ISU/Sydney/Sept./2001

The first International Stereoscopic Union Congress in the new millennium and the first in the southern hemisphere will be held in Sydney, Australia from Sept. 19 to 24, 2001.

Headquarters hotel for the event is the Oxford Koala Hotel, Oxford Street, located in the CBD area—a short walk or five minute bus ride from the center of Sydney. The Hotel is part of the Best Western Chain and is situated in one of the major dining areas of Sydney with many reasonably priced restaurants, cafes, fast food outlets and coffee shops. (Also nearby are the four and five star Hyde Park Plaza and Sydney Marriott Hotels.)

Start planning (and saving) now for the stereo event that could be the trip of a lifetime. For more information, visit: http://stereoscopy.com/isu-2001/index.html or contact David Stuckey, ISU Congress Manager, 19 Ferguson Avenue, Thornleigh, NSW 2120 Australia, E-Mail: dsstuckey@asey.com.au.

Stereo Print Lab!

As we hoped, the item about stereo print labs in last issue’s Loose Chips prompted members to contact us about labs offering this service. The one confirmed (so far) mail-order source for color prints from Realist or Nimslo format negatives offers individual (not monolithic) prints suitable for trimming and mounting on cards or in Q-Vue mounts. Film developing is $3.00 and prints are 38¢ each, making a pair 76¢. Reprints are 49¢ each. Contact Larry Murrell at Leo’s Camera Shop, 1022 Main St., Klamath Falls, OR 97601, (541) 882-3331.

Prices for a lab offering a similar service on the east coast should be available in the next issue along with other possible sources.

3-D in Print

The magazines Sports Illustrated and Overdrive haven’t been alone in promoting 3-D images through the printed mass media. The recent Issue 28 of the magazine Filmcrew: The Art & Craft of Production contains a very good article on stereoscopic cinematography titled “3-D: Shooting in Another Dimension” by Theresa Barbieri. The article includes a brief history of 3-D, two anaglyph photos and some excellent information about large format camera rigs and accessories used to film IMAX and IWERKS large format 3-D films. There is quite a bit of good information about Steve Hines and his work at HinesLab to interface two cameras for state-of-the-art dual camera stereo filmmaking. If unavailable at a newsstand or bookstore near you the phone number for the magazine is (212) 387-9144 or email: filmcrew@interport.net.

The rock magazine Guitar World followed up a 3-D issue last fall with a second for June, 2000. Another 3-D sequel was published by Torment in Montreal to follow last year’s oversize (15 x 23 inch) Humongous book of Dinosaurs. The newer book is 3-D Bugs, and is shaped like a butterfly with special 3-D glasses. Some may still be available for $14.95 at Barnes and Nobel.

Also targeting the younger market is the large 3-D book (12 x 16 inches) from Dorling Kindersley Publishers under the title Walking With Dinosaurs, based on images from the Discovery Channel and available for $9.95 from Barnes and Nobel.

Stereographer of the Century

Taking a cue from the declaration of Henri Cartier-Bresson as the "Photographer of the Century", the Stereoscopic Society in England voted the late Pat Whitehouse as "Stereographer of the Century". According to the Spring 2000 issue of the Stereoscopic Society Journal, "Her creative output was considered to be clearly in a class of its own, whilst the stimulative effect of her personality added further to her unassailable position."

The same issue announced the January death of her husband, Dr. Harold Whitehouse, who often accompanied her when she traveled all over the world giving her legendary 3-D shows. Harold shared her passion for stereography, and after Pat died a few years ago he became active in the Stereoscopic Society and the ISU himself. He was a fellow of Darwin College, Cambridge, and a leading expert in mosses and ground cover plants, which he documented in stereo using a macro 3-D camera designed and built by Pat.

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On the Cover

Spider-Man swings out of nowhere and warns the audience of danger in The Amazing Adventures of Spider-Man, the first ride ever to combine high-speed vehicle motion with 3-D projection on multiple screens. The attraction is found at Universal Studios’ Islands of Adventure theme park in Orlando, Florida and is covered in our feature “Spider-Man 3-D in Orlando” by Don Marren.

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Volume 27, Number 1 • March/April 2000
27!

When a new volume number arrives (with this issue we start No. 27) it generally seems appropriate to make some observations on the progress and prospects of the magazine. These can range from profound to flip-pant and from confidant to pan-licked—and may not remain relevant (or, fortunately, be remem-bered by most readers) for more than a few months in any case.

The six issues in this volume will include something for nearly every stereoscopic taste or obsession, with some lengthy features (at least one two-part article), some short items covering the unusual and obscure in 3-D, and our "regu-lar" columns, some appearing in every issue, some every other, some—whenever. But as I've said before, DON'T let full issues deter you from sending in or suggesting material on any stereo related sub-ject!

A magazine with a production staff of two people with full-time day jobs needs all the help it can get to keep up with even half of what's going on in all the areas of stereoscopic imaging. PLEASE don't hesitate to send in tips, ideas or finished texts on any historic or current subject, and please forgive my sometimes geologic speed of responding. The latter has little to do with the worth of a concept or article and much to do with the depth of paper on my desk and the number of minutes past midnight when I realize again the need to answer this one and that one and those two....

Hutch

When people compliment Stereo World my first inclination is always to explain how much better it could be, how much more should be covered in a more timely way, how much material is waiting in the files for follow-up letters and re-writes and editing, etc. Stressing over what is vs. what could be can become a habit, and my family has become good at applying the needed reality therapy when I slip into one of those moods. Another person who's words and personality could have a calming effect on the most distracted, worried and fran-tic was the late David Hutchison. The remembrance by Susan Pinsky and David Starkman in this issue provides a vivid description of how much the world of stereoscopy lost when David Hutchison died in May.

I was only able to talk with him at NSA conventions, but even the most brief conversation with David was a tonic for whatever negative mood one was in. A longer chat or a chance to hear one of his movie/3-D/science fic-tion/publishing stories could set you up for the rest of the day. As an NSA Board member, his combi-nation of imagination and logic and a sense of real delight with so much of the world survived even the longest Board of Directors meetings and made them a lot easier for everyone involved.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

His intensive experience with computers in the publication of magazines made him an ideal source of information and moral support for Stereo World. When our first attempt at sending digital files to the printer for a color issue resulted in total disaster, David was there in Milwaukee to help figure out what had happened when the proofs for the big 20th Anniversary issue arrived at the convention hotel. The color proofs that were to have been displayed promoting the special issue we had spent so many weeks assembling had almost no images aligned properly and text seemed to have been ran-domly distributed among the pages. Besides offering technical advice David was able to convince me that the issue could be salvaged and that life could in fact continue and even be fun again. There are only a few drugs that could have reversed such a combination of depression, anger and despair as quickly as David's personality did—and all without side effects.

That someone as truly delightful to know as David Hutchison exist-ed at all literally made the world seem a bit better. That he was a devoted and skilled student of stereo imaging helped make that aspect of the world the best part of all.

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
David Hutchison passed away on May 3, 2000. He died peacefully after a brave and difficult six month battle with pancreatic cancer. He was 53 years old. He was our dear friend for more than 20 years, and he was a friend to many in a wide variety of areas of interest.

David was a very private person. He had great intelligence, humor, enthusiasm and creativity. We mainly knew the 3-D facet of Hutch (as he was affectionately known to all of his friends) and we loved him for it. He also had a very strong appreciation and career in opera, a Tesla coil engineering interest, and an acting, directing and theater life, which we personally knew very little about.

We met around 1979 when he came to California and visited us due to mutual crossover interests in science fiction and 3-D. David Starkman had been a Starlog magazine reader since it's first issue in 1977. Hutch was a Production Assistant at Starlog, but immediately became a writer, and then Science Editor for the magazine. (See more later in this article by the former Publisher of Starlog). Before we ever met Hutch we read his wonderful articles about 3-D Sci Fi movies in issues No. 4 and 5 of Starlog in 1977. We seem to recall that this prompted us to write him and send him copies of our own Reel 3-D News. In those days Hutch frequently came to Hollywood to cover the sci-fi movie scene, and we first met when he came to California for one of those work visits. To us meeting the Science Editor of Starlog was a great honor, but we immediately found ourselves at ease with Hutch. We became friends from that first meeting and
Hutch with Susan Pinsky

(shared by David Starkman.)

An example of the impressive stereo work he shared with members of the Stereoscopic Society's Beta folios and the New York Stereoscopic Society, Hutch labeled this "Hutch's First & Last Entry of 1989-90." He loved experimenting with color infrared transparency film and inspired others to try the same.

shared our passion for everything 3-D in every way we could.

We'd meet with Hutch almost every time he had the opportunity to visit California, which seemed pretty often for a number of years. Reporting of new 3-D projects, films, and 3-D opportunities was also our goal for Reel 3-D News and Stereo World, so we were fortunate enough to share some 3-D experiences with him, such as the press premiere of Captain EO at Disneyland in 1986. Since he came to Los Angeles regularly, Hutch also joined The Stereo Club of Southern California as a full member. We think he actually timed many of his visits so he would be able to attend the club's monthly meeting. Hutch was a Founding member of the New York Stereoscopic Society. He helped start it years ago when a small group of New Yorkers would get together intermittently to share a PSA 3-D slide show, or judge a PSA Traveling Slide Exhibition or just enjoy 3-D together. Bit by bit it grew into an official, serious organization of people researching, sharing, teaching and shooting in 3-D. The New York Stereoscopic Society now meets quarterly at the American Museum of Natural History.

On April 14, 2000, about 2 weeks before he died, the NYSS meeting included a special tribute to Hutch in recognition of his contributions to the Society which many of his friends were able to attend. He was thin, weak and pale, but noticeably pleased as ever to be surrounded by 3-D enthusiasts. He was delighted by the velvet-lined, boxed, gold-plated polarized glasses that were presented to him as the Founder's Trophy along with a poster of the classic 3-D audience shot with a big "THANK YOU, HUTCH—THE NEW YORK STEREOSCOPIC SOCIETY." President Greg Dinkins and the entire NYSS committee thanked Hutch for all his efforts and contributions over the years.

