Three More Stereo Print Pair Labs

In addition to the lab mentioned in our previous Loose Chips (Leo’s Camera in Klamath Falls, OR), we have learned of three other labs offering similar services. Stereo World has not tested any of these labs, and no endorsement of their work is intended here.

FOUR STAR PHOTO in Fort Benning GA, is making prints from Realist format (6p) negatives, offering 4 x 4 prints for 65 cents each or $1.30 for a pair. This price includes processing the film and the return postage. Contact Richard Maecher at Four Star Photo of Georgia, Main Post Mini Mall Exchange, Fort Benning, GA 31905, rmaecher@aol.com.

HOOPER CAMERA in Los Angeles offers prints from Realist format negatives at $2.98 for processing plus 39 cents a frame for prints (or 78 cents a pair) plus shipping. For details on ordering this service, contact Hooper Camera, 5069 Lankershim, North Hollywood, CA 91601. (Thanks to Ray Zone for this one. It is reported that not all counterhands are familiar with the special service, but the long-time processing machine operator there is. Ray says he includes a sample mounted pair when he takes his film in.)

DAN’S CAMERA CITY in Allentown, PA, through Thom Gillam, offers stereo print pairs from Realist negatives, enlarged to 3-1/2” wide x 3-3/4” high, with each exposure set manually and matched with the corresponding negative to produce matched pairs. Developing is $2.91 per roll. Film is returned uncut, rolled and sleeved. Shipping is $2.00 per order. Each print from this premium service is $1.00, or $2.00 per pair and reprints from cut film are $4.00 per pair. While payment is made to Dan’s, all film is sent directly to Thom Gillam, who will inspect the prints for matched density and overall quality. He will deal with the lab regarding any quality control questions before sending prints to the customer. Contact Thom at thomgillam@netcarrier.com or send your film and check to Thom Gillam, 113 Seven Corner Road, Perkasie, PA 18944.

Our thanks to Quentin Burke of Q-VU Mounts for compiling the above.

3-D Halloween Mag

Mary Beth’s HALLOWEEN Spooktacular is a special activity magazine for kids. The cover states “Free! 16-page section in 3-D! Glasses included”. The 192 page magazine retails for $9.95 (it’s nice to know that 16 of those pages are free!). It should be available at many book stores, newstands and supermarkets, and is published by H&S Media, 2121 Waukegan Ave. Suite 120, Bannockburn, IL 60015 (847) 444-4880.

Bill Walton - PSA Associate

NSA Board of Directors Chairman Bill C. Walton was named an Associate of the Photographic Society of America at the group’s 2000 convention in Albuquerque, NM Sept. 9. The honor is awarded to highly skilled photographers who actively participate in PSA’s volunteer education and Society services and for recognition acquired through international exhibitions.

Bill was also honored for his outstanding contributions as Director of PSA’s Stereo Card Circuit, for his many stereo card articles in the PSA Journal, his contributions to the NSA, and for his enthusiasm in encouraging stereo newcomers to enter PSA Salons.

Two Large Format 3-D Films to Watch for

CYBERWORLD is said to be a compilation of award-winning, stereoscopic computer animation films featuring some famous characters in a labyrinth of computer animation work.

Gulliver’s Travels is in production as a large format 3-D animation feature by Mainframe Entertainment Inc., a large computer animation studio previously involved with animated cartoons on TV. Their most recent production was a direct-to-video feature for Harvey Entertainment based on the long-standing Casper the Friendly Ghost® franchise.

David Hutchison Memorial, Central Park, NY

On Saturday Nov. 4, 2000 at 11am an informal occasion is planned to give family, friends and admirers an opportunity to remember David in a place he loved. The gathering will be at Summit Rock, near 83rd St. and Central Park West. Summit Rock is accessible via a footpath running south from the Mariner’s Gate Playground near the West 86th St. entrance.
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ON THE COVER

“Theodore Roosevelt as a Rough Rider at Tampa, Florida.” (R. Y. Young, American Stereoscopic Co.) T.R.’s decision to quit the Navy Dept. to organize the 1st U.S. Volunteer Cavalry was seen as madness by his colleagues. Yet it proved to be his path to destiny, as followed in text and stereoviews in part 1 of our 2-part feature by Richard C. Ryder, TR: Portrait of a Vigorous Career.

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Member, International Stereoscopic Union
Saying Goodbye to View-Master

It wasn’t like a lumber mill was about to close and leave a town without its one big employer. It wasn’t even a matter of significant job loss caused by a major industry moving its manufacturing out of the country. But press coverage of the final steps in winding down View-Master operations in Beaverton, Oregon provided a parting nod of recognition for a unique local product and and its 60 year history that went beyond the usual coverage of plant closings.

Even the 90 second or so spots on television news were more complete and accurate than one might have expected, perhaps because the writers, editors and anchors all once had View-Masters as children and many had probably given them to their own kids. (Television news shows can provide sympathetic coverage of the plight of workers when, say, a steel mill closes, but few newscasters ever owned or enjoyed an I-beam. The loss of so universally known a local product as View-Master actually seems to have added a wistful note to reports of this latest step in the relentless march to globalization.)

The surprising coverage was in print, in the form of a one-and-a-half page article in the Oregonian newspaper’s August 10 edition. Titled “The last click for View-Master” by staff writer Patrick Harrington, the feature covers the history of the company from inventor William Gruber’s initial meeting with Harold Graves of Sawyer’s to the present move of production to Mexico by Mattel/Tyco. Two of the last nine plant employees, Kenneth Purvine and Ruby Peterson, were interviewed for the piece. Their thoughts and memories add a personal touch to accounts of View-Master’s development and of the firm’s various products and owners over the years.

The common identification of View-Master as a toy by most of the flat press is tempered somewhat by the headline of the article’s continued section: “Toy first marketed as tool for adults”. Several following paragraphs describe some the subjects found on early Sawyer’s reels, but omitted is any mention of book sets like Mushrooms, Wildflowers or the Atlas of Human Anatomy. A photo of William Gruber with a wide base, telephoto camera rig he designed is reproduced, as is an aerial photo of the plant in 1966 and a photo of Joe Liptak (not identified in the Oregonian caption) working on a pirate ship set for the Peter Pan packet. But for those with the strongest feelings for View-Master,

Shuffle Off to Buffalo – 2001!

The NSA’s 27th Annual Convention and Trade Fair will be held at the Adam’s Mark Hotel, 120 Church Street, located downtown at the waterfront, fifteen minutes from the Buffalo-Niagara International Airport and only twenty minutes from Niagara Falls.

Room reservations should be made directly with the Hotel. When reserving rooms, you must identify yourself as attending the National Stereoscopic Association 2001 Convention in order to receive the group rate. Convention special: Deluxe Guest accommodations at the Adam’s Mark $90.00 (plus taxes) flat room rate, per night, single, double, quadruple occupancy.

For convention information, contact Marty Abramson marz3@aol.com or visit the NSA 2001 web site at: http://pweb.netcom.com/~bd3d/nsa2001.html.
The world of stereoscopy has lost one of its brightest guiding lights. Seton Rochwite, born 95 years ago, was a brilliant design engineer and visionary. He was at the very roots of modern 35mm color stereoscopy.

He and his wife Isabelle, whom he married in 1926, shared a gloriously happy marriage, and fabulous life together for 69 years until she predeceased him in 1995. They enjoyed a mutual love for and became masters at three-dimensional photography all their married life. Seton remained a cornerstone of the amateur stereo movement since its inception. He was a wonderful man and free spirit who let his imagination and skills at creation guide his career and his family through an extraordinary lifetime of adventure. He had a long, colorful and productive life.

As long as we all continue to use our vintage stereo camera equipment we all remain in debt to the genius of Seton Rochwite. It was a privilege to have known Seton and I will miss him.
Seton Rochwite
Some Remembrances and History
by Susan Pinsky & David Starkman

Seton Rochwite, the inventor of the Stereo Realist camera, passed away on July 18, 2000, having almost reached the age of 96.

When we first met Seton we were in our first year of publishing Reel 3-D News. Having already done a lot of research in 1950's magazines, we were amazed that the inventor of a camera introduced to the world in 1947 was still alive—and very active as an award winning stereo photographer. We were both in our late 20s, so 74 seemed "older" to us at the time. We had no way of knowing then that we would continue to know Seton, to see him almost every year, and exchange Christmas cards for another 22 years!

The story of the Stereo Realist camera is unusual in many ways. The main point being that it was not commissioned to be designed by a major camera company, after a time of great research and development. It was based on the third stereo camera that Seton had built for himself for his own stereoscopic hobby. All of the key aspects of the camera, viewer, and slide mount were designed by just one man. And by the mid 1950s over 40 brands of stereo cameras were on the market, copying this same format. He was the man and this was the 3-D camera responsible for the stereo boom of the 1950s.

In 1979 we did an article for Reel 3-D News on the history of Seton Rochwite, and the cameras that he developed. We did this partly to share the history that Seton had shared with us, and partly to honor him as the recipient of the Progress Medal Award at the annual Convention of the Photographic Society of America (PSA) held at Hartford, Connecticut in October 1979.

Following are some updated excerpts from what we had written:

Rochwite had been interested in stereo photography since 1929, and in photography in general, since he was 12 years of age. There is no doubt that he has been one of the great contributors to the art and science of photography. Seton's outstanding contribution to photography was the invention of the Stereo Realist camera. Prior to World War II, stereo photography had been limited to larger format cameras, and because of the sheer size and/or bulk were of limited scope. It was the advent of color film in the 35mm size that created the opportunity for the introduction of an appropriate 35mm format stereo camera.

Seton was a lighting engineer at what is now the Wisconsin Electric Power Company. "I first saw 3-D pictures in 1929 when I did some photo-finishing for my boss, Irving Illing. As soon as I viewed..."
his black and white glass stereo slides, other types of photography lost their appeal to me.

Seton built his first stereo camera in 1930. It was made up, essentially, of parts from a pair of Kodak box cameras. It took adequate pictures in black-and-white. Better cameras of American and German manufacture could be purchased at that time. Seton elected to make his own, probably as much for the fun of designing and building it, as for enjoying its use later on. His second camera, built in 1932, was of all-metal construction and used a pair of 50mm Certar f/4.5 lenses in Vario shutters with interlocked focusing and aperture adjustments. Neither of these cameras was particularly significant in itself. The self-assigned task of designing and building them gave Seton the experience and confidence to go ahead when the time was right for a third experiment.

When Kodachrome was introduced in 1935 (in 35mm format in 1938) Seton was quick to visualize its significance in connection with stereo. Here was a natural marriage—a chance to combine the inherent realism of color with stereo’s built-in depth effect. He assumed that the big camera manufacturers would see it the same way. He waited for them to bring out the ideal stereo outfit—a camera designed to use 35mm Kodachrome. He waited, but nothing happened.

Nothing kept on happening. Seton finally decided that, if he wanted his dream camera he would have to build it himself. He started shopping around for a pair of used cameras to provide parts and lenses, meanwhile wondering what would be the best picture size to use. The combination he came up with became the standard of the stereo field in the 1950’s. He selected a pair of Univer- vex Mercury cameras with 35mm Wollensak Tricor f/4.5 lenses that had been worth $25 each, new, in 1938. That’s where the 35mm focal length of modern stereo cameras came from.

He chose the 5-perforation-wide picture on 35mm film as a most economical size, one his lenses would cover well, and a most convenient size for which to design a stereo film transport system. He did not remember if he had seen the film transport progressions that had been invented by Colardeau in the 35mm Homeos camera of Jules Richard, but he essentially updated that same idea from a 4 sprocket to 5 sprocket (square) film format. This allowed for a 70mm lens separation, with half of two frames available between each stereo pair. This created virtually no wasted film, and allowed for 28 or 29 stereo pairs on a 36 exposure length of 35mm film. That’s the source of the Realist stereo-picture format.

The camera was finished in 1940, along with its companion viewer. Seton’s first slides had to be mounted for viewing, and the most convenient glass for him to use came in 3½ x 4 inch lantern-slide plates. Cutting one in half gave him two pieces 1⅛ x 4 inches, which is the over-all size of the Realist format standard stereo mount. Thus, most of the basic elements of modern stereo evolved, not in a big research laboratory, but in an amateur’s home workshop. The David White Company of Milwaukee became interested, but the war intervened, and it was not until 1947 that Seton’s camera was placed on the market as the Stereo Realist, which started the 1950’s stereo boom which continues to this day.

Upon Illing’s encouragement, Seton took his camera to the David White Company. The Milwaukee firm, founded in 1900, specialized in the production and sale of precision optical instruments. Seeking new products to replace those they had produced during the war, David White bought Seton’s designs for the camera, viewer and home mounting kit.

During the years 1943-47 Seton designed and developed the Stereo Realist camera, including giving it its most descriptive name and logo design. The camera and its companion slide viewer appeared on the American market during the summer of 1947. By the middle of the 1950s Kodak, Revere, Graflex and TDC followed suit with their own cameras.

Later on, Seton developed the Kin-Dar attachment for the Exacta camera, permitting close-up photography in 3-

Three cameras designed by Seton Rochwite. Top: Stereo Realist, center: Contura, bottom: Kin-dar.
visual stylist Brooks Stevens, who designed racing boats, and later the Excalibur automobile!

The Progress Medal of the Photographic Society of America is awarded annually to a person who has made an outstanding contribution to photography or an allied subject. Seton Rochwite certainly fit that description.

Information for this article was compiled and reprinted from contributions by Joseph P. Fallon, Jr., "Stereo Today" by Robert L. McIntyre, "Seeing Double Two: The Stereo Renaissance" by Steve Copinger and Barbara Beniak, Greg Taylor at Stereo Photography Unlimited, Three Dimensional Projection by Earl E. Krauss, and Susan Pinsky’s interviews with Seton.

In April 1985, Seton and his wife Isabelle donated their vast collection of prototype photographica, that he had created since the 1930s, to the California Museum of Photography in Riverside, California. We were fortunate to be on hand, along with NSA members David Hutchison, Nick Graver, and Ed Earle, curator of the Keystone-Mast stereoview collection, to witness the donation. (SW July/Aug. '85, page 24.)

