The Magazine of 3-Dimensional Imaging, Past & Present

Volume 27
Number 4

Stereo World

NSA Y2K Mesa • Depth of a Salesman • Andre de Toth
Shuffle Off...

The 27th annual NSA convention will be held July 19-23, 2001, at the Adams Mark Hotel in Buffalo, New York. Identify yourself as attending the National Stereoscopic Association 2001 Convention in order to receive the group rate of $90.00 (plus taxes) flat room rate, per night, single, double, quadruple occupancy. This is guaranteed to be the lowest available room rate. Adam's Mark Buffalo, 120 Church Street, Buffalo, NY 14202, (716) 845-5100, reservations: (800) 444-2326.

For more information or forms, contact Marty Abramson, martz3d@aol.com or visit the new convention web site: http://nsa2001.home.att.net.

Keystone No. 1029, “Niagara Falls (winter), Niagara Falls, N.Y., U.S.A.” Buffalo experienced record snowfalls during the winter of 2000-2001, but we can confidently predict that the falls won’t look like this for the tour scheduled during the NSA convention July 19-23.

Thank You

These names weren’t included in last issue’s list of NSA members who provided extra financial support to the organization—some due to late renewals and some due to a computer file that ended up in the wrong folder. Like those on the earlier list, these individuals deserve the gratitude and appreciation of the organization for their generous support.

Van Beydler
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Louis E. Goldszer
Les Heyward
J.J. Larrea

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Yoshiiho Saji
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ON THE COVER

Just one highlight of the 2000 NSA convention in Mesa, Arizona, was the Saturday night "3-D Swim-in Theater" where a paper glasses wearing throng filled the hotel pool and surrounding area, noisily appreciating the anaglyphic projection of several 16mm 3-D films. For more on the convention, see our long overdue feature "NSA Y2K: A Memorable Mesa Meeting."

Volume 27, Number 4 • September/October 2000
NSA Y2K At Last

I feel I should apologize again to those who had hoped to see coverage of the 2000 NSA convention far sooner than this. In the future, we'll avoid starting long, two-part articles in the summer that could soak up the space needed for convention features. In a sense, conventions become a part of NSA history almost the minute they are over—worthy of generous coverage but lacking the same sort of time value inherent in things like reports of new products or reviews of films or books. They should, however, be covered before they become ancient history!

The late-night presentation of the first hard-core adult 3-D material to be presented at an NSA convention ("Baxxstage" by Mark Kernes) resulted in a minor flurry of some member complaints and many e-mail messages among NSA officers and board members following the convention. It was ironic that the first Stereo Theater show of this sort happened in Mesa—one of the more conservative communities in Arizona. (Even people not necessarily in search of wild, late hours socializing were surprised at how early the bars closed there.)

The overwhelming consensus among Board members was that the matter had been handled well, with adequate warnings about the show's content made in the program book and from the podium prior to the event. In general, the conclusion seems to have been that while tasteless sleaze doesn't deserve promotion just because it's in 3-D, decisions concerning the content of Stereo Theater shows should be left to convention planners rather than subject to censorship from above. Most suggestions involved the need for clear, up-front notices about nudity or adult content to avoid subjecting any members to material they don't wish to see.

That avoidance was less easy on the floor of the NSA Y2K Trade Fair, where Vidmaxxxx.com had a table promoting (and showing selections from) its line of 22 X-rated 3-D videos. While the intent was as much to entice retailers as customers, Trade Fair managers could potentially face more of a dilemma in dealing with adult material than will the Stereo Theater.

A New NSA System

With the distribution of new NSA membership brochures, the former system of beginning all memberships with the March/April issue of Stereo World will change. Using the new brochures, new memberships will start at the time the form is sent in and expire at the same time the following year. People joining in September, for example, will receive renewal notices ahead of next September's issue. Unlike the old system, they will not be sent a package of all the issues in the current volume they have missed.

This will avoid situations in which people joining late in the year receive renewal notices within a couple of months of joining—as well as save postage costs for the NSA. The new Post Office box on the form will speed up processing so that new members get a much quicker response. Of course current members, whose memberships all "started" in March, will notice little difference as their renewal notices will arrive at about the same time anyway. But those who don't respond to renewal letters (or follow-up reminder cards) may now miss issues if they renew late!

The most crucial thing about this change to a more practical membership system is that those who distribute NSA membership brochures need to request a supply of the new version (printed in brown ink on white paper) as soon as possible and recycle any old versions. The new brochure is less cluttered and generally classier looking than the last one, with image quality closer to that of Stereo World. Just think—you can bring a deeper meaning to lives all over the planet by helping distribute it to potential new members.

Write to NSA brochure, PO Box 86708, Portland, OR 97286.
Stereo Patterns

I read the article: "Don Peck's Stereo Patterns" with great interest and commend him for being astute enough to secure his 1976 patent. I take issue, however, that Don was the inventor of "stereoscopic patterns". That singular honor belongs to Sir David Brewster who described a detailed account of this phenomenon in his book On the Stereoscope, published in 1856. His Chapter "On the Union of Similar Pictures in Binocular Vision" was extraordinary for its time.

I describe a detailed account of this and several of my stereoscopic canvases relating to this phenomenon done in 1972 which appeared in the International Journal of the Contemporary Artist, Leonardo, Vol. 7 No. 2 Spring 1974 "On Stereoscopic Painting" (Pergamon Press). This article was based upon my earlier writing of "A Manifesto Directed to the Aesthetics of Stereo Space in the Visual Arts and the Art of Painting" published in Stereo World, June 1972. In another issue of this, one can refer to Stereo World, March/April 1995, Volume 22, Number 1; "Stereoscopic Architectural Surfaces".

The patterned illustrations which appear in the Peck article were prefigured by me in 1970-72 and in an amazing piece of synchronicity by Edward H. Trent from Warwickshire, England in 1972! Trent was introduced to me by way of Mr. Dalgoute of The Stereoscopic Society and Free Vision pioneer Earle H. Krauze. Trent wrote to me in October 1972 enclosing a wonderfully illustrated article that had been published in the Stereoscopic Society Bulletin No. 37, March 1972, titled, "Stereo Designs As An Art form". He and I maintained close communication through 1977 and were collaborating on a book on this subject.

It is worth mentioning that credit should be accorded to Alphonso Schilling who was also independently working with this concept during 1973-74 in New York. (See Binocularis—Galerie Ariadne)

Anyone may find more information on this history plus illustrations covering the above by going to my web site at www.ferragallo.org.

Roger Ferragallo
El Sobrante, CA

Holmes' Personal Collection

For years there has been speculation about the fate of the stereoview collection of Oliver Wendell Holmes. The late Larry Wolfe in 1981 while working on the fate of the prototype Holmes stereoviewer (which had been donated to Phillips Academy) told me of a rumor that the view collection had gone to the Museum of Fine Arts in Boston. Further, in a 1976 interview Bill Darrah asserted that he had satisfied himself that it was there.

In connection with a new publication (facsimile reprints of 3 of Holmes' seminal articles on stereo) I decided to check this out, since there had been no further reports. I'm sorry to report that the Museum informs me that "...the stereocards that the Holmes family gave to the Museum were mixed in with the Museum's other stereocards, none of which were ever specifically catalogued."

This seems to verify that the collection was indeed donated, but raises serious doubt as to its being identifiable as a unit. How did earlier workers identify the cards? Did Holmes annotate them, or put on a collector's imprint as was common in those days? I'm trying to get someone in the Boston area to investigate the situation, and come up with a final assessment.

T.K. Treadwell
Bryan, TX

Rochwite's Pantograph

On page 4 of the Volume 27 #2 issue of SW, the caption "making part of the polarizer attachment" is not correct. The machine that Mr. Rochwite is using is a Gorton Pantograph being used to engrave the Realist logo into the bakelite lens cover of a Realist camera. The upper device that Mr. Rochwite controls with his right hand is a stylus that traces the enlarged logo (which is larger and used as a template) and produces a smaller version—by way of adjustable arms—at the cutting tool seen directly above the lens cover that has been nested in its holding fixture.

Prior to the advent of numerical (computer) controls for machines, the engraving of characters and/or logos was done by hand using a Gorton or similar machine which used brass interlocking master characters and/or logos, guided by hand from one letter or number to another, onto the object being marked. It was then back-filled with a paintstick and the excess removed with a cloth leaving a clean, permanent mark.

Steve Ruffy,
Windsor Locks, CT

Actually, both your letter and the caption are correct. Mr. Rochwite is shown using a Gorton Pantograph to engrave a logo on a lens cover, but it's the metal cover of the Realist polarizer attachment that he designed, and the logo being engraved on it is his own.

- Ed.
L. L. Cupp, Sr.
Keystone Salesman and Photographer

by Robert E. King

Laylon Lavern Cupp, or “L. L. Cupp,” as he preferred, was born January 20, 1898 at Tamaqua, near Allentown, Pennsylvania. He was the son of Joseph Frampton Cupp and his wife Clara (Rice) Cupp, Pennsylvania natives for several generations.

When Cupp was young, his family moved to Williamsport, Pennsylvania, where his father worked as a conductor on the Reading Railroad. Cupp attended the local high school, developing an interest in science and engineering. Subsequently, he was in college at the time of World War I, taking R.O.T.C. training besides his regular studies. In 1924, Cupp graduated with honors from Lehigh University in Bethlehem, Pennsylvania in Mechanical Engineering. His hope was to become a teacher, and he soon accepted a position as instructor at his alma mater. While the experience was satisfying, after teaching for one year he realized that there was little money to be made in that line of work. Consequently, with the national economy of the mid 1920s booming, Cupp began looking for better paying opportunities. Just as he was accepting another teaching position as instructor of Electrical Engineering at Pratt University in Brooklyn for $250 per month, something better did arise. It was the opportunity to become a salesman for the Keystone View Company.

Keystone, established in 1892 at Meadville, Pennsylvania, by the mid 1920s was the last surviving major producer of stereographs. Branch offices had been established in various locations worldwide, including New York City and the Boston area. The offices there composed the Keystone View Company of New England.

In the later summer of 1925, just after accepting his new teaching position in Brooklyn but before starting the job, Cupp spent the intervening 5 weeks doing trial sales work for the Keystone Company. This involved door-to-door sales of boxed sets of stereographs, being marketed as part of the “Keystone Travel System.” These were sets containing views selected for their educational value about worldwide locations with accompanying informative descriptions. In five weeks he had earned a remarkable $512.40, much more than what his new teaching job was to pay. Consequently, while Cupp did honor his contract to teach in Brooklyn, he resigned at the end of the first semester and began his career with Keystone which would continue into the 1930s. His first work included more door-to-door sales as well as contacting schools to sell stereo views and viewers for their educational benefit.

Soon Cupp was a leading salesman for Keystone. Additionally, using his talents as a fine speaker and a convincing salesman, he recruited other sales representatives for the company. For this, he earned special prizes. Within weeks of starting work in 1925, Cupp won $100 in Keystone stock as the firm’s leading recruiter during the contest period. In 1926, he repeated this accomplishment during a
During 1928-29, Cupp worked at the Keystone Boston area office, located at 107 Brighton Avenue in Allston, Massachusetts. A series of views like this were taken of him there. Dick Wood collection.

During 1928-29, Cupp worked at the Keystone Boston area office, located at 107 Brighton Avenue in Allston, Massachusetts. Later, Cupp moved his family to Mt. Vernon, New York, a few miles north of New York City. While there, two more children, both daughters, were born: Patricia in 1929, and Camilla in 1933.

While living at Mt. Vernon until late 1933, Cupp worked for the Keystone Company out of their New York City Office, located at 219 East 44th Street. During this time, he remained a very successful salesman, with junior salesmen working under him. One of his best years was 1930, when Keystone awarded him a silver cup for high salesmanship. Reportedly, this was the sixth, and last such cup ever awarded by Keystone, with it remaining in his family for many years as a prized trophy.

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During this time, Cupp also may have purchased an interest in the Keystone Company of New England. Yet, as the 1930s progressed, the weight of the Great Depression increasingly changed all this.

Initially, after 1929, Cupp found a new market by enlarging his sales contacts from schools and his usual customers, to include wealthier families. His older son recalled that among his father's most noted customers was automaker Henry Ford. To Ford and others of wealth,
Cupp was able to sell some of Keystone's largest stereo view sets, including 600 and even 1,200 card boxed sets. The latter were amusingly called in the company's internal publications "Big Berthas."