Dinkins wrote a memorial after Hutch passed away, in which he stated "David was a source of expert advice, unlimited connections and years of experience in all things 3D. His book Fantastic 3-D [copyright 1982] is a must read for any student of 3-D in pop culture. He was a friend and mentor to many budding stereo photographers. His service on the board of the National Stereoscopic Association, his years of participation in the Stereoscopic Society of America folios, and his awards from photography clubs around the world will surely make a place for him in the 3-D Pantheon. Besides all this, he had two other successful careers as an editor of Starlog magazine and as a member of the company of the Metropolitan Opera [and New York City Opera]. Most important, he was a thoughtful, decent and caring person who will be sorely missed."

He will be missed by many. Hutch and Pinsky were on the National Stereoscopic Association Board of Directors together and used to spend many a late evening at an NSA convention discussing the details and challenges of the nearly all volunteer organization. We often shared adjoining hotel rooms at the NSA conventions so we could all keep talking about 3-D into the wee hours.

Central Park in New York was one of his favorite subjects for 3-D photography. He shot glorious images of it in each of its seasons. His dramatic shimmering snow and ice laden trees of the park always left me breathless. Then we would see his gorgeous back-lit changing autumn colors of the park or spring flowers and miniature horses and be even more impressed.

As if those beauties weren't varied enough, he also shot it in color...
infrared. That’s where Susan learned to shoot infrared slides. Hutch gave her her first roll to try out. He also encouraged and motivated Susan to use proper duping film in making slide duplicates.

After Hutch passed away his sister wrote “David was born in Newark, NJ, Oct. 18th, 1946. He moved to Florida in 1954 and completed all schooling there. David started at U of Fl. and transferred to FSU, then moved to New York. He was a radio jock at FSU. As a teen he enjoyed photography, drama, music (many years of piano and clarinet), science and literature. Excelled in all. Did summer theater in St. Augustine before his many summers at Cherokee in Unto these Hills, where he played many roles and was sound director.”

In an obituary, former Starlog owner, editor and close friend Kerry O’Quinn wrote:

David Hutchison joined the Starlog team in late 1976, the year Norman [Jacobs] and I launched this magazine. Appropriately, his first writing for us was “Science Fiction Movies in 3-D”, beginning a two-part feature that explored Hollywood’s brief 1950s love affair with “thrills that almost touch you through the magic of 3-Dimension.” Introducing the next issue (#5) as Editor-in-Chief, I wrote: “Hutchison gives us a delightful tour through the history and techniques of 3-D visuals. It’s a subject that he has always been fascinated with (that’s obvious from his knowledge and understanding), but for the first time he is being paid to discuss it.”

And for the next twenty-four years, Hutch (as we called him) was paid to give our readers and our staff many delightful tours that sprang from the knowledge of his mind and the power of his passions. He had arrived at our offices a struggling actor, needing any kind of work. We needed any kind of help in the mail room, but almost immediately we learned that the tall, lean, blond boy who was quietly and efficiently stuffing envelopes had a wealth of information on various topics.

In STARLOG #6 Hutch wrote “The Magical Techniques of Movie and TV Special Effects.” This started a feature series that established STARLOG as the primary source of information on what would become one of our most popular subjects. In the next issue (the legendary Star Wars cover) he continued his special effects series by introducing readers to little-known facts about Robby the Robot, one of his favorite science fiction characters.

Hutch’s articles soon led to a library of STARLOG Photo Guidebooks on Special Effects, featuring behind-the-scenes photos, technical diagrams, and explanations that revealed the secrets of movie magic. He put a bright spotlight on Hollywood artists who had mostly been invisible, before Industrial Light and Magic turned wizards into stars. He got to know everyone in the field, and they welcomed him into their workshops, knowing that his journalistic interest was rooted in genuine understanding and appreciation.

The books and articles on special effects that Hutch wrote for STARLOG inspired our readers, and every day we received mail wanting more. His books and articles inspired me too. I wanted to publish a magazine devoted entirely to filmmaking—the kind of publication I had needed when I was a kid making 8mm movies with high school friends in the backyard. Hutch was the perfect person to edit such a magazine. He huddled with Norman and me to create CINEMAGIC, a serious journal that taught the techniques of production and special effects to young, hopeful filmmakers.

For several wonderful years CINEMAGIC was a joyous adventure for Hutch and me. We were kids at play, sharing our toys with other youngsters. Oh, it was hard work, and we both put in long hours, but it was a labor of profound love. I could not have had a better playmate.

His enthusiasm, intelligence, and meticulous devotion to accuracy and detail helped give our publications the reputation they stand on today.

In addition to our professional relationship, Hutch and I were friends. We shared many personal interests, from classical music and theater to Ayn Rand’s philosophy of Objectivism. We were both fans of widescreen movie formats, starting in the days of Cinerama, Cinemascope, and VistaVision right up to present day IMAX 3-D spectacles. We formed strong opinions on everything, and we enjoyed disagreeing as often as we enjoyed jumping up and down with glee when something thrilled us both.

A few weeks ago I attended a meeting of the New York Stereoscopic Society, an organization Hutch had pushed into being years ago. Knowing of his cancer (he’d spent several days in the hospital earlier that week), people had traveled from all over the country in order to honor him that night. He was thanked by many involved in the art of 3-D photography for inspiration and encouragement, and he was recognized for his creative, award-winning work.

A few days before he died, I spent the afternoon with Hutch, talking about his life. He told me how he had come to love opera, a branch of theater he had first seen as “silly, stuffy, and poorly performed—which it was then.” But once he saw a high-quality production, he was captured. He spent the rest of his life working nights and weekends as a super in productions at New York’s Metropolitan Opera and New York City Opera.

Hutch also explained that CINEMAGIC was important to him because “the sheer drive of young filmmakers, coming up to my office to show me things they’d done in their basement, was a great privilege. Most of those guys are now working in the industry. That’s why I stayed in New York—because here you’re surrounded by driven people, doing the most exciting things. I’d die of boredom anywhere else.”

Like 3-D, Disney animation, IMAX, special effects, and grand opera—New York has magic. Because Hutch savored all the magic of life, and because we shared so

(Continued on page 34)
"A Tunnel of Love Gone Mad"
Theme parks just don’t get any better than Universal Studios Islands Of Adventure. When it opened in May, 1999, critics hailed it as “the most thrill-packed of all the Orlando theme parks” and “a triumph of drama and design.” Praising the mind-boggling innovations, Richard Corliss, Time magazine critic, acknowledged that the park was “a glorious trendsetter” and proclaimed “The state of the park has reached state of the art.”

The crown jewel of I.O.A. is The Amazing Adventures of Spider-Man, the first ride in history to combine high-speed vehicle motion and stunning simulated experiences in a 3-D environment. Academy Award winning producer and director Steven Spielberg, I.O.A. creative consultant, called it the best ride on the planet. “In the parlance of the thrill biz, it’s a ‘dark ride,’ the roller coaster’s indoor cousin—a Tunnel of Love gone mad, playing out at an amphetamine clip,” wrote Brad Wieners in Wired magazine.

"Unbelievable!"
That’s how Spider-Man creator Stan Lee reacted to the new ride based on his Marvel Comics hero at Universal Studios Islands of Adventure in Orlando. Lee went public with his praise for the ride when it was honored with an award from Entertainment Design (ED), a magazine geared to entertainment technology professionals who work in theater, film, television, clubs, concerts, theme parks, architecture, lighting, etc. The award, which is called the EDDY, usually recognizes individual efforts, but last year the entire Spider-Man production team was honored for creating the best in the art and technology of show business. ED praised the seamless blend of various design elements, which include 3-D photography and projection, sets, audio, the ride vehicle and the space itself, plus the lighting for both the sets and film. It was the first time that a theme park ride had ever received such an accolade from the magazine.

Although Lee didn’t attend the award presentation, a letter written by him was read. “I’m a tough guy to please. I think of the Marvel superheroes as my children and nobody better make them look bad, see!” Lee was ecstatic to see his comic-book vision transferred to the screen totally intact. In his letter, he praised Jeff Kleiser and Diana Walczak of Kleiser-Walczak Construction Company (KWCC), the wizards who produced the computer-generated images (CGI). “They created an eye-popping, senses-staggering three-dimensional masterpiece of magic, excitement and wonder. Their use of color, their sense of layout, their ability to merge fantasy and reality was literally amazing. The audience didn’t just experience the ride; it became part of the ride. Every second of the incredible experience was a new visual treat, a cornucopia of brilliant imagery, the most fantastic journey one could ever imagine.”

Story Line Begins in Ride Line
Nobody executes pre-shows or details “backstories” (background information about characters and story line) like Universal. This is usually revealed to guests as they wait in line and suddenly become active participants in the narrative before experiencing the ride itself. (The pre-shows for Jaws, Back to the Future and Terminator 2-3D are almost as entertaining as the rides.) The Amazing Adventures of Spider-Man begins in the offices of the Daily Bugle newspaper, where Peter Parker (a.k.a. Spider-Man) works as a free-lance photographer for publishing magnate J. Jonah Jameson. As we weave our way through never-ending hallways and offices we notice that phones are ringing off the hook, police scanners are blinking furiously and computer screens are filled with half-written leads and stories.
Spider-Man swings out of nowhere and warns us of the danger that lies ahead when we encounter The Sinister Syndicate, a gang of superpowered villains called Doctor Octopus (a.k.a. Doc Ock), Electro, Hobgoblin, Hydro-Man and Scream.

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In a foreboding warehouse, the forces of darkness (the Sinister Syndicate) plot to levitate the stolen Statue of Liberty torch. Both the film and live sets are identical. The live sets were literally “built” in the computer to save the high costs of painting three city blocks in a style that would match the New York City world created by KWCC for the film. The rendered live set images were printed on canvas (you can’t tell where one begins and the other ends).

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Word suddenly comes over a television that the Sinister Syndicate has stolen the Statue of Liberty. Jameson calls a conference, but all of his reporters are missing and he has no way to get the story. He’s frantic because he has no options. He needs our help. We are immediately outfitted with “night-sight” goggles (polarized glasses), instructed on how to board a SCOOP dispatch cab (one of the funniest animated “how-to” videos you’ll ever see), then instructed to “GO GET THE STORY!” We’re off.