In a recent posting on the "Photo 3-D" mailing list, Allan Griffin of Pymble, Australia, a mutual friend, added these thoughts:

I remember well, way back in the early days, Seton had only just completed his add-on "Realist Polariser" project. I was able to admire the care and attention to detail which went into the engineering and production. Even the engraving which identified the three element attachment was done with infinite care.

On subsequent visits, after being offered one of his hallmark dry martinis, I always had to go down to the basement and look over his complete and most impressive small project workshop. Seton was a most organised person. His stereo-slide filing system was a wonder to behold when compared with my own and that of many others! I was able to discuss at length details concerning the evolution of the Realist camera and the 4 X 1 ¼" Realist stereo slide format. Seton said: "It was simple. I just took a 4" lantern slide of the time and cut two slices off it of appropriate height!"

Prior to this and at the same time, the makers of the French Verascope f-40 had settled for a 4 ¼" long 35mm standard stereo slide. This was eventually dropped in favour of the Realist 4" format because of the sheer volume of the Realist popularity. Seton never did acknowledge that my Verascope f-40 or Belpasca 7 perf format was a nice format in its own right, and at one stage (25 years ago) he was visibly upset when he learned that I was shooting sports and hypers with my Konica Twin FS-1s. He seemed to feel let-down if folks were not shooting 5 perf Realist exclusively! After I learned this, I never again raised the subject of anything in the realm of wider formats but allowed the Realist to remain king in its realm, thus ensuring the continuity of our long friendship.

As Ray Moxom mentioned, it is indeed rare to find an inventor who stayed with one of his inventions for life, enjoying the artistic and creative potential which it introduced into his life. Further, Seton told me that the people who shot stereo (mostly in the ranks of Stereo Division—PSA) turned out to be his favourite people—people who proved to be those with whom he found a great deal in common. The fact that he achieved Master Stereographer 1 level when more acceptances were required than is the case today, speaks for itself. We were at the '79 PSA event where Seton was awarded the Progress Medal for service to photography in general—and in particular, stereo. His address to the PSAers present was a highlight. With no notes, the address was from the heart, in parts emotional and in total, eminently memorable. The standing ovation was prolonged and heartfelt.

To close, may I simply say that my life has been the richer for knowing Seton Rochwite at the personal level as well as at the level of competitive stereo photography. I'm sure he would forgive the personal references above. It was a privilege to know him.

We feel privileged to have known Seton (and Isabelle, his wife of more than 60 years), and hope that we have been able to share just a little of the incredible significance that this kind and gentle man has had on all of us who enjoy the hobby of stereo photography today. We will miss Seton, but his spirit and his images will live on and beyond us, in full color 3-Dimensional Kodachrome.

(For more on Seton and the 3-D history of his contributions see Stereo World July/August 1988 "A Visit with Seton Rochwite" by Mark Willke.)

Upcoming NSA Conventions

2001

2002
July 11-15 at the Holiday Inn in Riverside, California. Contact Mike Aversa: mikjr@aol.com or Lawrence Kaufman: kaufman.kd@earthlink.net or visit the NSA 2002 web site at: http://www.3dgear.com/NSA.

2003
July 23-29 at the Embassy Suites in North Charleston, South Carolina. Contact Bill Moll: whmoll@aol.com.

2004
July, 2004 at the Doubletree Jantzen Beach in Portland, Oregon. Contact Diane Rulien: dianer@firstworld.net.
Stereo artist, author, and founding member of the International Stereoscopic Union Arthur Girling died April 17, 2000 at the age of 84. He had served as both secretary of the group and as editor of Stereoscopy, as well as organizing annual conventions for the Stereoscopic Society in England through the 1970s and early ‘80s.

NSA member Girling became known internationally for his expertise in stereoscopic drawing techniques following the 1990 publication of his book Stereoscopic Drawing—A Theory of 3-D Vision and its Application to Stereoscopic Drawing. In his Stereo World review (Vol. 17 No. 5, page 19), 3-D conversion artist Ray Zone said of the book:

Setting forth as it does some of the fundamental principles of stereoscopic drawing, it fills a void in the bibliography of 3-D. Furthermore, it provides a theoretical grounding for the consideration of what is (after 150 years) still a “new” art form, a medium created expressly for binocular enjoyment....Without a theoretical context for decades, this new art form has been relegated to the status of “novelty” or “gimmick”. The complex dynamics of displaying this art form have been kept in cultural backwaters for years. Now, with the publication of this book, 3-D drawing and conversion can be integrated into the world of fine art and general aesthetics.

In the same Stereo World issue as the above, Arthur Girling reviewed the 3-D conversion work of Ray Zone in the 80 page, 1990 DC Comics publication Batman 3D. Commenting on the loss of Arthur Girling in his keynote speech to the 2000 NSA Convention in Mesa, Ray Zone credited him for his influence, noting that “This gentle, precise and wonderful man inspired me with his 3-D conversions...He was most generous with his time and his advice.”

Girling’s penchant for satire wasn’t limited to his stereo drawings. His 1976 “Instant Gobbledegook” article (reprinted in the July, 2000 issue of The Stereoscopic Society Journal) provides sets of interchangeable phrases to be used in writing comments about the stereographs in folios or in competitions. My favorite is number 4 from Table B. The gobbledegook phrase (Part 1) is “...the emergent potential of the subordinated features...” while the more direct phrase (number 4, part 2) is “...this flat, washed-out landscape where only the dust spots are stereoscopic...”.

ISU and Stereoscopic Society gatherings have lost one of their most delightful and gentle participants. In his familiar bow tie, with his special sense of humor and ability to both produce and inspire 3-D drawings and anaglyphs, Arthur Girling will truly be missed.

—John Dennis

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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
Born of a wealthy and socially prominent New York family and educated at Harvard, young Roosevelt studied law before embarking, while still in his twenties, on a political career as a member of the New York state legislature. Although he gained nationwide exposure as Assistant Secretary of the Navy during wartime, his first attempt at elected national office came two years after peace was restored, when he was nominated for Vice-President of the United States. His reputation as a vigorous reform Governor of New York helped carry him into the White House, where he actively sought a better "deal" for the American people. He was a forceful and charismatic President about whom opinions were hardly ever neutral, and his firm opposition to Japanese expansionism was viewed by some as warmongering. A strong Navy, conservation of natural resources, relations with Latin America, German militarism, and a

"The good citizen makes a good state" - President Roosevelt at Muskegee, Indian Territory. (Underwood & Underwood) T.R. forcefully makes a point during one of hundreds - perhaps thousands - of speeches he delivered during his 7 1/2 years in the White House. While he was President, T.R. managed to visit at least 45 states, three of which were still territories at the time - and he was stereographed in no less than 42 of them! A fair number of Roosevelt views are dramatic close-ups such as this.
Part I: The Man and His Presidency

Roosevelt's Vigorous Career

by Richard C. Ryder

broad agenda of sweeping domestic reforms were all of concern to him as President. He repeatedly proved himself the friend of labor and the common man but angered many of his own class because his programs increased government regulation of business. His engaging smile and outgoing personality radiated both warmth and confidence. One of our most frequently quoted Chief Executives, he was an inspiring communicator who used the presidency as a forum to reach out to the American people on issues he felt passionately about. He also broke with tradition by seeking a third term in the White House. Forced to overcome physical infirmities on his road to the nation's highest office, he also barely escaped assassination by a deranged gunman. Deteriorating health plagued his last years and he died in his early sixties, just as the nation was emerging from the terrible ordeal of global war. Stereographed both before and after attaining the presidency, he is remembered today as one of our greatest Presidents, although his popularity was—and remains today—by no means universal.

Astonishingly, the above paragraph is an accurate description of both Franklin Delano Roosevelt and his distant cousin Theodore! If we add the significant qualification that he was probably the single person most widely photographed in stereo, then it is clearly the Republican Roosevelt to whom we refer.

"President Roosevelt bowing to the cheering multitude of Phila. High School Boys." (x4904 by William H. Rau) Many T.R. views encountered today are Library of Congress "surplus duplicates" originally acquired by collectors in trade - a practice the institution no longer permits. This view has a hand-written title - perhaps by Rau himself.
There is little doubt that Presidents William McKinley and Theodore Roosevelt appear in more stereographs than any other individuals. Indeed, these two so dominate the personality genre that at times it is difficult to remember that someone, probably President Warren G. Harding, must come in a distant third; William Jennings Bryan and President Taft are also well represented as possible third-place contenders. But which of the two front runners, McKinley or Roosevelt, was more widely stereographed?

Writing in Stereo Views: A History of Stereographs in America and Their Collection, William C. Darrah, the dean of stereographic historians, implied in 1964 that more views were taken of McKinley and that interest in the presidential stereograph declined during T.R.'s tenure in the White House. This assessment is, I believe, misleading.

For one thing, stereographs of William McKinley appear to be confined to the period from 1897 through 1901, the approximately
four and one-half years of his presidency. Furthermore, much of the interest in McKinley came as a result of his assassination when additional views of the President were no longer obtainable. This did not stop the various stereo publishers, who merely recycled old negatives as they rushed to issue commemorative views—or even sets. The most familiar of these, Underwood's "William McKinley - Beloved by All the People", was issued in a total of five different formats, of 12, 24, 48, 54, and 60 cards, the latter complete with a 183-page, clothbound guidebook, all for $10.75, with the added option of a velvet-lined leather case with the inscription embossed in silver for an extra $1.50. All of the lesser sets are breakouts from the latter, however, and are confined to the same 60 cards. Many of these views depict the various memorial services and do not show the President himself. McKinley's was almost certainly the most extensively stereographed of all funerals. Here it is Harding who runs a respectable second. The immense success of these commemorative issues may be judged by the frequency with which such views turn up. Further-

more, although views of McKinley may be encountered as often as those of T.R., one is apt to find more duplication of individual views. This is suggestive not of widespread coverage of the subject but rather of a tremendous leap in sales that accompanied the emotional catharsis of the assassination.

Roosevelt on the other hand was President for seven and one-half years, from September of 1901 until March of 1909, and views of him are decidedly not confined to this period but also include his tenure as Assistant Secretary of the Navy, military service in Cuba in 1898, governorship of New York, and Vice-Presidency, as well as at least a few views of his post-presidential career, especially during the 1912 election. Stereo coverage of Roosevelt therefore spans at least fourteen years—even if one doesn't include a problematic Anthony view of Teddy and his brother Elliott watching Lincoln's funeral procession in New York City in April of 1865.

Secondly, Theodore Roosevelt loved publicity—and knew how to get it. His activities were so varied and colorful as to leave more conventional politicians and diplo-
mats exhausted and spluttering in despair. In short, given the oft-repeated quip that Roosevelt wanted to be "the bride at every wedding and the corpse at every funeral," one imagines he would have been slightly offended if he were not in fact more widely stereographed than anyone else!

Actual collecting experience seems to bear this out. It is certainly possible for a serious collector to amass more than a hundred Roosevelt stereos with some effort, and Gordon Hoffman, one of the most well-known of personality collectors, has cataloged almost 600 such views. In his estimation, Roosevelt views may outnumber those of McKinley by perhaps a 3 to 1 margin. The picture is complicated, however, by the fact that many of the Roosevelt stereographs consist of Library of Congress "surplus duplicates" acquired by collectors
through trades with the facility over the years, and may therefore represent views which were copyrighted but not commercially marketed. While this in no way mitigates the value of such views, it does raise the question as to whether McKinley views in the Library were as carefully culled. If not, and this would seem to be the case, the practice must certainly bias any sampling in favor of Theodore Roosevelt. Furthermore, the relative density of stereographic coverage (the number of views per equivalent time period) is even harder to assess and here the two Presidents seem more nearly equal.

Despite the fact that by 1900, major publishers like Underwood, Keystone, and White had crowded many of the smaller entrepreneurs out of the stereo business, Roosevelt appears in views issued by perhaps a dozen smaller photographers, while fairly extensive groupings were issued by Underwood, White, Keystone, Rau, and Kilburn. Perhaps 80% of all Roosevelt stereos are by Underwood. The lesser publishers include Berry, Kelley & Chadwick, C. H. Graves’ Universal Photo Art Co., Griffith & Griffith, T. W. Ingersoll of St. Paul, W. S. Smith’s Standard Scenic Co. (based, like Keystone, in Meadville, Pa.), the Viking View Co. of Sioux Falls, S.D., C. L. Wasson’s International Stereograph Co., the Whiting View Co. of Cincinnati, and R. Y.

Young’s American Stereoscopic Co. As might be expected of any President, there are numerous views of T. R. at his desk or posing in his White House office (he was the first President to formally refer to the Executive Mansion by its more well-known name). There also are views of him relaxing with his family and political associates at his home at Sagamore Hill on Long Island.

But Roosevelt traveled more extensively than any previous President—and I have encountered views of him in no less than forty-two of the forty-eight contiguous states (three of which were still territories during his presidency). By far the largest assemblage is from New York state, as might be anticipated, but several other states are represented with a dozen or more views, Virginia, Colorado, South Carolina, and Texas among them. And some of the omissions are rather curious—I am not aware of his having been stereographed in either Louisiana or Mississippi, despite the fact that it was during a highly-publicized hunting trip to precisely these two states that the legend of the “teddy bear” was born. Furthermore, he could hardly have failed to have been stereographed in New Jersey since he is known to have spoken there frequently and had to pass through the state to get from New York to Washington! The other states from which T. R. presidential stereographs appear to be lacking are Delaware (another curious omission), West Virginia, and Kentucky.

Roosevelt was stereographed in Florida both as a Rough Rider back in 1898 and as President. There appears to have been a conscious effort on Roosevelt’s part, probably realized, to visit all forty-eight states during his presidency, and it is entirely possible that presidential stereographs from the six missing states may exist.

Roosevelt was also the first President to leave the country during his term of office (although some might quibble that his visit to Panama aboard the battleship Louisiana did not entail leaving American soil since the Canal Zone technically was under U.S. sovereignty). Nevertheless, Roosevelt was stereographed in Panama, in Cuba (during the Spanish-American War), and in Egypt of all places (upon his return from an extensive post-presidential big-game safari with his son Kermit in 1909). Other stereographs may exist from his travels in Europe in 1910—particularly his attendance
at the funeral of England's King Edward VII in May of that year, an event that did receive fairly widespread stereo coverage.