Reportedly, Cupp, sensing such a market for larger, more expensive sets, helped persuade Keystone to produce its 1,200-card set in 1931. Yet, before long, the demand for these declined as did the sales for the more common deluxe boxed sets and even smaller amounts of stereo views. In the later 1920s, salesmen under Cupp were commonly selling individual stereo views for 15 cents each, and viewers for up to $8 to $10 each. Yet, most Americans by 1931-32 increasingly could not afford such "luxuries," and thus the market for stereo views and viewers dried up. In 1933, Cupp was forced into other work for a few years.

Due to his initial success in the greater New York City area, Cupp was buying a house at 42 Hillcrest Road in Mount Vernon. In 1933, however, he was unable to pay the mortgage, with the bank repossessing the property. With what money they had, the Cupps moved in late 1933 to a 20-acre farm, located about half-way between Mardela Springs and Sharptown in Maryland. There they operated a subsistence chicken farm and peach orchard, plus had a truck garden during the summer. Their housing at this time was quite primitive, lacking electricity, running water, and indoor plumbing. But the family survived.

By 1936, the national economy had improved enough for Cupp to consider reentering the stereo view sales business. Starting in 1936, he began leaving the farm on short trips to reestablish contacts and to find a good location. By 1937, he was encouraged enough to move the family to Springfield in western Massachusetts. There Cupp resumed work selling stereo views for Keystone. They included views of early World War II bombing in England, which otherwise was becoming increasingly known to Americans through magazines, newspapers, and newsreel "shorts" preceding feature length movies in theaters.

At Springfield, Cupp also worked on his own to create a new market for stereophotography. He employed a crew of photographers to take custom stereo photographs of families, weddings, and other special events. Sometimes the tactic would be to make a free stereo photo for a person or family, and then present it to them, hoping that they would buy more. Often this worked. Additionally, Cupp began using, and sometimes selling, custom-made cameras.

In later 1938 or 1939, Cupp moved his family again, this time to Hartford, Connecticut. There, in 1939, the last Cupp child was born, a son, Joseph. At Hartford, Cupp continued working in sales, including approaching large manufacturing companies such as the International Silver Company to buy his homemade stereo photographs. Reportedly, one of his successes along this line was with the "E-Z-Do" Company, which made cardboard furniture such as wardrobes and drawers. Cupp was able to sell them on the benefit of taking 3-D pictures of their products which their salesmen could take to potential customers instead of hauling along the real thing.

Overall, while the American economy improved in the late 1930s just preceding World War II, the market for stereo photographic work and sales remained soft. Consequently, in 1939, the Keystone Company ended its regular production of stereo views, thus terminating Cupp's supply of their product. By this time, probably as the company's last active salesman, Cupp was selling very few stereo views and was understanding of the company's action.
About 1939-40, Cupp moved his family again, from Hartford to Coscob, in southwestern Connecticut. Subsequently, he established a photo studio in nearby Fort Chester, New York, which is less than 20 miles northeast of New York City. During this time, Cupp hired a Mr. Allen to do his photographic work, again producing and selling stereo photos of weddings and other special events. Additionally, Cupp used his custom cameras to make 8" by 10" size non-stereo photographs. Reportedly, his work was well-received, particularly for wedding pictures, where his talents at skillfully arranging wedding gowns of new brides brought in many customers.

During the time of the New York World's Fair in 1939 and 1940, Cupp took and marketed some photographs of the fair. And it was also at this time, that he purchased a 1939 De Soto automobile, used for his business.

Another aspect of his stereo work during this period involved using Kodak's new Kodachrome color transparency ("slide") film, which first became available in 1936. Cupp's studio took color transparencies of people in stereo in their homes. These color slide stereoviews were then mounted between glass sheets sealed by black tape. Thus, they were forerunners of the cardboard and metal mounted 35 mm color stereoviews which became popular after World War II into the 1950s.

Still another market Cupp tapped in the pre World War II period was selling imported stereo box cameras to amateur photographers. According to ads he prepared and placed on the backs of stereo views given out as samples, the cameras measured 6" x 3½" x 2⅛" and used standard Eastman Kodak #120 film. Reportedly, the camera would take five stereo views on a standard eight-exposure roll of film, with the film costing 27-30 cents per roll. Cupp further estimated that film developing and then printing each stereo pair would cost six cents "at any drug store." Altogether, Cupp charged $31.75 in cash for the camera and "100 photographic cardboard mounts with a #100 leather bound cabinet." Cupp's profits from this venture are undocumented, but are thought to be fair-to-good.

In later 1940 or early 1941, Cupp moved once more. This time it was to Old Greenwich, Connecticut, less than 30 miles from New York City. His new studio in nearby Greenwich was named the "Keystone Studio," thus continuing a name association with his...
former company. This studio was located on Route 1, at the corner of Greenwich Avenue. While here, Mrs. Cupp worked at the studio as a secretary and their older son Lee, then in high school, helped develop photographs plus did odd jobs including carrying supplies. Cupp’s older daughter Pat, around age 12, also worked some at the studio.

In the early 1940s, Cupp’s Greenwich business was successful, due not only to the high quality of his photographic work and the help of his family, but also to his own talents at marketing. Additionally, the strategic location of his studio brought him work as well. Across the street from it in Greenwich was the Pickwick Hotel, where noted people often stayed or entertained. Marilyn Monroe was married there once, and it may have been at the Pickwick that Cupp took stereographs of Dinah Shore, Kate Smith, and other celebrities of the era at special dinner parties.

As to wise marketing, Cupp’s younger daughter Camilla recalled riding the train from Greenwich to Old Greenwich and other nearby places. Along the route her father placed prominent ads behind glass in all the train stations. These included attractive sample pictures made by Cupp, with one being of himself, his wife, and four children in a relaxed outdoor pose. This photo was made about 1942 in the park in Old Greenwich, Connecticut. Yet, by this time, new economic problems were developing.

With revenues declining once again in 1942 after World War II began, Cupp sold his business and briefly went to photographic school. The buyer of his studio, however, was later unable to make payments and Cupp was forced to repossess it. He resumed photographic work once more, including being hired by the local school in 1944 to take 8th grade graduation photos of students. His daughter Pat was among those he photographed that year. These photos were marked “Keystone Greenwich, Conn.”

Among his last successes in photographic work, for a few years prior to around 1947, was taking specialty baby pictures which were captioned with humorous comments. These were called “Bannister Baby” photos, so named for Constance Bannister, the publisher of booklets and calendars with these types of pictures in the 1940s and 1950s. Cupp’s family recalled that babies would be brought into the studio, then startled so as to produce unusual poses. Sometimes hats, glasses, or special clothing were added, with the market for these amusing and cute pictures continuing into the early 21st century as collectibles.

While the World War II period was rocky for his photographic career, his personal life was also unsettled. In 1943, he and his wife divorced, though they would remarry 10 years later. During this time, his relationship with his children also became strained, with his wife working in a 5 and 10 cent store to support the family while he maintained a good income at his studio. From his family’s view, Cupp remained “wealthy” while they were poor.

About 1947, Cupp again sold the business. After that, his involvement in photographic work and sales ended. For the next few years into the 1960s, Cupp went into other types of sales, including selling juicers. Also during this time, he resumed teaching, serving for a time as an instructor of calculus at Penn State.

In the 1950s, he moved to Tucson, with his buyers there for juicers including many retired people. In the 1960s, he retired from active sales work, though continued some marketing into the early 1970s, including briefly selling water purifiers. For a time he lived with his daughter, Camilla, and her family, and also with his son, Lee, and his family.

(Continued on page 18)
Learning About Stereo Exhibitions

by Diane Rulien

S
hab Levy and I are the incom-
ing Exhibition Standards Direc-
tors for the Stereo Division of
the Photographic Society of Ameri-
ca. We are looking forward to
working with exhibition commit-
tees and clubs to provide PSA
approval and publicity for stereo
exhibitions. In this capacity, we
will be overseeing the application
process, entry forms, and catalogs
which exhibitions generate. The
2001 CES standards and the Uni-
form Practice—Judging Practices
are available on the PSA website
http://members.aol.com/psastereo and
photo-3d http://www.egroups.com/
group/photo-3d If you do not have
an internet connection, write to us
and we will mail these documents
to you.

Exhibitions are wonderful for
sponsors. It provides an opportu-
nity to view hundreds of images
from all over the world and to
judge and compare those images.
The sponsor then has an opportu-
nity to use the accepted images as
publicity for 3-D and for the spon-
soring club. The public exhibition
can afford the club recognition in
the community, often leads to new
members, and is also a great social
event for the club.

Exhibitions are equally wonder-
ful for participants. Photographers
are able to get exposure for their
work and accumulate stars for their
acceptances. Exhibitions allow for
a healthy sense of com-
petition and a sense of accomplish-
ment. They serve as a motivating
force for many who find it difficult
to focus on goals without clear
objectives. Many participants like
to collect the catalogs generated by
the exhibitions as souvenirs.

If you have never sponsored an
exhibition before, we would love
to give you some pointers on get-
ting your first one organized. Per-
haps you have had exhibitions in
the past, but have never tried an
electronic section. We can help
you to host your first electronic
section. Please contact us and
share your interests and questions.
We are also interested in any ideas
for making exhibitions more fun
and more accessible to everyone.

One of the greatest costs that
exhibitions are facing is postage. In
order to keep their entry fees
lower, many exhibitions are no
longer mailing out entry forms
unless they are specifically request-
ed. For those of us who have inter-
net access, this is no problem.
Most of the forms are available on
the PSA website. The exhibitions
are also listed on the egroup calen-
dars for ISU, SSA, photo-3D, and
3Dsalon. But those who do not
have internet access may feel left
out.

In order to assist non-internet
photographers in getting entry
forms, we are compiling a mailing
list for only those who want to
enter Stereo Division exhibitions
but do not have internet access.
We are hopeful that a small list of
such people will encourage the
exhibitions to mail out entry forms
just to this group without the cost
being too prohibitive. Other
entrants can download the forms
from the internet at their conve-
nience.

If you do not have access to the
internet and you would like to be
(Continued on page 27)

"Mille Fiori" by klaus kemper won First Place in the Stereo Card section of the second
Cascade International Stereoscopic Exhibition 2000, sponsored by the Cascade
Stereoscopic Club (CSC) in Portland, Oregon. Both the new Electronic and the tradi-
tional slide and print sections were judged October 21, 2000. (See SW Vol. 27 No. 3,
page 36.)
With temperatures ranging daily from 103° to 110°, the 450 stereo enthusiasts attending the 26th annual National Stereoscopic Association convention in Mesa, Arizona, July 6-10 enjoyed a more than warm reception and an event offering more variety and excitement than most probably anticipated. Visitors from outside the sun belt soon realized (after some trial expeditions outside between the Sheraton Mesa Hotel and a sports bar across the street), that survival was indeed possible in what at first seemed like a climate imported from Venus.

After a couple of days, some of the more adventurous had actually ventured on foot into Mesa, visiting local museums and some nearby food and drink establishments. Even those not prepared to encase themselves in sun screen and set out with more water bottles than cameras were soon able to traverse the small plazas between the bright pink hotel and its identically painted restaurant, the Stereo Theater facility, or the Trade Fair hall with the brazen casualness of desert nomads.

The Stereo theater
Thanks to the planning and expertise of Coordinator Robert Bloomberg (as well as his projection crew), this year's Stereo Theater was one of the smoothest ever experienced. Most shows were presented very near (or even at) their scheduled times, which were clearly posted at the doors to the ballroom.
With numerous workshops, room-hopping and the Trade Fair all competing for people's time and attention, the carefully scheduled three days of stereo projection made it possible to see most of the shows you really wanted to see. The selection of presentations was astounding not only for the overall high quality of images and production, but for a variety of subjects wide enough impress, satisfy or even shock nearly every interest or taste.

**BURNING MAN & BURNING IMAGES** by Harold Baize documented the annual "Burning Man" art & performance festival held in northern Nevada's Black Rock desert. His show captured the mood of rarefied anarchy at the unique event that lets nobody be simply a spectator. Sharing the harsh conditions and experiencing every untamed or unlikely combination of art forms is part of the idea here, and stereography comes close to conveying accurately at least its visual aspects.

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**From THE ROCKY PICTURE SHOW** by Roger Mulkey, 1st place winner of the Paul Wing Award for best Stereo Theater show.