An Epic Battle Against Evil

Our Scoop lurches forward into a dark, sleazy cityscape; an illusion created with huge 70mm 3-D images on 12 different screens (a 13th is in 2-D but you’ll never find it), real sets and flashing lighting. We are literally immersed into a surreal comic book environment. (You can’t tell where the film images stop and the real world begins.) Blaring sirens and distant horns assault our ears. All hell has broken loose in the city. Suddenly, Spider-Man swings out of nowhere and jumps onto the hood of our Scoop (the vehicle jerks forward). “Man, you shouldn’t be out here,” he warns. “With Doc Ock on the loose, this could be the most dangerous night of my life—and yours!” As he swings off, he turns, admires our “night-sight” goggles and says, “Nice shades.” As soon as we crash through the doors of a warehouse, which houses the super villains’ headquarters, we come face-to-face (literally) with Electro, who rips a cable from a nearby machine and gives our Scoop a few electric jolts and we feel a jackhammer wave. Several 360-degree spins later, we crash into a huge sewer where Hydro-Man, who appears to be made out of water and looks like a jacked-up lantern, throws water at us—and on us. As our vehicle climbs back to street level in a series of heart-pounding roller coaster maneuvers, Hobgoblin blocks our path and throws explosive jack-o’-lanterns at us—and boy, do we feel the heat! (There’s no time to catch your breath on this ride.) A foreboding Doctor Octopus abruptly appears and blasts us with his doomday anti-gravity gun which levitates our Scoop 400 feet into the air in the middle of the city’s concrete canyons. He gives us several jolts then tosses us off into the dark street below. This 400-foot freefall (a.k.a. “sensory descent”) is the highlight of the ride, a stomach-turning plunge that ends with a sudden jolt as Spider-Man catches us with his webbing and pulls us to safety. If you thought the 13-story drop on an elevator at Disney-MGM Studio’s Tower of Terror was a screamer, wait until you experience Universal’s 400-foot freefall sensation. The creators utilized every trick in the book to create this incredible effect. Two projected 3-D images on opposite sides of the set, two falling wall sets, overhead turbo fans and the vehicle’s motion base are perfectly synchronized to create the illusion of falling in space.

The Amazing Adventures of Spider-Man is the first ride in history to
assimilate 3-D film with live-action, real sets and a revolutionary “roving-motion” base simulator. Add atmospheric touches like heat blasts, water sprays, fog and wind gusts, plus 16 channels of digital audio on board each Scoop and you end up with an extraordinary marriage of technology and art. Coordinating all of the effects must have been a nightmare for the creators of both the ride and the film (see separate stories for a behind the scene look at the creation of the ride and the 3-D CGI). The end result is nothing short of spectacular and amazing, surely the ride of a lifetime. With The Amazing Adventures of Spider-Man, Universal pushes the envelope further. It combines the best of Universal Studios famous Back to the Future and Terminator 2-3D attractions. Viewing 3-D has always been a stationary experience, but now, thanks to Universal and KWCC, there seems to be no end in sight on how 3-D can be utilized. “This is really the state of the future attraction,” claims Mark Woodbury, vice-president of design and creative development for I.O.A. “Spider-Man is the ‘next threshold attraction,’ which represents the evolution of immersion entertainment.” We’re holding our breath and waiting for the next big one from Universal.

**Faster! Higher! Wetter! Bumper!**

Universal’s track record of developing breakthrough attractions and rides during the last 11 years continues with The Amazing Adventures of Spider-Man. In different hands, Spider-Man would probably end up being less spectacular than the revolutionary ride currently thrilling visitors at Universal Studios Islands of Adventure (I.O.A.) in Orlando, Florida. “We always do things to the utmost degree and, hopefully, to the next level,” maintains Scott Trowbridge, director/producer of the Spider-Man ride. “That’s one thing Universal does quite well. We provide experiences that you can’t find anywhere else.” Hailed by the industry as a “threshold attraction,” the ride thrests a rapidly moving vehicle, that’s supercharged with sensory surprises, into a surreal comic book world that seamlessly integrates 3-D computer-generated images (CGI) into a bizarre live-action cityscape exploding with pyrotechnical special effects. Spider-Man is the key attraction at Marvel Super Hero Island, one of five dramatically themed mini parks at I.O.A. The ride is so complex that some of the technology required to make it a success hadn’t even been developed when production began in 1996. “From the start it was a challenge, a science project actually,” laughs Trowbridge, who created the ride along with production designer and ex-Disney Imagineer Thierry Coup. “As soon as we knew we were creating Super Hero Island, we knew Spider-Man was going to play a major role,” recalls Trowbridge. “He is one of the most popular Marvel characters and we couldn’t pass up an opportunity to create a Spider-Man experience.” Trowbridge was adamant about one thing. He didn’t want to take this great character and present him in a less than spectacular way. “Spider-Man stories are archetypal,” explains Trowbridge. “They’re about good versus evil, super heroes versus super villains. If our experience wasn’t bigger than life, we would have considered this ride a failure.”

Trowbridge, who has designed two theme parks in Japan, has bounced back and forth between film and theater in the past decade. He envisioned Spider-Man as a great opportunity to combine the best aspects of moviemaking and theatrical production and create a unique entertainment experience. Before designing the ideal experience, Trowbridge and his creative team went through the process of asking themselves questions like “What is the best way to really communicate the ideas of Spider-Man?” and “What is the best way to create an experience that is reminiscent of the character?” According to Trowbridge, “None of the ideas we came up with that were based on existing technology cut the mustard with us. It was at this point in time that we put all practical considerations aside and started asking ourselves different questions. Given what Spider-Man is, the kind of stories he is involved in and the kind of things he can do, what kind of an experience should this be? We were really entering uncharted territory.”

Before presenting any ideas to Universal’s upper management, Trowbridge and Coup did their homework. They laid out a basic framework of the experience and, at the same time, listed the technological considerations and the hurdles that needed to be surmounted in order to make the ride work. “The list was much longer
than we wanted it to be,” chuckles Trowbridge. “We went into the front office and presented this cool experience along with a list of things we could not do. Some of the technology required for the ride was deemed impossible three years ago, but we were determined to find ways around some of the problems. Understandably, the park executives were cautious but they offered optimistic support.”

Trowbridge knew right from the beginning that the use of 3-D in the ride was going to be a tricky. Viewing 3-D head on is not a problem, but viewing 3-D from a moving point of view while retaining realism was going to be a daunting task. Eventually, the problem was solved by Kleiser-Walczak Construction Company, a CGI studio with a track record of solving problems and creating innovative digital effects for film, television and commercial productions (see separate article).

The earliest scale model of the ride was made out of plywood. It sat on a 20 by 26 foot table (scale: 1” to the foot) that was supported by stilts and stood about four feet off the floor. Huge strips of wood were then cut out to recreate the ride’s track pattern. This enabled the designers to wheel themselves through the model on a low stool with casters. With their heads now at the level where the ride’s Scoop (the name of the vehicles that guests would eventually ride in) would be, the creative team could recreate passengers’ eye movements and get a feel for the ride. Further along, a partial full-scale mock-up was built in an airplane hanger. “We spent millions of dollars over a period of time executing proof-of-concept tests to see if the ride as we envisioned it was going to work,” states Trowbridge. “This rudimentary mock-up, complete with some basic 3-D CGI, was just enough to tell us if the concept was going to work.” Trowbridge brought senior management in to check out the ride’s progress. According to Trowbridge, the executives were seated in a strange looking vehicle that resembled a dune buggy which could ride along a track, rotate and do just about anything under human power. To push the vehicle through the two scenes that had been recreated, several grips from the film industry were hired and dressed in black so they wouldn’t stand out in the darkness. To simulate the sensory effects when Hydro-Man swings a water pipe and hits the car, Trowbridge and Coup smashed the car with a two-by-four piece of wood and sprayed the executives with water from a fire extinguisher. Both of these effects would be effectively simulated and be accompanied with steam blasts in the finished ride.

With the ride’s creative concept now locked up, Trowbridge still had many problems that needed to be solved. He wanted to use rear screen projection to free up space for animated props such as broken pipes, moving walls and a collapsing bridge. There was one major obstacle. According to Trowbridge, light from the projectors did not maintain polarization as it passed through some rear-screen materials. The images became muddled and the ability to see 3-D was mysteriously lost. He reports that one expensive experimental screen, which was really a cut glass lens, could have been used, but the machinery used to manufacture it could only make screens 8 by 8 feet when the ride required screens 35 by 35 feet. Trowbridge set out to solve this problem by projecting 3-D imagery through all types of materials, even shower curtains.

“Eventually, we stumbled upon a mix of ingredients that could be added to a traditional screen material that would allow it to hold polarization.”

Trowbridge and KWCC had decided early in the ride’s production that they wanted very realistic, very human animation and, in fact, wanted the Spider-Man character to look “alive.” To achieve this goal, the creative team first considered using motion animation, a process that begins with outfitting a human being—or anything—in a special suit with sensors on it. When the person moves, a computer captures the motion of the sensors that is to be applied to an animated character. A martial arts/kung fu champion was hired to try and perform those heroic Spider-Man moves. “The idea was to capture all the subtle nuances of his moves and translate them into screen imagery in order to make the character seem more realistic,” points out Trowbridge. “We set up a computer rig and video taped the martial arts champion’s movement from six different angles. When the motion was applied to the animated character, the results surprised us. We hated it. He was too human and he didn’t move like a super hero. Speeding the action up didn’t improve the situation. Some magic was missing. Even a kung fu master can’t move like a super hero. A lot of time and energy was spent on this first animation test. In the end, KWCC used key frame anima-
Hobgoblin tosses a few flaming jack-o’-lanterns our way and they explode on impact.

Volume we find that controls all of the vehicles (there are 12 Scoops in the ride) is actually two computers running the same software and examining the same inputs. If those two computers disagree on any data, the plug is pulled automatically. Usually, it only takes seconds before the problem corrects itself.

