wonder if I could pull it off, to get them all to agree to my image! Volvo wanted something very futuristic. Flying trucks, or maybe trucks on magnetic levitating pods. Overdrive wanted something more approachable, believable: they wanted wheels and roadways. The agency was worried about only one thing: that Volvo be the only identifiable truck in the picture—and that it look better and more futuristic than all the others. But Overdrive did not want a visibly Volvosque truck in the picture, for fear of alienating other manufacturers advertising in the magazine.

It was decided to show the Volvo in the poster, but not on the cover of the magazine. Thus the cover became a small excerpt of the larger poster image. But the picture was to have not just Volvos; other trucks had to be included... but these could not be recognizably from our time—i.e. current competitors! Someone pointed out that this would be unrealistic, why should the Volvo truck be the only one recognizable in the picture? I jumped in on that point, and suggested it was because only Volvo had the technology to survive the present era, and continue manufacturing beyond the digital revolution!

Finally I emphasized to the group that having tall buildings connected by sky bridges was both futuristic (in a very classic sense, pleasing Volvo), and “believably” near term (low tech enough for Overdrive); plus all those bridges would add 3-D interest and complexity to the spatial structure of the art, while serving as visual guides to lead the eye into the image. Incredibly, everyone was happy with that, and I did not have to scrap my art files!

Cover Design
For the cover I wanted a dramatic sensation of depth, spatial and structural complexity, and geometric balance and contrast between positive and negative space. The latter requirement helps an image look good flat, and look good greatly reduced in size or viewed from a great distance. As a magazine cover, the image needed to attract attention at a distance even without the use of 3-D glasses. My preexisting Air Park image filled most of these requirements already, and so a version of it was soon proposed to the editors. A large building on the left side represents a positive space, with the building’s edge—dividing the page diagonally—defining negative space, and leading the eye down and into the depths. Structural complexity was added with the square triangulated truss bridges, some flying cars, and additional buildings in the distance below.

For color I stuck to purple and yellow, which I think are about the most dramatic colors that can be used in an anaglyph without generating too much retinal rivalry.
Keeping depth modest, I limited maximum deviation to 15mm (about 1/2 inch). Along with an aircar floating above the page, this gives a total apparent depth of little over six inches. (Deviation was controlled by setting a particular stereobase between the virtual camera positions in Bryce).

**Overdrive Poster**

Like any commercial art project, this one went through seemingly countless revisions. Of course, since I was producing a stereo view, each revision involved two renderings! All of the design work was done at about 112 resolution.

The final poster file was rendered to be 120ppi at 20x30 inches, or over 4000 pixels on the long side! Although the cover artwork appears excerpted from the poster file, they are in fact two different sets of renderings. As the poster is so much larger than the cover image, the three dimensional space needed to be compressed to make it more easily viewed at that size. This was accomplished by rendering the scene from two viewpoints with a reduced baseline. Even so, the total depth visible in the poster is astounding. With a deviation ranging from -7mm to +28mm, and assuming a viewing distance of six feet, total apparent depth is nearly 65 inches!

I admit I was pushing the envelope with this composition, but with design elements leading the eye gradually into the depth, I’ve found overwhelmingly positive response from a diverse audience. Furthermore, the spatial design of the image had so many components at different depth levels, that I feared the whole would have looked strangely flat had I rendered with less parallax. I will bring this poster to the convention in Mesa for all to see.

**Volvo Poster**

The backside of the Overdrive poster is devoted to Volvo Trucks North America. This shows a futuristic truck was also modeled and stereoscopically rendered in Bryce. Prior to building the model, I traveled to Volvo Trucks North America in Greensboro, NC to consult closely with Volvo designers.

**3-D Navistar**

Although I did two other ads within the magazine (Cat Scales and Mack Trucks), the Navistar ad was easily the most exciting to work on. A large measure of the excitement can be attributed to the timing of the go-ahead: about 15 hours before the deadline! Also, the main picture in the ad was really tailor made for 3-D conversion. With so little time available, creating original stereoscopic images was nearly impossible, so the conversion route was the only choice. I also converted another smaller picture, along with the asphalt texture underneath the entire layout.

**Color Separations and Press Proof**

Probably my biggest concern throughout the project was color control. Color in anaglyphs is important to minimize ghosting, which is crucial to the experience of apparent depth. Printing RGB files on my computer was very simple, and the color separations—as handled on board my desktop printer—were outstanding. The images always came out with great color and depth. But my final files were to be output in CMYK format, with films made from the digital file, and this opens up an entirely different world of color devices and performance.
Indeed, about two weeks before the press run was scheduled, chromakey proofs done at the publisher from my RGB files proved to be terrible—weak muted colors with lots of ghosting. I asked about what software was being used to do the color conversion and separation, and my fears were confirmed: Adobe Photoshop. Although Photoshop is a great creative tool, my experience in using it for color separations has not been good.

At this point, we decided that I would supply the images as CMYK files—already separated and ready for making films. Again based on some prior experience with color separation, I decided to use Live Picture (an older image editing application, unfortunately “out of print”) to do the separations. These ended up working perfectly!