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**BURNING MAN & BURNING IMAGES** by Harold Baize documented the annual "Burning Man" art & performance festival held in northern Nevada's Black Rock desert. His show captured the mood of rarefied anarchy at the unique event that lets nobody be simply a spectator. Sharing the harsh conditions and experiencing every untamed or unlikely combination of art forms is part of the idea here, and stereography comes close to conveying accurately at least its visual aspects.
How many stereographers does it take to set up a screen? About six people were involved with different parts of the project for the Y2K Stereo Theater in the hotel’s Ballroom. Clockwise from the left, John Roll, David Starkman, Bob Brackett and Wolfgang Sell carefully attach the wide NSA screen to its frame while volunteers at the back of the room organize the projection platform.

From LIGHT PAINTING AND OTHER ODDITIES by Pad McLaughlin, 2nd place winner among Stereo Theater shows.

From BEYOND THE FRAME by John Rock, 3rd place winner among Stereo Theater shows.

ABOUT FACE: A SHOW OF MASKS by Robert Bloomberg concentrated on a much more limited range of subject matter than is usually expected from this master stereographer who has shared his roamings through Tuscany, wild table top creations and whale petting expeditions via 3-D. By stereographing a series of masks from various cultures with skillful attention to lighting and photography, the amazing variety of coverings, distortions and exaggerations made for the human face were allowed to present themselves and their own depth of detail without added props or manipulation.

3D MUSEUM by Bob & Lorraine Brackett presented the 3-D conversions of classic paintings from the now legendary book of the same name by Makoto Sugiyama. While 3-D conversions of complex images like photographs and paintings are becoming more common and hard to detect today, the amazing digital conversions found in 3D Museum created a sensation when first seen in 1995.

NOCTURNAL MOMENTS: DREAM 3 & 4 by Lynn Butler used variations of multiple flash and “light painting” techniques on images of horses and a woman in a forest clearing at night. The stereos flowed into one another in surrealistic sequences that provided one of the most effective evocations of a dream ever seen on a 3-D screen.

TRIBUTE TO JOHN BAIRD by Tom Deering reminded everyone of the imaginative work created by this prolific experimenter in light and depth, and of just what the stereo community lost when John Baird died in 1999. (See SW Vol. 26 No. 4, page 33.)

A STYLISH DAY AT THE RACES by Greg Dinkins presented a collection of French glass views by an accomplished amateur or professional photographer showing people in fashionable styles of clothing in fashionable settings like the race tracks or sidewalk cafes of the 1920s. While paper stereoviews can be impressive when well copied and projected, glass views can reveal an even greater density and tonal range on the screen. With any luck, this show will inspire others to copy and present similarly unique images to be found on the amateur glass view formats once so popular in Europe.

NATURE AS I SAW IT by Nick Dobish got the audience up close and personal with birds rarely seen in close-up stereos, largely through the use of a bird blind, a kin-Dar stereo close-up lens on an Exakta VX, a Duplex Super 120, a 2.8 Realist, and “an incredible amount of patience.”

WELCOME TO MESA, AZ by Tom Dory included views of the mesa area past and present. The show promoted NSA Y2K at the 1999 convention in Green Bay, and was back by popular demand.

FULL COLOUR MOVEMENT by Wim van Egmond employed dancers, music and “a storyline but not a tell-tale one” in the process of “deforming and dissecting reality” through the use of special effects achieved with only a stereo camera and light. If they didn’t read the program notes, many in the audience probably thought a good deal of computer
time went into this complex and fascinating presentation.

**CHI-COW-GO** by Russ Gager documented the parade of wildly painted cow sculptures on Chicago sidewalks in 1999. Now scattered around the country, some of the cows are being stereographed in new surroundings.

**THE UNDERWATER WORLD OF SAMPSON THE FROG FISH** by Ed Jameson gave NSA members another chance to see the work of this prolific underwater stereographer whose show *Seeing Eye to Eye* was awarded the Paul Wing award for best Stereo Theater show at the 1996 convention in Rochester, NY.

**MT. DIABLO** by Stephen Joseph covered this area of natural beauty in California's Contra Costa County with obvious care and insight brought to the effort by 16 years of professional landscape photography in the area. In nearly every view, the trees, grass, wildflowers and even the rocks of the hillsides glowed as if illuminated from within. Joseph's expertise in both stereo and panoramic photography has helped document several threatened sections in the Bay Area for local land trust organizations.

**GREATEST HITS** by Gene Kirksey gave NSA members a chance to see some of the stereos that have earned Mr. Kirksey top honors in Photographic Society of America competitions. His hummingbird action shots were especially appreciated.

**FROZEN IN TIME—THE SPLENDOR OF WINTER** by David Kesner gave the facility's air conditioning system a big assist with its 3-Deep freeze scenes of ice and snow providing a welcome contrast to the 105° weather outside. Excellent stereo technique combined with imaginative use of close-ups and back lighting evoked nearly every aspect of real winter but the crunch underfoot and the runny nose.

**THE MAKING OF THE SPORTS ILLUSTRATED 3D SWIMSUIT ISSUE** by David Klutho was an exclusive behind the scenes look at the equipment, techniques and planning involved in producing this mass media return of 3-D to supermarket magazine racks. As a professional sports photographer, Klutho has blended that experience with an impressive sense of 3-D impact to produce dramatic stereos of several sports. More examples, including his coverage of the Sydney Olympics, will be seen in next year's Stereo Theater and in an upcoming issue of Stereo World.

**LIGHT PAINTING AND OTHER ODDITIES** by Pad McLaughlin explored "what one can't see with the unaided human eye." Images included 20 minute time exposure light paintings combining that technique with natural settings, hyperstereos, exotic tabletops, and digital collage. As a contributing stereographer for George Coates Performance Works in San Francisco, McLaughlin's stereos combine a tantalizing sense of the theatrical with surrealistic surprises.

**3-D DISCOVERIES FROM A DRESDEN CHURCH** by Dieter Lorenz told the story of how 1994 efforts to restore the Church of Our lady (destroyed in the Allied bombing of Dresden in WWII) turned up 452 rolls of German Air Force movie film stored in the long collapsed vaults between coffins. Of the salvageable footage, two rolls were stereoscopic films showing instrument training, from which paired frames were copied for the Stereo Theater show. More details of the story as well as more images will appear in an upcoming issue.

**TRICKS AND TREATS** by Susan Pinsky and David Starkman presented a wild selection of stereos from a variety of sources, including some of the best special effects and close-up 3-D to be found anywhere.
YELLOWSTONE by John Roll had all the elements of precision and dramatic stereo impact audiences have come to expect from John. An already well-stereographed location was shown in detail from fresh perspectives—including some great summer/winter pairings taken from the same point of view.

TRIBUTE TO BILL DUGGAN by James R. Roy reminded everyone of what was missing from the convention—the larger than life presence of Bill Duggan, to whose memory the 2000 Stereo Theater was dedicated. (See SW Vol. 26 no. 5, page 31.)

TECHNOBOT by Boris Starosta revealed some of the best stereoscopic computer imaging being done in the creation of completely digital worlds, a sample of which was seen in SW Vol. 26 No. 6, page 18.

WILD WILD BEAST OF THE EAST by Melody Steele was a dark and mystical tour through trees and swamps, filled with a sense of foreboding.

THE OLD WEST by Phyllis Uitti-Maslin took the audience close to and inside abandoned farm buildings and an assortment of equipment and unidentified ruins. These are the intriguing sights that most of us see whizzing past at the side of the road as we wish we had time to stop and shoot, but stereographed here with experienced attention to composition and lighting.

THE 5TH VIEW-MASTER INTERNATIONAL STEREO SEQUENCE EXHIBITION 2000 presented by Mitch Walker included the Accepted, Medal, Honorable Mention and Special Award winning reels from the annual competition sponsored by the Stereo Club of Southern California.

WINTER by Dale Walsh roamed through a variety of winter scenes, all stereographed to bring every ice crystal and snow covered branch into a frigid 3-D reality in welcome contrast to the 105° weather outside the room.

BWANA DEVIL MADE ME DO IT by Ray Zone provided a rare behind-the-scenes look at the making of Arch Obler's 1952 3-D classic Bwana Devil. Ray contributes regular articles to Stereo World covering the history of 3-D film and projection techniques, and was the convention keynote speaker.

A MAN AND A WOMAN by Phyllis Uitti-Maslin was a stark, intimate look into the everyday private existence of a couple from morning in the bathroom on into the rest of the day and world.

THE ROCKY PICTURE SHOW by Roger Mulkey took the audience for an unusual and tour of natural settings with surprises around every corner. Rocks in their many forms have always been a favorite subject of stereographers (they don’t usually move!) and have been shown in stereos of equally high technical quality, but seldom with such imagination—and never have rocks been this much fun!

SHUFFLE OFF TO BUFFALO by Paul Pasqurello was a preview of sights waiting at next year’s NSA convention locale—the downtown area of a city contrasting with Mesa in nearly every respect, from climate to architecture to economy and lifestyles.

A TRIBUTE TO DAVID HUTCHISON by Susan Pinsky and David Starkman remembered the late NSA Board member and Science Editor of Starlog magazine through images of and by this much beloved, skilled and prolific stereographer. (See SW Vol. 27 No. 1, page 3.)

BEYOND THE FRAME by John Rock took the 3-D conversion of flat art works to new levels of complexity and imagination through both his computer work and the choices of original images.
Following the Awards Banquet, 16mm anaglyphic movies were shown at the hotel's outdoor pool. Nearly every foot of the pool and the surrounding area was filled with people wearing glasses for the "3-D Swim-in Theater".

REFLECTIONS ON A GOLDEN AGE by David Burder looked into some of the best of the classic stereoviews from the perspective of the late 20th century in a show that is now a classic in itself.

DYNAMIC SYMMETRY and NUDES by Boris Starosta revealed his subtle mastery of stereographing both static objects and the human body—either combined with digital techniques or through strictly photographic control of lighting, color, etc. (See SW vol. 25 No. 6, page 22.)

BAXXXSTAGE by Mark Kernes was easily the most controversial show ever presented at an NSA convention. Mark works in, writes about, and documents (in 3-D) the adult video industry. After the late evening close of Friday night's Spotlight Auction, some of his five years worth of slides covering the making of hard-core pseudo films were shown to a small audience who had been pointedly advised of their explicit sexual content. Aside from a few shots that included video cameras on tripods and some crew members, most of the images concentrated on the fairly robotic sexual activity being taped. Aside from a little initial shock at the first few images on the screen, most of the group's interest concentrated on Mr. Kernes' answers to questions about why people get into the porn business, the nature of the market, the dangers of disease transmission, and reasons why so few (for better or worse) 3-D porno films or stills are produced. While most at the convention clearly weren't at all interested in seeing it, the show's presence on the program resulted in very few complaints being registered. In the end, the NSA's general policy of openness to all applications of stereography had been tested and upheld.

THE 3-D SWIM-IN THEATER (or "Dive-in 3-D Movies") was one of the most memorable highlights of NSA Y2K. Organized by Stereo Theater Coordinator Bob Bloomberg, the unique event featured four 16mm anaglyphic movies shown at the hotel's outdoor pool following the Saturday night Awards Banquet. The noise of the films and the appreciative crowd filling the pool and the entire surrounding area would probably have caused complaints from guests in rooms over the pool except for the fact that the hotel was almost completely filled by NSA members—and most of them were at the pool! Anaglyphic projection at its best can be a ghostly experience, and a couple of the faded prints available had hardly enough image left for a flat film, much less a stereoscopic one. But the magic of the evening was really in just being there—screaming at the mayhem in Third Dimensional Murder, cheering the monsters in the 18-minute versions of It Came From Outer Space and The Creature From the Black Lagoon, and laughing at the Three Stooges in Spooks. Among the things learned (besides the fact that it doesn't cool off much at night in July in Mesa) was that 3-D glasses work OK wet but don't bother saving them after that. A few people speculated concerning the challenge this presents to future convention planners—underwater projection? Anaglyphs on walls?

Workshops

An even dozen workshops were held Friday, Saturday and Sunday, with some repeated to allow more interested people to fit them in between Stereo Theater shows and the Trade Fair. George Themelis and David Kesner presented Stereo Slide Mounting. George Freeman gave advice on "The Aesthetics of Stereo Card Making." Taking the same topic further was David Lee with Advanced Techniques in Stereo Card Making. George Themelis explained The Ins and Outs of Stereo Slide Viewers, while Dr. Bert Zuckermeister discussed the 19th century Photographers of Palestine. Tom Deering covered the Digital Restoration of Stereo Views in one workshop and Creating Worlds in 3-D in another. Dan Shelly presented Anaglyph Creation, while David Lee covered Camera Separation in Stereo.
photography: Shmuel Peleg described the video system Omni-Stereo: The creation of Panoramic Stereo images, and Bill Moll hosted a general discussion of Digital Stereo Cameras.