Where does Universal go from here? Trowbridge is enthusiastic about both parks’ future rides. “Our job is to provide some great experiences for our guests. We’re dedicated to keeping that experience fresh, which means providing alternatives to the other parks. Spider-Man was built on the knowledge we learned from Terminator 2-3D. With our new knowledge and our new technology, we want to bring future attractions and rides to a new level of entertainment.”

Disney vs. Busch & Universal

Yes, Disney’s Magic Kingdom is the must-see park to visit in Orlando. It’s at the top of everybody’s list. Disney still delivers the entertainment goods, but the newer and more exciting attractions at Universal’s two parks and Anheuser-Busch’s two parks (Busch Gardens, Sea World) suddenly make the Magic Kingdom appear stale, old hat, and, dare I say it, out of touch. During the week I visited several parks in the area, I heard visitors from all over the world express disappointment in Disney’s newest park, Animal Kingdom. Everybody seems to agree that Busch Gardens portrays the African adventure scene better. Has Disney lost the touch? Instead of getting a Disney four or seven day pass, go for innovation at I.O.A. and its sister park Universal Studios Florida where you “ride the movies.” The two parks seem to invoke the same mantra—Faster! Higher! Wetter! Bumper!

At I.O.A., guests will see their favorite myths, legends, cartoons and comic books come to life in five distinctively different creative worlds. The comic-book colored Marvel Super Hero Island is inhabited by super-heroes and villains, like the Incredible Hulk Coaster and Doctor Doom’s Fearfall (both rides have story lines, a must for all rides at Universal). Over at Toon Lagoon, you leap into the pages of the Sunday funnies and romp around a universe inhabited with Blondie and Dagwood, Beetle Bailey, Krazy Kat and the Popeye gang. Do try Dudley Do-Right’s Ripsaw Falls, surely the wettest ride ever created. (Universal has a thing about spraying, splashing and dumping water on guests. It’s actually a lot of fun. Trust me, you’re not safe anywhere.) Realistic “living, breathing” dinosaurs populate Jurassic Park. The Jurassic Park River Adventure, with its attacking T-Rex and 85-foot water plunge is easily a crowd favorite, but I marveled at the park’s Discovery Center. It’s packed with entertainment and educational interactive opportunities. Here, you’ll find both adults and children mesmerized at the sight of a real Raptor “hatching” before your eyes.

Sometimes, small is best. The highly entertaining Mystic Fountain speaks, tells jokes and squirts water. Don’t ever mention you’re from England. The fountain will make you feel at home. Even adults will be in awe at the cacophony of Day-Glo colors that envelop the whimsical Seuss Landing. It’s the only place in the world where Theodor “Dr. Seuss” Geisel’s world famous characters and books spring into life.

“Squinching”—Drive-by 3-D

Some theme park ride specialists and computer graphic imaging houses said it couldn’t be done.
Good wins out. In the final scene of the ride, Spider-Man dangles the captured villains in one of his webs. The world is safe—for now.

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Image courtesy Kleiser-Walczak Construction Co.

Getting 3-D to retain its dimensional realism on both flat and concave screens from a moving point of view was perceived as, well, next to impossible way back in 1996. So, who ya gonna' call?

Universal wisely called Kleiser-Walczak Construction Company (KWCC), a small, innovative CGI studio headed by Jeff Kleiser and Diana Walczak and founded in 1987. "In the past, we have demonstrated our ability to take on a project, throw all the rules out the window, solve technical problems and deliver top quality work on a budget and on a deadline," says Kleiser. "I think this is the reason why Universal felt we could handle The Amazing Adventures of Spider-Man, which had a substantial amount of complex problems." Kleiser points out that KWCC is in a unique position of having no other financial investors other than himself and his wife (Walczak). "We tend to work on interesting projects that we really want to do, and then we focus all our attention on them. Our studio is not a huge factory involved in many projects. We take a boutique approach to our business. We told Universal that we would dedicate a crack team of animators for three years on Spider-Man. The team that started the project would finish it."

Universal quickly recognized another important benefit of signing on with KWCC. The animation would be produced on the east coast (North Adams, MA) away from the prying eyes of Hollywood at KWCC's studio in MASS MoCA, the Massachusetts Museum of Contemporary Art situated in the Northern Berkshires. (KWCC also has studios in Hollywood and New York.) "When a project is in production for three years, there's time for other people to sniff around at what we were doing and try to beat us to the market with some kind of similar technology," claims Kleiser.

KWCC is no stranger to solving technical problems. Their pioneer work in computer imaging includes the development of SynthespianSM, a term trademarked by the studio to describe the use of digital performers as stand-in doubles for actors. This technique of using "3-D" characters that move with believable life-like motion preceded Titanic by two years when KWCC produced the first digital stunt doubles for the Sylvester Stallone film, Judge Dredd. KWCC's film division also created groundbreaking visual effects for Stargate, Clear and Present Danger, Mortal Combat Annihilation, Honey, I Blew Up the Kid and the 70mm 3-D presentation Honey, I Shrink the Audience (SW Vol. 22, No. 1). Their commercial division recently won a string of awards, including a prestigious Clio, for the Synthespian characters in Trophomation in which reflective gold basketball trophies come to life and play a fast paced game of one-on-one. Last year, the studio produced the 70mm 3-D CGI for the digital opera, Monsters of Grace. (Look for a report on this project in a future issue.) In addition to all of these technical accomplishments, KWCC collaborated with Douglas Trumbull on the Las Vegas Luxor special venue 3-D film. This project involved solving many complicated mathematical and optical problems in compositing CGI with live action and motion-controlled photography.

The film portion of The Amazing Adventures of Spider-Man had to start early in the ride's production schedule. New technology had to be in place quickly. The immediate problem? How do you compensate for the constant shift of perspective of the 3-D images. KWCC created new technology for this moving point of convergence and called it "squinting." This new process digitally compensates for the changing distortions you get when you look at a 3-D image as you pass across the screen. To accomplish this, the studio had to, in effect, calculate where a viewer sat at every moment in the ride and adjust the image from that perspective. Frank Vitz, KWCC head of software, and Jeffrey Williams, technical supervisor, started by simulating the ride in the studio's SGI computers. The ride was built to scale and included information on the location of the track and the projectors. A simulated camera was then mounted on the simulated ride vehicle. After data was supplied on how the ride's vehicle would move along a specific pathway, Vitz and Williams were able to see how the screen was going to look at specific points in the ride. Camera paths were established in the computer and locked. KWCC developed squinting algorithms, a technique which allowed the studio to pre-distort the imagery on every frame to compensate for the shifts in the audience's ever changing viewing angle. In effect, while understanding the distortion that's...
going to happen, the computer algorithms purposely applied distortion in the opposite direction so that the two cancel each other out and the images look normal from the viewer’s point of view as they move in relation to the image on the screen.

“This makes the screen appear to be a window on the virtual world rather than appearing to be just a screen onto which images are projected,” says Kleiser. “The end results are nothing short of astonishing. With squinching there is an additional depth cue of parallax where the objects in the foreground go by faster than the objects in the distance, resulting in a more believable sense of depth.” Walczak admits that squinching was really a mathematics problem.

“Squinching for the flat screens wasn’t too complicated, but squinching for the two fish-eye projected images on two different hemispherical dome screens was very complicated and took almost three months to complete.”

KWCC used a full arsenal of Alias/Wavefront software on Spider-Man, including Power Animator (modeling, animation, rendering), Dynamation (dynamic effects), Kinematics (character animation), Composer (compositing), plus many more. “Kleiser-Walczak really pushed this sophisticated software to its limits,” claims Scott Trowbridge, Spider-Man’s producer/director. “They were constantly translating data back and forth between the different software programs, and it was very cumbersome.

Sometimes there were translation errors and some work would have to be redone. About a third of the way through the animation, Alias/Wavefront announced that they were developing a new set of software animation tools (to be called Maya later on) that would combine all of the programs and eliminate the translating problems. It was originally called beta code which means the software wasn’t fully tested or ready for public release.” Trowbridge says everybody had to take a good hard look at this new development. Alias/Wavefront was offering a great solution to their problems, but there was that possibility that the software would crash because it hadn’t been completely tested. Millions of dollars and countless months of work would be lost.

KWCC, who had been a beta site for Alias/Wavefront’s software before, had confidence in the new product’s capabilities and started to migrate their Spider-Man work onto the new system. “Changing software almost half way through any project is a very unorthodox,” asserts Trowbridge. “A situation like this wasn’t alien to us. We had to be able to make leaps of faith and use our instincts and our intellect to tell us which way to go because we were always charting new territory on Spider-Man.”

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The 1920s aren't generally regarded, at least among collectors, as fruitful years for stereo images. By 1922, Keystone was the last remaining major publisher of stereoviews, a medium which the growth of magazines, radio and movies must have left seeming more and more a leftover from the previous century. Despite encouraging sales of both photographic and lithographed views in the early years of the 20th century, they were just no longer a primary way of learning about the world by the '20s.

With the market nearly all to itself, Keystone made an impressive effort to maintain the vitality and relevance of published views throughout the decade and into the '30s. Some exceptionally good stereography documented technology, public events, people and societies from all over the globe during those years. (See “George Lewis, Keystone's Last Stereographer”, SW Vol. 20 No. 5.) While much of the production was targeted at grade school use, Keystone's general sales efforts during that time were enthusiastic, to put it in Depth.

"Fish for Breakfast." This Owen Barrett view brought more delighted reactions than any in the rest of the collection when passed around to members of the Cascade Stereoscopic Club. Barrett and his wife Cassilla (included in several of his views) are seen car camping, probably somewhere near Mt. Rainier. Visible under the table and in the center foreground is the string being pulled tight to trip the shutters.
The collection includes several views of people riding horses in Paradise Valley on the slopes of Mt. Rainier, just a short drive from the Seattle area where Barrett lived.

Despite Keystone's extended survival (which was aided by the flat commercial use of their huge library of images), the 1920s were really a decade in-between the advent, in the 1930s, of 35mm stereo transparency formats. In 1933, Tru-Vue stereo filmstrips were introduced, followed by the similar Novelview films, leading to the advent of the View-Master format by the end of that decade.