For the press run, Randall Publishing wanted me to travel to Pontiac, Illinois, to oversee final adjustments to color on the press. This I did with great trepidation, because I knew that if the colors had not turned out right in my CMYK files, there was not much that could be done on press. What a tremendous relief, when I saw the printing coming out perfectly.

**Live and Learn Department**

The trouble with 3-D magazines is that the idea to do one usually comes from the editorial side. But the editors are not in a position to pay for such a thing—that ugly task falls to the advertisers. But, editorial ideas sometimes do not have such a great lead time. In the case of *Overdrive*, we were given essentially two months to come up with editorial artwork, and advertisers were given even less time to decide upon a course of action regarding placing 3-D ads.

I personally think that the 3-D ads need to look at least as good as the 3-D editorial content—ideally involving true stereoscopic imaging. This is nearly impossible to achieve in the short lead times given advertisers.

Live and learn: next time a magazine proposes a 3-D issue, immediately get an issue of the magazine, determine the big advertisers, propose to the editors which ads would be most effectively converted, and prepare and send out 3-D sample kits to those advertisers or their agencies. Advertisers need to be contacted as quickly as possible, and the task cannot be left exclusively to the magazine’s sales staff (because they do not know how to sell 3-D). And how do you sell the 3-D? Here are some ideas:

Any kids or parents in your audience? Kids love 3-D! The 3-D ads will get torn out, shown around to coworkers, pasted in lockers—long life ads. 3-D ads get special mention in editorial, and may be especially marked. 3-D ads are more memorable and stand out better visually because readers inspect THEM. “Wow factor” increases memory retention. Last but not least, some advertising imagery may derive inherent benefit from 3-D (such as jewelry, fashion/ makeup, liquids, glassware, etc.).

(Continued on page 36)
Editor's note: This article presents the results of additional research into the place of William Friese-Greene in the history of stereoscopic cinema. See Ray Zone's earlier article "The Problematic Mr. Green" in Vol. 26 Nos. 2613, page 42.

The most thorough inquiry into the claims of priority by Friese-Greene for stereoscopic cinema has been done by Brian Coe, author of *The History of Movie Photography* (Eastview Editions: 1981), with an article titled "William Friese-Greene and the Origins of Cinematography" published in three installments in *Screen: Journal of the Society for Education in Film and Television* with the March-April 1969, May-June 1969 and July-October 1969 issues and reprinted from the *Photographic Journal*.

In both the book *The History of Movie Photography* and this separate and extensive article on Friese-Greene, Coe delves deeply into the inventor's claims of priority for stereoscopic cinematography.

Coe sought records for any documented public showings of Friese-Greene's successful projection of motion pictures.

With his article in *Screen* Coe also gives a detailed rundown of the many errors of fact that are present in the Ray Allister biography *Friese Greene—Close-up of an Inventor* (London: Marsland Publications, 1948). The Allister book (p. 56-57) states that "On 25 February 1890, 'the first public show of motion pictures taken on celluloid was given' to Bath Photographic Society." Upon examination of the reports of the meeting, Coe found that only the camera mechanism was shown and that Friese-Greene read a paper titled "Photography in an Age of Movement."

In C.H. Bothamley's article "Early Stages of Kinematography," (SMPE, March 1933) Bothamley states that Friese-Greene read a paper June 26, 1890 at the Chester Photographic Convention on "A Magazine Camera and Lantern." Coe states, with his final installment on Friese-Greene in *Screen*, (July-October 1969, p. 139) "The Chester paper was entitled 'Suggestions' and was taken as read. A projection demonstration using a Rudge type lantern failed. The camera exhibited at Chester by Friese Greene was that patented by Varley."

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Rudge's 1884 Phantascope lantern for projecting seven lantern slides in quick succession. The scissor-like shutter blades covered the lens during movement of the slides.

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The Rudge lantern was built by John Arthur Rudge in 1884. It was called the "Phantascope" lantern and used seven lantern slides which could be rotated and projected in quick succession by means of a Maltese Cross mechanism. When Friese-Greene demonstrated the Rudge "Phantascope" in 1887 to the Photographic Society he claimed it was an invention "he had designed" with no mention of Rudge.

On January 27, 1889, Friese-Greene demonstrated a new version of the "Phantascope" to the Photographic Society that used a pair of lanterns projecting slides alternately. A description of the presentation in the Journal of the British Photographic Society reported that "In order to get a perfect representation of motion, Mr. Greene considered that it would be necessary to take the photographs at the rate of five in one second." Five frames per second is well under a sufficient rate to convey motion on screen.

In his *History of Movie Photography* book Coe states (p. 57) that "Rudge was provoked by reports of this demonstration to draw attention to the fact that he had invented the apparatus, which he had sold to Friese Greene."

On page 72 of Allister's biography it is stated of Friese-Greene that "In 1893 he patented a stereoscopic projector—the first of its kind. It was also capable of colour photography by the use of a three colour revolving disc."