Awards

Moving up to the position vacated by Larry Moor, incoming NSA President Mary Ann Sell handed out the awards at the annual Banquet:

Mesa Memories

by Esther Walker

July 2000. Where have I been? Physically I drove to Mesa, Arizona for a stereo photographers convention. I should mention that I have been a collector of stereographic memorabilia for nearly thirty years. I have a collection of views that would be the envy of any stereophile. I have also done a little bit of stereo photography, which would be the envy of no one.

3-D photography, long thought to be an antique collectors field, is alive and well and flourishing. The new stereo photographers presented slide shows of their work at sessions extending from nine in the morning until five in the evening for three days.

If you were to ask again, "Where have you been?" I would have to answer that I have been exploring caves; I have been ballooning high over mountains and green fields. I have been scuba diving among living coral and visiting close-up and intimate with fish, crabs and lobsters.

Amazing new stereo photography vies with the historic images of the 1860s. I traveled back to the beginning of photography, then ventured into the old west and into the present day desert. I wandered into the world of computer manipulation that brought living dimensions to old masterpieces. I saw heads without bodies and bodies without substance.


I joined the masters of stereography as they suffered the trials and tribulations of photographing the world's most beautiful fashion models for the Sports Illustrated 3-D Swimsuit issue. I laughed with the Chi-cow-goans at their humorous renditions of cows parading through the streets of Chicago.

One evening I returned to old time "melodrama" through the presentation of It Came From Outer Space, The Creature from the Black Lagoon, a Pete Smith 3-D short, and The Three Stooges. There were theatrical screams, shouts, hisses and boos from a truly interactive audience as swords, fireballs and pies flew through the window into the swimming pool filled with a 3-D bespectacled audience.
Second Place went to Light Painting and Other Oddities by Pad McLaughlin.

Third Place went to Beyond the Frame by John Rock.

The Award for First Time Stereo Theater Presenter went to A Stylish Day at the Races by Greg Dinkins.

Competitive Stereo Card Exhibits

TEX TREADWELL AWARD for Best of Exhibit: Diane Rulien

Vintage Views

Views of or from a place or region:
FIRST PLACE: Ken and Bonnie Williams, "The Wawona Tree"
SECOND PLACE: Steve Heselton, "Life in the City; San Francisco: 1860s & 1870s"
THIRD PLACE: Marvin Housworth, "Early San Francisco"

Scenic or Landscape:
FIRST PLACE: Marvin Housworth, "Scenic Views by G. W. Wilson"

People:
FIRST PLACE: Marvin Housworth, "The Chinese in Early California"

Historic Events:
FIRST PLACE: Marvin Housworth, "The Cotton States Exposition, 1895"

Views by an individual photographer:
FIRST PLACE: Marvin Housworth, "Western Mining Views"
SECOND PLACE: Lynn Marie Mitchell, "Mexican Views by William Henry Jackson"

Open category:
FIRST PLACE: Ken and Bonnie Williams, "Early Farming in the Dakotas, by F. J. Haynes"
SECOND PLACE: Les Gehman, "Gators"
THIRD PLACE: Sheldon Aronowitz and Jim Harp, "View-Master Treasures"

Modern Division:

Fine Art
FIRST PLACE: Jim Harp, "The Magic Hour"
SECOND PLACE: David Saxon, no title
THIRD PLACE: Ken and Debbie Deller, "Minnetonka Cave"

Open category:
FIRST PLACE: Diane Rulien, no title
SECOND PLACE: Carole Honigsfeld, "Flowers"
THIRD PLACE: Peter Jacobsohn, "The Circus is Coming"

Keynote Speech

Ray Zone, the "King of 3-D Comics" took a stroll through "The 3-D History Zone" with considerations of 3-D in photography, movies, art and comics, along with the cultural and social impact of stereo imaging. He covered different forms of 3-D from autostereos to anaglyphs, noting their common artistic and perceptual elements. Woven into this historical look at 3-D, as well as into the many personal anecdotes from his years of producing work for 3-D underwear, 3-D T-shirts, toys and comics, Ray paid homage to stereographers past and present for their influence on him and on the overall progress of stereo imaging. In the course of his address, he acknowledged the contributions of a good number of the people in the room (always a good way to get a positive reaction) as well as those of many others scattered around the world. It was a sort of combined history lesson, autobiography, pep talk, and who's who of stereoscopy—just the ticket for a convention on the edge of the new century.

Ray has converted flat art to 3-D for over 130 3-D comics and many 3-D advertisements and other projects including the logo for the 2001 NSA convention in Buffalo. He presents 3-D slide shows on the history of 3-D to public libraries and schools and writes on the history of 3-D for Stereo World, SCSC's 3D News and American Cinematographer magazine. Among the
Diane Rulien and her RBT reach the top of the Tuzigoot ruins, one of the most interesting stops on the northern tour Monday following the convention. The highest of the ninety rooms of the building complex has been restored with walls and roof, offering welcome respite from the heat and an exciting view of the Verde River Valley. By the 1300s, about 200 people lived in the fortified hill town on a 120 foot high ridge.

awards he has won for his 3-D work are the OZZIE Gold Award of Excellence, The "Inkpot" Award for "Outstanding Achievement in Comic Arts" and The American Comic Book Awards for "Special Achievement in the Field of 3-D Comics."

NSA Changes
With the Y2K convention, Mary Ann Sell officially moved up from NSA Vice President to President—as she reminded those gathered at the Awards Banquet, "the first woman to be NSA President". The Board of Directors welcomed Richard Twitchell to fill the vacancy left by the late David Hutchison and enthusiastically approved Shab Levy as the new NSA Vice President.

The Monday Excursions
With so much to see in Arizona, two separate tours headed in different directions Monday morning. One took members and their cameras south to the Old Tucson Movie Studios, Saguaro National Park and the San Xavier del Bac Mission. The other went north to Sedona and the Red Rocks country, Verde Valley, the Tuzigoot National Monument and the old mining town of Jerome. While tour bus operators tend to program the length of their stops based on the density of retail outlets, there was no shortage of stereographic opportunities among these amazing places that most members had never seen.

Thanks To
Special thanks go to all who made NSA Y2K a well organized and memorable success.

Tom Dory
General Convention Chair
Jeremy Rowe
Trade Show
Duncan Woods
Registrar
Bill Moll
Workshops
Ernie Rairdin
Exhibits
Bob Bloomberg
Stereo Theater
Boris Starosta
Logo
John Jerit, American Paper Optics
3-D Glasses
Roger Shelby
Karen Plante
Pete Plante
Ralph Gregg
Betty Gregg

Next Year
The 27th annual NSA convention will be held July 19-23, 2001, at the Adams Mark Hotel in Buffalo, New York. Contact Marty Abramson, martz3d@aol.com or visit http://nsa2001.home.att.net.

L. L. Cupp, Sr.
(Continued from page 8)

In early 1974, Cupp's health failed, with Lee aiding him to dispose of the last of his sales business to a colleague for $5,000. At the same time, many of Cupp's remaining stereo negatives and other memorabilia from his days as one of Keystone's major salesmen were donated to the University of Arizona Museum in Tucson. In his final years, Cupp was in a series of nursing homes in declining health, dying in July of 1985 in Elizabeth, New Jersey, at age 87. Subsequently, his wife died in late 1991 at age 90. As of the year 2000, the Cupps were survived by three of their four children (all except Patricia), along with numerous grandchildren and great-grandchildren.

Ironically, in today's world of so many new types of entertainment for young people, some of Cupp's own descendants may not even know what a stereo view is, or realize the significance of their grandfather's career in disseminating an important form of educational entertainment to Americans in the days before commercial television and home computers. The story of Cupp's life thus connects to this earlier time, and gives new insights into how some of the nation's last commercially produced stereo views by the Keystone Company were sold in this country.

Most of this article comes from the remembrances of L. L. Cupp, Sr.'s oldest son, Lee Cupp, as told to the author in October 1995, supplemented by later correspondence. Additional information was also provided by his sister, Mrs. Camilla (Cupp) Gray, in January 2000. Other sources include: special sales publications of the Keystone View Company of Meadville, PA, furnished by collector/dealer Tim McIntyre; plus William C. Darrah's The World of Stereographs, 1977, pp. 48-51.
In 1859, William England, the chief photographer for The London Stereoscopic Company, traveled to North America. This trip resulted in the first extensive set of stereo views of North America to be marketed in Europe and included views along the route that England traveled, from Virginia to Niagara Falls in the United States, as well as Canada West and Canada East.

When I was given the opportunity to review this *An American Journey, The Photography of William England* by Ian Jeffrey, I jumped at the chance. As a photographic historian with a particular interest in the history of stereo in Canada, what more could I ask for but to read about this early expedition from England to North America. I was sure disappointed when I read the book.

This is not a book about the trip taken by William England. While the author does briefly mention England on occasion throughout the text, we really learn nothing about his journey.

Jeffrey does speculate that England may have made his trip in the late summer or early fall, since one of the views is titled “Storing wood for the winter.” But there are views in the series that were taken at other times of the year—images of Blondin crossing the Niagara River on the high wire that would have been taken in the summer, or images of Niagara Falls taken in the dead of winter. He thus concludes that England likely bought some negatives from other photographers. This, however, is at odds with an earlier statement in the book, where Jeffrey says, “One of the remarkable things about this collection...is that it can be attributed to a single hand, that of William England.”

This book is also not about stereo, even though all the images taken by William England were stereo views. While the author does give a brief overview of the history of stereoscopic photography, only one of the illustrations in this book has been reproduced with both left and right images present. And this one stereo was copied from a contact print made from the original negative. Since the resulting images were not transposed, this single stereo view is presented pseudoscopically, with reversed depth. So in spite of saying “It must be remembered that they were meant to be seen in the stereo format, with all its emphasis on solidity”, Jeffrey has chosen to reproduce most of the images as half stereos, showing only one of the two prints, leaving no opportunity for the reader to view the “solidity”.

So, what is *An American Journey, The Photography of William England*? It is primarily a description of north eastern United States and Canada in 1859 through an essay by Ian Jeffrey and the photographs of William England. The essay describes America as still being “Utopia”, a land of tranquil scenery—“a mountainous land of largely rural contentment ornamented by well-managed towns and cities.” And he describes the country using quotes from several works published between 1840 and 1872—primarily by N.P. Willis, who wrote the descriptions accompanying Bartlett’s *American Scenery* of 1840 and Charles Dickens’ *American Notes* published in 1842 following his visit to North America. And, Jeffrey says, it is a view of America that would soon be changed by the American Civil War which began only a few years later.

England’s photographs, which are very nicely reproduced in the book, show this tranquil land through his many images of rivers and waterfalls. But England’s photographs also forecast the changes to come, through his images of railways, depots, bridges and busy city street scenes.

Jeffrey ends this book with a chronology, showing events in England’s life along with significant events in the development of (Continued on page 31)
My Visits with Andre

by Lawrence Kaufman

I first became intrigued with 3-D movies when I watched *House of Wax* (1953) on TV as a youngster. I have never since passed up a chance to see it or any other 3-D movie. I still find *House of Wax* to be one of the best made 3-D films of all time. It plays very well flat and is much better in 3-D. A few years ago, on a trip to Barnes and Noble, I was thrilled to come across ‘Fragments: Portraits from the Inside’, Andre de Toth’s autobiography. The Hungarian born (Sasvrai Farkasfalvi Tothfalusi Toth Endre Antai Mihaly), one-eyed, iconoclastic Hollywood director, is most famous for directing *House of Wax*, but he also directed two other motion pictures which were filmed in 3-D, *The Stranger Wore a Gun* (1953) and *Bounty Hunter* (1954). He made a number of contributions to the film noir genre and he directed one of the first adult Westerns, *Ramrod* (1947). In 1951, his story for *The Gunfighter* (1950) was nominated for an Academy Award. His uncredited work includes major contributions to the Super Panavision 70 *Lawrence of Arabia* (1962) and the Panavision *Superman* (1978).

I had trouble putting his book down. It covered his life story and there is a lot to cover. Andre has a unique writing style. With each new chapter he delivers you to another place and time. It is up to the reader to figure out where you have been placed. His memoir is a journey through his remarkable eighty-some years and through almost every emotion. His bold humor is interlaced with life's tragedies. The story of his first son, Stephen and his 'this big' ball, still haunts me. After I finished the 466 page book, I found myself with many unanswered questions. Andre never discussed his age or his birthdate, never discussed how he lost the sight in his one eye, talked all too briefly about *House of Wax*, and did not discuss his two other 3-D films to name just a few of the many things I had hoped to discover. I really enjoyed the book, but I was ready for the second volume. The book's jacket did disclose that Andre is finishing his third novel. I figured that there might be hope, someday he might answer many of my questions.