As with other Presidents, Roosevelt was frequently stereographed while making speeches, usually in open-air settings. But how many other Presidents have been stereographed making a speech while standing on a chair so as to be more visible to the crowd? And Roosevelt was stereographed in numerous other non-conventional settings as well. These range from inspecting a submarine (he was both the first President to fly in an airplane—in 1910 after he left the White House—and to submerge in a submarine), to hunting trips on horseback, and mediating the end of the Russo-Japanese War—an act for which he won the Nobel Peace Prize, the first American to be so honored. (He was also the only President ever recommended for the Congressional Medal of Honor, the nation's top award for extraordinary courage in combat!)

Cattle rancher, amateur boxer, explorer, police commissioner, war hero, author of some forty books—Roosevelt did it all. He remains the most entertaining—and exhausting—of all our Chief Executives.

It did not start out that way. Roosevelt was born amid the stately brownstones of New York's upper west side in 1858, of old Dutch ancestry. Underwood would subsequently comment on his "Dutch descent, with an admixture of Scotch-Irish blood," noting that his "first American ancestor was Claes Martenzo Van Roosevelt, who came over from Holland in 1640."

The future President's father, Theodore Sr., was a respected businessman who was active in civic affairs, yet opted not to serve in the Civil War, perhaps because his in-laws were from the South. Young Theodore's mother, Martha Bulloch Roosevelt, was from an aristocratic Georgia family and an uncle was a Confederate emissary in London. Nevertheless, this failure to serve seemed a stain on his father's reputation and years later, T.R. would feel compelled to prove himself in battle. That hardly seemed likely at the moment, however.

A pale and sickly child, "Teedie" as he was then known, was often swept by frightening bouts of asthma. It was his father who encouraged him to undertake a vigorous exercise and weight training program to build up his frail body.

What the lad lacked in strength he made up for in intelligence. A prodigious reader, with a quick mind and abundant curiosity, he soon began a life-long fascination with nature, actually learning taxidermy to preserve the specimens he shot (another parallel with F.D.R.).

By the time he entered Harvard, his persistence had paid off. No longer sickly, T.R. excelled in both academics and athletics, being a formidable competitor in both boxing and rowing. Roosevelt championed what he called a "strenuous life" of physical exertion and, years later, he would in fact lose the sight of an eye while sparring in the White House, an injury he typically tried to conceal from his family to avoid upsetting them.

Having broken with his long-time neighbor and childhood sweetheart Edith Carow, Roosevelt at Harvard fell madly in love with Alice Hathaway Lee, the elegantly beautiful daughter of an aristocratic Boston family and the pair married soon after T.R.'s 1881 graduation. During an extended European honeymoon, T.R. couldn't
resist abandoning Alice in order to climb Switzerland’s most notorious mountain, the Matterhorn, just sixteen years after it had first been scaled in a tragic assault which, while successful, had resulted in the deaths of more than half of the climbing party. Roosevelt’s climb was less eventful.

Returning home, the young couple took up residence with Roosevelt’s mother in Manhattan while building a permanent country home on Long Island. Despite upper-class prejudice, T.R. entered the rough-and-tumble world of New York politics and was soon elected the youngest member of the state legislature. His future seemed assured. But fate was about to deal him the cruelest of blows.

Roosevelt was in Albany when he learned that his wife had just delivered a baby girl, also named Alice. But then another telegram arrived, informing him that his wife and mother were both desperately ill. Roosevelt, who had

"Hon. Thomas C. Platt, U.S. Senator from New York." (Strohmeyer & Wyman, U&U) Although Boss Platt had helped engineer Roosevelt’s elevation to the Governorship, the goals of the two men soon proved incompatible. Platt’s attempt to bury Roosevelt’s career in the Vice-Presidency would have dramatic and unforeseen consequences.

"President Roosevelt, Cardinal Gibbons and John Mitchell, mine workers’ day, Wilkes-Barre, Pa." (#7753 by U&U) Roosevelt’s mediation of the 1902 Coal Strike marked the first time the Federal Government had intervened in a major labor dispute on behalf of the workers. Mitchell was head of the United Mine Workers and one of the most prominent labor leaders of the day.
President Roosevelt's choicest recreation - amid Nature's rugged grandeur - on Glaciar Point, Yosemite. (U&U) Roosevelt's championing of conservation is probably the greatest single legacy of his Presidency. A life-long devotee of the wilderness, T.R. not only preserved many scenic areas but popularized the concept of conservation through the "bully pulpit" - his view that the Presidency provided a unique opportunity to influence the values of his fellow citizens.

already lost his father while at Harvard, rushed back to Manhattan, where his mother lay dying of typhoid. Hours later, his wife, suffering either from complications of childbirth or Bright's disease (the sources differ), died in his arms. In a cruel twist of fate, the date was Valentine's Day, 1884, the fourth anniversary of their engagement. Roosevelt was crushed. Returning from the double funeral, he gave his baby daughter to his sister's keeping, wound up his affairs, and departed for the West. Roosevelt never spoke of his wife again; young Alice would have to learn about her mother from other relatives.

He had earlier bought a ranch near the small town of Medora in the Dakota Badlands. Here, for the next two years, he would try to bury his grief in exhausting work amid a harsh and unforgiving landscape. Here too he would lose his eastern snobbishness, learning to appreciate men for their abilities rather than their position in life. The cowhands would in turn quickly develop a bemused admiration for the supposed tenderfoot with the absurd spectacles and high pitched voice who, despite appearances, could lay out a threatening gun man with a single punch (T.R. said it wasn't really a fair fight since the man was drunk). Again, he tracked robbers for days through a raging blizzard, subsequently escorting his captives more than a hundred miles to the nearest sheriff.

Eventually, his grief dissipated if not forgotten, T.R. returned to the east and resumed his career in politics, losing a bid for mayor of New York City despite a better than anticipated showing at the polls. Roosevelt's personal life underwent a profound change as well. Unbeknownst to him, his sister contrived to bring about a reunion between the young widower and his former sweetheart and neighbor, Edith Carow. The plan worked and Edith were married in London the following December. At Sagamore Hill, Edith presided over home and growing family (which would eventually include four boys and another girl, in addition to Alice). Roosevelt was a devoted husband and father and visiting politicians would often be left waiting for hours while he romped with the children. As Edith was later to tell one diplo-mat, "You must remember the President is about six."

T.R. spent six years as U.S. Civil Service Commissioner in Washington before accepting a position on New York City's Police Board. In a department rife with corruption, Roosevelt, as Police Commissioner, soon established a formidable reputation, roaming the streets of the worst slums at night with crusading reformer Jacob Riis, looking for policemen who preferred the warmth of a local pub to walking their beat. He also helped to establish what was in effect the city's first police academy and pistol range. A firm believer in adherence to all the laws, he also stirred up dissension by enforcing the unpopular law closing saloons on Sunday. It was therefore with rather mixed feelings that New Yorkers bid him farewell as he departed for a new job in Washington in the spring of 1897.

During the presidential campaign of 1896, T.R. had barnstormed the country, making speeches on behalf of Republican hopeful William McKinley. With McKinley's victory, Roosevelt was appointed Assistant Secretary of the Navy, a post for which he was ideally suited, thanks in part to his long friendship with navy promoter and historian, Capt. Alfred T. Mahan. Mahan's belief that national greatness depended upon sea power and a large navy mir-
rored the views of Roosevelt. (T.R.'s first book, written while he was still a student at Harvard, had been a study of The Naval War of 1812, and was in fact so well received that it is still read even today!) As one of the more belligerent members of the Administration, Roosevelt was frequently frustrated by McKinley's patient efforts to preserve peace with Spain, once going so far as to comment privately that the President had "no more backbone than a chocolate eclair."

As America's relations with Spain worsened, Roosevelt contrived to secure command of the small Asiatic Squadron for Commodore George Dewey. In the event of war, the squadron would have to deal with Spain's naval force in the Philippines and Roosevelt sensed in Dewey an aggressive fighter.

After the battleship Maine mysteriously exploded and sank in Havana Harbor in February of 1898, Roosevelt took advantage of the temporary absence of Navy Secretary Long to issue specific battle instructions to Dewey and to assure that he would continue to retain the services of his most powerful warship, the cruiser Olympia, which was scheduled to return to the United States for refit. As a result, within a week of the outbreak of hostilities, Dewey had sought out and destroyed the entire Spanish force with the loss of but a single American life—and that due to heat stroke rather than enemy action!

In a war that was fought largely by volunteer units, Roosevelt soon quit the Navy Department to form the 1st U.S. Volunteer Cavalry, better known as the "Rough Riders"—a move that his Washington colleagues thought sheer madness. The regiment was a curious mix of eastern college athletes, western cowhands, Indians, and even a few outlaws, many acquaintances from Roosevelt's younger days. Since he lacked practical experience in soldiering, T.R. gave the top command to Col. Leonard Wood, a friend who had won the Medal of Honor during the Apache Wars, with Roosevelt serving as second in command since, as he put it, he learned quickly. After several weeks of intense and arduous training at San Antonio, the regiment entrained for Tampa, Florida, most subsequently embarking, sans horses, for service in Cuba.

There, after a series of bloody skirmishes, Roosevelt found himself, as a senior officer virtually alone on horseback, leading his men in a headlong charge against the Spanish defenses atop San Juan and Kettle Hills near the key port of Santiago. It was what he would later describe as his "crowded hour." With most of the nation's press focusing its attention on the exploits of the colorful "Rough Riders", Roosevelt had become a genuine war hero, recommended for the Medal of Honor—an award that would ultimately be denied not on merit but as an act of political retribution. In criticizing the Army's abject supply arrangements, Roosevelt had angered and embarrassed the Secretary of War.

Roosevelt also had been one of only a few participants to have publicly recognized the contributions of the African-American "buffalo soldiers" of the Tenth Cavalry, who had stormed the San Juan defenses alongside the "Rough Riders"—although as a sop to Southern sensibilities, he had credited much of their success to their white officers. In an intensely racist age, T.R. as President would later take the unprecedented step of inviting Booker T. Washington to lunch in the White House. The action provoked such fierce criticism in the South that Roosevelt, political realist that he was, dared not repeat the gesture. Nevertheless, his "Square Deal" of equal treatment for all clearly was meant to embrace everyone—even if the
realities did not always match the intent.

(Roosevelt’s attitude toward blacks did appear ambivalent at times. On the one hand, as President, he would approve harsh sentences for several black soldiers in the so-called Brownsville Incident. Yet, for Roosevelt, this was more a question of military discipline than racism and when, during World War I, several black soldiers were lynched in the South, Roosevelt condemned the killings in the strongest terms, while Wilson, the President, responded with only a bland “no comment.”)

Upon his return from the war, the popular Colonel was soon nominated for Governor by a Republican Party machine that saw a chance to capture the top spot in Albany. As New York’s Governor, Roosevelt was a zealous reformer, whose goals did not always coincide with the business-as-usual agenda of the party bosses. In short, T.R. had become an embarrassment. To Boss Thomas Platt the answer seemed to be obvious, to “kick Roosevelt upstairs”, promote him to the one position in Washington that had been the graveyard of so many political careers, the Vice-Presidency. At least, he would be out of New York.

It was McKinley’s old political mentor, Marc Hanna, who saw the flaw in the plan, pointing out that there would be but one life between “that damned cowboy” and the presidency. Nevertheless, the move would strengthen the ticket and the deed was done, much to Roosevelt’s displeasure.

Hanna’s foreboding proved prescient. Within six months of Roosevelt’s taking office as Vice-President, McKinley was shot by a young anarchist while greeting well-wishers following a speech at the Pan-American Exposition. Roosevelt hurried to Buffalo but his presence there was clearly awkward. Accordingly, with McKinley seemingly on the mend, Roosevelt, to reassure the country, went mountain climbing in the Adirondacks, miles from the nearest telephone. He had just finished climbing Mount Marcy and the party was descending when a runner was spotted hurrying up the trail from below. Roosevelt had gone as high as he could in New York; now another summit awaited. By the time he reached Buffalo, after a harrowing, breakneck night ride via horse and buggy along treacherous mountain roads, the President was dead. T.R., at 43, had become—and remains today—the nation’s youngest Chief Executive.

In the wake of McKinley’s assassination, Roosevelt, to placate the Party leadership, promised to “go slow” and, for a time, he kept his word. But when the nation’s anthracite coal miners went on strike in 1902 for higher pay and protest the abysmal lack of safety standards in the mines, Roosevelt acted. With the nation’s coal supply dwindling and winter coming on, T.R. offered to arbitrate the dispute. But the mine owners, hesitant grant the recognition, balked, and Roosevelt threatened to take over the mines. Theploy an agreement was Out that granted many of the miners’ demands. Roosevelt had shattered precedent. Governments had long intervened in labor disputes, it had always been to protect the interests of big business—T.R. was the first to intervene on behalf of the workers.

Roosevelt represented both the new century and a newer, more forceful presidency— with dynamic executive leadership of a kind that hadn’t been seen since the time of Abraham Lincoln. Furthermore, the rise of Theodore Roosevelt marked the demise of the Civil War as a determining factor in
American politics. T.R. was the first Republican President elected since the Civil War who had not been a serving officer in that conflict. And the only Democrat to occupy the White House in the interim, Grover Cleveland, had gotten there by defeating the only Republican candidate of the period who had not served in the Union Army.

Roosevelt was the first President who was too young to really remember the conflict, and the first whose ancestry embraced both sides in the struggle. With Roosevelt, the time-honored (and remarkably successful) Republican campaign stratagem of “waving the bloody shirt”—portraying the Democrats as the party of disunion—became a thing of the past. It was therefore as far more than simply a technicality that Roosevelt marked the transition from

"We wish peace because it is right" - President Roosevelt delivering his Inaugural Address, Washington. (U&U) On a similar occasion four years before, Roosevelt had been shunted into the background. Now he occupies center stage. The 1905 Inauguration was stereographed more extensively than any other event of T.R.'s Presidency, by Underwood, Keystone, and H. C. White, with the latter alone issuing a series of 18 views.