Three years after showing the Varley stereoscopic film camera at
the Chester Photographic Convention in 1890, Friese-Greene filed his own patent for a camera which was virtually identical to Varley's. This camera could operate at only two or three frames per second and, according to Coe (p. 140) "There is no mention whatever in the patent of a colour process of the kind described."

Allister (p. 45) also states that "In late 1889, with Mortimer Evans, he (Friese-Greene) designed a two-lens camera taking stereoscopic pictures." Coe (p. 138) refutes this: "The only two-lens camera with which Friese Greene worked was that patented by Varley in 1890: Evans does not appear to have had anything to do with it."

Where did Allister get his information? "Most of these claims," Coe states (p. 140) "seem to be derived from Friese Greene's own affidavit made in America in 1910. It was made for use as part of a legal action between the Motion Picture Patents Company and the Independent Motion Picture Company, but was never called in evidence. It is full of the most surprising inaccuracies..."

So where does Friese-Greene fit into the history of the 3-D film? "There is no evidence," answers Coe, that Friese-Greene "solved successfully the problem of projecting these sequences, even with a Rudge lantern. It is certain, too, that his work had no appreciable effect upon the introduction of cinematography..." It is not my intention here to denigrate Friese-Greene. By his enthusiasm and dedication to stereoscopic cinema, he undoubtedly did much to promote it. Brian Coe closes his Screen article on Friese-Greene with a compassionate yet discerning note. "The picture of the man that emerges from the papers and demonstrations at the Photographic Society," Coe observes (p. 142), "is of one lacking in method, dabbling in all kinds of fruitless experiments without plan or control...He was unable to express himself clearly—at least on paper; it is frequently difficult to understand from his writings what he is trying to say...His ideas and suggestions were always far ahead of his ability to carry them out."

I'll close, as Coe closed (p. 144) with an observation by a contemporary of Friese-Greene's who wrote under the pseudonym of Talbot Archer. Remarking on the work of the problematic Mr. Green in Anthony's Photographic Bulletin (April 1891, p.21), Archer observed "It is to be hoped that the affair will turn out better than Messrs. Varley and Greene's previous 'inventions,' which have been equally wonderful (upon paper) consisting of marvellous cameras, lanterns, etc. which have always been going to do something wonderful, but of which we have never seen the results."
La Fontaine-Inspired Stereo Fables

It would be very hard indeed to find any Frenchman or Frenchwoman who, at some time in the course of their studies, didn't have to learn by heart a couple of fables by Jean de La Fontaine and who can't remember all or most of the lines after several years. The works of La Fontaine are part and parcel of French culture and for over two centuries they have been a source of inspiration for illustrators, photographers and cartoonists alike.

The French poet Jean de La Fontaine was born at Chateau Thierry, in the province of Champagne, in 1621. His father was a fairly well-off man who held office as an inspector of forests and waterways, a charge La Fontaine inherited in 1652 and kept until 1671. Though he married an heiress at the age of twenty-five, La Fontaine was never a family man and didn't stay long in wedlock. He spent most of his life under the patronage and in the household of some wealthy protectors including Nicolas Fouquet (Louis XIV's superintendent of finance), the dowager duchess of Orleans, and Mme de La Sabliere, who held a celebrated salon. He also enjoyed the company and friendship of his fellow-writers: the great seventeenth century playwright Moliere, Nicholas Boileau, and the dramatist Jean Racine, to name but the main ones. La Fontaine was elected to the Académie Française in 1683 and never stopped writing until his death in 1695.

Though his works include a large variety of poetic forms, La Fontaine is mostly remembered for the 240 or so fables he wrote between 1668 and 1678 and which were published in two volumes. La Fontaine never pretended he was the inventor of the basic material of his moral tales (which are issued from the Aesopic' and Oriental traditions) and only claimed to have selected, developed and arranged them in lines. The wit, the light tone, the irony, the grace and the charm are his own though. He made considerable improvements in the original stories which greatly contributed to the success of the fables and won him literary recognition and lasting fame. Dozens of artists have been inspired by his short and witty tales and some of them have, up to the present day, produced remarkable pictures. Jean Baptiste Oudry, Jean-Honore Fragonard and Pierre Bertin in the eighteenth century; Grandville, Mont...
nier and Gustave Dore in the nineteenth century are among the most notable illustrators of La Fontaine. They were soon imitated by a few stereo photographers who saw in the fables a means of staging easily understandable genre scenes. The first to have experimented with this were Charle Paul Furne and Henri Tournier, whose names often appear in this column. As early as 1858, they copyrighted a set of twelve stereo pictures in which models dressed in eighteenth-century clothes impersonated some of the most popular characters of the fables. A label gives the title of the fable as well as the lines illustrated by the picture. Ironically enough, the animals, which in most of the fables, are meant to embody human foibles, are played by real people. The same approach was adopted some fifty years later by the firm S.I.P. who illustrated The Two Doves and the Milkmaid and her Pail (half a dozen scenes each) and by the publishers Leon & Levy who issued a set of 24 genre stereo postcards, seven of which, are directly inspired by La Fontaine.