While the '20s were nearly at the end of the stereoview as a published medium of general interest, 3-D imaging was increasingly taking advantage of improved photographic technology in specialized applications like mapping, advertising, medicine, the natural sciences, promotional gimmicks, and...
even movies. At the same time, stereo cameras and accessories were becoming more widely available and popular in both America and Europe. In the preface to his comprehensive 1926 book Stereoscopic Photography, Arthur judge made note of these trends. "Not only is stereoscopic photography being taken up again with increasing zeal—as judged by the activities of the stereoscopic societies, and by the sales of apparatus—but its principles are finding greater application to microscopy, radiography (X-ray work), astronomy, aerial and land survey, optical instruments, to educational purposes and also to magazine and catalogue illustration. Already on the Continent, the anaglyph is being used to an increasing extent for the stereoscopic illustration of commercial catalogues, and for books and magazines."

The '20s saw some early 3-D movie efforts, including the first known 3-D feature-length film The Power of Love, projected anaglyphically in Los Angeles in 1922. Competing with a number of anaglyphic short films in 1923 was M.A.R.S.,

Shots like this one looking into a Mt. Rainier glacier are irresistible in 3-D, but Mr. Barrett produced a view worthy of any professional.

"On Paradise Glacier" provides a good look at 1920s climbing attire.
projected in the Televue synchronized mechanical shutter process in New York. Stereo was also employed to promote 2-D films, as in the case of *The Hunchback of Notre-Dame* (1923) and *Phantom of the Opera* (1926) using stereographs of the sets and selected scenes produced for the folding Camerascop viewer.

The same viewer and format was used for a mid '20s promotional set produced by the Berkshire Knitting mills (SW Vol. 21 No. 3). Sets of stereoscopic cards issued with Cavenders cigarettes from 1927 to 1931 were also designed for viewing in the Camerascop (SW Vol. 17 No. 2). In 1928, a custom-made aluminum viewer was included with souvenir sets provided early passengers flying aboard the Graf Zeppelin (SW Vol. 23 No. 5).

All of the above elements seem to have helped keep public awareness of stereoscopy as a photographic option higher in the '20s than it is today. Interest in stereo among amateur photographers was certainly more common, and new or used cameras were certainly easier to find alongside flat equip-
ment in shops. Carrying or using a stereo camera at some scenic viewpoint would have brought fewer (if any) stares or questions than today, and many amateurs became very proficient stereographers. While published views of Paris or Niagara Falls had become less common, shooting your own stereos of those sites (or of your own backyard) was a growing hobby.

A generous selection of views by one such amateur were brought to a meeting of the Cascade Stereoscopic Club in Portland, Oregon, last year by the photographer's family. As the box of impressively stereographed and mounted views was shared via several stereoscopes, comments and questions flew around the room regarding the cameras used, the locations shown, and the vintage cars so sharply recorded. Unfortunately, little beyond the handwritten titles on the mounts is known among the grandchildren's generation, although more research is under way.

The stereographer's name is Owen Barrett. He was active through much of the 1920s in Mr. Barrett documented in stereo the fruit and vegetable business in which he was a partner. Many of the views in the collection are in this smaller format—perhaps from a folding roll film stereo camera. Unlike the extra image area provided by 5x7 cameras, there was no leeway in these negatives for stereo window adjustment in contact printing (and enlarging was not yet a common practice).

A carnival or circus visiting the Seattle area. Other Barrett views include railroad stations, city streets, and country roads but hiking and camping subjects were clearly his favorites.
Perhaps taking advantage of a "smaller" folding stereo camera, Mr. Barrett took a group of stereos from a plane, probably a sight-seeing flight over Puget Sound.

A dramatic self portrait in front of Snoqualmie Falls, about 30 miles east of Seattle. About half of the heavy gray mounts Barrett used have no identification on the front or back.

Washington state, especially in the Mt. Rainier area. He was a partner in a wholesale & retail fruit and vegetable business for at least part of this time, which may have required frequent travel to various parts of the northwest—providing opportunities for stereography in different areas and seasons.

As his cameras and negatives were not found with the views, much speculation circulated during the meeting as to exactly what equipment he used. The very sharp, arch-top three-inch prints on many of the mounts suggest contact prints from a large format camera, perhaps something like the classic workhorse Stereo "Auto" Graflex 5x7 (on the market from 1907 to 1922) or the less bulky Graphic Stereo 5x7. Other views in the collection have two and one-half inch wide images, suggesting the use of a smaller camera like a folding Blair Hawk-eye or kodak roll film model or a more compact French or German stereo camera of various possible formats producing negatives that could have been contacted or enlarged.
Whatever cameras Mr. Barrett owned, he was obviously quite skilled in their use and careful in printing, trimming and mounting. Most of the views are composed with evident concern for strong stereoscopic impact as well as good basic photographic composition. In short, Owen Barrett was one of the thousands of serious amateurs in the 1920s who kept stereography not just alive, but in many cases more vitally involved in documenting the real world than the work of some professionals and publishers both before and after the '20s.

As important to stereographic history as the work of Owen Barrett is the care with which Deb Beery and her family have preserved her grandfather's stereo-views. Sharing them with the Cascade Stereoscopic Club and Stereo World, and continuing the family research into Mr. Barrett's life and stereo photography demonstrate an attitude we can only hope is highly contagious.

PhotoHistory XI in October

Held every three years since 1970, The Symposium on the History of Photography titled PhotoHistory will be take place October 20-22 in Rochester, NY. While none of this year's presentations deal exclusively with stereography, many of the speakers are NSA members and several topics will include aspects relevant to stereo photography, collecting and preservation. Among the subjects will be Daguerreotypes (Matthew Isenburg), The New Collection (Jack Naylor), The Camera Obscura (Jack & Beverly Wilgus), The Iron Plate in American Photography (Janice Schimmelman), and a panel discussion on Live vs. Internet auctions.

Speakers will fill the day of October 21 at George Eastman House, where a sack lunch will be included and where registrants attending the evening buffet can tour the mansion and gardens and hear George Eastman's pipe organ in the conservatory. A 100-table Trade Show is scheduled for the 22nd at the Marriott Thruway.

For more information or registration forms, contact PhotoHistory XI, Box 10434, Rochester, NY 14611 or call Jack Bloemendaal, (716) 288-6359.
Cirque du Soleil—Journey of Man opened to IMAX Theaters worldwide in May, 2000. The mission of Cirque du Soleil, as a circus, is to “invoke, provoke, and evoke the imagination, the senses, and the emotions of people around the world”. After seeing Cirque du Soleil—Journey of Man I feel this mission statement holds true for the film as well.

Cirque du Soleil first opened in 1984 and has since been experienced by over 20 million people worldwide. It employs over 1800 people from almost every country in the world, 500 of whom are performers. Cirque du Soleil currently has eight shows running simultaneously on three continents, including two in Las Vegas, one in Biloxi, Mississippi and one in Orlando, Florida at Disneyworld. Cirque is a film not so much about the circus itself, but rather a film which uses acts from Cirque du Soleil to portray man’s journey through life. The stages of human development, from birth through maturity, are each introduced by a Cirque du Soleil act. Cirque was filmed on location at various natural and historic landmarks around the world.

The film opens with a resounding “Big Bang” as an explosion of light and sound sends shock waves rippling through the universe. As the cosmic dust clears, the Taiko Drummers appear as prehistoric cave dwellers. As they beat their drums louder and louder, the embryonic “universal child” appears and plunges through a brilliant portal of light and into the sea. The child’s underwater experience is portrayed by artists from “O”—the first Cirque du Soleil venture into aquatic theater. Several synchronized swimmers perform an awe-inspiring underwater ballet, and in a symbolic way, just as man emerged from the oceans, the infant is propelled from the water into the dense foliage of a redwood forest.

The Taiko Drummers’ cave scene was the only one shot on a set (in a Las Vegas warehouse) since the drums are very fragile and finely tuned and would not hold up to the elements. Also, the Taiko Drummers play at “Mystere” in Las Vegas and were only available two days a week, hence the Las Vegas set. However, throughout the rest of the film, the performers were faced with the challenge of performing their acts out of the protective setting of the big top or fixed theaters and in the unpredictable environment of the great outdoors. The filmmakers shot in just about every type of location imaginable, from underwater to the desert to being suspended in mid-air.

For the underwater scene the filmmakers tried to find a body of water that was 85 degrees, as this is the temperature of the underwater “O” stage at the Bellagio in Las Vegas, home of the underwater artists. Since the shot took place in
December, the warmest body of water that could be found was only 65 degrees. As each IMAX film load contained only enough film for three minutes, the performers used the 1-hour turnaround time between each shot to warm up!

In stage two, childhood, the child experiences the brilliant light, color, sound, and massive trees of a redwood forest—symbolizing how, from a child's point of view, everything is larger than life. The child meets the "flounes", part clown and part shaman, who serve as the child's guides and instincts. The male floune is a risk taker and the female floune is more cautious. The child meets several uniquely costumed characters, representing a combination of imagination and reality. Learning such emotions as fear, joy, courage and wonder, the child is engrossed by the graceful aerial ballet performance of the "Bungees". Derived from the popular stunt of bungee jumping, this act is a Cirque du Soleil fan-favorite. The Bungees dive from the giant treetops, coming within inches of the child's face. Fear turns to courage and the child reaches out to the Bungees, who grab hold of him and in a climactic rite of passage, whisk the child up into the air and—symbolically—away from his childhood.

In stage three, the child finds himself in the Valley of Fire State Park in the Nevada desert. He no longer has the flounes as his guides and protectors and is drawn to a powerful man high on a canyon wall spinning a metallic cube around his body. The youth aspires to be as strong and brave as his new found idol. As "Cube Man"—conquers the cube, "youth" feels the courage to enter into adulthood.