"President Roosevelt and Senator Fairbanks, at Sagamore Hill, Oyster Bay, N.Y." (U&U) Neither man appears particularly at ease in this 1904 campaign image. Playing second fiddle to the irrepressible Roosevelt was never an easy task. Charles Fairbanks (for whom the city in Alaska is named) would go on to oppose T.R.'s bid for the Republican nomination in 1912. Four years later, the former Indiana Senator would run again for the Vice-Presidency, this time with Charles Evans Hughes.
nineteenth to twentieth century America.

T.R. was part of what was termed the "progressive movement". This was a group of largely urban-based, middle class reformers who believed that government should operate in the interest of "the people" as a whole, rather than just the wealthy and influential; this flew in the face of the traditional "laissez-faire" concept that government should not interfere with private business. They also believed that meaningful social change could be brought about simply by political reforms—this is a major reason why women at this time focused so much of their energies on gaining the vote. Incidentally, Roosevelt would be the first major presidential candidate to back a women's suffrage amendment—in 1912).

America at the turn of the century was in the grip of the "trusts", large business combinations that often artificially manipulated prices and squeezed the public for ever larger profits—as railroad tycoon William Vanderbilt once told a reporter who had confronted him: "The public be damned." Popular outcry had led to an attempt to regulate the trusts with the passage of the Sherman Anti-Trust Act in 1890 but the law had never been enforced. Roosevelt was determined to reign in these "malefactors of great wealth," as he termed them. When a giant monopoly named Northern Securities contrived to rig railroad rates throughout the entire Pacific Northwest, Roosevelt acted, suing the company under the Sherman Act and eventually securing its dismemberment by order of the Supreme Court. Roosevelt had "busted" his first trust. Millionaire banker J. P. Morgan (who more than anyone else symbolized the unbridled power of the trusts) was stunned; completely missing the point, he felt the President should have come to him to work out a private settlement of the dispute. But if T.R. gained widespread renown as a "trust buster", he was careful to discriminate between those monopolies that harmed the public welfare and those that did not. Despite what Morgan might think, he was no wild-eyed radical.

Trusts were only one of a host of social evils spawned by rapid industrialization in the decades following the Civil War, ills that attracted the barbed pens of sensationalizing journalists at the turn of the century. It was Roosevelt who coined the popular—but unflattering—term of "muckrakers" to describe these writers (the term was based on a character in John Bunyan's Pilgrim's Progress, a popular 17th Century English literary work—Roosevelt was constantly amazing people with his breadth of literary knowledge). Nevertheless, if the term was less than complementary, the "muckrakers" served a useful function as a stimulus for social change. A case in point was Upton Sinclair's The jungle, a shocking expose of the meat-packing industry that led Roosevelt and others to push through the Pure Food & Drug Act of 1906 and other pieces of what would one day become known as "consumer protection" legislation.

Roosevelt's greatest legacy as President was in the area of conservation. America's spectacular growth was due in no small part to the rapid exploitation of its abundant and easily accessible resources—exploitation that was often thoughtless and wasteful. Nature was seen as an adversary to be overcome by the march of progress. No one worried about the decimation of wildlife, or mining practices that stripped the land to the forces of erosion, or clear-cutting of timber—there was always another forest beyond the next hill. It was Roosevelt more than any other single individual who changed public attitudes, spawning an interest in natural
preservation that continues to the present day. A master of communication, T.R. saw the White House as a "bully pulpit", a forum from which to preach the virtues of conservation to the American people. And they listened.

Through the dedicated efforts of a few individuals (including stereo photographer William H. Jackson), Yellowstone had been set aside as the nation's (and the world's) first National Park as far back as 1872. But little had been done since then. Roosevelt would set aside hundreds of thousands of acres of land in National Parks, National Forests, Wildlife Refuges, etc., not just more than any other President but more than all previous Presidents combined! These included such wonders as Crater Lake, Mesa Verde, Petrified Forest, and the Grand Canyon. He also established an entirely new category of protected area, the National Monument—of which Wyoming's spectacular Devil's Tower was the first, in 1905.

In this effort, Roosevelt was aided by several key individuals, such as California naturalist John Muir and future Pennsylvania Governor Gifford Pinchot; he appointed the latter as head of the Forest Service (with the rather quaint title of Chief Forester). Pinchot was so determined in his efforts to preserve forest land that he soon aroused the ire of the timber interests. At their behest, Congress in 1907 passed an amendment to a vital appropriations bill that forbade the President to place any more land under the jurisdiction of the Forest Service. Surely that would restrain Roosevelt. T.R. duly signed the bill—but only after he transferred tens of thousands of additional acres of forest land to Pinchot's domain!

T.R. was a newspaperman's—and cartoonist's—dream. His owlish spectacles, "ferocious" grin (he was sometimes humorously referred to as "Teethodore"), and boundless energy made him a delight to caricature. As the 1904 Election approached, there was little doubt he would easily be elected to a full term of his own. In fact, Roosevelt seems to have been the only person in the country in any doubt as to the outcome. The Democrats dumped popular two-time-loser William Jennings Bryan in favor of lackluster New York Judge Alton B. Parker. The result was an easy victory for Roosevelt, who delightedly told his wife, "At last, I'm no longer a political accident!"

Although Roosevelt's 1905 Inaugural Address warned big business to expect no special privileges under the "Square Deal", the President was also thinking about foreign policy issues. For one thing, Roosevelt intended to demonstrate to the rest of the world (and Europe in particular) that America had arrived as a "great power" and could be trusted to act like one. This included playing a constructive role in international affairs. Accordingly, Roosevelt offered to mediate an end to the bloody Russo-Japanese War then raging in Asia.

Like the rest of the world, Americans had been astonished when upstart Japan solidly trounced an established European power on both land and sea. Japanese ambitions should be curbed lest they prove a danger to the American presence in the Philippines—acquired from Spain at the end of hostilities in 1898. Roosevelt personally met with Japanese and Russian envoys aboard the presidential yacht in Portsmouth, New Hampshire, and worked out a compromise treaty, an act for which T.R. would ultimately win the Nobel Peace Prize. Roosevelt also mediated settlement of a potentially explosive dispute between France and Germany over colonial claims in North Africa, thereby possibly delaying for several years the outbreak of the First World War.
President Roosevelt greeted the famous home-coming Battleship Fleet, Hampton Roads, Va. (#10513 by U&U) T.R. worked tirelessly to promote his vision of America as a great naval power. Perhaps the most dramatic gesture in this direction was the unprecedented 14-month round-the-world cruise of the 16 gleaming battleships of the "Great White Fleet", a voyage that displayed America's newfound strength to friends and potential foes alike.

Nearer to home, Roosevelt had long desired to see the United States undertake construction of a canal across Central America. Such a waterway would not only benefit American trade but would, more significantly, make America easier to defend by allowing the rapid deployment of naval forces to either coast. The fact that the French had earlier tried and failed to build a canal across Panama only added zest to the venture.

When Colombia, demanding more money, reneged on a deal that would have given the United States rights to an isthmian canal on favorable terms, Roosevelt in 1903 supported a revolt by Panamanian businessmen, who declared the former Colombian province independent. Backed by an American naval presence, the revolution succeeded. Panama got its independence, the United States got the Canal Zone on the same terms it had offered before, and Colombia—for the time being at least—got nothing. Having secured rights to a canal, it remained only to build it.

The French had largely been defeated by a disease endemic to the region, yellow fever, which ran rampant through the labor force, killing thousands. But, following the Spanish-American War, U.S. Army doctors in Cuba had identified a mosquito as the carrier of the deadly microbe. Once the agent had been identified, it was a fairly simple process for teams under Dr. William Gorgas to eradicate the mosquito population, with the result that the disease virtually disappeared from Panama within a short time.

It was just as well. The technical problems were daunting enough. The Panama Canal was, and probably remains, the most challenging engineering feat ever undertaken. The goal was nothing less than to push a major waterway across 50 miles of jungle, blasting through mountain ridges hundreds of feet high. Millions of tons of rock and earth had to be moved and a system of giant locks, with huge gates, constructed. The job took ten years and was shepherded to completion by Col. George Goethals, a brilliant Army engineer who took over the job after two civilian predecessors had quit in frustration. Roosevelt himself visited the Canal Zone in 1906, to see for himself the progress being made. T.R.'s foresight was timely. Envisioned primarily as a military asset, the Canal formally opened in 1914, in the very month World War I broke out in Europe.

Roosevelt was also concerned with events in the Caribbean. American policy in the region had long been defined by the Monroe Doctrine, which stated that the Americas would no longer be regarded as subject to European colonization. But if it had been the United States that had articulated the policy, it had largely been enforced by the British Navy. Now a new threat had emerged.

In the wake of decolonization, many of the newly emergent nations in Latin America had borrowed heavily from European banks. Some of these regimes were corrupt and, when subsequent revolutions swept them from power, the new governments had neither the wherewithal nor the inclination to repay money that oftimes wound up in the pockets of the now ousted former leaders. To the Europeans, this was irrelevant; they simply wanted their money—and appealed to their governments to send in troops if necessary to collect it. This disturbing practice might presage a permanent military presence in the region. To T.R., this was unacceptable. In what became known as the "Roosevelt Corollary", he announced that European nations would not be
permitted to intervene militarily in the independent nations of the Americas. If legitimate debts were to be collected, the U.S. would henceforth do the collecting, by taking over the Customs House and allocating a portion of the proceeds to pay the European creditors.

Beginning with Santo Domingo (the present-day Dominican Republic) in 1905, the policy was implemented so efficiently that the Latin American country in ques-

“Ex-President Roosevelt Responding to the Welcome of His Countrymen on His Arrival in New York After His Extended Trip Abroad, June 18, 1910.” (#16639 by Keystone View Co.) Fifteen months in Africa and Europe had not dimmed his appeal for the American people. It was while stumpjng for Republican candidates in the 1910 Congressional elections that T.R became the first President to ride in an airplane. But back in 1898, a full five years before the Wright Brothers’ first successful flight, the Asst. Naval Secretary Roosevelt had suggested in a memo to Navy Secretary Long that Prof. Samuel P. Langley’s aviation experiments might have military potential.

tion often saw an actual increase in its customs revenue. Nevertheless, although the Roosevelt Corollary did protect the region from a potential threat, the policy was unpopular in much of Latin America, where the distinction between
Strait of Magellan and steamed up the west coast of South America en route to San Francisco, where a vast array of parties and celebrations awaited, honoring both the fleet and the city just emerging from the devastating earthquake of two years before.

From here the ships crossed the Pacific to Hawaii, New Zealand, Australia, the Philippines, and finally Japan, before returning home via the Indian Ocean and Mediterranean. Although there were a few embarrassing incidents, by and large the voyage was a triumph of American technology and ingenuity—and gave both the Japanese and the Europeans a good look at America's potential strength. By the time the fleet returned at the start of 1909, T.R. was preparing to leave office.

In the aftermath of his 1904 victory, Roosevelt had promised not to seek a third term, a decision he soon came to regret. Nevertheless, he felt bound to honor his pledge and so began to search for a successor to continue his policies. The choice fell on William Howard Taft, the jovial and rotund Secretary of War and former governor of the Philippines. Taft did not want to be President; a skilled jurist, his real ambition was a seat on the Supreme Court. But Roosevelt would not be denied and Taft was duly nominated, going on to defeat the luckless Bryan in November.
Roosevelt was busy with plans of his own. Less than two weeks after Taft's inauguration, the former President was off for Africa with his son Kermit, for an extensive big-game hunting safari. (J. P. Morgan privately confided that he hoped a lion would eat him.) Roosevelt the naturalist was in his glory, shooting hundreds of specimens, many of which were destined for the Smithsonian, which had co-sponsored the trip. Finally venturing down the Nile, Roosevelt headed to Europe for a round of meetings with heads of state and royalty and, fortuitously, to serve as America's representative at the funeral of England's King Edward VII, an event of glittering pomp and ceremony that would come to symbolize the end of an age of supposed innocence, soon to be submerged in the horrors of World War One. By now he had been away for nearly two years. It was time to go home.

Returning to a tumultuous welcome in the United States, Roosevelt was deeply troubled. Taft was proving to be a disappointment. More often led than leading, the President was largely under the control of the conservative "Old Guard" wing of the Republican Party. The progressives were furious at what they saw as Taft's betrayal. When Taft, in an attempt to settle an internal Administration dispute, fired Pinchot, it was the last straw. Roosevelt determined to challenge his old friend for the 1912 Presidential nomination. Roosevelt campaigned tirelessly and, wherever there were Republican primaries that year, emerged the clear victor. In many states, however, convention delegates were still chosen by the party bosses—and they preferred Taft. At the Convention, the "Old Guard" seized control of the proceedings and refused to seat many of the Roosevelt delegates. Furious at this duplicity, T.R. and his supporters bolted the Party, which now gave its rather hollow endorsement to Taft.

Within weeks, T.R. was back in the race, as candidate of the new Progressive Party. Asked by a reporter how he felt going into the contest, Roosevelt replied that he was "fit as a bull moose—and the party had its nickname. Caught between the well-oiled machines of Taft and Democrat Woodrow Wilson, Roosevelt soon unleashed a bold agenda of progressive reforms he called the "New Nationalism". Wilson too had progressive ideas, although, as a Southerner, his "New Freedom" left more to the initiative of the individual states. Midway through the turbulent three-way campaign, Roosevelt was shot in the chest by a disturbed gunman as he left his hotel in Milwaukee to make a speech. Convinced from his broad hunting experience that the wound was not life-threatening, Roosevelt insisted on making his ninety-minute speech before getting medical attention! Despite this dramatic and foolhardy gesture, it was a lost cause. Although T.R. soundly beat Taft, the split in the Republican Party simply guaranteed that Wilson would win, despite the fact that the Democrat polled less than 50% of the vote.