Two other sets, published toward the end of the Second Empire, use plasticine figures instead of real characters. One (a set of twelve) was copyrighted in 1869 by the photographer Jean Chapelle, of whom little is known. The other one was never copyrighted, which would tend to prove that it was issued after the fall of the Empire,
when censorship was laxer. It can nevertheless be attributed to the photographer and publisher Jules Marinier. The models were designed by Pierre Adolphe Henner (1828-1888) whose name is familiar to those who collect stereo Diableries.

Two separate stereos, though not included in a complete set of fables, must be mentioned here. Designed by Louis Edmond Cougny, who is also responsible for some Diableries, they were copyrighted in 1864 by Lamiche fils & Auge and illustrate two fables by La Fontaine: *The Lion in Love* and *The Wolf and the Lamb*. The latter is particularly interesting as the moral of the story was perverted to make it acceptable to the photographers' bourgeois patrons and the young audience for whom the card was meant. The Wolf who has just stabbed the poor helpless Lamb is shown being arrested by two gendarmes, one of whom is holding the murder weapon. No doubt the Wolf will pay for his crime on the guillotine!

The Fables were not translated into English until 1931, which didn't help spread their fame abroad, but La Fontaine is still a very popular figure in France. The bicentenary of his death was duly celebrated in 1995. New editions of his works were published with illustrations by contemporary artists. A set of six stamps was issued and computer designed animated cartoons were shown on television. What a pity no new table-top stereos were made!

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The Milkmaid and her Pail, by S.I.P. Number 2 out of a set of six different views.

The Milkmaid and her Pail, stereo postcard by LL (Leon & Levy).
Notes

1 Very little is known about Aesop, who lived in Greece in the mid-6th century. He might have been a slave from Africa and is always represented as deformed. He is famous for his animal fables from which La Fontaine derived many of his earliest tales.

2 Out of the twelve fables illustrated, at least five have animal characters: Le Loup et le Chien (The Wolf and the Dog), Le Renard et les Raisins (The Fox and the Grapes), Le Geai pare des plumes du paon (The Jay dressed up in the Peacock’s feathers); La Cigale et la Fourmi (The Ant and the Grasshopper), and La Lice et sa Compagnie (The Hound and her Friend).

3 Set up in 1867 at the time of the Universal Exhibition in Paris, the Leon & Levy firm (trademark LL) was still in activity after the First World War, issuing single or stereo postcards. Isaac Leon and Georges Levy were successors to Ferrier et fils & Soulier, whose negatives they continued to print for several years. The seven fables they illustrated for the stereoscope are: The Milkmaid and her Pail (two different stereos), The Wolf and the Lamb; The Two Doves, The Ant and the Grasshopper (two different pictures), and The Miller, his Son and their Donkey.

4 Jean Chapelle (trademark CT) was born in 1829. The only stereos he copyrighted are of clay figures.

5 Jules Alexandre Edouard Marinier (1823-c. 1896) started photography around 1858 but he didn’t set up a photographic business until 1864. He bought and exploited Louis Jouvin’s stereo negatives and worked with Adolphe Hennetier for many years. The two men produced Diableries, Theatricals and Fables. In 1880, Marinier sold his business to Eugene Hanau, a builder of stereo cameras, and went into politics. For eighteen years, he was the mayor of the town of Orsay, near Paris.

6 A future column will be devoted to this plasticine wizard whose work can only be known through stereophotography.

The Fish and the Shepard that played the Recorder, by Furne & Tournier. Number 9 out of a set of twelve.
It is with regret that I note the loss of one of our most senior members, Dr. Miles Markley, Society member #506 and a Life Member of the SSA, died on February 1st at the age of 96. He had remained active in the folios until the effects of a fall last summer forced him to request dropping temporarily out of the Alpha Transparency Circuit. He had looked forward to rejoining the exchange but another fall in January caused injuries from which there was no recovery. His entries, along with those of his brother, Dr. Richard Markley, have been a mainstay in the Alpha circuit for many years...featuring a stereo record of a long and interesting life. I join the members of the Alpha Circuit and the SSA as a whole in offering our condolences to Dr. Richard Markley and the other surviving family members. He will be missed.

Yearbook

Participating members in March received their copies of the SSA 1999 Yearbook which was compiled and designed by Membership Secretary Shab Levy. It is a spectacular snapshot of the Society and its membership as it exists at the close of the millennium (defined here as the thousand years whose four-digit date begins with 1...further discussion ended).

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereographers who may be interested in Society membership should write to the Membership Secretary, Shab Levy, 6320 SW 34th Ave., Portland, OR 97201.

All Society members were invited to participate in the project by sending in three stereo views, one of which was encouraged to be a portrait, along with a brief biographical account...enough to make a nice member's page featuring themselves. The pictures were reproduced in Black & White. Those who participated each received a copy of the Yearbook. Some additional copies are available and can be obtained from Shab Levy (see box) for $9 each while supplies last.