Adulthood begins with the young adult standing by a reflecting pool when he is captivated by male and female statues on a lily pad. The statues become alive, and intertwined with one another perform an act of magnificent choreography. The lily pad is symbolic of the fragility of marriage and the need for harmony, balance and strength. The young adult, through observing this metaphorical ballet, learns of love and wishes to possess it. It is here that the film takes a turn, as young adult believes he can obtain love with money and is soon seduced by "Stiltman" who is symbolic of the devil. Stiltman takes the young man's hat and replaces it with a gold one to symbolize his deal with the devil.

The statue act was filmed at a Renaissance-style garden reflecting pool located at a private estate called Green Gables in San Mateo, California. Co-producer Charis Hortan remembered reading about Green Gables in a book about old gardens and sent the location manager who was able to gain the cooperation of the owner. The pool was drained and filled with water and black dye to give it a reflective, dramatic, surreal look.

In the next stage the now mature adult is surrounded by gold and marble—his value calculated by his financial wealth. A young vagabond girl appears and attempts to give mature adult the hat he tossed away in favor of his
The location of the Banquine segment was Severance Hall, home to the Cleveland orchestra. This is one of the few opulent buildings in the world with an unobstructed forty-foot high ceiling—the height needed by the acrobats. The problem at Severance Hall was that the Cleveland Orchestra performed in the evening—so the Banquine set had to be taken down every evening and reconstructed every morning.

The next step in man's journey, maturity, takes place at the Brandenburg Gate in Germany. Man has become a mature man and as he sees the child within all the adults around him, they too all magically turn to children.

Reflecting on his past, mature man remembers that as a child he was full of dreams, full of faith, and full of love. With an understanding of his life, he realizes that his journey is complete. Filmed on location at the historic Brandenburg Gate in Germany, it is here where one journey ends and another begins, not only for mature man, but also for the city of Berlin.

Located in the center of Berlin, Brandenburg Gate was built between 1788 and 1791. Historically, the gateway was the site of many celebrations and conflicts. However, after the construction of the Berlin Wall in 1961, the gate was sealed off in an area between East and West Berlin with access terminated until November 1989. Following the collapse of the communist regime, the Berlin Wall was torn down and the heart of the city was restored.

Just as the end of the Berlin Wall signaled a new beginning for Berlin, the youth of society represent a new beginning for the human race. So it is with the next generation in tow that mature man walks with confidence towards the gates to begin his final destiny. He passes on the knowledge to these children that everyone is born with three essential keys to life: dreams, faith, and love.

In his wisdom, he has learned the secret of these keys is that "dreams make the impossible possible, faith tells you to believe in youth, and love is the instinct to respect one another". The wise...
mature man advises the youths that by using these three keys to life, “one can open doors to endless possibilities. Where these doors lead is everyone’s individual journey but collectively, it is the destination of humankind.”

Well, quite a lot to grasp in 38 minutes! I think you would need a Ph.D. in symbolic film interpretation to absorb the vast amount of information, symbolism, imagery, etc. presented, and anyone who can actually do so should be awarded a degree on the spot!

I raised this question during my interview with Cirque director Keith Melton and writer/producer Peter Wagg. They explained, quite correctly, that this film can be enjoyed on many levels; such as the grace and beauty of the performers, the scenery, the music, the fairy tale story line, etc. This is a film which can be enjoyed by all at any level chosen. Although concentration and introspection will be needed if one wishes to fully benefit from Cirque’s message, much pleasure can also be received from just sitting back and enjoying the beauty of this magnificent film.

Keith Melton is a long time fan of Cirque du Soleil. He wanted to transpose the surreal quality of the circus to the real world in “real” surroundings in this first time ever that Cirque du Soleil performers performed out of their “Big Top” environment. One of the first things Melton did prior to filming was to study the Cirque du Soleil performers at their “Mystere” show in Las Vegas so he could get a feel for the staging, lighting, direction, etc. and keep the “character” of the Cirque du Soleil in the film. His attention to detail is mind boggling. Everything had to fit together perfectly including light, color, mood, music, sound, camera angles, etc. Every plant and flower you see in the Redwood forest or around the reflecting pool is not there by accident but by careful and meticulous planning. Melton was well aware of the 3-D in virtually every shot and designed Cirque to take full advantage of it at all times. Camera angles, distances and interocullars were constantly evaluated for optimal 3-D.

The Cirque budget was $12,000,000. By comparison the budget for Across the Sea of Time was $7,000,000. T-Rex was $14,000,000 and Wings of Courage was $15,000,000.

In some of my other reviews I have suggested that a particular film be seen more than once to fully appreciate it. For Cirque this is an absolute necessity! It is just not possible to experience all the film has to offer in one or even two viewings. I realize this may not be practical or even possible, especially for those who live a great distance from an IMAX 3-D theater, but for those with the opportunity, it will be well worth the extra effort.

I think the message in Cirque is an important one for us all—and as important a part of the film, if not more so, than the entertainment value. We all get caught up in our material pursuits and sometimes need a reminder, as did the main character, that we must appreciate the non-material as well. You will walk away from Cirque with a renewed appreciation of the values in life that we often take for granted—joy, love, hope, faith, friendship, etc.

Much too often, as we all know, the use of 3-D in film is for exploitative or sensational purposes, and 3-D is tainted when this happens. It is great to see 3-D used in a film of this caliber. As 3-D has enhanced Cirque, so has Cirque enhanced 3-D.
It's been some time since we last added to our "collection" of stereo tintypes (see SW Vol. 24 No. 1 page 18 and Vol. 24 No. 2 page 36). As with the previously published examples of cut tintype pairs produced by the Aldens of Saratoga, New York, one of the three views here consists of a ferrotype pair cut and transposed for insertion in a card with prepared pockets and die-cut windows. Also like the Alden views (and most tintypes), this one is a portrait. Unlike the Alden mounts, the card has an ornate pink, gold and tan marbled surface with embossed frames around the oval windows.

All of the above, plus the fact that the card is seven and a quarter inches wide, make it likely that it was meant to display two flat tintypes of different individuals—like a married couple—and may have been cut down from a larger album cover or multiple portrait display card. The limited depth suggests the pair may have originated in a four-lens studio portrait camera and may have only been inserted for stereo viewing as an afterthought, unlike the very intentional stereos shot by the Alden brothers.

Our other two examples are more problematic, as both feature transposed images on single sheets of metal. In a direct positive process like the ferrotype, I can think of three basic ways this could be accomplished. 1) By using a self-transposing camera with mirrors or prisms of considerable bulk and weight. 2) By making sequential exposures using a moving plate holder that shifts between exposures and shifts of the camera itself. 3) By exposing a modern transparency pair (perhaps copied from a vintage stereoview) onto a currently available tintype plate and then aging it to resemble an antique, monolithic tintype stereo. (Modern materials aren't the same as 19th century tin plates, but someone determined enough might be able to come close.)

The latter effort may have been made at some point, but probably not with the examples shown here. In the first place, anyone going to all that work would likely have chosen more interesting subjects (known structures, street scenes, etc.) that would bring higher prices. Any fake made for deceptive purposes would certainly need to include many of the typical flaws found on antique ferrotype plates, but to make an image as dark as that of the single large house shown here would be counterproductive. (In order to make the image visible in reproduction, it was necessary to lighten it in

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Cut and transposed sheets of tin - possibly from a four-lens portrait camera - are inserted in pockets built into the oversize mount of this stereo tintype. Andrew Griscom collection.
scanning to the point where the dark green paper mount frame became a blank white.) A 19th century amateur, on the other hand, could well have produced such a flawed image in an experimental try at exposing tintype plates as outdoor stereos.

The image areas of both monolithic tintypes are very close to an exact three inch width. A tintype plate simply exposed in a vintage stereo camera in place of a wet or dry glass plate would presumably have the same pair of oversize images in need of cropping as those seen on glass stereo negatives. But someone going to the trouble of transposing the images in-camera (by whatever method) for viewing on a single plate could certainly have created a mask that would have provided a pair of three inch wide images with the sharply defined septum found in both examples.

(Continued on page 33)
Publication of the Winter 2000 "Swimsuit Issue" of Sports Illustrated in color 3-D has been much ballyhooed in the media as an event and the 3-D effects and stereophotography produced for that issue demonstrate great expertise. The success of the "Mars 3-D" issue of National Geographic in August 1998, which made a successful use of color anaglyphs, prompted the Sports Illustrated editors to assemble a team of 3-D consultants for production of an issue to display an array of "Supermodel" bathing beauties in polychromatic anaglyph.

The anaglyph has been used to showcase the female form in magazines numerous times and several attempts at innovation, historically, have been made to introduce a fuller palette of color into the inherently monochromatic process. It is a distinct challenge to create a full-color anaglyph that has natural rendition yet makes an effective use of complementary colors for the image selection necessary for stereoscopic viewing.

In the early 1950s a French magazine called Follies of Paris and Hollywood used a two-color anaglyph printing process that was very similar to the two-strip Technicolor process of the late 1920s. The red printing plate carries the skin tones of the bathing beauties and an interesting color rendition is achieved in addition to 3-D. Yet there is no yellow or black ink used as with conventional 4-color printing.

It is to Leslie P. Dudley that we must credit the term "polychromatic anaglyph" as well as its first application in printing. In his pioneering book from 1951 titled Stereoptics, An Introduction, Dudley describes a device of his invention which is "...an optical attachment for use with an ordinary still or cinematograph camera. Colour stock, such as 'Kodachrome,' is used, and the arrangement is such that stereoscopic pairs of images are superimposed on the film to form anaglyphs direct in natural colour." Dudley also notes that the "...problems involved in producing anaglyphs in natural colours have claimed the attention of many workers." Among them he cites Schestakoff (1910), Gurewitschu (1910), Wiener (1910), Lehmann (1917), Schallop (1934) and Lumiere (1934).

In the October 29, 1955 issue of Picture Post magazine Dudley published "the first three-dimensional colour pictures ever to appear in any newspaper or magazine." The result of "years of research," Dudley coined his color 3-D process "Anachrome." A two-page Anachrome spread featured actor Terry-Thomas as a seventeenth century cavalier enacting a sword battle to defend actress Sabrina "against a pack of Puritans." Two full page ads in the magazine also showcased Anachrome with promotions for Esso Gasoline and the then-new Vauxhall automobile.
In a sidebar titled “How to View 3-D Colour” the reader was advised to “hold the spectacles to your eyes and look at the pictures from a distance of about two feet. Allow a little time for the full three-dimensional effect to operate. You can reduce, or increase, the viewing distance to whatever gives you the best results.” A subsequent issue of Picture Post on November 5 also ran feature photos and advertisements in Anachrome.