The September 1995 *Filmfax* magazine featured an interview...
with Andre by Anthony Slide entitled "Stereoscopic Nightmares: Andre de Toth visits the House of Wax." It was in this article that Tony Slide announced that he and Andre had completed an interview book, Put the Drama in Front of the Camera, due to be published in the spring of 1996. Faber and Faber in the United Kingdom had published Andre's memoir and they were going to be the publishers for this second book. I kept an eye open for the book, with no luck. I found an article mentioning that Andre had been at the grand opening of the Warner Bros. Studio Museum, which includes props from House of Wax and Hondo (1953) in the summer of 1996.

Great news came via email on April 11th, 1997. It announced: "The American Cinematheque presents the films of Legendary Director Andre de Toth, in person, @ the opening night presentation of House of Wax to be shown in Double-System 3D! April 17th at Paramount Studios." Due to previous commitments, I did not think I would be able to attend. When I discovered that I could make the second showing, it was too late to buy tickets in advance and the first showing was already sold out. I made the trip only to discover the 98 seat screening room had been over sold. I ran into friends and I explained that I didn't have a ticket, but luck must have been with me. Someone nearby overheard and sold me their extra ticket.

The American Cinematheque brought in an archival 3-D print for this screening in the original dual-system format, with two projectors running simultaneously. There was a discussion following only the first screening with Andre de Toth. As we were entering the back of the theater, I noticed Andre leaving through the front exit door. The print was in much better shape than I could have expected. Our group ushered ourselves into the projection room after the film for a brief discussion with the projectionist. This location was selected due to the fact that they do have a silver screen and from time to time screen 3-D films, not to mention it is just across the street from the former meeting location of the American Cinematheque.

It was very enjoyable to see House of Wax projected this way, in a standing room only theater filled with movie buffs. Just a few weeks prior, I had taken the Warner Bros. Studio Tour with a friend and fellow film fan from Chicago. The back lot, to this day, still looks much like the sets from the film. In fact, the tour guide did point out the Museum entrance set from House of Wax, located between the Daily Planet building from the now canceled TV series Lois and Clark and the hospital from the extremely popular TV series E.R. Part of the tour is a visit to the new Warner Bros. Studio Museum. In fact the only way to get into the studio museum is to pay the price of the Tour. The guides lock up your cameras and purses until after the studio museum visit.

In addition to the props from numerous Warner Bros. classic films, including the 3-Ders Hondo and House of Wax, we were treated to several stereo realist type 3-D slides from House of Wax and letters from John Wayne to Studio chief, Jack L. Warner, telling of the problems with the 3-D camera and his hopes that the studio would not release Charge at Feather River (1953) until after the Hondo release, among other things.

In 1946, de Toth had written a piece in Hollywood Reporter about wanting to do a third-dimensional motion picture. After the success of the British 3-D short films of the early 1950s and the huge success of the limited November 30, 1952 openings of Bwana Devil (working title The Lions of Gulu, released by United Artists in 1953) most of the major movie companies, who just months earlier had no plans to make 3-D films, all wanted to jump on the 3-D bandwagon. Warner Brothers had hoped to make the first 3-D film from a major movie studio. In January of 1953, Jack L. Warner okayed a sixty day shooting schedule with a $1,250,000 budget. Warners and de Toth rushed in hopes of beating the New York release of Bwana Devil. After twenty-eight days the filming was completed, and it was being screened exactly ninety days after Jack L. Warner gave the go-ahead. De Toth is very proud of the fact that House of Wax is the most profitable film in relation to its production cost of just $628,000. The film also ended the year as the 7th top money-maker of 1953. Even though Warner ordered the black patch off of his eye until he finished the film, the legendary joke around the lot was that de Toth and one-eyed Raoul Walsh were co-directing the film.

While they did beat Bwana Devil by twenty-four hours, they had not counted on Columbia's very low-budget Man in the Dark which opened on April 8th. Columbia had obviously taken every short cut possible, including numerous flat backscreen shots, just to win the race. But today no one remembers Man in the Dark, which was released in 3-D and "Glowing Mono-Color" (tinted black & white).

The first evening of the de Toth retrospective was over, I still had two more weekends worth of great film viewing and visits with this versatile director. The American Cinematheque titled the retrospective Play Dirty: The Films of Andre de Toth (presented in association with Martin Scorsese).

On Friday, April 18th I rushed from work in Orange County on the very busy Interstate 5 freeway to Hollywood and the American Cinematheque's previous meeting place, Raleigh Studios' Charlie Chaplin Theater located at S300 Melrose Avenue (across from Paramount Studios between Bronson & Van Ness). The Cinematheque is a non-profit movie theater that brings unique film experiences (and opportunities to meet the
filmmakers who created them) to Southern California audiences. The Cinematheque has become an exciting part of Hollywood History now that they have renovated the historic Egyptian Theater on Hollywood Boulevard which became the historic Egyptian Theater on Holly-you can't physically visit their the-
southern California audiences. The filmmakers who created them) to now that they have renovated the exciting part of Hollywood History film screenings, their celebrity-studded fund raiser The Moving et's in advance and a copy of de de Toth film screenings stated that the cafe is open before and during screenings. Unfortunately this was the only time I actually found the place open. I rushed back into the theater just in time for the 9:45 pm showing of Crinewave (1954). It was very strange watching this Warner Brothers film, made one year after House of Wax from the same creative team. It featured Gene Nelson (who was a song-and-dance man), and from House of Wax, Phyllis Kirk, Charles Bronson and blacklist actor Ned Young. But this film was totally divorced from the glamour of House of Wax. L.A. noir doesn't get any better than this. Sterling Hayden plays the toothpick chewing cop busting crooks all over Glendale and Pasadena. His favorite phrase is "ya slob." Shot in stunning deep-focus black-and-white by Bert Glennon, Crinewave barrels through all 74 minutes, from one cracking action sequence to another. At almost Midnight, the audience was ushered down to the Studio Cafe, where de Toth was waiting for a post-screening discussion. It was a little chilly sitting in the open-air cafe. De Toth had just left the Los Angeles Art Museum's screening and question and answer session. It was great to sit and listen to him talk. He is in a wheel-
chair, and after having broken his neck three times in his life, he can't turn his head as much as he would like. He apologized for not being able to look at some of the people who were asking him questions, but he said if he did his head might fall off. He kept the audience laughing with comments like this. He did enlighten the crowd as to how Crinewave got to be made. It was while they were filming House of Wax, that de Toth began to think what a thankless job the police detectives have. He had to fight the studio production office. They said shooting entirely on location was impossible, a production nightmare. Jack L. Warner okayed the locations. The casting department wanted Humphrey Bogart. Luckily, de Toth fought that too—it would have been a completely different film. The film was shot in just over two weeks. The Glendale branch of Bank of America leased their entire building to Warner Brothers, because the picture offered an object lesson to would-be bank robbers. I don't think that would happen today. A shot at the old Glendale Airport has de Toth's private plane in it, his way of saying thank you to his mechanics for keeping him in the air. Someone asked about Charles Bronson, who de Toth also used in Riding Shotgun (1954). De Toth said he liked Charlie and enjoyed watching him grow as an actor. He then told a story, that is not in either of his books. They were filming at Bronson Canyon. Charles was complaining about his name (Charles Bushinsky, at the time), de Toth was busy trying to finish the film. Since they were at Bronson Canyon, he said how about Charles Bronson and went back to work on the film. Six months later, he noticed that Charles Bushinsky had become Charles Bronson.

On Saturday, April 19th, I leisurely drove to Hollywood, stopping at a couple of bookstores checking to see if the new de Toth book was available. The book does have a 1996 copyright, but I was not able to find it at any bookstores or at Amazon.com.

I arrived early, at about 4:00 pm, Andre and his (7th) wife, Ann were already there setting up for the...
4:30 - 6:00 pm book signing. De Toth was very proud that his first book had sold out four months after it was published. But, Faber and Faber Limited has published a softbound edition to coincide with the new books release. The Cinematheque had both books for sale. There was a small group of people who showed up to get their autographs at 4:30. I had him sign a number of House of Wax items from my collection. I pointed out that in the press book it announced “Director Plans Book On Warner 3-D Pic”. One of the (phony) press releases in the press book stated “The lessons learned about 3-D during the filming of Warner Bros.' House of Wax, which opens............. at the .......... Theatre, could fill a book—and will. Andre de Toth, director ... has collected a store of information which will be the basis of a handbook for use by the entire industry.”

After Andre read this, he pointed to his new book and said “It took me a while, but here it is!” He then admitted he had never heard of any such handbook. Then a reporter from a foreign newspaper showed up and did a quick interview.

There was a period where no one was there, so Andre and Ann went for a short walk. They went by the area were Andre’s Enterprise Productions office had been. When he returned to the book signing, Andre said, “My old office looks the same, they added a few more coats of paint. The ants and termites all remembered me.” The movie-going crowd began to show up around 5:45 for autographs. At 6:15 pm the new 35mm print of Slattery’s Hurricane (1949) was introduced. This brand new print was supplied by Martin Scorsese. Scorsese wrote, “I’ve always been fascinated by Andre de Toth’s movies.” and “Andre de Toth is a ‘director’s director’, a special category that speaks for itself.” in his forward to de Toth’s Fragments: Portraits from the Inside (which was reprinted from Double Exposure Take Three by Roddy McDowall).

The 87 minute Fox film starred Richard Widmark as the hotheaded pilot making all the wrong choices in life, beginning with dropping his sexy, dope-fiend girlfriend Veronica Lake for old flame Linda Darnell. A strange, unclassifiable piece of work, Slattery’s Hurricane doesn’t fit easily into any genre. The screening was followed by a western Bar-B-Que. Unfortunately, there had been only fourteen tickets sold prior to the day of the event and thirty-four more sold at the door, which was about eight too many. The food got a little thin by the end of the line and steak and chicken was passing over the grill pretty fast. De Toth was back for another discussion. This time the American Cinematheque representative (tired of being the brunt of most of de Toth’s jokes and putdowns) invited Todd McCarthy (chief film critic for Variety) to sit in and co-host the question and answer session. Andre had called him ‘cow-poke” McCarthy in his first book’s dedications. There was a little break before the film started. I realized that I had seen the gentleman talking to Todd McCarthy earlier in the day. When I had been in the bookstore, on the cover of Entertainment@Home magazine, next to the title “Where in the world is QUENTIN TARANTINO?”. At first I had this impulse to pick up the phone and call the magazine and yell “I FOUND HIM!”, but I didn’t have their phone number. Instead, I decided to eavesdrop on their conversation. They were talking about House of Wax, Quentin said he had a flat 16mm print of The Stranger Wore a Gun and said he would like to see it in 3-D. The American Cinematheque rep said they had mentioned it to Andre and he didn’t seem too interested in it, so they didn’t pursue it. Too bad!

At 8:45 pm, with Tarantino in the audience, the double feature began. Man in the Saddle (1951) was the first of six films Andre made with Randolph Scott. They all were produced in collaboration with Columbia or Warner Bros. by Scott and his partner Harry Joe Brown. This 87 minute film was released by Columbia. A ruggedly handsome western, it has Scott as a heartstich rancher who refuses to give up his true love even after she marries another man. An adult storyline, sophisticated characters, stunningly visual fight sequences, and rip-roaring brawls set against wind-storms, in darkened saloons, with the roof literally collapsing overhead—all really set this film apart.

Springfield Rifle (1952) from Warner Bros. was the second feature. This 93 minute film has Union officer Gary Cooper, playing against character, branded a coward and thrown out of the Army.
The image of Coop with a yellow stripe literally painted down his back is a stone-cold shock. Lon Chaney, Jr. plays one of his scruffy, unshaven, bad-to-the-bone, western roles expertly. Fess Parker in his first role, just two years before the December 15th, 1954 "World of Disney" telecast of Davy Crockett, Indian Fighter made him a star and coonskin caps a fad. Andre picked him out of a "cattle call" for the film. Like Ramrod, it hurts you through a serpentine series of betrayals as the disgraced Cooper infiltrates a gang of Confederate horse raiders.