Roosevelt might have been fortunate if he had in fact been killed, for the final six years of his life would be filled with illness, disillusion, and disappointment. Following his unsuccessful run for the White House, Roosevelt (again with Kermit) joined an expedition under Brazil's Col. Rondon to explore an unknown tributary of the Amazon in South America. Known as the River of Doubt, the watery proved to be a nightmare of endless rapids and fever-ridden jungles that taxed the endurance of the most conditioned party members. Several died and the aging Roosevelt, his leg
"Little Teddy Bear and Little Bare Teddy." (#10066 by U&U) Perhaps the most enduring cultural legacy of Theodore Roosevelt is the toy that was inspired by his refusal to shoot a captive bear during a political trip to Mississippi in November of 1902. The story was picked up and immortalized by Washington Post cartoonist Clifford Berryman, inspiring Russian emigre Morris Michtom to produce the first "Teddy's bears" in his Brooklyn store. The teddy bear craze peaked during Roosevelt's second term, with Seymour Eaton's children's books about "Teddy B. and Teddy G." and in 1907 an early Edison motion picture. The bear shown appears to be a brown mohair model produced by the great German manufacturer Steiff, which first marketed bears in the U.S. in 1903.

badly injured in a canoe mishap and wracked with fever, barely survived, emerging some sixty pounds lighter and with his formerly robust health permanently impaired. Roosevelt had no regrets, however; it had been, he said, his "last chance to be a boy." The Brazilian government renamed the river the "Rio Roosevelt" (known popularly as the "Rio Teodoro") in his honor.

While Roosevelt recuperated at Sagamore Hill, the world went to war. When the First World War broke out in the summer of 1914, few could foresee that it might drag on through four years of bloody stalemate or anticipate the horrific carnage of the trenches. While America struggled to maintain Wilsonian neutrality, Roosevelt became more and more incensed by what he saw as the President's timidity in the face of increasing German provocation—particularly the atrocities in Belgium and the U-boat depredations at sea, both committed in violation of solemn agreements the Teutonic nation had itself freely signed. Through articles and speeches, T.R. began to champion a campaign of military "preparedness", so that America would be ready to fight if need be.

Now past decisions came back to haunt him. Despite the fact that, as the slogan went, "He kept us out of war", Wilson barely won reelection over Republican Charles Evans Hughes in 1916 in one of the closest contests on record. Had Roosevelt not bolted the party in 1912, he might well have been the nominee this time around, and it is difficult to see how Wilson could have beaten him. He would then have faced the exhilarating challenge of leading America to war.

When America finally did enter the war in April of 1917, Roosevelt went to Wilson to request that he be allowed to lead an all-volunteer division to France. The President was polite but firm. This was not 1898 and T.R. was not the same man he had been twenty years before. So Roosevelt would have to stay home while his sons—Ted, Kermit, Archie, and Quentin—went off to war, imbued with their father's sense of duty and patriotism. (Young Ted would go on in the Second World War to win the Medal of Honor that had eluded his father.) But patriotism exacts a price—and for Roosevelt this came in the summer of 1918 when Quentin, the youngest, a flier on the Western Front, was shot down and killed. Roosevelt said telling Edith was the hardest thing he ever had to do.

Quentin's death robbed Roosevelt of the joy of living. In constant pain from his old injuries, he now walked with a cane and was often confined to a chair. Although writing and politics kept him busy, more and more his world shrank in on Sagamore Hill with its memories of past triumphs.

Theodore Roosevelt died in his sleep on January 6, 1919, two months after the war ended. He was only 60 years old. It is hard to believe he had packed so much life into such a short time. Appropriately, Archie telegraphed his brothers, "The old lion is dead." As they gathered around the coffin on a snowy Long Island hillside, one mourner, William Howard Taft, the old friend whom fate had estranged so long ago, wept openly.

Watch for the intriguing conclusion to our portrait of President Theodore Roosevelt in the next issue of Stereo World as author Richard C. Ryder takes an in-depth look at many of the Roosevelt stereographs—including a few surprises.
Filling In SSIS History

The history of the single image stereogram and the question of who should get the credit for inventing or perfecting it are more complex than the images produced by the format itself. While they found their ultimate expression when combined by computer graphics programs with random dot stereo, the basic concept of aligned columns of images which appear as multiple 3-D images when adjacent columns are fused has long been known as the wallpaper effect.

Both single image wallpaper effect stereograms and random dot stereo pair images were created by hand before the advent of computer generated images (a random dot pair as early as 1919—SW Vol. 22 No. 3 page 26) but were generally regarded as little more than novelties. Random dot pairs were put to serious use in Bela Julesz’s 1960 research at Bell Labs, followed by his associate Christopher Tyler’s 1979 transformation of random dot stereo images into the multiple column, wallpaper effect single image stereogram format. Even that development drew little attention outside of academic circles until Dan Dyckman saw a copy of one, wrote his own computer program to generate them, and published it with sample images in the May/June 1990 Stereo World. Then Tom Baccei saw the article, published his stereogram puzzle ads, posters, calendars and Magic Eye books, and the race was on.

Overlooked in our coverage of the resulting worldwide single image stereogram rage of the early ’90s was the fact that there had been an attempt at commercial exploitation of basic, hand made, wallpaper effect stereograms a decade earlier. Don Peck filed for a patent on his “Stereoscopic Patterns” in 1976 and it was granted in 1979. Maybe because they lacked the “hidden image” surprise effect of random dot stereograms, his patterns weren’t a popular or commercial success. His work remained largely unknown and the legal issues with stereogram publishers regarding his patent received little public notice. Active in stereo photography since 1955, Mr. Peck is a member of the Ohio Stereo Photographic Society. In 1998, George Themelis visited Don and his wife Elaine in their Shaker Heights, Ohio, home for the following interview—first published in the February, 1999 issue of the OSPS newsletter STEREOGRAM.

—Ed.

Q: How did you get started in photography?
A: I got started right after WWII. I did not have a good camera until I went to the Philippines in WWII and bought a camera there. After I came back home, I found out that it had mildew in the lens and the pictures came out blurred. Later, I got better cameras.

Q: How about stereo photography?
A: I bought my Stereo Realist camera probably around 1955. I have been taking stereo pictures ever since. I get a kick out of preserving the original scene. These pictures take you right back there.

A stereogram created by pasting a series of photos taken from varying perspectives onto a card in five columns.
How popular was stereo photography in the '50s?

A It was pretty popular. The photography stores were displaying the cameras. It was supposed to be the coming thing, really. And it lasted a while... But it is more complicated than regular photography and a lot of people did not want to bother with the extra effort. Also, you have to have a good viewer to look at it, or it is not hardly worth it. As a result, stereo photography declined in popularity and they stopped making stereo cameras. I continued using mine, taking pictures all over across the country and in Europe.

Q Was that for business or vacation?

A Vacation. I have traveled in every state in the USA and Hawaii, South Pacific, across Canada, Mexico, the Caribbean, the Alps in Europe, Switzerland, etc. I had the stereo camera with me all the time.

Q What kind of work did you do?

A I got a rather late start in my career... I graduated from Kent State in 1935, right in middle of the depression. I wanted to be a commercial artist and that's why I freelanced. I also had to help my father on the farm. He had 150 acres of land in Ohio but was elderly and needed help. I did not want to leave him. I then went to the Army. After I got back from the Philippines, I went to art school, graduated from the Cleveland Institute of Art and then I got a job at "Richman Brothers", a clothing company, as an assistant advertising manager. After 15 years there, I quit and got a job at American Greetings as an artist. I did fancy lettering for greeting cards, etc. I worked there eight years and then retired. I have been retired for 20 years and I have traveled quite a bit since then. As a result of my traveling I have hundreds and hundreds of stereo slides. And I like to look at them in a viewer like this [points to a Realist "green button" viewer]. You don't have to worry about hardly anything when you look at pictures with this kind of a viewer. You can have something too close and it still looks good. You couldn't put that on the screen very well...

Q Are you taking stereo slides now?

A No, I have not been taking any stereo lately. I think I took my last roll three years ago and had problems having it processed and mounted.

I will show you what I have been doing instead... I have a camcorder and I have been doing some editing here... That to me has been quite interesting. This is one of my first tapes... What I have been doing is putting my slides on tape. [At this point we were watching video tapes that Don edited by combining video and still images, some from stereo slides, and music. The results were great for amateur work!]

Q How did you transfer the slides to video?

A I put them on a light table and got close to them. I also made a little contraption to move them slowly. I can zoom in and out and pan across the picture.
Is this what you are doing now?

Video?

Yes, I do quite a bit of this... I have had the video camera for 3 years... It took me a while to figure out how to edit with a VCR and a camcorder... There are so many darn buttons you can get mixed up! It was fascinating to me... I just wanted to see what I could do with it... Maybe one day we will be doing this in stereo... It will be better with higher definition TVs. There is a lot coming up in the future here...

Stereoscopic Patterns

At this point, we started discussing Don's original "stereogram" work while sipping coffee in the living room. Don's unique contribution to the stereoscopic art is his invention of the "stereoscopic patterns", for which he received US Patent # 4,135,502. These stereoscopic patterns are made by repeating 2-D drawings with variable spacing (like the birds) or 3-D photographs with constant spacing (like the flowers). To the eye, under normal viewing conditions, these patterns appear 2-dimensional. But by converging or diverging the eyes and fusing adjacent elements, the entire pattern becomes stereoscopic.

These and similar patterns (known as "stereograms") became a huge commercial success around 1991, with the well-known "Magic Eye" books. There are many types of stereograms. One type based on random dots was discovered in the 1960s by Bela Julesz, a researcher who used them to study human perception. These were later advanced by Chris Tyler to the form known as "Single Image Random Dot Stereograms" (SIRDS).

Don's invention can be called "multiple column" or "wallpaper" stereograms. It is a fascinating story how Don discovered these patterns, realized their novelty and artistic value, obtained a patent, and pushed hard to find commercial uses. Even though he did find some applications (like the ROHCO ad), the breakthrough came 15 years after the patent application and took the world by a storm, so to speak.

Tell me how you came up with the idea...

It's really simple... I noticed that if you look at two stereo pictures like this... you can see stereo without a viewer (this is called "freeviewing"). One night, around 1975, I was mounting stereo prints and I put some stars above in a line and, while freeviewing, I noticed "Gee the stars are coming right out!"... So, all you need to do is repeat the pattern...
with a stereo change between them [birds]... Then, of course, I made these other ones here [flowers]... I took pictures with my regular camera, moved the camera on a slide bar between each picture, then cut the pictures and mounted them down.

Q Were these [patterns] hand-drawn?
A Yes, back then we did not have the benefit of the computer. I drew them with a magnifying glass... I was working at American Greetings, working with a magnifier glass all day long... You just need to make them very accurately... When you learn to look at those you can see what you are doing.

Q How long does it take to draw one of these?
A It varies quite a bit... First you have to take or draw the pictures, then mount them very carefully.

Q When you were doing that, were you thinking that American Greetings might be interested?
A Yes, but they were not. I remember a guy at American Greetings told me "I am afraid you will have to stand there and tell everybody how to look at them"... I went to New York and showed them to a guy there... I even went out to Walt Disney in California. Nobody was interested.

Here is another amusing story: I went back to the art school where I graduated and I showed them to the head of one of the departments, and he laughed and said "I don’t see how anyone can get a patent out of that!"

Q How long did it take from the time you got the idea until you applied for the patent?
A Probably 2-3 years... I went to Washington with a lawyer to show it to the examiner and his eyes were crooked. He could not see it but he took our word for it.

Q Did you give your invention a name?
A I thought of several names... as a matter of fact, I did think of "Magic Eye"... but did not use this... I did not really try to give it a name, I was just calling it "Stereo Art".

At this point Don recalled how he gave exclusive rights of his invention to a person in Dallas with the exclusion of a person in Boston. The person in Boston is Tom Bacei of N. E. Thing Ent., the company which published the "Magic Eye" books. I do not know who the person in Dallas is.

Don received some monetary compensation for his invention but I think seeing his idea become such a huge success must have also been a great reward.

[D]on They (stereograms) were really big for about 3 years... And a strange thing, they came out right about at the end of my patent. Patents are good for only 17 years... They came out 15 years after the patent... At least I had the benefit of a little bit of a boom for a few years.

[Elaine] This has been an artist’s life... Since he was a little kid, everybody said that he is born artist.

[D]on The patent has expired now... Anybody can make these, only they don’t because it is not popular any more... But it isn’t going to die completely because it is fascinating. (For more about the Ohio Stereo Photographic Society or STERE OGRAM, visit http://home.att.net/~drt3d/OSPS/ or contact George Themelis, 10243 Echo Hill Dr., Brecksville, OH 44141.)
The More Things Change...

The more they stay the same. At least that is what they used to tell us... but it is getting harder and harder to be sure. Photography (and including its gem in the crown, stereoscopy) has been in a continuous state of evolution and change since Louis J. M. Daguerre in 1839 demonstrated the making of his fabulous "picture in a mirror".

Not being a chemist, he could not explain why his practical method for "fixing" the elusive image cast by a lens worked so well. The true chemists and other skeptical scientists (none of whom had made the discovery, or even come close) who saw the demonstrations were much better prepared to pursue that business. And, they did. Improvements in the process quickly left Daguerre behind. But, properly, it is his name we remember. Once the secret was out, it was easy enough to do that it could not be protected... so photography was presented to the world as a gift from the French government which, in reward, pensioned Daguerre. Alas, however, even as one mastered the Daguerreotype, the forces of change were seeking to bring in the photographic paper print. It has been one dang thing after another ever since.

Print Services

The difficulties facing those of us who make stereo transparencies in getting (old reliable) Kodachrome processed in anything resembling a speedy manner have been discussed in this column in the past. Now it is time for the printmakers to feel uneasy.

The great reawakening of interest in creating stereo viewcards that we have experienced in recent years has been heartwarming to those of us who tried to keep the activity alive through years when such popular interest was at a low ebb. Although some still do their own darkroom work (color and/or black and white) and hand-crafted mounting... much of the success in drawing new aficionados to the hobby has depended upon easily obtaining matched color prints of the proper size from photo finishers and such aids as the Q-VU mounts. Now a very ominous shadow has appeared on the horizon... and its name is Digital.

Digital

At first, some of the photo services that catered to stereo card makers began to drop the special treatment they offered to that sector of their business. It has been a little more difficult for card makers to get prints made to their satisfaction. But that is only the beginning. Looking at the overall situation regarding popular snapshot photography, it appears that the days of the photographic print, as we have known it, are numbered.

However the images are recorded, on film or by digital camera, automated digital processing is the wave of the future. Chemical processing in photography is on the way out... and more rapidly than we may appreciate. Undoubtedly, difficult adjustments will have to be made to bring this to terms with the needs of stereo print makers.