I do not know of anything comparable which lists currently active stereographers along with examples of their work. There is also a brief history of the SSA along with some historic portraits of erstwhile members and some examples of their work.

We are indebted to Shab Levy for carrying out this project with the initiative and vigor which is characteristic of him. He did a beautiful job and the pictures are

Diane Rulien's page in the 1999 SSA Yearbook.
quite impressive...even those converted from color. Shab describes the result as "...what should be expected from a digital photocopier: good enough to see half tones but definitely not art book quality printing. Nevertheless, I hope this book will be a useful reference to all SSA members and especially to the 75 members who are participating as contributors."

Especially impressive is reading about the many talented and complicated individuals who are now, and have been in the past, on the membership roles of the SSA. We have been blessed from the beginning with fine people enamored of stereoscopy and a love of making 3-D images.

Voting Results
1999 was a good year for the folios judging by the many outstanding images in the circulating boxes. Several of the circuits have reported the voting totals for the year and they are listed below. Others are expected to report later and will be listed in subsequent columns. Each circuit reports voting results according to its chosen method.

Caprine Print Circuit
After a two-year stint, Secretary Tom Moore will be passing over the reigns of the Caprine circuit about mid-year. He has reported the highest scoring views in each circulating box for the calendar year 1999. They are as follows:

Folio CP-1: Quentin Burke
"Stevens Arch," 53 points

Folio CP-2: Ken Carpenter
"Colorado River," 38 points

Folio CP-3: Quentin Burke
"Window Rock," 46 points

Folio CP-6: Carol Honigsfeld
"King Protea," 48 points

Folio CP-7: Joel Matus
"Lily Pond," 53 points

Folio CP-X: Bill Patterson
"Life in the Old Girl Yet," 46 points

Speedy Bravo Prints
Speedy Circuits are limited to 12 members. Bravo circuit is open to both color and monochrome prints. Secretary Bill Walton reports that the top vote-getters for 1999 were:

1st (tie):
Thom Gillam: 6 firsts, 5 seconds, 6 thirds = 34 points
Carol Honigsfeld: 6 firsts, 5 seconds, 6 thirds = 34 points

2nd:
Bill C. Walton:
7 firsts, 2 thirds = 23 points

Favorite Views
1st: "Door Knob" by Harry Richards
2nd: "Cape May" by Thom Gillam
3rd: "Watkin's Glen" by Bill C. Walton

Speedy K
The Keystone Black & White Folio. Monochrome stereo prints mounted on standard viewcards are circulated in this folio. Bill C. Walton is the Secretary and reports the following top scores for 1999 entries:

1st:
Stan White
9 firsts, 8 seconds, 3 thirds = 46 points

2nd:
David Lee
7 firsts, 8 seconds, 3 thirds = 40 points

3rd:
Bill C. Walton
6 firsts, 4 seconds, 1 third = 27 points

Looking Back
The late Frederick S. Lightfoot was once General Secretary of our Society about a quarter of a century ago. Fred was a dealer and student of antique photographs. He authored a book on early photographs of New York City. Illustrated here is an example of his stereography. It is an interior of one of New York City's landmark stores, Kaufmann's Saddlery, and shows how stereo photography is THE way to make pictorial sense out of clutter. Not shown (unfortunately) is Tom Thumb's carriage given to him by Queen Victoria and, according to Fred Lightfoot, then kept in storage at the firm.

Books IN Stereo
Books ABOUT Stereo
Books RELATED to Stereo

If a book even MENTIONS stereography or stereographers, there's a good chance that you can order it from the NSA Book Service!

For a complete catalog and ordering information, contact the NSA Book Service, 4201 Nagle Road, Bryan, TX 77801 or visit the NSA web site: www.nsa-3d.org
Escher in Depth

review by John Dennis

For a year or so, 3-D conversions of some well known drawings by Dutch graphic artist M.C. Escher (1898-1972) have been bouncing around the internet. Now nine Escher works are available as 3-D cards incorporated into folding viewers complete with lenses and envelopes for mailing. They can be seen as anaglyphs on the web site marketing the viewer cards in the U.S.: www.berezin.com/3d/escher.htm.

Imported from the Netherlands and printed with the cooperation of the M.C. Escher Foundation, each image appears as a 1.5 inch high pair within its own squeeze-to-focus cardboard viewer. While the black & white drawings are small, the impressively high quality of the approx. 2 inch focal length plastic lenses takes you well inside Escher's impossible worlds with only a little distortion considering the high magnification. (An illustrated biography of Escher can be found at http://users.erols.com/ziring/escher_bio.htm.)

The 3-D conversion are by Coen Holten whose company Pixel Product Visualisations works with Jaap Boon, producer of "The Amazing Card" viewers. Holten currently chairs the Nederlandse Vereniging voor Stereofotografie (Dutch Stereoscopic Society), of which Boon is also a member. The card/viewers were sold at the trade fair of the Lindau ISU Congress last September, and the company site www.amazingcard.nl shows several other 3-D cards.