During the break, I happened to pick up a copy of LA Weekly newspaper, which had an ad for an Andre de Toth appearance at a Los Angeles Borders bookstore. How could I pass that up? After work on Wednesday, April 23rd, I again drove from Orange County to an area near Beverly Hills. I entered at 7:30, to an almost standing room only area in the bookstore. An elevator door opened and I saw Andre. With a cup of cappuccino in his hands, he made his way to the table that was waiting. After he made himself comfortable, he began to take questions from the audience. On occasion, he had trouble hearing the questions and the manager of the book store would "translate" the question. Sitting behind me, at the back of the room was Anthony Slide. Andre would defer some questions to Anthony.

When asked about being able to see House of Wax at home in 3-D, Andre talked at length on what someday, due to digital and HDTV, every home would have, "Large screen digital sets and, with the use of some sort of viewing glasses, 3-dimensional images." In addition to House of Wax, the audience seemed very interested in the work Andre had done on Lawrence of Arabia and Superman. I raised my hand and asked Andre, "Would you have made your other two 3-D films differently, had they not been in 3-D?" I was shocked by his answer. First, he informed me and the crowd that he had only made one other film in 3-D.

Then, he reiterated what he had just said about House of Wax, that you don't film for 3-D. He would make a 3-D film the same as a regular film. Andre had told the crowd that the paddle ball sequence in House of Wax was only included at the insistence of producer Bryan Foy. De Toth himself fought vigorously to keep it out of the film, but did not prevail. He felt that the sequence was gimmicky and gratuitous in that it had nothing to do with the narrative of the film.

I had tried to question him at the previous Saturday book signing, about The Bounty Hunter and The Stranger Wore a Gun. When I asked about The Bounty Hunter, he told me he didn't like that film. Puzzled, I pressed for a reason, he told me, "I am never satisfied with any of my films". So, I wasn't sure if he didn't remember the film or just didn't like it. I then asked about The Stranger Wore a Gun, he told me it was an okay film. I wasn't able to get him to talk about his other 3-D film(s). So, I had hoped in front of a group of people, I could find out a little something. Well, what I found out was that he (after 43 years) had forgotten he made a third 3-D film.

He answered questions about "Lawrence of Arabia". He said several times over the two week period, that a film could have only one director and David Lean directed Lawrence of Arabia. When asked if he directed the train scene, he admitted that he had. I have seen in print, how he humbly took no credit for his work in this film. He, in fact, has not taken credit for a lot of his work and even given others credit for his work, as he did with the screenplay credit to Lotte Colin for Play Dirty. But, the credits I have for Lawrence list "Second unit direction: Andre Smaghe, Noel Howard and Andre de Toth". Perhaps Andre has also forgotten that after his television work, as an excuse to enjoy the good life in Rome, he co-directed three Italian films. So, a film can only have one director, unless an Italian co-director will qualify the film for government subsidies.

I enjoyed hearing him talk about his work on Superman. He was sitting in his office, having finished whatever project he had been working on, wondering where his next meal would come from. There was a knock on the door, they wanted him to help make Superman fly. I remember, back in 1978, following the news stories about the problems they were having making the flying scenes with Christopher Reeves look real. And how they were going to scrap all the footage and start over. So, Andre said, "When you see the movie, if he is flying, I shot it". I remember the films slogan "You'll believe a man can fly". Superman
One of the many formats of newspaper ad provided to theaters in the Warner Brothers Press Book for House of Wax. Also available were large banners and elaborate cut-out displays for theater lobbies. The biggest (24 sheets, 9 feet high) was intended to be placed on top of the theater marquee and showed characters from the film leaping out of a screen over the heads of an audience. Charles Bronson is poised at the edge, ready to jump to the sidewalk carrying one of the dancing girls. (Ron Labbe collection.)

earned a special Oscar for its special effects.

After the question and answer session, I talked briefly to Anthony Slide. I mentioned that in their book, Andre said, “It’s too bad none of the other one-eyed directors...made third-dimensional movies. John Ford, Fritz Lang, Raoul Walsh...” When, in fact, Raoul Walsh had made Gun Fury (1953) in 3-D. Slide said he didn’t remember de Toth saying that. I purchased a book for a friend and stood in line for another autograph. When I reached Andre, I showed him an autographed picture of Raoul Walsh sitting in front of the Columbia’s 4-way 3-D camera directing Gun Fury. His only statement after I showed it to him was, “Walsh never made a 3-D movie”.

Stubborn, isn’t he! I also tried to find out which 3-D movie he didn’t remember making. I asked him which was his other 3-D film, to which he replied “I only made one other 3-D film”. Both of the other 3-D films were from the Randolph Scott/Harry Joe Brown team. In De Toth on De Toth, Andre states it was their idea to do The Stranger Wore a Gun in 3-D, as it probably was also their idea to shoot The Bounty Hunter in 3-D. Unfortunately, by its release date in September, 1954, 3-D was dead. The Bounty Hunter was only made available in flat cropped widescreen and I have never heard of it being shown in 3-D.

Friday, April 25th was the second to last day of the retrospect. I had to work late and missed one of the best films of the event. They screened the UCLA restored 35mm print of Pitfall (1948) at 7:15 pm. Bertrand Tavernier, wrote in the preface of Fragments, “One of the best film noirs, and one of the most incisive”. I made it in time for the post-screening question and answer session. One drawback to the pre-American Disabilities Act Raleigh Studios Chaplin Theater was the fact that it was upstairs and not accessible to this director. The audience met at the first floor cafe and listened to Andre reminisce about the film I had just missed. Many of the amazing stories behind his fights to get his films made are in his books. Andre told of his death-defying flight on Dick Powell’s airplane to Palm Springs. Powell was going to produce and “maybe direct” the film. Andre was originally only going to co-write the screenplay. A few weeks later Powell decided to play the lead (against type) and asked Andre to direct it as a favor (also, for no more money). Andre picked the unknown, Raymond Burr from a photo the casting director had in a stack of “nothing photos”. The producers again wanted Humphrey Bogart. Andre told how he got Pitfall, which is a shattering study of a married Everyman (Powell) who has an affair with a single girl (Lizbeth Scott), past the hypocritical Hays Production Code Administration Office. He said he invited two of the six members to lunch with their mistresses and he was able to pass the film.

At 9:30 pm we were treated to the second brand new 35mm print supplied by Martin Scorsese, Day of the Outlaw (1958). Robert Ryan plays a fierce, friendless cattleman who turns out to be the only hope for a Wyoming town invaded by Burl Ives (another actor playing against type) and his gang of outlaws. It also starred Tina Louise and Elisha Cook, Jr. Shot on location in cold, almost existential black-and-white, Andre had to fight to film in black and white. By 1958 “color-mania reigned”. “Snow in color is still white”. It is not your typical western and is more a 1950’s study of characters under stress. Ryan’s almost agonizing ride was planned in the August heat. When they shot in February, the ground was several feet deep in snow. Long out of circulation, this is the first new print of the film in over 30 years!
Saturday, April 26 was the final day. I arrived early again for the 4:30 - 6:00 pm book signing. I figured this would be my last chance to try and get any unanswered questions answered. I was still very curious about Andre's age. The two dates I have seen are May 15, 1910 and May 15, 1913. When old friends saw him over these weekends, they asked "How are You". He generally said he was fine. On this last day he was asked that question and he said "You're either alive or dead." Shortly after, when I was alone with Andre, I questioned him about his age. He clammed completely up. So, I repeated his last statement as a question "You're either alive or you're dead?". He shook his head no. He obviously did not want to talk about the subject. Several people with the American Cinematheque had said Andre was 90. One filmgoer, even said that Andre's wife had said he was 90. I had already asked Ann about Andre's birthday coming up in a couple of weeks and she had said she wasn't sure what she would do, except "Probably one candle". I began to wonder, if he was 90 now, did that mean he would be 91 on May 15th? So, I asked Ann, why she thought he didn't talk about his age. She suggested that I talk to Andre, since it really was his business. In his latest book he says "...anyone who talks about their age is either bragging or alibing. Both are despicable. So why talk about age? Does it really matter when and where, to whom and how I was born? I don't remember. I'd quote only hearsay."

At 6:15 pm the double feature began with the third brand new print from Martin Scorsese—The Indian Fighter (1955) The French title of the film La Riviere de nos Amours (The River of Our Loves) refers to Kirk Douglas' (literal) wet kiss with lovely Elsa Martinelli. The film was the first production of Douglas' Bryna Company. A surprisingly erotic western shot in gorgeous, saturated Cinemascope. The film looks great considering a budget of around only $700,000. Andre had said that he enjoyed making 'B' films, because the studios would generally leave him alone. He was a real master of making the screen look like there was no budget to worry about. The film also introduced Walter Matthau and featured Lon Chaney, Jr. and Elisha Cook, Jr. Monkey on My Back (1957) was another brand new 35mm print. Although denied a seal of approval, by accident it was released with a Production Code number. This film is much darker than The Man with the Golden Arm (1955). Cameron Mitchell stars in the true-to-life story of Barney Ross, a former boxing champ with an addiction to both gambling and morphine. A creepy and unnerving little film, Mitchell's night-time drug forays are the reason for the trouble with the Hays office. During the discussion following the film with Andre, he mentioned that just prior to the opening of the film, "Barney Ross was found, off the wagon...in the gutter". "Too bad, it would have made a better ending".

Before the final film began, I shook Andre's hand and thanked him for not only writing these fabulous books, but for telling all of his great stories. He has lived a full life. After his film career, he painted and worked in Bronze. His work is at the Vatican Museum. Now that his hands can no longer do that kind of work, he is writing. I wished him a happy birthday, even though I am still not sure if he is 84, 87 or 90 going on 90.

At 9:45 pm, Play Dirty (1969) was screened. The last film on which Andre received a full directorial credit. Andre was only the Executive Producer until the director walked off the set, or left the country, in this case. Andre pushes his pragmatism and cynicism to their furthest extremes. Michael Caine stars as an inexperienced officer leading his team on a very eccentric and deadly mission to blow up German fuel dumps in North Africa. A film about the sheer mechanics of survival in alien territory (against sandstorms, land mines and your own commanding officers). The film is so sharp and nasty you could cut your hand on it. Dirty was made while Andre was working for Harry Saltzman. I loved the black humor of the ending. Saltzman's wife, Jackie, hated the movie and tried to get the ending re-cut. She was successful in cutting out the Michel Legrand's score of a children's euphorious, jubilant choir from under the morbid scene where Caine orders at gun-point his rebellious patrol to bury bodies of their ambushed enemy. This was done at the last minute as the release prints started to roll off the printer. We are treated to the sound of the wind instead. "Our business is blowing fuel dumps," snarls a British soldier. In the same way, de Toth's business has always been making movies: hard-edged nuggets of adultery, despair and intrigue that often seem proudly out of place in the feel-good Hollywood of the 1950's.
De Toth treated his films like a bank waiting to be cased and cracked. Pick any number of scenes from his films and you’ll see the same dogged intelligence at work, cutting, analyzing, probing without sentiment. I highly recommend both of his books, which detail one of the more memorably outrageous careers in Hollywood.

Later in the year, the American Cinematheque sent out a questionnaire prior to the planning of a special series to include the best of their previous programs. I quickly returned my questionnaire asking for House of Wax or any other de Toth film.

When the American Cinematheque schedule arrived, it included two de Toth films from the previous retrospective and a question and answer session with Andre. The two films quickly sold out. I again went to visit with Andre and was pleased to find him there as the first film was beginning. I stood outside the theater with a couple American Cinematheque representatives, Andre and his wife Ann.

Andre was in very good humor and health. Ann said that he had had surgery and is doing much better. The Cinematheque reps explained that they had already set up for the Q & A session in a nearby vacant sound stage. This time the session was recorded for a student video project on my favorite director. Talking with the videographer, he stated that Andre had been very helpful, answering his questions and notifying him of public appearances. He said Andre had returned to the Borders book store for another book signing and a question and answer session that he was able to record.

Curiosity got the better of me, so on a recent trip to Los Angeles, I checked out the book supply at Borders. I am happy to report that as late as July, 1999, some autographed copies of De Toth on de Toth remained at the Borders Books at 330 So. La Cienega Blvd., Los Angeles, (310) 659-4045.

Off-Stage Fear Helps Starlet In 3-D Role

Phyllis Kirk, the beautiful young woman who is chased by a 3-D monster in Warner Bros. ‘House of Wax,’ is scared of the dark.

“It’s true,” she admitted. “I frightened easily. I don’t like dark alleys or creaky doors or banging shutters. It’s all I can do to read a mystery unless somebody’s holding my hand.”