Aggravations will abound along the way. Questions of resolution and pointillism will bedevil the issue. But we can adapt. Photography has always opened multiple new doors when it had to close an old one in the past. If traditional photographic prints are made to be dinosaurs in a digital world, we may be disposed to wonder what that will imply. What surprises will await us? The past tells us that the biggest consequences will likely be unexpected ones.

Archival?

Stereo and cabinet card collectors among us know that beautiful photographs dating to the 1870s and earlier show virtually no image deterioration if they were properly washed originally and reasonably well cared for since. We all know that standard color prints deteriorate... they fade, among other things, with the passage of time. After all, when we make pictures we would like to think that they will be around for a while. Descendants, at least, should have some decent family photos in the archives. A lot of people currently piling up stacks of color prints are doomed to be disappointed down the line. What about the prospects for digital prints? They use inks, not photo sensitive chemicals. Have we gained something here?

Don't count on it... but time will tell. I recently made prints using a Lexmark 7200V Ink Jet Printer (with the Lexmark Photo Cartridge installed) on Jet PRINT PHOTO gloss finish photo paper (an International Paper product supposedly "For All Ink Jet Printers"). They looked great... for a few hours. Overnight, a light, white bloom had developed on the black areas, destroying the pictures. Replacing the Photo Cartridge in the printer with a Black Cartridge seemed to correct the problem. But for how long?

Digital prints may not be very dependable with the passage of time... there are a lot of chemicals in the inks and the papers that may cause problems given a little time. I hope otherwise, but I do not count on digital prints to be archival. For the family archives, I...
like to make a sepia toned black and white print. But, I am usually well behind in keeping up with what I intend to do.

Voting Results
Several folio circuits have reported in with 1999 voting results to add to those previously published. Each circuit handles voting in its own manner and the leaders are accordingly summarized here.

Avian Print Circuit
Folio Secretary Shab Levy tells us that after tracking a full circuit by each of the four Avian folio boxes the following leaders emerged:
1st place Ernie Rairden 35 points
2nd place Shab Levy 32 points
3rd place Rich Dubnow 29 points
4th place David Saxton 25 points

Favorite Viewcards
"Paris the City" (16 points)
by David Saxton
"Fort Vancouver Barrack" (15 points)
by Shab Levy
"Hyper Theater" (12 points)
by Ray Zone

(2x2)x2 Matched 35mm Pair Circuit
Our 2x2 Secretary, Bruce Hansen of Honolulu, Hawaii, reports as follows:
1st Place Boris Starosta 128 points
2nd Place Dale Walsh 94 points
3rd place Roy Hensel 72 points
The top scoring view was “Morning River Mist” by Dale Walsh with 22 points. Tied for 2nd and 3rd were “Zinnia Vortex” by Roy Hensel and “Cach Cach” by Rich Dubnow with 18 points each.

Beta Transparency Circuit
1999 results for the Beta Transparency Circuit have been delivered by Secretary Dean Jacobowitz. Top scorer was Gary Schacker with 133 points, followed in 2nd place by Kevin Kavaney at 105 points. Mark Willke with 104 points followed with a very close 3rd place.
For the most favored views Gary Schacker’s “Thrills and Chills” and Kevin Kavaney’s “51 Mustangs” tied for 1st place at 26 points. Also, a tie for 3rd and 4th places at 20 points each was shared by Gary Schacker’s “Retail Riot” and Mark Willke’s “Festival of Lights”.

Speedy Print Circuits
Bill C. Walton manages several “Speedy” print circuits. These are limited to 12 participants each. Those results not reported in earlier columns follow for Speedy Alpha Circuit (the original Speedy) and Speedy Mike (limited to Black and White prints).

Speedy Alpha
Mary Carpenter led the way with 65 points and 1st place. Bill Patterson came in 2nd with 50 points and was followed by Ernie Rairden in 3rd place at 47 points, Brandt Rowles 4th with 43 points, and Eileen Bohman 5th with 40 points.

Favorite Viewcards
1st and 2nd (tie):
“Nemacolin”
by Bill Patterson
“Obelisk”
by Brandt Rowles
A tie also existed for 3rd and 4th places:
“Contrails at Sunrise”
by Eileen Bohman
“Location, Location, Location”
by Ernie Rairden.

Speedy Mike
Leading the way among these B&W stereographers were:
1st place David Lee 30 points
2nd place George Freeman 28 points
3rd place Phyllis Maslin 20 points

Favorite Views
1st Place (tie):
“Rule”
by George Freeman
“Devil’s Tower”
by George Freeman
2nd place:
“Tiptoe Through the Mangroves”
by Phyllis Maslin
4th place:
“Mt. Rushmore”
by David Lee

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About five years ago I had the pleasure of reading the earlier version of this book, which was distributed to former View-Master employees at their annual Sawyer's Alumni Luncheon. The book was so well received that Mary Ann and Wolfgang Sell were asked to update it and revise it for retail sale. In a collaborative effort between Mary Ann and Wolfgang Sell and Charlie Van Pelt involving five more years of research, dealing with publishers, and inevitable unforeseen delays, this long awaited book became available at the NSA Convention in Mesa, Arizona in July, 2000.

View-Master Memories, an 8 x 11 inch softcover book of over 300 pages and over 350 photos and illustrations, is a monumental work which deserves to be in a class by itself. The research and effort that went into it become immediately evident to the reader. View-Master Memories could have aptly been titled Everything, and I mean everything, you wanted to know about View-Master but were afraid to ask—and a vast number of things you didn’t even know you wanted to know!

The wealth of information is mind boggling and invaluable to the beginning and advanced collector alike. Forget about the typical connotation which goes along with a factual history book, this one breaks all the rules. After a brief forward by Karl Gruber, Memories opens with a chapter on Sawyer's pre-View-Master history. We learn of Sawyer's from the early 1900's until that fateful day in 1938 when, by chance, William Gruber and Harold Graves meet. Learning about Sawyer's Company many years prior to the name being associated with View-Master helps in one's understanding of the Company's logical evolution into the View-Master product.

Chapter 1 ends with the introduction of Harold Graves—photographer, and then president of Sawyer's. This sets the stage for Chapter 2, which opens by describing William Gruber's early history, his marriage to Norma Lenz, and how he first came up with the idea for a product which was to become one of (if not the most) long lasting and recognizable products in history!

We learn of Harold graves' curiosity when spotting William Gruber using a 3-D camera rig. The two began talking and the rest is history. We learn of Gruber's other inventions, his love for music, passion for nature, dedication to his family, and his love of art. The FBI's false accusation against Gruber of being a Nazi spy makes this chapter read more like a short mystery novel.

The chapter ends with a beautiful tribute in the form of a poem by Gruber's long time friend and View-Master employee David Hitchcock, written at the time of Gruber's death. After reading this chapter you can't help but feel as if you knew William Gruber personally.

Chapter 3 discusses View-Master's sister company—StereoCraft Engineering and the various products it was responsible for producing, such as reel making machines, viewers, mono and 3-D projectors,
and, of course, the Personal camera and cutter. We also learn of the career, sense of humor, and personal interests of David Hitchcock, Quality Control Director of Stereocraft and close friend of the Sells. David Hitchcock passed away two years ago after a battle with prostate cancer.

Chapter 4, the largest, discusses the employees, from the four creative directors, management, photographers, artists, and writers. We learn of the enormous responsibility of the creative directors, the important innovations established under their direction, and their vision for change. The largest section of this chapter is on photographers; and who is best suited to write this section? None other than our own NSA member and View Master photographer since the 1940s, Charlie Van Pelt.

Charlie describes View-Master's first photographer—Harold Graves, to whom most of the early U.S. and Canadian reels can be attributed—including the all important and desirable 1939 New York World's Fair and the 1940 San Francisco Golden Gate Exposition sets. These reels, as Charlie explains, "Became instant best sellers and helped establish View-Master as a household word."

There are humorous stories and tense moments. Some photographers were subject to life threatening situations in the course of their work. Many View-Master photographers were able to gain access where other well established photographers working for major periodicals were denied access. We learn of photographers such as Rupert Leach, whose photographic journeys and resulting experiences for View-Master are mind boggling. His adventures, summarized here in only 13 pages, could fill volumes! All the major photographers are discussed, including Rich Dubnow, who recently created his own business specializing in quick turnaround, small runs of custom 3-D discs modeled after View-Master reels (SW vol. 26 No. 4 page 20), and David Berg, who is currently Manager of View-Master photography. Also included is an autobiographical section by Charlie Van Pelt—who is still as energetic as ever in updating and providing new photography for View-Master packs. Reading about these View-Master photographers—names many of us know—and the reels and packets they photographed—gives us a special sense of enjoyment and appreciation for this wonderful product.

Many View-Master reels did not rely on location photography but rather on table top art, clay figures, drawing, etc. The next few sections deal with these highly talented and creative artists, such as Mary Lewis, Joe Liptak, and of course what is probably the most recognizable name—Florence Thomas. The stories behind the reels they created are fascinating, and prompted me to look at each one over again with a new appreciation. As every reel contains captions, the chapter aptly ends with the story of the people behind this very important aspect.

Chapter 5, written by Charlie Van Pelt, gives the history of View-Master from Sawyer's Inc. through GAF, VMI, TYCO, and Mattel/Fisher Price. We learn of the positive and negative effects the various leaders had on the company, and of how Bob Brost got Sawyer's back on its feet after dwindling profits. It was Brost who kept View-Master out of the toy market and kept the scenic, educational, and adult image alive while not neglecting the children's titles. Brost's innovations brought Sawyer's from a low in 1959 to almost doubling their sales by 1965, and more than tripling total Sawyer's sales to $29,000,000.00.

The chapter takes us through the "corporate" GAF years, GAF acquiring Sawyer's in 1966. View-Master product innovations and profits continued, but GAF was not doing well with their other photo products and could not compete with Kodak on film sales. This, in part, led to the sale, in 1981, of the View-Master assets to Arnold Thaler and the company being renamed "View-Master International Group." When VMI bought the rights to the Ideal toy line in 1986, the company was again renamed "View-Master/Ideal."

The toy business in general began to slump, and this led to the sale of View-Master/Ideal to Tyco and subsequently to the merger of Tyco/Mattel. Mattel gave View-Master to their Fisher Price Division. Fisher Price developed new packaging, new viewers, the Discovery Channel line, and the IMAX 3-D series, breathing new life into the neglected "commercial" program.
Charlie Van Pelt takes this most intricate and involved View-Master history, of which I barely scratched the surface, and presents it to us in an extremely clear and logical sequence. His writing style and many interesting anecdotes make this fascinating and colorful history understandable by all. If he was a history teacher, he surely would have inspired many to become history majors—it is to our benefit that he chose View-Master as a career instead. Charlie Van Pelt has single-handedly kept the View-Master Scenic Division alive, and to this day continues to expand upon it.

Chapter 6, Product Chronology, goes into depth, so to speak, about all the View-Master related products and follows the same logical pattern as the previous chapter by discussing the products in relation to the various company ownerships. Starting with the Model A viewer and the gold center reels, up through the recently released telescope/viewer, and including many little known, obscure items such as the "View-Master Man" and the rear screen projector, we get the stories behind each product and the personalities involved.

Merchandising, advertising, promotion, design decisions, etc. are all discussed in relation to the products, as are products which never got past the planning stage. For anyone not familiar with the many varied View-Master products, this chapter will be quite a learning experience.

Chapter 7 explains the acquisition of Tru-Vue by View-Master, the philosophy of promoting Tru-Vue to the toy market and the transition from black and white filmstrips to color filmstrips, to rectangular cards. Various Tru-Vue products are shown, and the chapter clearly describes the relationship between View-Master and Tru-Vue.

Chapter 8 describes the various overseas operations, another important and interesting aspect of View-Master which is not generally known except among the most ardent collectors. The Belgium operation is the best known, but View-Master also had operations in Australia, India, Germany, England, and France. Products unique to the overseas operations, personnel involved, and their contributions to the product as a whole are all covered.

Chapter 9 discusses the many special applications of View-Master and shows View-Master’s flexibility in providing reels applicable to the business and educational communities as well as to the government. We learn about the eight different military training sets, the “special” reel department which produced the commercial reels from the 40s to the present, movie preview reels, the Stereo Atlas of Human Anatomy and other medical books using View-Master reels, wild flower and mushroom sets, the Chinese Art set, "DR" reels, the rare “Rose Court” reels, the very rare and relatively little-known “XED” reels, and the TOMY packets. There is a sub-chapter on Harry Zur Kleinsmiede and the great work his company 3-D Book Productions has produced.

Another sub-chapter gives us a "behind the scenes" history of commercial View-Master reels, with a section describing the ambitious "Unicef View-Master Project" which was to produce over 3,000 stereo photos over a 12 year period which, unfortunately, never came to fruition. Many collectors are not even aware of some of the projects described in this chapter. Even if you do have some of these items in your collection, the history and stories behind their production were not previously available.

Chapter 10 discusses View-Master’s venture into sound. Even though none of the sound systems really caught on, there were some remarkable and notable attempts. One of these was the “correlated classroom materials” project, of which relatively few examples exist today. This was an educational teaching aid of superb quality and it is sad that the educational community did not have the creativity.
and foresight needed to make this project a success. All the known, not so well known, and relatively unknown (such as the "Sound Box Project") are discussed.

Chapter 11, although next to last, is one which I feel many readers will read first. It is titled "View-Master Trivia" and is a really fun chapter. It opens by describing the various known as well as obscure View-Master copies from around the world. Some are surprisingly good quality, while others are quite crude. The chapter goes on to name the various publications which published articles about or including View-Master, describes how View-Master was featured in various television shows and movies, and discusses other ways in which View-Master was brought to the public's attention.

Chapter 12 lists all the 3-D organizations, dealers, services, and important web sites, ending with "viewers at a glance", and a two page biography, by Charlie Van Pelt, of authors Mary Ann and Wolfgang Sell.

I have been collecting View-Master for over 20 years and the amount I learned from this book is tremendous. If it had been available when I first started collecting, it would have been an enormous tool to aid in my collection. There is no one who cannot benefit from the vast amount of interesting, useful, and important information contained in it. Whether you are an advanced or beginning collector, you will gain increased enjoyment from your View-Master interests.