Sometimes sample illustrations for reviews are chosen more or less at random, but not in this case. Escher's "Other World", shown here as a pair from one of the card/viewers, took me back to my childhood the instant I first saw it several years ago. There in astoundingly delineated fantasy was an image surprisingly similar to one I had studied nightly through my grade school years as I lay in bed.

The hall just outside my bedroom door opened onto three other doorways leading to the bathroom, other bedrooms, and the stairs down to the first floor. As I lay there staring up toward the hall ceiling and tops of doorways, the dark voids beyond the hall's central light fixture became inviting subjects for the imagination of a kid newly devoted to all the science fiction books and radio shows of the early 1950s he could find. Somewhere between awake and

Escher 3D Viewer Card unfolded for use. In this print viewer, closer to the size and focal length of a transparency viewer, all light enters from the open sides. Each viewer features one 3-D image, with nine different images currently available in the Escher series.

"Other World" by M.C. Escher, 1947. Stereo conversion by Coen Holten, Pixel Product Visualisations, for the Amazing Card viewer. (Images printed in the viewer are about half this size.) © Cordon Art with the cooperation of the M.C. Escher Foundation.
asleep, the hall would often become a free standing structure in which my perception could switch from looking up, down or side-ways out exotic portals at my own "other world".

I had hoped for some time that someone would convert Escher's 1947 drawing to 3-D, and Coen Holten's efforts with "Other World" and the other eight originals are as close to flawless as you are likely to find. (Some may suggest that the planets and galaxies should have remained in a flat background plane, but this is hardly reality we're dealing with here anyway.)

A more general question arises over the whole idea of converting 2-D drawings of "impossible figures" into stereoscopic pairs. Some such images can be negated by 3-D conversion, while others become even more fascinating. Most of Escher's drawings don't depend on being flat to work, as they employ distortions of logic and angle more than hidden lines or gaps. Any conversions will always have to face the question of "tampering with the original intentions of the artist" but since Escher was creating impossible yet realistic illusions, the addition of depth to the illusion seems more like enhancement than tampering—a distinction that purists could of course quickly dismiss as rationalization. The even more basic debate over the upsurge in 3-D conversions of existing flat images (from drawings to oil paintings, photos and films) is a complex subject for another article.

Besides "Other World", Escher drawings converted to 3-D for the viewer cards are "Drawing Hands", "Ascending and Descending", "Encounter", "Balcony", "Puddle", "Still Life and Street", "Reptiles" and "Bond of Union".

Escher 3D Viewer Cards include reproductions of the original flat art on the bottom and front of the viewer as well as a space on the top surface for a three line message. Depending on who you might send one of these cards, it's hard to imagine many short greetings that would match the impact of the image waiting inside.

3-D LAB Report

by Bill Davis

In early March, 2000, I sent one 36-exposure roll of Kodachrome to Pinkey's Photo Service in Little Rock, AR for processing and stereo mounting. Just over a month later, the mounted slides came back. They were securely packed in two plastic boxes slipped into a padded envelope and mailed First Class. The contents arrived clean and undamaged.

Total turnaround time is a bit too slow for anyone in a hurry perhaps, but faster than some of my slides get mounted. (I just finished mounting ten rolls of film that have been hanging, awaiting me for over six months.) To be fair, I had been told to expect an additional six day delay for the Kodachrome, as Pinkey's sends that "across the street" for processing. They process E-6 in-house.

The slides were mounted in standard cardboard heat-seal mounts, with the larger opening to the front. Some find this to be a distraction in hand viewing, and I'd have to agree. I prefer the crisper look of mounting with the smaller aperture to the fore. Mounting was good, overall. The errors I detected were consistent window violations. Nearly all the chip pairs were mounted too close together for proper stereo window placement. Other than that, there were no mismatched pairs, no upside-down chips, no pseudos, no backwards chips in the bunch. Vertical alignment was good and rotational mistakes were not evident. Even in a couple of underexposed shots where my flash had failed, the slides were mounted consistent with the rest of the roll and no fingerprints were seen on any of the chips.

Results from Pinkey's were as good as any of the labs I've sampled for stereo mounting. This is one way to get your slides at least initially mounted, providing one has access to precision mounting supplies to remount the "keepers". This is especially true if the slides are destined for projection, folios or competition, where precise mounting is critical and window violations are unacceptable. If you are less critical, able to ignore window errors or just happy to have someone else do your mounting, Pinkey's Photo Service might be just the ticket.

Pinkey's Photo Service, P.O. Box 1087, Little Rock, AR 72203.
Phone: (501)-375-6409
They process and mount 24 exposure roll (19 pairs) for $13.50, 36 exposure rolls (28 pairs) for $17.50. Add $1.50 for return postage. They offer stereo "Mounting Only" of your processed film for $.50 per pair, plus $.50 shipping per order. Include a good legible return address.