Miss Kirk’s natural feminine fears are exactly what Director Andre de Toth hoped for when the actress was chosen for the leading lady in the Natural Vision WarnerColor film, opening at the Theatre on .

If a girl has never been frightened with any intensity, she reasoned, she can hardly be expected to register fear in very realistic style on the screen.

But since Miss Kirk jumps at her own shadow and screams at little furry things like mice, she turned out to be the finest terror queen of modern picture-making.

One look at Vincent Price’s dreadful face as the monster and she spread terror to the last row in the balcony, and when she was about to be dumped in a cauldron of boiling wax, the fright in her eyes was about as real as it could get.

Andre de Toth’s 1953 thoughts on “natural feminine fears” may or may not have been accurately reported by the publicist writing this “news” filler for the Warner Brothers Press Book. Like the piece on the same page about an upcoming de Toth book on 3-D movie making, this could have been all in the imagination of the PR department. A similar article, “How it Feels to Act in 3-D Film” supposedly has Vincent Price claiming that the cast gave more realistic fight and love scene performances because of the special 3-D camera. (Ron Labbe collection.)

Letters

Size Matters

Is it possible to have all of the Stereo pairs in the magazine reproduced at the size of the 2 pairs of David Hutchison on page 3 of Vol. 27, No. 1 issue? That size is perfect for free viewing. When pairs are reproduced at or almost at actual size as in the article on Owen Barrett they are too large to free view. We all have viewers, but part of the magic of stereo is the ability to just pick up the magazine and scan through it free viewing with ease.

Anyway, keep up the good work.

I’m sure that you have more to say Grace over than the size of the photographs.

Harry Howell

The size at which stereographs are reproduced has been a matter of thought and discussion for many years now. The vertical Realist format pairs are just right for the easy free viewing size. Horizontal pairs from full frame 35mm cameras generally need the larger size in order for details not to be lost among the half-tone dots, although as you will see in this issue, those with bold, simple images can run at the smaller size. Classic stereo-views, so often halved or reduced in size to insignificance by other publications, are reproduced at 100% in recognition of their historic images and their value as artifacts in themselves. With practice, many people can extend their free viewing ability to fuse pairs of 3-inch wide images. Unnatural as the act may at first seem, it isn’t on the level of advanced yoga or fire walking. The same control and the same muscles are involved in making up the five-eighths of an inch difference.

- Ed.

Learning About Stereo Exhibitions

(Continued from page 9)

on a list to receive the entry forms for stereo exhibitions, please write or call us and provide your name, address, zip code, phone number, and whether you will consider entering cards, slides, or both. Write to: Shab Levy and Diane Rulien, 6320 SW 34th Avenue, Portland, OR 97201. Telephone: (503) 977-9876. If you have email and want more information, email us: dianeru@uswest.net.
Can You Identify the Subjects of These Views?

Neal Bullington

Our unknowns this time were submitted by Jim Crain. The first is a gray card with a group of men with sample cases. Perhaps they are stereoview salesmen? Can any of our historians shed any light on the men or the building behind them?

The second view is a city scene with a church spire in the distance. Signs include Dexter Meat Market (5th building from the left), Western Union Telegraph Office and post office (tall building in the center of the block), dry goods (building on the corner at the far end of the block), and paints & oils (left).

Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.
North to Alaska

by Mary Ann Sell

Sled dogs, the gold rush and majestic scenery. These are the things that come to mind when you think of Alaska and these are just a few of the many subjects displayed in the wonderful exhibit Juneau through the Stereoscope.

Created by Dick Wood, National Stereoscopic Association member in Juneau and a collector of vintage Alaska memorabilia for over 20 years, this is an all-inclusive exhibit featuring the history of stereography as seen through views of Juneau, Alaska. The exhibit opened May 14 and will remain open until April, 2001. It includes hands-on viewing with View-Master and Realist format viewers. A computer is set up to surf through the many 3-D websites. All types of 3-D images are utilized from vintage stereo views through anaglyph and lenticular displays.

One area features museum-quality equipment from Dick's private collection, along with many wonderful early stereo views. Another area features several View-Master reels of Alaska as well as reels from the books 3-D Past & Present and View-Master Viewers—An Illustrated History. The reels are mounted in View-Master viewers, which are affixed to an internal light source. There are about 20 Realist format viewers set up in a similar manner, featuring life in Juneau from the 1950s.

There are printed materials to look at (including copies of Stereo World) and a reproduction coin operated stereo viewer that allows the visitor to look at another dozen views for 25¢.

All in all, it is one of the best photographic displays I have ever seen anywhere. It is interesting, informative, and visually stimulating for visitors of all ages. I suggest anyone planning a trip to Juneau be sure to visit.

Juneau through the Stereoscope can be seen at the Juneau-Douglas City Museum through April, 2001. The museum is open noon to 4 pm Friday and Saturday or by appointment, and is located at 4th and Main across from the Alaska State Capitol. Admission is $2.00. For more information, contact Juneau-Douglas City Museum, 155 S. Seward St., Juneau, AK 99801, (907) 586-3572, www.juneau.lib.ak.us.parksrec.museum

Main across from the Alaska State Capitol. Admission is $2.00. For more information, contact Juneau-Douglas City Museum, 155 S. Seward St., Juneau, AK 99801, (907) 586-3572, www.juneau.lib.ak.us.parksrec.museum

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Stereo World Volume 27, Number 4
I am sorry to report that longtime member Walt McCabe of Northport, MI, has had to retire from folio participation. His friends in both Realist and print format will miss seeing his views and reading his comments. Walt has been waging a vision battle against macular degeneration and finally felt he had to give up active participation. For a stereographer serious vision problems are especially distressing ailments to deal with, affecting one’s avocation as well as the general life style. We wish Walt well and hope we can continue to see him at NSA conventions where he has been a faithful attendee over the years.

David Saxon

First, I must apologize. Mis-spelling people’s names is the one sin for which one can never adequately atone. For David Saxon I did it twice... in Stereo World, Volume 27 #2, page 31. (As Shakespeare, on a bad day, might have written, “Out !!! ... danged T”.) Let me try that again. In the 1999 voting results for the Avian Print Circuit, David Saxon held down fourth place overall with 25 points and had the year’s most popular viewcard “Paris the City”.

More often than not when one looks into the background, inside and outside of stereoscopy, of many Stereoscopic Society members, a considerable story unfolds. And this is certainly so with David Saxon. His involvement in photography goes back a long way. “I was in the Army in ’44”, he recalls, “and was sent to Belgium, and then to the Ninth Infantry Division in Germany in 1945. In the past I had taken a lot of pictures, so I went to the Army newspaper office, and I said, ‘I’m a photographer!’ I became the photographer for the Ninth Division News. I did Speed Graphic work that used the old flash bulbs. From then on I used a 35mm Leica.”

Originally from Brooklyn, Saxon went to Cornell University for a year after returning from the war. He moved to California with his family in 1948 where he received a Bachelor's Degree in mathematics from the College of the Pacific. “Mathematics was not for me”, he mused, “I enrolled in the Theater Arts Department at UCLA as a graduate student for two years. From there, a job as a cameraman-editor in the 1950s, doing 16mm Chamber of Commerce films across the South.”

Film Editing

In the mid-1950s David began a job as a film editor working on TV commercials and in due time joined the Editors Guild. Thus began what was to become a long and satisfying career highlighted by three American Cinema Editors Awards, five additional A.C.E. nominations and an Emmy from the Television Academy.

Sixteen years were spent with David Wolper Productions from which he carries many fond memories. “It was a very creative time and place”, he recalls,” I remember...
the long hours but nobody minded them. There was always something different going on. And it was very friendly... people at Wolper let the other people who were working do their thing, so there was nobody sitting behind me and saying, 'Put this here, put this there.' They wanted the benefit of a person's skill, so they would look at it, and then make the changes. And that's the way to do it.

**Old Days ... Old ways**

During this period Saxon worked on *The Story of a Wrestler* and the very successful documentary *D-Day,* among others. Everything was hands-on in those days. "There were no fancy editing machines... everything was trimmed in. There were no electronics... we used Moviolas, then the flatbeds. I never liked using a Moviola, particularly with 16mm film... it is a very slow instrument."

In the 1960s, Saxon had contracts with *National Geographic* and edited many documentaries for them (often leading to a personal interest in the subject matter of the films). He produced and edited many more documentaries for Wolper in the years that followed: *Monkeys; Apes and Man* (for which he received an Emmy) *Strange Creatures of the Night* and *Search for the Great Ape,* for which he obtained his first A.C.E. Award.

In the 1960s, David patented a process for creating multiple filmed images without expensive optics. It came to be known as "Multi-Vision" and some may remember its use (very effectively, too, as I recall) in a Nancy Sinatra special called *Movin' With Nancy.*

**Willy Wonka**

Moving on to feature films, David Saxon cut *If It's Tuesday, This Must Be Belgium* in 1969 and in 1970 the fabulous *Willy Wonka and the Chocolate Factory.* Throughout the '70s and '80s he was very active in television shows, specials, and documentaries. In the early 1990s David temporarily interrupted his retirement and edited three documentaries for Jacques Cousteau, the undersea explorer, including *The Great White Shark, Lonely Lord of the Sea.*

**WOW!**

Today David Saxon has gone back to his first love, photography. "I never stopped picture taking," he states, "What most fascinates me is shooting still photographs in 3-D for viewing with a stereoscope, a process that was invented in the 19th century. Back in 1947, using a camera and a small camera shifter, I had merely a momentary taste of 3-D. Then, several years ago, rediscovery of its miracles hit me full force. Photography can be beautiful but the impact of stereoscopic photography is beyond description. When it is seen for the first time the reaction is always WOW!"

**EDI**

Electronic/Digital/Internet ...and into a brave new world we go. Society members and other stereographers who like to take part in the many exhibitions and competitions around the world are becoming aware of a new door that has opened... or soon will. Last October the Cascade Stereoscopic Club of Portland, Oregon, successfully carried out the first exhibition/competition of stereo views conducted entirely on the Internet. Each entrant prepared the digital versions and transmitted them by email. Three selectors from different countries, communicating through the Internet, conducted the judging. Winners and other accepted views were exhibited on the Club's website (http://www.cascade3d.org). The exhibition was carried out under the full approval and oversight of the Photographic Society of America... star points could be earned under the usual PSA rules. I consider this only the beginning. Change is very often difficult to adjust to... and we frequently tend to resist it (usually to no avail in the long run).

Many experienced exhibitors resisted entering due to unfamiliarity with preparing pictures digitally according to the rules. I determined to give it a try and prepared an entry. It really wasn’t all that hard... and if I can do it I would say anyone could. Now is the time to start to get ready for the next EDI exhibition... Society members and other stereographers should not miss out on the fun. And a well deserved round of thanks should go to the pioneering Cascade Stereoscopic Club.

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William England Picture Book Falls Flat

(Continued from page 19)

photography and stereography. This is followed by brief notes about other early photographers. Here, his proofreading has slipped up a bit. In the chronology there is one paragraph that is reproduced twice, and he says that in 1870, America dominated the stereo market with three companies: Underwood & Underwood, The Keystone View Company and H.C. White Co. (whereas these companies did not even begin operation until much later: in 1882, 1892 and 1899 respectively).

So, if you are looking for an account of William England's 1859 trip to North America, this is not the book for you. Or, if you are looking for reproductions of England's images as double image stereo views, this is also not the book for you. But if you are looking for a coffee table book with nicely printed, half stereo copies of William England's photographs showing what some of North America looked like in 1859, then you should get this book for your library (or for your coffee table).
Civil War Discoveries Go Deeper Into History

review by John Dennis

The first Volume of Bob Zeller's 1997 The Civil War in Depth was like seeing a collection of the best Civil War stereoviews known. Many images so often reproduced flat were finally seen as pairs by both stereo and Civil War material collectors. (See SW Vol. 24 No. 3, page 38.)

Volume II, published in 2000, is more like being allowed into some "back room" to see the really rare stuff—the one-of-a-kind views from the vaults and secret drawers holding the personal favorites of people who supplied images for the original compilation. While that's true of some images in Volume II, many are from sources the author didn't even know about until after the publication of volume I. In fact here had been no initial plans for a sequel.

When Mr. Zeller learned of and saw the Civil War stereoview collection of NSA member Robin Stanford of Houston, the experience seems to have been a major factor in the decision to publish volume II. In fact here had been no initial plans for a sequel.