I believe that View-Master Memories will be instrumental in both renewing and increasing interest among those who have collected or currently collect View-Master, as well as inspiring many who have not previously had an interest in View-Master. This book inspires an appreciation and respect for this wonderful product far beyond what you had prior to reading it. You get to "know" people on a "personal level" and in a way feel you are part of the company.

Have you ever wondered how and when the View-Master idea first came to William Gruber, or why there are seven 3-D scenes on a reel and not six or eight, or why Gruber named his invention "View-Master" (or did he?), or how the first reels were assembled before the process was automated, or when View-Master reels were first marketed to the general public (it was before the '39 World's Fair), or what would have happened to Sawyer's and View-Master had not the Army and Navy ordered military reels during World War II, or who assembled the first viewers, (it was not Sawyer's), or what was the greatest number of pictures taken for a single packet (answer—it was 1,746—can you name the packet?), or how many miles would all the View-Master reels made in 1991 stretch if laid end to end (OK—so maybe you never wondered about this one)—Well, the answers to these questions and hundreds more are yours for reading this book.

I recommend View-Master Memories not only for those with involvement or interest in 3-D, but for the general public as well. It is not only a book about View-Master, but also about leadership, product development, marketing, human interest, corporations, humor, travel, friendship, commitment, and so much more. I can't think of anyone who would not enjoy it.

I think I can safely say that there is no other product with such a long and colorful history involving so many dedicated and talented people. Surely the all-important history of the company, product, and people would have been lost forever if not for this book. This is certainly a unique look at a unique product. One of the greatest hobbies has now been elevated to a new level.

Is there anything missing from View-Master Memories? Yes—one thing, a warning on the font cover which should read: "WARNING: READING THIS BOOK CAN LEAD TO UNCONTROLLABLE VIEW-MASTER COLLECTING. THERE IS NO KNOWN CURE. THE AUTHORS CANNOT BE HELD RESPONSIBLE."
The Reel Zone

For the second in its View-Master Collector's Series, the Stereo Club of Southern California has published a single reel album titled Ray Zone—Pioneer of 3-D Conversion. Six of the seven scenes were converted from flat art to 3-D by Ray for anaglyphic reproduction in comic books or for commercial clients. Scene two is the famous "3-DTs" title page from the 1953 comic book satirizing the frantic world of 3-D comic conversion and publishing. Ray Zone has produced or published the separations for over 130 3-D comic books featuring such well-known characters as Batman, Superman, Green Lantern, Flash Gordon, Donald Duck, Roger Rabbit and The Simpsons. Since 1983 he has created 3-D conversions, 3-D glasses and 3-D printing for many unusual applications for a variety of clients such as Walt Disney Company, Warner Brothers, Saban Entertainment, Cheerios, McDonalds, American Express and many others.

Through his company, 3-D Zone, Ray has also produced 3-D video and computer applications as well as autostereoscopic lenticular point-of-purchase displays. He presents 3-D slide shows at public libraries, trade shows and museums on the history of 3-D and 3-D art. He writes numerous articles on the history of 3-D for a variety of publications including Stereo World, Stereoscopy, 3-D News, Inside 3-D and American Cinematographer magazine. As well as being a member of the Stereo Club of Southern California, the NSA, The Stereoscopic Society, the ISU and the Third Dimension Society, Ray is a 1985 winner of the "American Comic Book Awards" for Special Achievement in the Field of 3-D Comics and the "Inkpot Award" in 1987 for Outstanding Achievement in Comic Arts.

The examples on the reel provide a good sense of the variety of 3-D conversion work Ray has done (both via cut-and-paste and computer manipulation). But seeing them as clean, isolated pairs in a viewer lacks the almost tactile magic of having characters leap off a printed page, overcoming the limitations of paper, ink and glasses among zealously hoarded stacks of comics. The reel is unique not only for its subject matter, but as the nearest thing to an "anaglyphic" View-Master reel that collectors will ever find.

Ray Zone—Pioneer of 3-D Conversion is $5 plus $2 shipping from Berezin Stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691, (949) 215-1554, e-mail: 3d@berezin.com.

Scene 7 from Ray Zone - Pioneer of 3-D Conversion, "J. Engel's Caricature of Ray Zone" is from the 1987 3-D Zone Comic book 3-Dementia Comics. Using physical cut-and-shift techniques, Ray converted the flat art into as many planes with as much depth as possible to enhance the book's humorous look at 3-D.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
Sound Familiar?
3-D TV Without Glasses!

Unlike so many autostereoscopic TV systems that pop up at video or computer shows never to be heard of again, this one may actually make some inroads into the consumer marketplace. Dynamic Digital Depth Inc. (DDD) and Dimension Technologies Inc. (DTI) recently joined forces to promote glasses-free 3-D technology based on the Liquid Crystal Display barrier-strip 3-D screen concept that DTI has been refining for several years.

Now marketed under the name Virtual Window™, these flat-panel 3-D displays have found wide use in medical, aviation, military, research, scientific, and design applications. DTI has won numerous entrepreneurial awards and recognition as the pioneer in 3-D display devices, including an R&D 100 Award, an Excellence In Innovation Award from New Equipment Digest Magazine, and a Top 40 Design Award from Product Design and Development Magazine. NSA members were able to see an exhibit of the system at the 1996 convention in Rochester, where a head tracking sensor kept the image strips and barriers aligned for good 3-D viewing from all angles.

DDD will integrate its patented DeepSee™ 3-D enabling technologies with DTI's range of Virtual Window™ flat-panel displays, allowing the consumer to view stereo 3-D without 3-D glasses. "Eliminating the need for glasses will greatly accelerate widespread adoption of 3-D," said Chris Yewdall, president and CEO of DDD. "3-D is the next step in visual communication, just as color television was the natural progression from black and white."

DDD and DTI will work closely in the PC and broadcast markets. In the PC market, DTI will have access to the growing library of DeepSee encoded content available via DDD's recently introduced DeepSee plug-in for the Apple QuickTime player. For broadcast, DDD's technologies will be incorporated in both Motorola's DCT5000 advanced digital set top boxes and DTI's Virtual Window displays to enable glasses-free 3-D television.

Have you ever imagined watching IMAX 3-D films on your computer screen? Something like that would be possible if DDD is successful in a plan to distribute large format 3-D movies to Windows and Macintosh users via the internet, CD, and DVD-Rom. The trailer for the giant screen 3-D production Ultimate G's: Zac's Flying Dream will be formatted using DDD's DeepSee™ process. It will be viewable in 3-D using DDD's free downloadable plugin for Apple QuickTime. (www.ddd.com)

"By enabling delivery of large format content via the internet, DVD and CD, the DeepSee™ process creates a new revenue channel for owners of large format content. It also uniquely leverages the internet allowing innovative promotion of 3-D movies by film makers and theater owners," said Chris Yewdall, president and CEO of DDD.

(Not included in DDD press releases or on its website is an estimate of how close your face will need to be to the screen to match the effect of sitting near the center of an IMAX theater.)

Ultimate G's features the Air Combat Canada air show team racing through the Grand Canyon and Lake Powell. DDD plans to reformat the feature length production and make the PC and Mac versions available to audiences at giant screen venues.

Observatory 3-D Show

Mixing anaglyphs with astronomical, over twenty anaglyph art prints, posters, and phantograms by Boris Starosta will be on display at the Leander McCormick Observatory in Charlottesville, Virginia, from September to November 23, 2000. About half of the images are new and have not been exhibited before. The subject matter includes computer generated futuristic fantasies, action photos, landscapes and clouds (aerial), flowers, portraits, photo abstracts, etc.

The observatory and gallery are open to the public on the evenings of the first and third Fridays of each month. In addition, there will be a private showing with a stereoscopic slide presentation near the close of the exhibition on or around November 23. During the public open house nights, weather permitting, observations are conducted using the venerable 26" refractor (built in 1889) and with smaller and more modern 'scopes in a separate building. As well as an art gallery, the observatory houses a small museum that outlines basic astronomical concepts and equipment.

The Leander McCormick Observatory is situated atop Mt. Jefferson on the campus of the University of Virginia, in Charlottesville. For directions, call the Astronomy department, (804) 924-7494. For more information about the exhibition or if you are interested in attending the slide show, contact Boris Starosta, (804) 979 3930 e-mail: boris@starosta.com.
In my opinion, Siegfried & Roy: The Magic Box (1999) is one of the best large format (LF) films that has been made to date. I have heard it said, “LF films are only 45 minutes long, because if they were any longer, you would have to wake ‘everyone’ up in the theater, when the film was over.” The Magic Box certainly does not have this problem. The digital film effects, the use of 2-D space within the 3-D image, the glorious scene changes all work to keep the viewer interested and the film a true joy to watch. The “depth” is deep, the imagery is immersive and all in focus due to having been made in a digital format. The film is imaginative and is wonderful 3-D “eye candy”. I loved it.

The film's story worked very well for me also. What could otherwise be a boring “life story” of Siegfried Fischbacher and Roy Uwe Ludwig Horn is told in a fantasy flashback style that is interspersed with footage of their Las Vegas show. The use of some old home movies, old photos and reproductions of Las Vegas Casino signs is also fun. The film is the work of the creative team at L-Squared Entertainment (http://www.lsquared.com), who had brought us T-Rex: Back to the Cretaceous (1998) (see SW Vol.25, No.4, pg. 16). I have seen the Magic Box several times, which almost seems necessary, since there is so much going on in the film.

Flamboyant Illusionists

Just in case you do not know, Siegfried and Roy are the world’s greatest illusionists. They have performed up to two shows a day, 46 weeks a year at the Mirage Hotel in Las Vegas, Nevada. The tickets to their shows have long been over $75.00 each (now $90.00) and every show has been sold out (at a rate of 104 percent capacity for every show). For eight straight years, they’ve drawn 15,000 people a week, 700,000 a year. They have performed their live shows to over 30 million people. Siegfried & Roy are estimated to give 500 performances a year of their show at Mirage's 1,504-seat Siegfried & Roy Theater. The flamboyant illusionists are famous for their trademark tricks of making exotic beasts vanish, including their pet white Himalayan tigers, Shasadee and SiegRoy (which appear in their 3-D movie). Yet they are still an American act (even if they are both from Germany) or more specifically a Las Vegas act, making the film a tough sell in other countries.

Their Las Vegas show is officially titled “Siegfried & Roy at the Mirage,” it’s a 98-minute, high-tech, extravaganza, choreographed by Tony Award-winning production designer John Napier (Cats and Les Misérables) and directed by John Caird (Jane Eyre) of the Royal Shakespeare Company. Kenneth Feld, who produces The Ringling Bros. and Barnum and Bailey Circus, produces it. According to Forbes, Siegfried and Roy are the “highest paid entertainers in Las Vegas history, earning an estimated $58 million in 1996-97, with estimated net worth of more than $100 million.” They have been parodied on The Simpsons as Ernst and Gunter, and in Martin Scorsese’s film Casino (1995) as Jonathan and David.

Siegfried & Roy were recently voted Magicians of the Century at the Brotherhood of Magic's Inter-
national Magicians Society's (I.M.S.) Millennium Merlin Award ceremony. They were awarded the ‘Merlin’ statue by the I.M.S., which was founded in 1968 and today has more than 20,000 members worldwide. Completing a decade of performing at The Mirage, Siegfried & Roy have become the most popular and lucrative production in the history of live performance. Cumulatively, Siegfried & Roy have performed for almost three decades in Las Vegas.

Bringing the Experience to the Masses

Executive Producer Bernie Yuman has been Siegfried and Roy’s manager for 25 years. It was his decision to bring the Siegfried and Roy experience to the masses. Yuman approached the L-Squared Entertainment team of Brett Leonard and Michael Lewis about making a LF 3-D film about Siegfried and Roy.

L-Squared was founded in 1994 by entertainment entrepreneur Michael Lewis and film director Brett Leonard. L-Squared is dedicated to being the studio of the future by creating and producing highly imaginative LF feature films and Internet entertainment. Initially a work-for-hire producer of creative and technical elements for third parties, the company rapidly evolved into a creator and owner of original entertainment content. Prior to their work on T-Rex, L-Squared did the computer generated (CG) special effects for Pirates (1997) (see SW Vol. 24, No.6, pg.4), the twin strip 5 perf/70mm, 4-D special venue comedy. Pirates is still playing around the world, mainly at Busch Gardens and Sea World locations, but being distributed by Iwerks Entertainment.

Interesting enough, Pirates was directed by Keith Melton, who directed Sony Picture Classics LF 3-D film, Cirque Du Soleil: The Journey of Man (1999) (SW Vol.7 No.1). L-Squared worked on four fairly lengthy shots for Pirates, especially considering instead of high-end workstations, they used PCs, Macs and NT systems. In 1992, Leonard directed and co-wrote The Lawnmower Man, introducing the concept of virtual reality to pop culture. The film proved that groundbreaking digital effects could be produced within a modest $6 million film.

Yuman invited Leonard and Lewis to Las Vegas to see “Siegfried & Roy at the Mirage”. They were very impressed. Leonard saw the show after he had read Siegfried and Roy’s life story, and made a connection between their lives and the way they design certain illusions in their show. To help convince Siegfried and Roy that he was the individual to bring their film to fruition, he told them “Look, I don’t want to make a film about a magic show. I don’t want to make a film that’s a documentary or a concert film. I want to make a spiritual journey, because that’s what’s embodied in your work—that’s really what you guys are about.” Siegfried and Roy wanted the film to be a legacy that they would leave of their show, their life and all the work they have done with animals.

An Ambitious Project

From the beginning the film was a very ambitious project. T-Rex had only about four minutes of CG work. The Magic box has about 20 minutes of digital virtual environments. With the many challenges, L-Squared Entertainment decided...
to independently finance the production. *Siegfried & Roy: the Magic Box* was shot for two weeks in Las Vegas around the palatial grounds of the duo’s “Little Bavaria” and “Jungle Palace” properties, plus two more weeks at the Mirage Hotel and three weeks on one of the industry’s largest sound stages. The film is being released by Imax, Ltd. and carries the new trademark “An IMAX Experience”. Leonard said, “Telling a story in IMAX 3-D is new, so the visual language you come up with is challenging, it really pushes you to be purely cinematic in how you tell your story and affect the emotions of your audience. Working with a medium that is truly immersive changes the nature of cinematic language. This is a breakthrough film in that sense. It has more story content than ever, and the visual effects are very complex. This is one of the biggest visual effects jobs ever done, with some 30 terabytes of rendering, which is like thirty Jurassic Parks (1993).”