Conclusions, opinions or endorsements expressed here are those of the author and do not represent those of the NSA or Stereo World
Send information or questions about labs to Bill Davis, 942 Gaywood Ln., Webster, NY 14580, e-mail: bd3d@ix.netcom.com

STEREO WORLD January/February 2000
Bill Vaughan and Donald Weber have provided an identification of the view of the statue and building shown at the top of page 37 in the Sept./Oct. '99 issue. It is the main entrance to Memorial Hall at the 1876 Centennial Exhibition in Philadelphia, PA. The statue in the view was placed over
the right side of the entrance shown. The hall still exists, in essentially original condition. It houses recreation facilities and offices of the Fairmount Park maintenance force. The basement has a scale model of the Centennial Exhibition grounds.

Our first Unknown this time was submitted by Stephanie Comfort. It is a yellow card marked "Jewish synagogue" on the back. It looks like the photograph was taken in an eastern U.S. city and the building might still be standing. Anyone recognize it?

The second unknown is from Doug Hendricksen. A cabinet sized card, orange reverse and purple front, with a view of a large frame building in an area with palm trees. It may be a government office because of the flag flying from the upper porch and the 5-pointed star on the attic. Somewhere on the Texas gulf coast perhaps?

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• see NSA Y2K, page 3 •

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Inside View-Master's Pocket Viewer

Review by John Dennis

Promoted as “A cool, new collectible format”, View-Master 3-D Pocket Viewers have hit the market offering 18 stereo images per pre-loaded filmstrip viewer. Barely over an inch thick by five inches wide and three inches deep, the viewers will easily fit in most pockets for quick sharing or trading within the preteen market at which they appear to be aimed. The first two subjects included in the viewers are pop music personalities Britney Spears and Brandy. Other viewers will feature scenes from IMAX 3-D movies like T-Rex, Galapagos, and The Magic Box.

The film format for the new viewer is identical to that used in the VM Talking Viewer introduced in 1997 (see SW Vol. 24 No. 3 page 42). Images 11mm wide by 12mm high fill a loop of film about 17 inches long that winds around several spools in the viewer. Right and left images are five frames apart and a flick of the advance lever brings pairs into position between light-scoop reflecting diffusers and the approx. 17mm focal length plastic lenses. Unlike the Talking Viewer, the Pocket Viewer is 100% mechanical with a slightly longer filmstrip which cannot be removed or changed. A photo from each viewer’s filmstrip is featured on the label that serves to seal the snap-together top and bottom sections together and promote the subject. In the sample provided to Stereo

The View-Master “Brandy” 3-D Pocket Viewer is lavender with a purple advance lever. The small light diffuser/reflecter wells on top are painted a flat white inside and do an acceptable job if pointed toward a light source.

Like most of the 18 stereos on the Brandy film loop, this title frame involves heavy manipulation of both images and planes. Combined with some surprising density differences between right and left images, several of the scenes include elements in poor focus. It’s doubtful that more than one or two of the 18 would have even been acceptable for mounting in test reels at the about to be abandoned View-Master plant in Oregon.

©1999 Mattel, Inc.
With the top removed, it's easy to see why Pocket Viewer film loops are preloaded and not interchangeable. Pushing the lever turns the sprocket wheel at right, moving the next pair into position smoothly but with less than ideal precision.

World, the film advanced smoothly with no hesitation at the splice but pairs stopped about a millimeter short of aligning the images perfectly in the windows, leaving a slice of the neighboring images showing at the sides. Since the film travel is horizontal, this causes no fusion problem but does demonstrate the need for precision in advance mechanisms that use ordinary 35mm film sprockets instead of holes keyed to pairs. (Film used in both Talking and Pocket Viewers is simply 35mm stock slit in half.)

The small size of the angled diffusers makes it necessary to aim the top of the viewer directly at a light source but even when the light is ideal, the short focal length lenses produce extreme distortion except when looking carefully through the exact centers. The quality of the images on the filmstrip is far better than the viewer is capable of revealing, but that's not to say that many of the scenes in the "Brandy" Pocket Viewer sent to SW would have even made it onto a test reel at the View-Master plant currently being dismantled in Oregon. Poor focus, density differences between right and left, and heavy handed manipulation of photos and 3-D planes all combine to make the film depressingly appropriate to the viewer it comes in. More depressing yet is the thought that the kids buying these viewers may accept this as the state of the art of stereo photography and of View-Master's potential.

In the case of the Talking Viewer, scenes could at least be identified by a few words on the sound chip. Films in the Pocket Viewer have no numbers on the frames and no captions. (Even if Tru-Vue type captions were printed at the bottoms of scenes, they couldn't be read through the Pocket Viewer's lenses.) It will be interesting to see how images from the largest 3-D format (IMAX 3-D movies) will look when translated into the smallest—the View-Master Pocket Viewer.

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**3-D Therapy on the Web**

Our featured web site this time belongs to Mark Newbold, who has created a variety of computer generated images as well as photographic stereos. Thanks to Boris Starosta, we were first turned on to the Stereoscopic Animated Hypercube at: http://doafeathers.com/java/hyprcube.html.