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The Civil War in Depth Volume II

collection of Civil War stereo views in existence," and is described in some detail:

In all, Stanford owns more than 1,500 views....She owns about 400 of the estimated 1,000 wartime stereo views produced by Alexander Gardner and his associates. She owns 700 to 800 of the more than 1,400 wartime stereo views issued by the E. & H.T. Anthony company. She has the largest known group of original Osborn and Durbec Confederate stereo views of Fort Sumter and the Charleston area. And she owns a group of rare stereo views of the Wilderness battlefield that photohistorian William A. Frassanito calls the "Rosetta Stone" of that series.

For many photos, she has the only extant examples in their original 3-D format.....As I slowly went through box after box of views, I found myself staring at unfamiliar images. Then I began seeing series of views I had never seen before, such as the Wilderness group.....If this volume passes the test as an important new record of Civil War photography, it is a testament to her collection.

Other collectors contributing rare or recently discovered views to the book include Mike Griffith, John Richter, Tony Chibbaro, Chet Urban, Don Parisi and John Hennessy. The first chapter is devoted to "Discoveries" in which recently located or identified views are reproduced for the first time. Interior and exterior views of a church for slaves on a Rockville, South Carolina plantation by Osborn and Durbec are followed by the same Charleston firm's views of slave tombstones and slave quarters on the St. John's Island Rockville plantation.

Long thought to exist only as a single negative (and published as such on a Smithsonian Magazine cover), the author discovered left and right halves of a view showing M.B. Brady on the Gettysburg battlefield in the Merserve Collection at the National Portrait Gallery. Also among the Discoveries is a view described as the "rarest of the rare", the last of the "lost" Gardner death studies taken at Gettysburg. Previously published only as a half-stereo in Frassanito's Early Photography at Gettysburg, this only known stereo version of South Carolina soldiers laid out for burial with their grave markers appears in the book courtesy of the Robin Stanford Collection.

The first combat stereograph, showing Union ships firing on Forts Moultrie and Sumter, is reproduced in its actual published stereoview format ca. 1860. The September 8, 1863, George S. Cook image had been printed in Volume I using separate Cook negatives, but the commercially published view, discovered in 1998, is far sharper and more easily fused even though the ships remain tiny spots on the horizon.

Four of the views in the Discoveries chapter show portions of the long lost Cyclorama painting of The Battle of Second Bull Run. Sections of the painting never seen in any reproduction by modern historians appear on these J.F. Jarvis
views, which display some depth thanks to the small trees and fences positioned in front of the 400 foot long, 50 foot high painting.

The images filling the eleven other chapters are no less fascinating, and many are as little known as those in the first chapter. Few are images published in other historical accounts of the war, and fewer have appeared before in full stereo. The Portraits section includes not only generals posed in front of tents, but spies, individual soldiers, families and Harper's Weekly artist Alfred R. Waud. The book's only pseudoscopic image occurs with a pairing of two four-lens camera negatives, a portrait of Grant by the Brady Gallery. More than making up for this hard-to-notice error is an amazing, near mint condition ca. 1864 view of Custer in camp with his dog.

The chapter covering wartime 3-D images of African-Americans includes two views of Fort Wagner on the beach of Morris Island, where the black troops of the 54th Massachusetts attacked—an event later dramatized in the 1989 film Glory. A chapter in color of tinted views reproduces some impressive examples, including tinted versions of two Gardner Gettysburg war dead images—one the famous "Harvest of Death" view.

Two of the rarest formats of Civil War stereos are shown; an Anthony French-issue glass view of a hospital ship at City Point, Virginia, and a full-size stereo ambrotype (in a Masher viewer case) of confederate artillery officer Columbus W. Motes. The mint condition tinted view is the only known stereoscopic cased image of a Rebel soldier, who (it gets even better) survived both Sharpsburg and Gettysburg to return to his career as a photographer in Athens, Georgia until the turn of the century!

As in Volume I, the views are reproduced at about 90% of full size, never more than two per page, and well clear of text or captions. Scattered throughout the book, as well as having their own chapter, are new prints made from glass plate negatives in the Library of Congress. These are reproduced at the original size, making many halves even a little wider than the three inches their original publishers would have cropped them to.

Fortunately, the viewer included with Volume II can handle that width. It's the same lorgnette provided to new NSA members for Stereo World viewing, and comes with a folding "Viewer Trainer" to slip it into until one gets used to using it without a frame and septum.

In Volume I, it was encouraging to see so many famous views so well researched, as well as reproduced with such care by a major publisher. In volume II, although done with the same careful research and reproduction, it's simply great to see these rare views at all. At least every other one is a gem you'll want to go back to over and over—far more than can be mentioned here. A stereoview of the Gettysburg Address is astounding enough, even if taken a couple of hundred feet from the barely visible speakers' platform. The Wilderness series by G.O. Brown is impressive enough to get its own chapter. About a year after the 1864 Battle of the Wilderness, Brown stereographed unburied skeletons of soldiers left in the thick, gloomy woods and underbrush. Also as in Volume I, this book provides readers newly hooked on stereo with the address of the NSA.

The condition of the images ranges from seriously damaged to as clear as something stereographed last year. A washed-out, blurry view of a young man next to some huge guns looks like something that could well have been edited out until you read that these are two of the four cannon on an iron-sheathed barge that fired the first shots at Fort Sumter. Overcoming flaws that would get a picture rejected by many publishers, stereo can somehow let the history embedded in the depths of an image flow out. One nearly flawless image was taken inside Harewood Hospital in Washington, D.C. showing the length of a ward with every bed occupied, mosquito nets ready above each one. Light pours in every window onto the clean swept floor as if the scene had been prepared for a PBS documentary film crew.

The Civil War in Depth Volume II is one of those grand exceptions in which a sequel outshines an already acclaimed original. Although fewer stores seem to have given it prominent space if they ordered it at all, this is one to buy whether or not you have Volume I. You just don't get into back rooms like this very often.
PokeScope 3-D Viewer

Non-magnifying stereoscopes using prisms or mirrors have been introduced at various times over the years, from Theodore Brown's "Blockit" pocket stereoscope of 1895 to the plastic prism lorgnette viewers produced for over-under viewing by KMQ in the late 1980s. In 1997, Alan Lewis produced an improved version of Brown's pocket viewer under the name "Freeviewer's Assistant" (SW Vol. 24 No. 5, page 17). Both the Brown and Lewis viewers shift the vision of just one eye, while other prism or mirror viewers have been designed for both eyes.

The latest of such viewers is called the PokeScope", and combines a pair of adjustable glass prisms with small masking windows to provide fusion of nearly any size image pairs from nearly any distance. The PokeScope is the first viewer of its kind to overcome the inherent limitations of previous mirror or prism stereoscopes. Viewers made for one eye (even with a masking window added for the other eye) can make it frustrating or worse to fuse pairs, while two-eye adjustable mirror viewers are often fragile and somewhat bulky. Adjustable two-eye prism viewers have so far been rare, heavy and very expensive.

The folding PokeScope is easily the most portable of any adjustable non-magnifying stereoscope, fitting even more effortlessly into a pocket than the original "pocket Stereoscope". Its main drawback may in fact be the ease with which this roughly two inch square, one inch deep cube can be lost on a messy desk or in an unorganized drawer!

As with any non-magnifying viewer, the PokeScope is at its best when viewing larger pairs. Whether these are in the form of prints or images on a screen, the viewer fuses even pairs that are poorly aligned, widely separated, or not at all square to the orientation of the viewer. It's ideal for pairs being manipulated or adjusted on a computer screen and for observing the effects of any manipulation in real time 3-D. Standard stereoviews, while they will appear tiny in the PokeScope thanks to the lack of magnification and the isolating effect of the masking windows, can be easily viewed and sorted even when laying flat on a desk. Loosely arranged one above the other, five or so views at a time can be fused at once.

The above trick is achieved in the same way large pairs are fused. After the viewer has been opened and "clicked" into position, the masking windows in front of the prisms can be pulled apart just enough to isolate the appropriate images. Besides providing the effect of the septum in a Holmes viewer, the masking windows block out any confusing background elements around the images. The appropriate viewing distance is found by moving the viewer back until the masked area is just a little bigger than the image.

The tiny viewer has been under development by NSA member Dr. Monte Ramstad for several years, and features glass prisms that are recessed inside their hinged housings and shrouded to avoid reflections from inside the viewer or from the prism glass itself. The edges of the front openings in the prism housing, as well as frames of the masking windows, are beveled to further avoid reflections.

The result is a stereo image with a clean, black surrounding that can make print or screen viewing more like using a good slide viewer. At the same time, the addition of the masking feature contributes to an initial impression of a keyhole effect, even when used on large pairs. That's the trade-off for the flexibility of most non-magnifying viewers, and even more so with this one. The close study and merited appreciation of a good stereo pair will always require some sort of magnification, either with a viewer or projector. But for the...
quick fusion of nearly any format pair—or several pairs at once—the PokeScope is one of the best designed and crafted devices ever to reach the market.

The PokeScope is available for $49.95 + shipping (including Image Manager software) from Graphic Media research, 211 Ridgecrest drive, Cannon Falls, MN 55009, (507) 263-4611, www.pokescope.com.

Self-Stick Stereo Mounts

Self-stick slide mounts for regular 2x2 slides have been used for a long time, replacing heat-seal mounts at many photo labs. Now the convenience of these mounts has become available for stereo slides in the Realist 5-p format. Cutout “wells” provide vertical alignment and allow horizontal adjustment for the stereo window and the desired point separation. After the film chips are taped into position, the “release paper” is removed to reveal the adhesive so the mount can be folded and sealed shut without heat or special equipment.

The new design (also available in a heat-seal version) includes a medium gray, pH neutral light blocking layer as well as a spotting dot printed on the lower left corner oriented for hand viewing.

While Realist 5-p mounts are currently available, other stereo format mounts are said to be on the way. Self-stick mounts are available from:

Canadian Photo History Fair

The Photographic Historical Society of Canada is presenting its Annual Spring Photographica Fair May 13, 2001, at The Coffee Time Soccer Centre, 7601 Martin Grove Road (¼ mile south of Highway 7, on the east side) Woodbridge (Toronto), Ontario, Canada.

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Contact Marty Abramson for more info or questions: martz3d@aol.com

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Visit the N.S.A. 2002 web site at: http://www.3dgeaccom/NSA

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Contact Bill Moll for more info or questions: whmoll@aol.com

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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

D.C. Antique Photo Show
18 March, 2001
90 tables of Dags, stereos, etc.
Holiday Inn Rosslyn Westpark
1900 N. Ft. Myer Dr.
Arlington, VA 22209

No Cameras!
Boston Antique Photo Show
25 March, 2001
50 tables of Dags, stereos, etc.
Westford Regency Hotel Ballroom
1-495 exit 32 to Route 110 W.
Westford, MA 01886

Public Admission 10AM $5
Preview Admission 8:30AM $20
Managed by Russell Norton
PO Box 1070,
New Haven, CT 06504
(203) 281-0066

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in Stereo World

Only $26 a year from
NATIONAL STEREOSCOPIC ASSOCIATION
P.O. Box 14801
Columbus, OH 43214

Stereo World Volume 27, Number 4
de Wijs MACRO System
This is no beamsplitter! Two individual lenses within a single housing adapt your SLR camera to create Ultra close-up stereo pairs. The MACRO'S F60 apertures provide sharp images and incredible depth of field.

System includes:
- dual lens: 4 different MACRO systems are available, with pre-set operating distances.
- frame finder: The frame finder extends a pre-set distance beyond the lens, to insure proper focus; its guideposts define the image areas of 18x24, 36x48, 46x72, or 72x96.
- positioned flash bracket: A single point flash insures proper exposure and a reflector is built into the frame finder, to fill in shadow detail.

3D CONCEPTS
Stereoscopic products & services:
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Slide Mounters
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3dman@ziplink.net
PO Box 5077
Wayland, MA 01778
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www.stereoscopy.com/3d-concepts

de Wijs Easy STL Viewer
Adjustable interocular & individual lens focus
Coated achromatic lenses are F60mm-23mm dia, for X.17 magnification.
Efficient cobalt glass diffuser, clear viewing, even with low light sources.
New light attachment available as an option.
Interchangeable slide chamber comes set-up for either 41x101mm slides (for images up to 24x33mm), or 50x50mm slides (for horizontal images up to 24x36mm).

Bracket Fader
Projected shows are a pleasure to view, as images fade to black and back. Two faders together create dissolves. The first production run is sold-out! We are taking orders on the second run. Here's your chance!

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