Dudley’s process utilized three-color photographic separations that were printed with a half-tone lithographic process. They suffered some of the defects that E.F. Linssen, writing in his book Stereo-Photography in Practice, delimited: “For its successful application everything would depend on whether colour can be properly divided, by means of suitable filters, into homologous images each of which would have to possess a series of wavelengths complementary to the other’s.” According to Linssen, color anaglyph films were not considered “sufficiently satisfactory” for showing at the Festival of Britain Exhibition of 3-D films in 1951. A black and white 3-D film of Dudley’s making, A Solid Explanation, however, was included for showing utilizing the polarizing process of image selection.

There were several subsequent attempts to render feminine beauty in polychromatic anaglyph, notably a January 1985 issue of Velvet, an X-rated magazine promoted as the “1st Time Ever in Magazine History!—Full Color 3-D Photos!” For this issue, 3-color separations were created without a black printing plate from the left and right-eye pair produced with stereophotography.


To date, the color anaglyph images in the Swimsuit issue of Sports Illustrated are among the most effective yet published. For the stereophotography, talented sports photographer Dave Klutho used several RBT cameras, two 35mm cameras on a bar, as well as twinned Hasselblad cameras. Ron Labbe of Studio 3D provided stereophotography for advertisements and 3-D consultation, as well as John Roll, Boris Starosta and sports photographer Heinz Kluetmeier. The full size anaglyph glasses included with the issue were manufactured by Theatric Support of Studio City.

References:

Note: An upcoming exclusive Stereo World article will provide the behind-the-scenes story of the creation of Sports Illustrated’s 3-D winter 2000, 3-D swimsuit issue, from planning through stereophotography, image and ad preparation, writing and printing.
Remembering, I believe it was President Kennedy who once reminded us that "life is inherently unfair". Sometimes we forget that eternal truth ... or maybe we just do not want to believe it. When I heard of the untimely death of David Hutchison following a six month losing battle with pancreatic cancer at the age of 53 it brought it home to me anew.

This adds to the bad news that the Stereoscopic Society has recently received. Last fall we lost John Baird at the age of 57 in a very similar manner. They both still had so much to offer and were filled with the joy of life. When we also lost Dr. Miles Markley early this year one could rationalize it, at least, as being at the end of a very long, rich, and productive life which he had fully enjoyed and made the most of. There is a difference. David Hutchison was a fine stereographer, one of the best. As an editor for STARLOG magazine he had access to some very exotic subjects that were a real treat for his fellow Beta Transparency members to enjoy. Stereo World readers at large also were able to appreciate them in his contributions to this magazine over the years. He was a longtime member of the Stereoscopic Society and active as well in several other stereo/photographic organizations. Seeing him at the NSA conventions was always something to look forward to. When the time came, I am told, he faced the inevitable end with a courage and good spirit that the rest of us would be well served to be able to match. We will miss him.

Caprine Print Circuit

Tom Moore has turned the job of Folio Secretary for the Caprine print circuit over to Ron Kriesel of Gladstone, Oregon. I wish to thank Tom for the several years of guidance he brought to the circuit and all of us who are members of that group of printmakers are in his debt. I also wish to thank Ron Kriesel for coming forward to take over this important task. Those who haven’t served as a Folio Secretary may not realize how important it is and how much it depends on the good will and thoughtful behavior of all of the members to keep everything working well.

4-Star

According to the latest reports, I understand that Bill C. Walton of Columbus, Georgia, now enjoys the rank of 4-Star Exhibitor in stereo cards in the Photographic Society of America. This is a very high honor representing the culmination of years of effort preparing for and entering exhibitions. Currently there are 11 stereo card exhibitions around the world which receive PSA recognition and stars are awarded based on the number of acceptances one attains in these shows.

Since the awarding of stars is based upon a geometrical progression of effort, multiple star ratings are very hard to obtain. Each additional star requires one to match his/her entire previous output ... so to attain a 4th star it is necessary to duplicate the success required for earning all three previous ones. We congratulate Bill Walton and look forward to that 5th star down the road somewhere. Over the years in PSA, a 5-Star rating has sort of been considered a benchmark of success in whichever of the several areas of photography one chooses to compete.

Bill C. Walton has been a Stereoscopic Society member for well over 20 years and there isn’t enough space here to list the contributions he has made to the success of our efforts during that time. He has witnessed active stereographers going from a status of "endangered species" to a robust (and often noisy) minority.

However, according to the May 2000 issue of the PSA Journal a number of other Stereoscopic Society members as well are receiving recognition for their exhibition activities and have been listed in the current PSA Who’s Who ... too many to enumerate here but congratulations to all of those dedicated double shutterbugs.

Gamma Transparency

Voting results for Gamma Transparency Circuit for the calendar year 1999 have been announced by Folio Secretary David Kesner. Stereo views in Gamma are mounted in the Realist compatible format either in standard Realist mounts or those varieties with wider or narrower windows. When a folio box visits a member he/she votes on the favorite slides which are in the box at that time, replaces his/her old entry with a new one, and sends it on to the next member on the route list. Although no two members vote on exactly the same group of pictures, yearly totals are informative and an indication how one’s work is received.

Top 5 Gamma Circuit Stereographers:

1. Franklin Flocks ....................... 73 votes
2. Dale Walsh ............................. 62 votes
3. Allan Roe .............................. 55 votes
4. Grant Campos ......................... 37 votes
5. David Kesner .......................... 28 votes

Favorite Views

1. "Sierra Italy From Tower" by Dale Walsh - 30 points
2. "Vancouver" by Franklin Flocks - 28 points
3. "Flower" by Allan Roe - 19 points
4. "Parasailors" by Franklin Flocks - 19 points
5. "Paria Side Canyon" by Allan Roe - 16 points

Congratulations to the high scorers for a job well done.

Stereo Togetherness

Over the years it has been a common theme in the folio entries for Society members to present their beloved family members as being as thoroughly engaged in stereo photography as they are. More often than not this is a harmless charade by which we can delude ourselves without causing much trouble. And the family goes along with the game because ... "well, it keeps him (her) out of our hair and she (he) could be doing a
lot of other things that could cause a lot more mischief.

We see views showing children apparently being prepared to become the next stereo generation... holding a camera or a viewer and awkwardly trying to figure out what to do with it. New babies are immediately classified as stereographers without any indication that they were consulted in the matter. We have seen family pets looking through antique viewers and seemingly enjoying an old viewcard... or in advanced cases ready to snap a picture with a Realist. It is all in fun, and thank goodness for the knowing spouses who go along with it, not to mention the kiddies and grandkiddies who play the game without quite knowing why.

I have seen a great many such pictures but I do not believe it has been done better than in the one illustrated. This example was made by Mr. R. G. Perry, who was a member of the Australian Branch of the Stereoscopic Society in the 1930s. In the mid '30s, Mr. Perry was quite ill for a time. When he was well enough to take up his cameras again he made a few views around the house... with the help of some very cooperative family members. We see that his wife, four sons, two daughters, and one of the girls' dolls could put on a show of stereo togetherness that would be hard to top today. The caption reads, "The family of Mr. R. G. Perry of Queensland, Australia. It was taken by himself. They are all ardent stereo fans." Of course they were.

Upcoming NSA National Conventions

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martz3d@aol.com
for more info
or questions.
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Contact
Mike Aversa:
mikir@aol.com
or Lawrence Kaufman:
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for more info
or questions.
Visit the N.S.A. 2002 web site at:
http://www.3dgear.com/NSA/
German Stereo Society’s Alpenkongress

by Walter Dubronner

The 2nd German Alpenkongress took place in Oberstdorf, Germany May 12-14, 2000. Sponsored by the German Stereoscopic Society (DGS—Deutsche Gesellschaft für Stereoskopie), it attracted participants from France, Switzerland, Austria, Italy, Sweden, Netherlands, and Slovakia as well as Germany.

The main programs were projected stereo slide shows. In addition, a small trade fair with tables from RBT, Gilde and the Raumbild-club of Berlin was held on Saturday. Joachim Stanek, known for his stereo book on mushrooms, showed some stereo cards and gave a demonstration on stereo card making.

The projected shows were so-so, I thought, but two were outstanding. For the “Scherenschnitte” (Scissor Cuttings) show, Theo Brucksch scanned some images made centuries ago by Arthur Maximilian Miller and converted them to 3-D images. The 3D movie So ein Kino, made by Verena and Guenter Peschke using two modified Arriflex II cameras, is a superb puppet show projected by using two mechanically coupled projectors with synchronized sound. [SW Vol. 26 No. 5, page 16.] For more information go to the web site: www.geocities.com/~skodawessely/3dfilm.htm But be advised, it is in German.

These two shows were for me the absolute highlight of the different shows to be seen during the three days. Other shows included some new pictures from Sylvain Arnoux, France, some impressions from Australia (advertising the next ISU congress), Orchids by Klaus Grothe, Germany, and some stereos about the solar eclipse in June last year. Other shows came from Slovenia and Switzerland.

Two workshops were held in conjunction with the congress. Gerhard P Herbig, Germany, showed some examples of 3-D work with the computer (3-D animation, image manipulation, etc.). The 3-D animation from the stereo film So ein Kino was included.

Martin Kohler, Friedrichshafen, Germany, showed the Stereo Colorist I+II cameras from the Bodenseewerk Ueberlingen. He gave an overview of the history of this company and showed some pictures of the manufacturing of...
the camera. The Bodenseewerk Ueberlingen started in 1954 with the Bodan-Stereo camera. Later on the camera was named Stereo Colorist (sold in the USA by TDC). A second stereo camera came from the company as well. They produced a View-Master camera (named MEC 16) for the European market, and pictures illustrated the production steps.