The hypercube constantly changes shape as it slowly spins in stereo, but if you like a particular shape the motion can be stopped and the image can be viewed as a negative or positive anaglyph or as a stereo pair for cross-eyed viewing. The user interface includes a projection control for viewing the cube from an infinitely distant...
The viewpoint (orthogonal projection) or very close for a "fish-eye" effect. You can turn the cube and examine it from any angle by clicking inside the frame and dragging the mouse in any direction. If you prefer random changes, the speed of the motion can be controlled as well in what may prove to be a very therapudic web page for stressed-out 3-D addicts. As Mark explains, the animated image is "the projection of a 4-dimensional Hypercube onto 3 dimensions. A Hypercube is a generalization of a 3-dimensional cube to 4 or more dimensions. A 4-dimensional Hypercube is also called a Tesseract." He goes on to detail the drawing of a hypercube as a computer graphic and imaging it in 3-D through ray-tracing. The mathematics involved are provided in a link as are other hypercube related sites.

Another animated page features a demonstration of the Pulfrich effect, while an assortment of interlaced, Ray-traced 3-D polyhedra appear on a full color page. There is also a "how to" page on making anaglyphs using Photoshop, a review of NuVision's 3-D SPEX LCD Shutter Glasses, and tips on freeviewing.

Berezin Brings Back Boxes

Stereo Slide boxes similar to the ones offered in the 1950s by Brumberger are now available through Berezin Stereo Photography Products. Also known as slide files, the boxes are designed for safe long-term storage with welded steel construction and a high quality painted finish. With no wood, glue, acidic paper or varnish, the boxes are ideal for long term storage of stereo slides in any style mounts.

The boxes come in four models with and without slots and with or without viewer alcoves. The boxes with slots will hold fewer slides but are preferred by archivist for easy cataloging. The boxes with alcoves will fit the Brumberger, LifeLike, Star D, Realist and Kodaslide viewers. Up to 75 slides (or 150 slides in paper mounts if doubled up) will fit in the boxes with slots, while boxes without slots will hold up to 350 paper slides.

The boxes are $24.95 each or $21.95 each for 5 or more. For shipping costs or other stereo photography products reintroduced to the market, contact Berezin Stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691, (949) 581-8378, email: 3d@berezin.com, web site: www.berezin.com/3d.

About the author:

Boris Starosta resides with his wife Janet, son Seven (now four), and daughter Pascale (nine months) in Charlottesville, VA. He has been active in stereo photography since 1997. More information about Boris’ 3-D work can be found at his website: www.starosta.com/3dshowcase or email him at boris@starosta.com. If you have no internet access, you may correspond with him via P.O.Box 772, Charlottesville, VA 22902. For a catalog, send a 55 cent business size SASE.
Nearly anyone with even a microscopic knowledge of American architecture knows there's something special about the Johnson Wax building in Racine, Wisconsin. A reasonable percentage of the public probably even associates the name Frank Lloyd Wright with the structure and many have seen pictures of it in books or in television productions like the recent PBS presentation on Wright's life and career. Unfortunately, most histories or architectural overviews show little more than the exterior of the trademark tower and the interior of the general office space with its famous lily-pad concrete columns.

With the release of Johnson Wax: the Wright Buildings, the third View-Master packet from View*Productions, a much more detailed look at both the interior and exterior of this unique office building is now available in stereo—the only photographic format that Wright himself found adequate to document the very three-dimensional art of architecture.

Besides covering the buildings of the Johnson Wax complex, this latest View* packet preserves a bit of stereo history by including on one of its three reels stereographs taken at the site in the early 1950s by stereo enthusiast and New York Museum of Modern Art Curator of Architecture Arthur Drexler. These images were among 38 Kodachrome stereo slides displayed in individual viewers at the Museum of Modern Art's 1952 exhibit "Frank Lloyd Wright: Buildings for Johnson's Wax".

The other two reels in the packet, stereographed in 1999, take the viewer on a tour of the now 50+ year old complex and emphasize its most unique and architecturally significant details. From the columns and skylight in the carport to corner detail of the tower and the administration building, the really fascinating bits and obscure corners on and in the complex that would draw the attention of a visitor are pictured. The glass tubing used as both trim and a light transmitter/diffuser system throughout the buildings is shown close-up in ceiling detail, in the curving walls, at the bases of columns, and forming an amazing interior partition.

The packet notes are by the late design critic and theorist Reyner Banham, who describes Wright's industrial styling work on the Johnson Wax buildings as the architectural aspect of the sub-style Streamline Moderne. Seen briefly at the New York World's Fair of 1939, this potential "all-American architecture" failed to develop into a movement largely because of World War Two. With the administration building finished in 1939 and the research Tower in 1950, Wright's contribution straddles the war years and, as Banham puts it, "Johnson Wax alone survives as a testimony to what might have been."
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THE MUNSTERS (B481)

DOGS AND CATS (B620)
A vendor of marigolds about to be made into garlands on a street in Jaipur, India in 1961 is one of several examples of the work of Winifred Lownes, a world traveling amateur stereographer active throughout the 1960s. For more, see this issue’s 20th Century in Depth feature “The Realist World of Winifred Lownes” on page 4.