L-Squared Entertainment arranged to shoot the Mirage stage show when it was dark in December 1998. They put out casting calls for non-paid audience members to watch the filming at the Mirage. I would have liked to have joined in, but the month of December is just too busy for me. “The Siegfried and Roy show has a $40 million set as the backdrop,” says Lewis, “if we had to build that, we couldn’t have done the movie.” In order to make the magic look believable to the audience, the footage was shot as master shots. These are long, uncut shots that take you from the beginning of the magic to the end (many circling the performers as they perform the illusion), so the audience doesn’t think that any filmmaking wizardry was used to enhance the illusion.

**Camera Rigs**

The Mirage stage show footage was shot with the Iwerks 870/1570 3-D camera rig and the Iwerks 870 cameras. The Iwerks rig was designed by Steve Hines of Hineslab (http://www.hineslab.com) After it was used on *The Magic Box*, the Iwerks rig was used for the “childhood” (redwood/bungee) sequence in *Cirque Du Soleil: Journey of Man. Journey of Man’s* 3-D and Visual Effects supervisor Peter Anderson tested all the Iwerks 870 lenses and found that none could be used for *Journey*. They worked fine for *The Magic Box*, since all the 3-D footage was corrected digitally. The Iwerks rig with the 870 cameras weighs about two hundred and forty pounds. Also used in the filming was the IMAX 3-D camera that “…weighs a comparatively light one hundred and thirty pounds,” according to Sean Phillips.

**Sean Macleod Phillips**

Sean Phillips was the Director of Photography and the Visual Effects Supervisor for *The Magic Box*. The Large Format Cinema Association (LFCA) and Eastman Kodak Company honored Sean Phillips with the annual Kodak Vision Award for Large Format Cinematography at the LFCA 2000 Conference, May 17, 2000 in Los Angeles. Sean is a noted director, cinematographer, stereographer and visual effects expert who has played a vital part in the making of many LF films, including several ground breaking 3-D achievements. He has also worked on a variety of ride films and specialty films, and has distin-

The Kodak Vision award recognizes vision, imagination and leadership in filmmaking. LFCA and Kodak presented the first Kodak Vision Award for Large Format Cinematography in 1999, posthumously to Noel Archambault (see SW Vol.25, No.5). For more information about the LFCA check their website: http://www.LFCA.org.

Shortly after the Mirage footage for *The Magic Box* was shot, I was able to hear Sean speak in San Jose. He filled in for Ben Strassen of nWave Pictures who had been scheduled as the keynote presenter at The Stereoscopic Displays and Applications Conference. The conference was held on January 25-27, 1999 at the San Jose Convention Center, San Jose, California as part of IS&T/SPIE’s Electronic Imaging ’99. Ben Stassen had been scheduled with a presentation entitled “Encounter in the Third Dimension, A Revolution in 3-D Cinema” but had to cancel due to a scheduling conflict and was aptly replaced by Sean.

A true 3-D fan, Sean had worked on the IMAX 3-D films *T-Rex* and *Encounter in the Third Dimension* (see SW Vol.25, No.5, pg.16).
Sean's presentation included 2-D slides and 3-D video clips, with examples of all the elements to make a short effects shot from T-Rex. Sean also showed a video of how some of the effects for The Magic Box would be done. At the time, I didn't realize how much of a ground breaking development this was going to be. They used wire-frame images and projected 2-D photos to create 3-D images within the computer, speeding up much of the rendering time. Also used in the film was, "motion control...to track the actors as a way to keep the actors on the ground in a way to be reproduced in the computer (for green screen work)." Otherwise the actors would appear to float above the ground. Without the use of the extended digital work, green screen filming, virtual sets and computer animation, the film would have been cost-prohibitive to make. Sean was truly excited about the developments in digital 3-D large format films, predicting that things are ready to take off in digital 3-D LF. He likess digital due to the zero lens distortion that is possible with it. He talked at length about the improvements in computer programs to create 3-D special effects.

He mentioned one shot during filming of the Mirage stage show for The Magic Box that took a very long time to set up and was very difficult due to the 240 pound Iwerks camera rig. He predicted that in the not so distant future, there will be digital 3-D LF hand held cameras that will be able to take any shot with very little effort or set up time. At the Large Format Cinema Association's (LFFA) 2000 conference, Sean was able to show that his prediction would soon come true. He unveiled a mock-up of a top secret 3-D digital camera rig that he is developing with MSM.

**Narration and Music**

Following the long tradition of having a "famous name" actor doing the narration of LF films, L-Squared hired Sir Anthony Hopkins to do the narration for The Magic Box. I understand that Siegfried and Roy where happy to get this great actor to work on their film. Hopkins is a great actor. But, other than assuring that numerous Anthony Hopkins fans will purchase tickets to see the film, I don't really see a need to have him as the narrator of the film. Any number of "voice" actors could have done the job just as well, if not better.

Composer Alan Silvestri did, on the other hand, add his own magic to the film. The music (not to mention the sound editing and sound effects) in the film help to move the audience through the journey that unfolds before their eyes. Silvestri has provided a distinctive melodic voice to more than sixty diverse feature films, including Stuart Little, Contact, Forrest Gump, Who Framed Roger Rabbit, Back to the Future (all three), and Romancing the Stone.

**Critical Critics**

The critics seemed to be working overtime on this film. They criticized everything from the title to the main characters' lifestyle. One example was in *Time Magazine*, four and a half months before the film opened (May 10th, 1999 issue, p. 101) above a small photo of Siegfried & Roy. "Things We're Looking Forward to Making Fun of: Siegfried & Roy: The Magic Box, coming to theaters in July in 3-D IMAX." (The film did end up having several delays before the fall 1999 release). Magic Box has also received many positive reviews, and did garner multiple Maximum Image Awards (the ultimate for excellence in LF filmmaking). It was selected for Best 3-D Picture and Best 3-D Cinematography.

*Galapagos* (1999) (see SW Vol.26, No.5, pg.22) had its premiere just after Magic Box's premiere. Yet Galapagos has out-performed The Magic Box. This could be due to the fact that Galapagos had a better chance being booked at the many museum and science center LF theater locations. Plus, as I mentioned earlier, Siegfried and Roy aren't as well known for non-North American audiences, resulting in fewer bookings outside of North America. L-Squared attempted to market the Magic Box to the school field trip crowd by making a "Teacher's Resource Guide" available. The teachers guide recommended books about nature and books about magic. It also recommended numerous helpful web sites including the film's web site: http://www.siegfriedandroy.com. You can still check out the press kit with some great shots including the IMAX 3-D camera at: http://www.siegfriedandroy.com/presskit/3dcamera.htm.

Don't miss this film, I promise you won't be disappointed. Also, if you are in Las Vegas, I highly recommend "Siegfried & Roy at the Mirage". Their live performances at the mirage are usually at 7:30 and 11 PM. Mirage Resorts guests can purchase Siegfried & Roy tickets 90 days in advance. Other Las Vegas visitors can buy them 30 days in advance. The Siegfried & Roy ticket hotline is (800) 963-9634.
Throughout the 18th and 19th centuries traveling peep shows were common entertainments to be found at fairgrounds and on the streets. These changing views within a portable cabinet were an early precursor to the kinetoscope and motion pictures. Not surprisingly, 19th century inventors and showmen attempted to combine stereoscopic depth with the illusion of motion in their novel entertainments. Many of the peep boxes had used perspective and mirrors to convey depth so that a tradition of spatial illusion was already in place. The addition of motion could only enhance the stereoscopic magic.

The fundamental principle behind the movies is persistence of vision, when a visual impression remains briefly in the brain after it has been withdrawn. The "Wheel of Life" or Zoetrope developed by William Horner in England in 1834 used this principle with a series of slits cut in the sides of a spinning cylinder through which the viewer perceived the sequential images. In February 1860 Peter Hubert Desvignes patented a Zoetrope for stereoscopic pictures with "the views being placed in said cylinder (of the Zoetrope) and the cylinder being caused to rotate, will show to the eye...actual movement..."

The Phenakistoscope was a predecessor of the Zoetrope, using slits cut on a rotating disk, that had been invented by Joseph Plateau in 1831. William Thomas Shaw in May, 1860, patented two forms of 3-D peepshows that used the Phenakistoscope application. Shaw's apparatus "featured one member of the stereo pair mounted on each of two discs inside a cabinet. The images were viewed with two mirrors mounted at 45 degrees to each eye, as in Wheatstone's stereoscope." Shaw also built a design that used the system of Sir David Brewster's lenticular stereoscope with eight stereographs of successive motion mounted inside an octagonal drum.
Sir Charles Wheatstone from 1849 to 1852 had experimented with a stereo Phenakistoscope but by 1870 he did eventually build a stereo peep show similar to Shaw’s. “In Wheatstone’s apparatus, pictures were placed on an endless band which was fastened to the outside of a spoke wheel. The viewer watched the stereo photographs through a twin eyepiece at the top front of a wooden peep show cabinet.”

In the United States, engineer Coleman Sellers patented in 1861 a stereoscopic moving picture peep show that he called the “kinetoscope.” Sellers discovered the important principle of intermittent motion for moving pictures while building this stereo Zoetrope and wrote “...it is absolutely necessary, that the pictures should be entirely at rest during the moment of vision.” With Sellers’ 3-D peep show the stereographs were arranged “on wings or blades protruding from grooves in a horizontally-mounted round shaft...The eyes followed each of six stereo pairs around until a second stereograph card appeared.”

Using a form of Zoetrope with printed bands of figures lining the inside of a rotating drum with mirrors set at angles in the center to reflect moving images, Emile Reynaud created in 1877 what he called the “Praxinoscope Theater.” By 1889 Reynaud was projecting these images for audiences with narrative entertainments in his “THEATER OPTIQUE.” Like his peep show forebears, Reynaud too was interested in 3-D and by 1902 was marketing his “Stereo Praxinoscope”, a device with a mirror complex mounted between two pie plate shaped cylinders and a binocular eyepiece mounted to the front for viewing of the stereo pairs.

In the later years of the 19th century, the work of many showmen and inventors was combined to produce the modern entertainment of the 20th century. For these pioneers, as for audiences of the 21st century, stereoscopic images in motion represent an alluring pinnacle in visual entertainment.

References:
Ceram, C.W. “Archaeology of the Cinema,” (Harcourt, Brace & World: no date)
For Sale

STEREOVIEW PRICE GUIDE. Only $6.00!! Great for people buying from auctions and collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Bob Beehmer, 5650 Brandwood Ct., WBT, MN 55110-2275, www.samdoc.com.

STEREOMICRO, AND 100,000 old postcards including many real photo postcards. Send me your want list. I collect stereo views and real photo postcards of Worcester, Mass. Richard Speeding, 22 Tanglewood Road, Sterling, MA 01564-2015, email: speedr@mass.net.

ALWAYS BUYING STEREO VIEWS AND REAL PHOTOS OF U.S. Mint, U.S. Treasury, and Bureau of Engraving & Printing. High prices paid for stereo views and real photos I need of U.S. Mint coinings operations, Treasury and BEP paper money engraving & printing operations 1865-1920s. Especially seeking U.S. Mint interiors and exteriors from Philadelphia; San Francisco; New Orleans; Denver; Carson City, Nevada; Dahlonega, Georgia; Charlotte, NC; plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC and various U.S. Assay offices. Please mail or FAX photocopy with price and condition noted. I’ll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 1 Littleton Coin Place, Littleton, NH 03601, fax 603-444-3512, (est. 1945).

Wanted

NEED PHOTOS AND INFO on Dakota No Dakota and So. Dakota photographers (stereo, post card, any format) before 1920. Examples: Howard, Mitchell, Rodacker and Blanchard, illingworth, Pollach and Boyden, Cross and any others. R. Kolbe, 1301 So. Duluth, Sioux Falls, SD 57105.

PRE-1900 CAMERAS with 2 or more lenses, or with movable lens or back for multiple images. Stereo card collections wanted. Dave Gorski, 1301 So. Dakota photographers (stereo, post cards, any format) before 1920. Examples and So Dakota photographers (stereo, post cards, any format) before 1920. Examples


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


STEREO REALIST VIEWER. Need photos and info on Dakota No Dakota stereo cards of tigers, tiger hunts, cobra snakes, Indian snake charmers. Write G.K. Nash, "Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.


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Editor's View (Continued from page 2)

the article's closing photo has the most intense impact. Ruby Peterson, who worked at the plant since 1961, is shown from behind walking from one totally empty factory room toward another. The thought of what was made for so many years in those now vacant spaces (combined with uncertainty over future View-Master products from Mexico) makes the stark image truly painful.

As if the fates were smiling on the unique reel making machines designed by William Gruber so long ago, the final reels produced on the last day of production at the Beaverton plant were a re-issue of the 1997 Bruce Goff: 3 Houses set from NSA member Michael Kaplan’s View* Productions. (SW Vol. 24 No. 5, page 13.) If the closing of the plant has one tiny bright spot, it will be the knowledge that the last reel produced there matched the high standards of stereographic quality and enlightening content that View-Master, at its best, has been known for around the world.

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.

Photographica 2000

The 54th Photographica Sale of Cameras and Images sponsored by the Photographic historical Society of New England will take place October 28 and 29 at Waltham High School, 617 Lexington Street, Waltham, MA. This legendary, 200 table show will include stereo images and equipment of all types along with photographic treasures of nearly every other variety known. Saturday hours are 10 a.m. to 5 p.m. Sunday hours are 10 a.m. to 4 p.m. Contact PHSNE, PO Box 650189, West Newton, MA 02465-0189, (617) 965-0807 before 9 p.m. EST.
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Please specify if your interest is Stereo Cards, View-Master, or both.
One of Siegfried and Roy's famous white tigers strides toward the camera in a shot from the IMAX 3-D film Siegfried & Roy: The Magic Box reviewed by Lawrence Kaufman on page 38.

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