The congress was very enjoyable for my wife, Hanni and I. The most important thing was meeting old friends and making new ones. We hope that future Alpenkongress are as much fun as this one.

### Upcoming Competitions and Exhibitions

*(Listed in order are the closing date, name of exhibition, contact for entry forms, type of images accepted, and entry fee.)*

- **Aug. 5, 2000, THIRD DIMENSION - Ron Fredrickson, PO Box 1901, Fair Oaks, CA 95628. Slides or prints. N. Am. and other $8.**
- **Sept. 18, 2000, DETROIT - Joanne Snavley, 31561 Merriwood Park Dr., Livonia, MI 48152. snavleyim@webtv.net. Slides. N. Am. $5, other $6.**
- **Oct. 14, 2000, CASCADE INTERNATIONAL EXHIBITION - Shab Levy, 6320 SW 34th Ave., Portland, OR 97201 shab@easystreet.com. Slides and cards. N. Am. and other $7.**

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**Lewis Views on Collector’s Reel**

Based on the the *Stereo World* article in Vol. 20 No. 5, a View-Master collector’s reel of the same title, *George Lewis—Keystone’s last Stereographer*, has been issued by the Stereo Club of Southern California. First of a Collector’s Series to be published by the club, the reel and folder were made possible with the assistance of long-time View-Master photographer and SCSC member Charlie Van Pelt.

Three of the scenes on the reel are views seen in the article, but the other four are images left out due to space limitations. All were taken in 1931-32 and are among the best of the stereos Lewis did for Keystone. The article text is reprinted in the folder for the reel, published in a limited edition of 1000. In their sequence on the reel, the scene titles and Keystone numbers are:

- "Eiffel Tower Paris, France" V29609
- "Babe Ruth at Bat, World Series, 1932" V32817
- "Christianburg Castle, Copenhagen" KU97122
- "Graf Zeppelin over Pyramids in Egypt" 8627
- "Cathedral and Quay, Marsailles, France" KU96465
- "Gate, Old Cairo Wall, Egypt" KU96309
- "Will Rogers, Republican Convention, 1932" 32976

The reel is a must for View-Master or Keystone collectors, and makes a great addition to *Stereo World*’s 1993 feature, which along with some unpublished Lewis views includes several of his humorous accounts and sketches of his travels that appeared in the Keystone T.N.T. newsletter. Anaglyphic and pair versions of the reel’s scenes can be seen at www.berezin.com/3d/george_lewis.htm.

Priced at only $5.00, all proceeds from the reel go to the SCSC. Three of the club’s members are making the reels available through their sales outlets:

- **Charlie Van Pelt, 1424 E. Mountain St., Glendale, CA 91207, (818) 243-5636.**
- **Reel 3-D Enterprises, P. O. Box 2368, Culver City, California 90231, (310) 837-2368, www.reel3d.com.**

(Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.)
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STEREOVIEWS, CDVs, CABINETS, etc. Direct send: send me your wants. Tim McIntyre, 137 Nile St. Stratford Ontario, N5A 1E1, Canada. Tel: 519-273-5360, Fax: 519-273-7310, email: timonio@orac.ca, web page: http://www.orca.ca/~timoni. I collect: Canada and Europe views - let me know what you have.

WRAYSCOPES AND VIEWS. Write of call for updated information on WrayScopes models 1&2 and NuStereo Views. Jim Wray, 8921 E 49th Place, Tulsa, OK, 74115-7320, (918) 664-4909, e-mail: jimw72@stervbel.net.

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

CHAUTAQUA LAKE, NY stereoviews, cabinets, CDVs, glass negatives, photos, postcards and other items. Scott Goldberg, 2673 Cranly Road, Cleveland, OH 44122.


WANTED

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

FAIRMONT, WEST VIRGINIA and other West Virginia stereoviews, real photo postcards and other images. Tom Prall, PO Box 155, Weston, WV 26452, wvbbooks@aol.com.

GERMAN HARZ (Hartz mountains) stereoviews. French interior and theatrical stereoviews for trade. Ulrich hauschild, Seestra, 98, D-13353 Berlin, Germany, ulrich.hauschild@web.de.

GLASS VIEWS wanted, single views of entire collections, America and foreign, full size only. Bill Rountree, 1525 Rosemont Dr., Baton Rouge, LA 70808, (225) 924-4099.

HOLY LAND views and any others by W.E. James (taken during 1860-1888); Stereopticon (any condition) invented/designed by James. Randy James, PO Box 621408, Orangevale, CA 95662, randy@jassoc.com.

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

I COLLECT ALL TYPES of photographs of New York City's Central Park (stereoviews, CDVs, cabinet cards, postcards, etc) 1850-1940. Herbert Mitchell, 601 West 113th St. Apt 8-H, New York, NY 10025-9712, (212) 932-8667.

I COLLECT AND TRADE Arizona views and Southwestern views. Brent Gabrielsen, 833 West Main St., Mesa, AZ 85201, brent@gabrielisound.com.

I'M LOOKING FOR the following 1950s Realist Permamount slides from "The Realist Library of Scenic Stereo Originals": 410, 413, 504, 929, 3109, 3112, 3113, 4100, and 4101. Mark Wilke, 200 SW 89th Ave., Portland, OR 97225, (503) 797-3458 days.

INDIANS & WESTERN, especially Colorad0; all formats (especially large); delegation, survey, railroad, mining; Jackson, Russell, Savage, O'Sullivan, Hillers, etc. Rob Lewis, 1560 Broadway, #1500, Denver, CO 80202, (303) 861-2828, rgllewis@denverlaw.com.

LOUIS HELLER of Yreka and Fort Jones, California. Anything! Also, any early California or western views wanted. Carl Mautz, cmautz@ncn.net, (503) 478-1610.

MULYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinburg Lane, Navi, MI 48374.
of a calm day with very little movement or references concerning stereo views. We sometimes see images of trees, flowers, and people in different positions in the two views. The construction scene often shows no such movement—and would need to have been shot on a calm day with very cooperative subjects.

It would be interesting to hear from those with more ideas, information, or references concerning single-plate stereo tintypes. 

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**Wanted**

PALATKA, FLORIDA: views, cards, pictures, ephemera, etc. Also Oldkawaha and St. Johns River steamboats, and Crescent City & Welaka Florida. No scencis. Mike Ratliff, Rt. 5 Box 2159A, Palatka, FL 32177, mike_ratliff@iname.com.

PARK CITY, UTAH: Enthusiastic collector of all Park City Utah related items - stereos, photos, postcards, stocks, etc. Thanks! Linda Roberts, 1088 East Ruby St., Alta, UT 84020.

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

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 "Versaflex". Mark Wilke, 200 SW 89th Ave., Portland, OR 97225, (503) 797-3458 days.

VISTA REALIST VIEWER. D.Smekal, 1765 Rose-bery Ave. West Vancouver, BC V7V 225, Canada. Fax: (604) 922-2855.

WASHINGTON, D.C. & VICINITY by John McClees, Langenheim, Gardner, Brady. Alan Young, 404 Westlea Dr., Westfield, IN 46074.

WEITFLE - stereoviews or cabinet cards. Paul L. Weitfle Jr., 10309 Gentlewind Dr., Cincinnati, OH 45242, (513) 793-4815, pweitfle@aol.com.

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WANTED HART & HOUSEWORTH STEREOS

ALFRED A. HART STEREOS WANTED

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

<table>
<thead>
<tr>
<th>Hart No.</th>
<th>Hart’s or Watkins Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>359</td>
<td>The Monarch from the East</td>
<td>Loco 119 heads right, army band stands front</td>
<td>$2,200</td>
</tr>
<tr>
<td>358</td>
<td>The Monarch from the West</td>
<td>Loco, JUPITER heads left, Army band stands</td>
<td>$2,500</td>
</tr>
<tr>
<td>356</td>
<td>The Last Rail is Laid—Promontory Point, May 10th 1869</td>
<td>Stick between rails</td>
<td>$1,250</td>
</tr>
<tr>
<td>354</td>
<td>First Greeting of Iron Horse, 5/9/1869</td>
<td>From top of tender, looking into back of cab</td>
<td>$1,000</td>
</tr>
<tr>
<td>353</td>
<td>Poetry and Prose—Scene at Monument Point</td>
<td>White covered wagons pass train</td>
<td>$850</td>
</tr>
</tbody>
</table>

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</thead>
<tbody>
<tr>
<td>331</td>
<td>Sentinel Rock, Ten Mile Canyon</td>
<td>Line of car roofs at left, River at right</td>
<td>$800</td>
</tr>
<tr>
<td>329</td>
<td>Second Crossing of Humboldt River</td>
<td>Line of dorm cars enters at lower left</td>
<td>$650</td>
</tr>
<tr>
<td>245</td>
<td>Railroad around Cape Horn from Canyon</td>
<td>Small farm at left, RR high above</td>
<td>$450</td>
</tr>
</tbody>
</table>

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

HOUSEWORTH OR LAWRENCE & HOUSEWORTH STEREOS WANTED

<table>
<thead>
<tr>
<th>Houseworth No.</th>
<th>Houseworth’s Title</th>
<th>Description</th>
<th>Will Pay</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Sacramento Flood from top of Pavilion</td>
<td>Title on back, &quot;L&amp; H&quot; embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>8</td>
<td>Sacramento Flood, J St. east from Levee</td>
<td>Title on back, &quot;L&amp; H&quot; embossed one end</td>
<td>$1,200</td>
</tr>
<tr>
<td>152</td>
<td>The Monitor Camanche [being assembled]</td>
<td>Front view</td>
<td>$550</td>
</tr>
<tr>
<td>154</td>
<td>Building ironclad Monitor Camanche</td>
<td>Front view</td>
<td>$750</td>
</tr>
</tbody>
</table>

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THE MUNSTERS (B481)

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Please specify if your interest is Stereo Cards, View-Master, or both.
A prime example of the sort of "family togetherness" views that have circulated in the folios of the Stereoscopic Society over the years. This carefully posed scene is by Mr. R.G. Perry, a member of the Australian branch of the Society in the 1930s. For more about Mr. Perry and news of the Stereoscopic Society of America see page 28.